The MOVING PICTURE WEEKLY

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Periodical

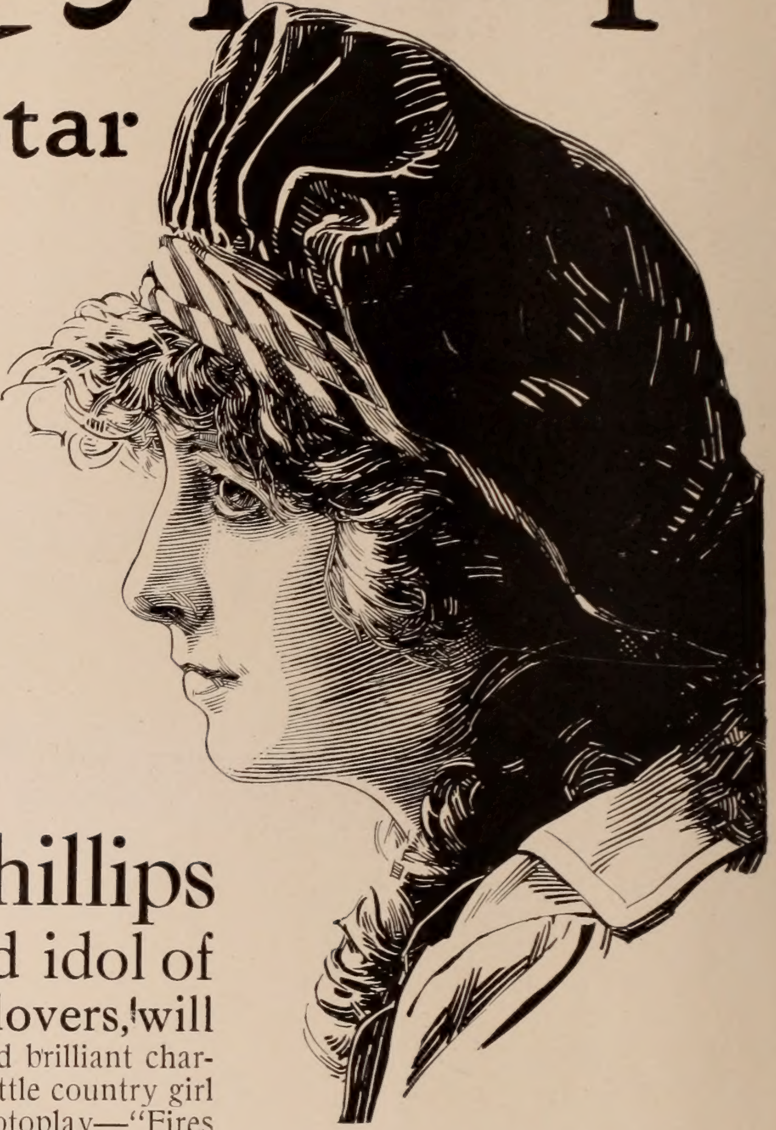
Vol. 4
No. 18
June 16, 1917

Gretchen Lederer
in
"Bartered Youth"
Laemmle Drama

Price
10 Cents

Dorothy Phillips

Bluebird Star



Dorothy Phillips

Bluebird Star and idol of millions of photoplay lovers, will

charm you with her winsome and brilliant characterization of the discontented little country girl in the splendid BLUEBIRD Photoplay—"Fires of Rebellion," which gives this justly popular star an opportunity to show her remarkable dramatic powers. Associated with her in the leading roles are Lon Chaney, the brilliant character actor, and Wm. Stowell, whose work is so well known. The production directed by Ida May Park, who wrote the story.

For bookings, address your nearest BLUEBIRD Exchange, or

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America is rapidly becoming an armed camp. Our part in the world's war is discussed more times in a day than any other subject. The hour of your opportunity to show PREPAREDNESS PRODUCTIONS has struck. The people are flocking to wherever war subjects are shown. Do you want these crowds to flock into your house? Then book these four red-blooded and intensely gripping PREPAREDNESS DRAMAS.

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Rupert Julian, Ella Hall and Kingsley Benedict

in "WE ARE FRENCH," formerly called "The Bugler of Algiers." A five-reel Bluebird story that sways the patriotic emotions of the audience and thrills them with a force that they seldom feel.

Harry Carey and Edith Johnston in "BEHIND THE LINES," a compelling and timely picture that faithfully reproduces the actual conditions along the Mexican Border. It abounds with intrigue, love and adventure. It entrances and excites the emotions through its true atmosphere.

Allen Holubar in "TREASON," with Lois Wilson and Joseph Girard. These three bend their inexhaustible energies to get this true lesson in patriotism over. And they do get it over with a strength and pep that is seldom shown. Its intense scenes and convincing pictures of modern warfare use the emotions of movie fans to their very depths.

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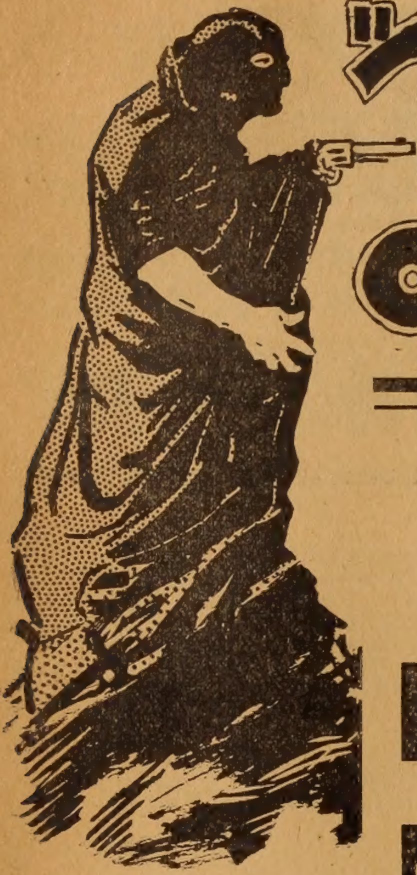
1600 BROADWAY, NEW YORK



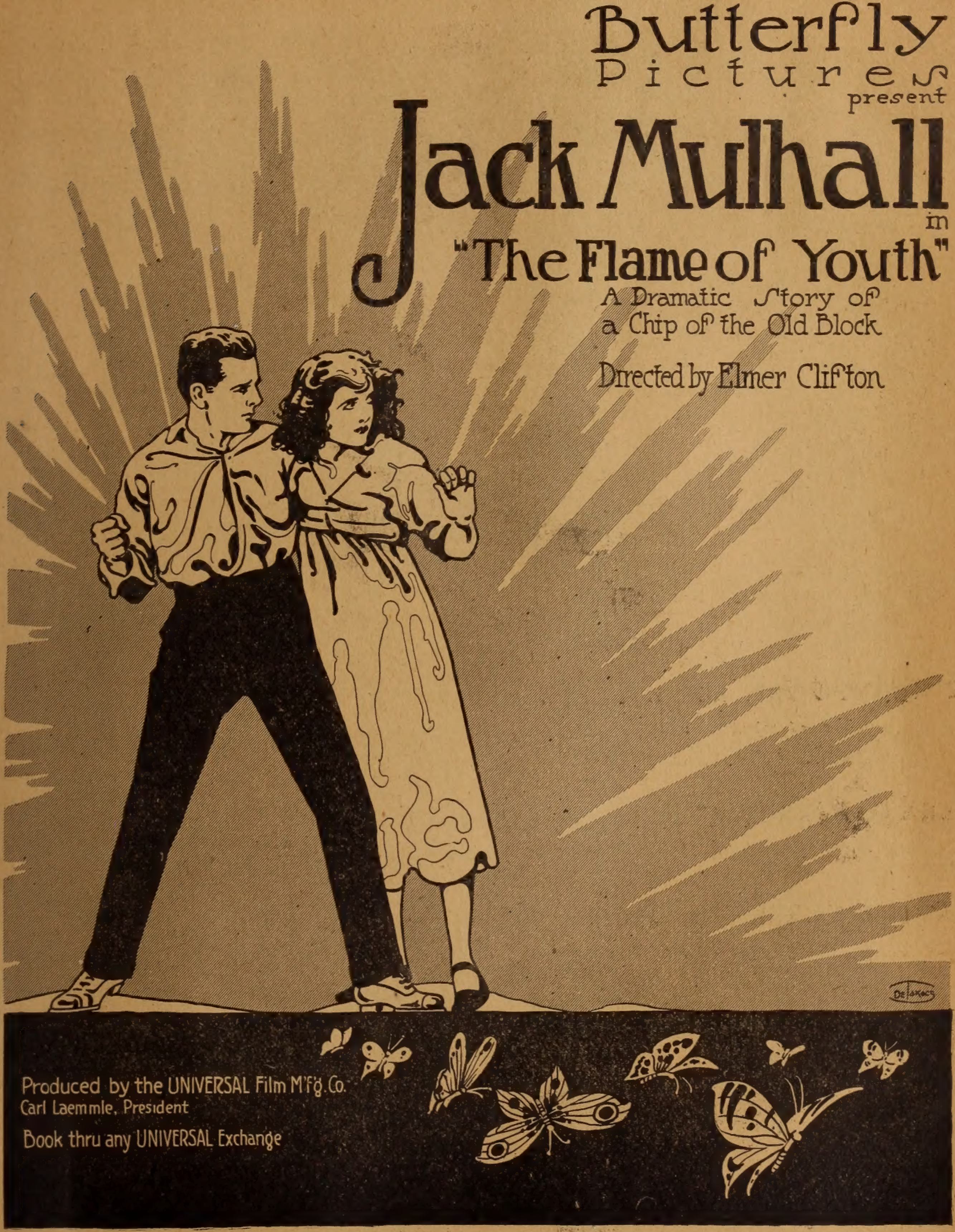
"The VOICE on the WIRE"

"The Voice on the Wire" is the most baffling mystery ever produced for that great number of people who delight in detective dramas.

BEN WILSON
NEVA GERBER
JOS. GIRARD

and a huge cast produced a play that defies solution until the end. The ghostly "voice" over a disconnected telephone—the cloaked figure—the rivalry between the chief of detectives and a scientific investigatora fascinating love thread that weaves in and out of the action and holds the audience in a grip of intense interest as each episode is shown.

Founded on the famous novel of the same name by Eustace Hale Ball, "The Voice on the Wire" plays capacity from the first episode. BOOKED BY THE ENTIRE CIRCUIT OF MARCUS LOEW'S HOUSES—one of the largest theatre circuits in the world, and by thousands of other live-wire houses all over America. There is no question of its money-getting ability wherever shown. Book it—push it with the ad props and the crowds will line up in front of your box office. Get in immediate touch with your nearest Universal Exchange, or UNIVERSAL FILM MFG. COMPANY, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



Butterfly
Pictures
present

Jack Mulhall

in

"The Flame of Youth"

A Dramatic Story of
a Chip of the Old Block

Directed by Elmer Clifton

Produced by the UNIVERSAL Film M'f'g. Co.
Carl Laemmle, President

Book thru any UNIVERSAL Exchange

Get ALL of the Money by REPEAT BOOKINGS

When the speaking stage gets a good play it is run for all it is worth. Do the same! Book BLUEBIRD Photoplays REPEAT and increase your profits by decreasing expense.

How many times have you had all your hard work to make a feature a money-making success "crabbed" by weather condition or a local affair that pulled the crowd away from your show. REPEAT BOOKINGS is the only SAFE way for you to run a show.

REPEAT BOOKINGS make you independent of any unforeseen condition that may arise. If you don't get the money one day you surely will the next. REPEAT BOOKINGS is a business method for showmen with real business ability. Begin with these three and run through all the BLUEBIRDS:

TYRONE POWER and LOIS WEBER in "The Eye of God"

An unusual drama of gripping power and big scenes of intense action. Written and produced by Lois Weber, producer of "Where Are My Children?" "The Hand That Rocks the Cradle," "Even As You and I," and many other great film successes.

HARRY D. CAREY in "The Three Godfathers"

Most remarkable outdoors picture ever produced. From the Saturday Evening Post story by Peter B. Kyne. A living expression of human life that leads through every human emotion.

MARY MACLAREN in "Shoes"

Produced by the genius, Lois Weber, producer of "The Dumb Girl of Portici," "The Hand That Rocks the Cradle," etc. A BLUEBIRD masterpiece—a chapter from the life of a girl who sold herself for a pair of shoes. A powerful story; a wonderful production.

Book NOW through your local BLUEBIRD Exchange, or

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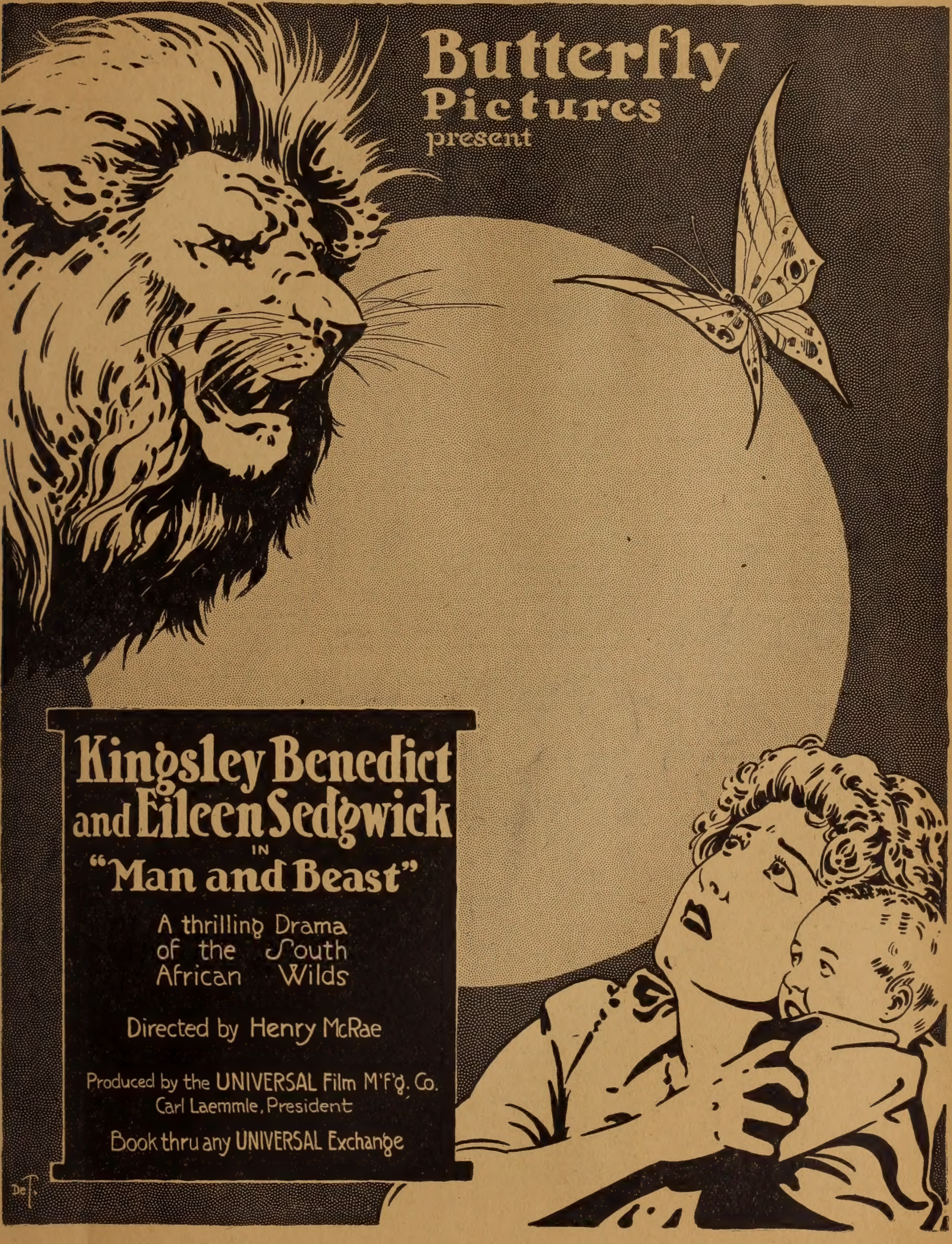
100 Broadway, New York



Butterfly
Pictures
present

Kingsley Benedict
and Eileen Sedgwick
IN
"Man and Beast"

A thrilling Drama
of the South
African Wilds

Directed by Henry McRae

Produced by the UNIVERSAL Film M'f'g. Co.
Carl Laemmle, President

Book thru any UNIVERSAL Exchange

DISCHARGING DIVISION.
TEMPORARY DETENTION ROOM

Renee turns out to be a girl.

ELLA HALL in

BLUEBIRD Photoplay. Story by H. O. Davis. Scenario by Bess Meredyth and E. J. Clawson. Produced by Jack Conway, who supports the star, Ella Hall, himself, with the aid of a splendid cast. A timely and appealing tale of a little Belgian refugee.

JACK CONWAY played two roles in the Bluebird Photoplay, "The Little Orphan." He directed the production, and he assumed the role of the "third bachelor," which was "opposite" that of the star, Ella Hall. A timely and appealing situation is created when the three men decide that they must make room in their comfortable home for three little Belgian boys. They consult the authorities, pick out three names which appeal to them, and go to the docks to meet their charges. Then comes the surprise. The final "e" has been left off "Rene Lescere" in some way, and she turns out to be a little girl. Of course, everything turns out in the most satisfactory possible way in the end. Here is how it happens:

The three bachelors, David Clark, an architect; Rankin Porter, an engineer, and Jerry Mathers, a broker, had roomed together for three years. They read of the plight of the Belgian children, and determined to adopt three little boys. David went to the head of the Belgian Relief to make the arrangements.

There he met Mrs. Billy Hardwick, the season's most successful divorcee, who had long been angling for the famous architect. He was forced to escort her to the Harrison's where he was introduced to Emmeline Warren. Then Jerry was introduced to Emmeline; both were startled, for years before, they had been kid sweethearts.

The three men picked the names of their respective charges, Henri Ponleur, Jean Bourget and finally David chose that of Rene Lescrere. They decided the boys could have David's room and he would bunk with Rankin. But three hours later, at Ellis Island, when the officer had called the names of the children and Renee, a little, shy girl with a hen under her arm and holding a goat by a rope, answered to the name, the men were stunned. Not knowing what else to do, they took her and the two boys home. David was touched by the woe-begone expression and informed his friends that he was going to move with her to his Long Island home.

So David became a commuter and Renee became the head of the household, much to the sorrow of Mrs. Billy, who came to hate the child because of David's love for her.

At the party given by David for his friends, Renee interrupted him and Mrs. Billy, just as David was about to propose. The little girl determined that it was her duty to find him a worthy wife. She promptly went out on the street and followed every woman who appeared desirable. Finally she met Emmeline and, after watching her for several months, persuaded her to come to the house. There she informed David that this lady was pretty, neat, kind and knew the value of money, and that she would make him a good wife. Painfully embarrassed, the two people at last began to laugh and henceforth were good friends. And as the months passed their friendship grew stronger.

Emmeline, one evening, informed her friends that she had been offered a position as accompanist on a Western tour and felt that she must take it. David was bewildered; Renee dropped her work, feeling that she had done a lot of good work for nothing. David asked Emmeline if she minded giving up her concert tour and being Renee's mother. She was amused at his bluntness, but accepted his offer. Peeking through the door, Renee saw what had happened and flew in to taunt David with his slowness.

Jerry Mathers had been up in the

The orphans appear at Ellis Island.

"THE LITTLE ORPHAN"

Renee overhears David's proposal.

CAST.

Renee Lescere	Ella Hall
David Clark	Jack Conway
Rankin Porter	Richard la Reno
Jerry Mathers	George Webb
Emmeline Warren	Gertrude Aster
Henri Ponleur	George Hupp
Jena Bourget	Ernest Shields Chandler House
Mrs. Billy Hardwick	Gretchen Lederer
Fannie Harrison	Margaret Whistler

---

mountains. On the day he returned he heard of the coming marriage. When he met Emmeline that evening, both realized that they still loved each other. David heard them talking and, though deeply hurt, insisted that Jerry marry Emmeline.

Many changes had been wrought in the eight years that followed and David became world famous. Urged by Rankin, who saw the weariness of his friend, they went to the mountais for a rest. Renee was to go on a trip with Jerry and Emmeline.

At this very moment, quite unannounced, Renee arrived. She had decided that she was to stay with David. Though she had to walk two miles through the woods, she finally arrived at the house and delighted as well as nonplussed David, for he had not seen her for four years and could not accustom himself to her beauty.

Jerry, Emmeline and Jean followed Renee to persuade her to go with them. Renee was jealous of Emmeline, and when she and David were talking together and David was jealous of Jean. Emmeline showed Renee's letter to David and, thinking that the girl was going to remain purely on account of duty, he insisted that she go with the others, though he yearned to have her near him. Renee went as far as the station; then jumping from the train as it was moving away, she hurried wildly back to David, after making arrangements with the old minister to whom she was sent by the station master, to follow her. When David told her she could not stay there with two men, she informed him that she had anticipated this and that the minister had come to marry them.

Renee returns unexpectedly.

USES TRUNK IN EVERY SCENE.

WHILE on a visit to Universal City a year ago, Irvin Shrewsbury Cobb, who has his quips and jests at hand for any and every event, found use for one that is timely, now—which is saying much for any jest. Cobb was shown a jungle play in the Universal projection room. In the play, called "In African Wilds," Charlie, the huge pachyderm, had a very important role.

As Cobb was leaving the theatre after the picture had been run, he remarked Cobbishly: "Well, I must say that the elephant was well supported by the company." Since the play that Cobb saw, Charlie has never had such an opportunity as he has in the role he is now playing under the direction of Henry McRae. And he will have animal support from lions, leopards, tigers and other jungle folk in "Man and Beast."

Director McRae says that Charlie acts almost like a human being, which proves that Director McRae also likes his little joke.

UNIVERSAL ACTRESS STUDIES "MOTORMANNING."

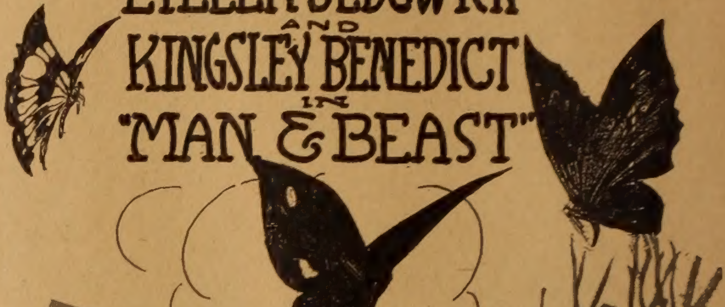
MARCIA MOORE, one of Universal's popular actresses, believes in preparedness. As evidence of this she has been training for active work in the event the men of America are called to the colors in numbers that may effect common carriers, and is now considered competent as a "motorman." Miss Moore travels a great deal on the suburban lines in the neighborhood of Universal City, and in the course of her travels conceived a desire to handle a trolley car.

The motormen have aided her and recently she drove a car to and from Los Angeles, making all the stops and otherwise handling the car with a deftness unexcelled by the seasoned motorman who rode on the front end with her.

"The cities of Europe called their women to their aid, early in the war," said Miss Moore, "and if the same call is made here I want to be in a position to make it possible for some patriotic citizen to get to the front and in doing so, not to have his employers feel that his place cannot be filled. I find that a trolley is no harder to handle than an auto, but if it comes to a pinch I am going to don overalls or uniform and do my bit in full man's fashion."

Marcia is playing in the Victor Comedy, "A Box of Tricks."

Butterfly Pictures
PRESENT
EILEEN SEDGWICK
AND
KINGSLEY BENEDICT
IN
"MAN & BEAST"



EDDIE POLO

Stunt Puller in "THE GRAY GHOST"

By PETER PEPPER.

Eddie Polo when the day's work begins.

UNIVERSAL serials have the reputation of going all over the world. They are shown in Japan, China, India, South Africa—everywhere that the screen has penetrated, Universal serials are sure to be projected upon it. Many things in them are inexplicable to the various publics who go to see them, for ideas on even such fundamental subjects as manly honor and feminine beauty differ in different parts of the globe. But there is one thing that is universally understood, and that is daring. Therefore, the "stuntpuller" wins the full appreciation of any audience in the world, for he speaks to them through a medium which they fully comprehend. Eddie Polo, who has furnished a large proportion of the thrills for several serials, including "The Broken Coin" and "Liberty," is the acknowledged king of stuntpullers, and that is why his mail comes to him bearing stamps from all the out-of-the-way governments of the globe. He is as popular in the interior of Japan as he is in the interior of Brooklyn, for his intrepidity and physical prowess appeal to spectators of all colors, languages and religions.

Since he was two years old, Polo has been performing breath-taking stunts in public. He was born in Italy, and started his training almost in the cradle. At the age of two he could walk on his hands, and at seven he was an accomplished acrobat and high-diver. For seventeen years he was with the biggest circuses in the world, as diver, acrobat, animal trainer, and aeronaut. He astonished Paris by dropping from a moving airplane which was circling the Eiffel Tower, depending on a parachute to break the thousand-foot fall. He claims to be the only acrobat who ever caught a fellow performer after a triple somersault in the air. He holds a record of 235 feet in underwater swimming, and has performed such little stunts as an eighty-foot dive into the ocean off the bow of a swiftly moving steamer, for the camera. He is a splendid horseman, and a formidable fighter and wrestler, and one of the best all-round athletes in the films. He keeps himself in perfect physical condition all the time, and has recently become interested in jiu-jitsu, or Japanese wrestling. At the present time, Ito, one of the great experts in the art, is in Los Angeles. Polo is convinced that he can beat the Japanese at his own game, and is endeavoring to arrange a match with him.

"I think I have learned some new tricks that this chap does not know," says Polo, "and I believe I can beat him, but if I don't, at least he will know that he has been on the mat."

Polo's role in "The Gray Ghost" is that of secretary to the young Englishman, who is sent to America to fetch a valuable necklace which The Ghost has decided to appropriate. Jean Marco, the secretary, has his hands full protecting his employer from the machinations of the band of lieutenants of the master-criminal who are seeking the young man's life. His part develops slowly, but once in action, he will have a chance to put over some of the toughest encounters he has ever fought for the films.

In Episode Four he has a fight with a whole room full of crooks in a restaurant which is said to be the most thrilling affair ever filmed.

Eddie Polo after a fight.

the MOVING PICTURE WEEKLY

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Editorial Offices..................1600 Broadway, N. Y.
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PAUL GULICK.. Editor
M. WINKLER....................................Music Editor
PETER PEPPER................................ Interviews
MARJORIE HOWARD......................... Interviews
JOE BRANDT...........................Business Manager
J. W. CAMBRIDGE..Canadian Representative
JULIUS BERNHEIM......Minneapolis Corresp.
KINTARO SAKAMOTO..Japan Correspondent
ROBERT S. DOMAN......London Correspondent
BURTON RICE......................................Paris Artist

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- The Love Slacker
- Mettle and Metal
- The Fireman's Peril
- Into East Africa
- Jungle Terrors
- Safe
- Taking a Dare
- Maud Muller
- Love and Honeybees
- An Elopement by Proxy
- Love and Opposition
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The High Spots

In Next Week's Universal Program

ONE of the high spots on next week's program, besides the Butterfly, "Man and Beast," is "The Golden Bullet," a Gold Seal, in which Harry Carey does a couple of falls from his horse "Pete," which would cause thrills to a person suffering from total paralysis of the thrill-centres. Harry is shot as he rides to his shack in the mining country by thieves who are robbing his old partner of their carefully horded nuggets. He falls from the horse while it is going at full speed, and repeats the stunt on a particularly hard piece of ground in front of the town saloon.

Another cause for just pride in the program is the Nestor Comedy for next week, called "The War Bridegroom," which was written by Eddie Lyons and Lee Moran themselves and produced by their director, Roy Clements. As a result of this picture there is an argument on between the Nestors and the Universal technical department, which is not settled as yet. And it all came about over the zeal of the comedians to save the company's money. They were returning from location, one day, and saw that the Universal was spending many thousands of dollars in the construction of a sewer system.

"Let's get up a story about a sewer and save some money on locations," suggested Edith.

Then they made several scenes at the sewer, and during the rehearsals they removed a great many pounds of dirt, and advanced the digging of the ditch considerably.

On their return to Universal City, they reported with glee to the technical director that they had saved a lot of money for the company. He then proceeded to make a charge to the overhead account of the Nestors for the use of his sewer, and a terrific discussion ensued, which finally had to be carried to headquarters for adjustment.

On Wednesday, June 27th, there is a very funny L-KO, a scene from which is reproduced at the top of this page. It is called "Her Daring Caring Ways," and features Lucille Hutton and Merta Sterling. A most intelligent donkey plays an important part in the picture which is a screaming burlesque on the usual Western draymer, with cowboys, bandits, dance-halls, shooting, bears, reckless riding and all the things which go to make the real Simon-pure Western what it is.

George Bronson Howard furnished the story for the Rex picture, "The Double-Topped Trunk," which will be seen on Sunday, July 1st. Allen Holubar produced the picture and played the leading role himself—an official of the U. S. Customs, and his daring and clever capture of a dangerous band of crooks. The picture has an unusual plot, and has been splendidly worked out by the young director, who is responsible for some of the best Red Feathers, and for the Butterfly picture of last week, "The Field of Honor." Another of his Butterflies will soon be released under the title of "The Reed Case."

This was written, adapted for the screen and produced by Holubar himself. He also played the leading role.

Scene from "The War Bridegroom."

Allen Holubar in "The Double-Topped Trunk."

A Great Summer

(No. 180| Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

IN every country engaged in the great war, the moving picture business has **INCREASED** enormously. It fooled everybody. It did exactly the opposite from what the wise ones thought it would. Everybody thought it would slump. Everybody said, "No one will want to go to theatres until the war is over."

But, as it turned out, the people craved entertainment more than ever, possibly because they wanted to get their minds off of war and its horrors.

And now the United States is in the war up to its neck. The nation has gone into the serious business of war in a thorough and big way. Like every other nation, it will crave entertainment more than ever.

For that reason **we are entering the biggest summer season this business has ever experienced in this country.**

Every exhibitor in the country ought to be preparing for it in every possible way. He ought to take every precaution to see that he is dead sure of getting enough pictures of the right kind to supply the heavy demand that is bound to come.

The Universal never has and never will use the summer season as a dumping ground. It never has and it never will save its best pictures for the winter season. On the contrary our plans for this summer include the release of a far higher grade of pictures than we have ever produced in our whole career.

Season Coming

Not a single solitary theatre should close for the summer season this year of all years. No matter whether it has been your custom to shut up for summer in the past, this is the year to keep your doors open for the thousands who will crave entertainment.

The theatre owners who see the truth of this well reap the golden harvest, for they will not only make a profit on a formerly dead season, but will get the people in the habit of patronizing their houses the year around.

The United States government has already profited by the mistakes the other Allies made during the first two years of the great war. There is no reason on earth why the exhibitors of the United States should not profit by the experience of the exhibitors of all the other warring nations.

Give this the most serious thought. Be ready to say, "I'm glad I took the tip," instead of "I'm sorry I didn't look ahead."

There's more than mere thrift in this. There's patriotism of a practical sort, because **the more you keep business thriving in your community the better for the whole nation!**

Do your bit and **make** your bit!

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"THE LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"

1600 Broadway **New York**

UNIVERSAL CURRENT EVENTS SCENES

Recruits receiving instructions on wooden ship "Recruit."

Crowd waiting to register on draft day, N. Y. C.

Mortar practise shows Uncle Sam is ready.

Ruth Law "Boosts" Liberty Bonds.—Lincoln, Nebraska.

WITH THE NEWS REELS

UNIVERSAL CURRENTS EVENTS, NO. 5.

High Speed Recruits Round Into Fine Form After Brief Training.

Nation's Head Hears Gray-Clad Veterans Shout "Call Us, If the Boys Can't Do It."—Aged survivors of South's fighting army hold re-union in Nation's Capitol,Washington, D. C.

Test of Big Mortars Proves Them Ready For Instant Use.—Eight 12-inch guns can rain destructive hail of giant shells on fleet miles at sea.—*Fort Totten, N. Y.*

Part of the 10,000,000 *Who Are Going To Make Our Enemy "Eat Crow." Scranton, Pa.*

Western Farm Sections Get Practical Lessons In Agricultural Art.—Preparedness train, touring Utah, Nevada and California, shows how to farm on big and small scale.—*Western United States.*

What Have You Done?—Henry P. Davison gave up $1,000,000 annual salary, as senior partner of P. J. Morgan, to serve Uncle Sam.

Champion Bird Girl Boosts Liberty Bonds.—Ruth Law, who flew from Chicago to New York, drops inspiring messages during Lake Shore flight.

On Dry Land Ship 203 *Recruits Start For Real Sea Service.*—Mgr. Lavelle of St. Patrick's blesses sturdy group as they start for training station to become real sea fighters.

"Yanks" And "Naps" With Rifles Prove Fitness For Military Service.

France's Great Guns Pound Way Through Enemy's First Lines.—Prepare way with hail of shells for fearless fighters who capture trenches, taking guns and prisoners.

Official French War Pictures.—Champagne district, French front.

SCREEN MAGAZINE, NO. 24.

PROBABLY the most interesting feature of the Universal Screen Magazine No. 24 is the demonstration of jiu-jitsu, or Japanese wrestling by Miss Irma Rivers and her assistant, Mr. Will Bingham. So little effort is required by the expert in this art of self-defense that a small woman is able to vanquish a masculine opponent much larger and heavier than herself. This is the most effective method of protection which a woman can employ against annoyers in all sorts of situations, and the demonstration of it is so clearly given that it amounts to a lesson in the art. We see Miss Rivers in street dress dealing out summary justice to an annoyer on the street. He puts out a hand to touch her, and by a turn of the wrist she throws him on his back on the ground. Both demonstrators then don their gymnasium clothes—a combination of Japanese and American regalia—and demonstrate the different holds so that we can follow them exactly. Miss Rivers shows us the thumb-and-elbow throw, then the hip throw, the arm lock, the knee trip, and the front strangle hold. Each time her masculine opponent is overcome. Then the two have a real bout of jiu-jitsu, using all the holds, and striving to overcome each other. At the end Miss Rivers again dons street attire and shows how easy it is for a woman to meet an unexpected attack from the rear, if she is a mistress of this Oriental science.

Other subjects in Issue No. 24 are the explanation of the manufacture of coke, now one of the most important of all industries from the immense quantities of this fuel which will be required to place our country on a war footing. It is the famous "bee-hive process" as conducted at a plant near Pittsburg which is shown us. We see the whole process, from the arrival at the plant of tons and tons of soft coal to the loaded cars of coke ready to be shipped to all parts of the world.

Time-savers for the kitchen are then demonstrated by Mrs. A. Louise Andrea, the Screen Magazine's culinary expert, who is now conducting an experimental kitchen for the Gentlewoman's Magazine in New York.

A demonstration of the new invention of Dr. Guy Brewster, who has at last succeeded in perfecting a bullet-proof armor which may revolutionize modern warfare comes next. The shock of the impact of the projectile is so evenly distributed by the form of the armor that there is no danger of dislocated joints, as has always been the case with similar protective devices until now.

The reel closes with a clay cartoon by Willie Hopkins, the Screen Magazine's sculptor, called "What Will Baby Be?"

ANIMATED WEEKLY No. 76.

Carlisle Indian Graduates Ready To Take Up Life's Battle.—Boy and girl descendants of native Americans go fort hfully prepared for economic struggle.—*Carlisle, Pa.*

Brazil Breaks With Germany.—Our sister Republic of the Southern Hemisphere takes stand against world menace.—*Rie de Janeiro, Brazil.*

Miss Rivers and Mr. Bingham.

Kentucky Thoroughbreds. — Five thousand of them being groomed for war service. And they'll come. Home WINNERS!—*Fort Thomas, Ky.*

Motorcycle Dispatch Bearer After Trans-Continental Record.—Sergeant A. T. Bedell, of the Los Angeles Motorcycle Signal Reserve Corps, now preparing for the field, stars for New York.—*Los Angeles, Cal.*

School Students Make Target Practice Shells.—Mechanics in college become practical aid to Uncle Sam.
—*Washington, D. C.*

Canadians Dedicate Southern Terminus of Jefferson Highway.—International roadway between Winnipeg and New Orleans will prove of great military value in war time.—*New Orleans, La.*

Sub-Title.—Mayor Richardson of Winnipeg and Premier Norris of Manitoba.

Western Girls Compete For Athletic Honors.—University of Nebraska students doff skirts and don bloomers for annual event.—*Lincoln, Neb.*

Historic Pageant On Indiana Dune Lands.—Varied periods in American history shown in effort to have famed territory preserved to nation as a great park.—*Port Chester, Ind.*

Land Lubbers Now—But Wait!—Naval recruits from Pennsylvania start for Newport Naval Training Station.—*Pittsburgh, Pa.*

Four Thousand Orphans Auto Owners For A Day.—College Point, N .Y.

Artist Colony Holds High Jinks For War Cause.—Notables in art, literary and social colonies convert famous Macdougal Alley into a "Bally Hoo" thoroughfare.—*New York City.*

When Art Takes a Holiday It Goes the Limit.—Society adopts new styles in "town" cars.

Cartoons by Hy. Mayer, World Famous Caricaturist.

"THE BRAND OF HATE"

A REMARKABLE story of a fancied pre-natal influence, by Elizabeth Burbridge, has been made into a fine Gold Seal by Director Edwin Stevens, from a scenario by John C. Brownell. The plot is both unusual and convincing, and the manner in which the big scenes were staged would be a credit to a five-reel feature.

Van Pelt, millionaire owner of tenements on the East Side, neglects the necessary rebuilding of them, while he makes handsome presents to his luxury loving wife. A disastrous fire occurs on the very day when he has been finally induced to visit the buildings. He loses his life in the flames. Rosa Castilli, a former servant of the Van Pelt's, lives in the tenements. She loses her husband and child in the fire and rushes half maddened with grief to the Van Pelt home. She forces her way to Mrs. Van Pelt's boudouir, and curses her, catching her by the throat. She is dragged away by the servants, leaving Mrs. Van Pelt in a faint. When the baby is born, the mother is not allowed to see it. One morning, early, she makes her way to the room where the child is asleep, and sees on its cheek the mark of the fingers of a hand. The shock kills her. The child, little Leonore, grows up under the care and influence of her aunt. The mark fades from her cheek, but returns at long intervals under the stress of anger.

GOLD SEAL Three - Reel Drama. Story by Elizabeth Burbridge. Scenario by John C. Brownell and production by Edwin Stevens. Tina Marshall Featured in a strong story of the very rich and the very poor.

CAST.

Leonore Van Pelt	**Tina Marshall**
Emilie Van Pelt	**Dixie Compton**
Rosa Castilli	**Sonia Marcelle**
Richard Travers	**George Marlo**
John Worthington	**James Levering**
Leonore's Aunt	**Lucia Moore**
Volkutz	**Otto Van Loan**

Leonore meets Richard Travers, an architect, who has specialized in model tenements. She consents to his making plans for rebuilding hers. A society fop, Lawrence Algernon, is a suitor for her hand, and is favored by her aunt, who does not approve of Richard on account of his poverty. At last, her aunt persuades Leonore, suspicious, as all very rich girls are apt to be, that Richard is after her money, and prevails upon her niece to accept Algernon. When Richard calls with the contemplated plans which have taken him months to finish, the aunt sends him away with the curt message that she has changed her mind. Richard is beside himself with disappointment. Worthington just saves him from killing himself. He telephones to Leonore, railing at her for her neglect of her tenements, for her selfishness, and calling her worthless. She is seized with a terrible anger, and the mark returns. The maid who sees it, runs with the story to Algernon, who sends word that he has been called away.

This brings Leonore to her senses. She visits the poor in the tenements, and forms a brotherhood club for the men workers. One of them, who suspects her identity, and hates her on account of the loss of his father and mother in the fire in which her father had lost his life, plans to be revenged on her. He meets some of his fellows and raves against the Veiled Lady, as she is called. One of them, to whom she has given work, goes to Worthington's office, and tells him that the Veiled Lady is in danger. Travers is there, and the two men go together to the meeting.

Leonore is welcomed by the men, but Volkutz denounces her and says that the reason that she never shows her face is that she is the owner of the miserable kennels in which they live. Travers and Worthington break in. Volkutz shoots at Travers, but the police, coming in at that moment, the agitators are taken into custody, while Travers carries Leonore out of danger. The next day, he goes to see her. ' She tells him that she can never marry him and takes off her veil to show him the mark. It has disappeared.

LITTLE ZOE RAE FOOLS VISITORS

THIS is not a Kentucky pickaninni imported for the occasion from below the Mason and Dixon line to play in Rupert Julian's Bluebird "A Kentucky Cinderella." Importation was not necessary, for all Julian had to do was to send for Little Zoe Rae, who has worked for him often before, and make her up for the role, knowing that she would give a perfect interpretation of it. And indeed she gives the featured players, Miss Ruth Clifford and Mr. Julian a real run for their money. The story is a screen adaptation of Hopkinson Smith's appealing novel of the same name, and it has been given a most delightful production by Mr. Julian.

The make-up which the little girl had to assume for the occasion was the subject of a great deal of comment on the part of the visitors to the Bluebird studio while the picture was being made. Instead of being burnt-corked, the child was painted bright red, nearly all over. Her arms, legs, neck and face were the same sanguinary hue, for red photographs even better than black in giving the desired effect. In one of the scenes in the play, the pickaninni, who is relentlessly pursuing the hero and heroine to watch their love-making, falls from a point of vantage in a tree, into which she has climbed, straight into a barrel. The harrassed young man then claps the cover on her, and has a few minutes' peace. Zoe went through the scene, falling smack into the barrel. The visitors who had not noticed her in the tree watched, and when her little red face came peering over the edge, a cry of pity arose from the women who thought that the child had been seriously injured by striking the edge of the barrel. This caused Zoe, who realized what had happened, to laugh so heartily that the scene had to be taken over again.

Zoe Rae in "A Kentucky Cinderella," coming Bluebird.

Scene from "Man and Beast," coming Butterfly. Note—This is a real dead lion.

Eileen Sedgwick's Versatility

THERE is hardly a girl playing before the camera who has had a more varied training for pictures than Eileen Sedgwick, who is featured in the Butterfly Picture, "Man and Beast," with Kingsley Benedict. It is only fair to mention Charlie the elephant, as well, for his part in the picture is so important that it is essential to the plot, and the scene in which he rescues the baby who has strayed into the jungle, is the "punch" of the story. However, to return to Miss Sedgwick. She was eighteen at the time of her Universal engagement, and for fifteen years before that she had been on the speaking stage, in vaudeville, musical comedy or dramas.

Her father, mother, sister and brother were all on the stage with her, and they were together in a vaudeville act at one time. Both her sister, Josie, and her brother "Big Ed" have appeared in Universal pictures. Eileen has had training as a singer, dancer and pianist. She is also a song composer.

A Little Gossip About

RUTH STONEHOUSE AND THE "EXTRA."

RUTH STONEHOUSE, one of the featured players at Universal City, arrived at the film capital a few days ago convulsed with laughter and went as fast as possible to the office of her director, Louis Chaudet, to tell him of her latest experience. It seems that Ruth had been a passenger that morning in a jitney buss as her car was undergoing repairs, and sat next to an extra girl new to Universal City.

Turning to Miss Stonehouse, she remarked: "What make-up do you use?"

"Five and one-half," replied the little actress.

"You ought to use more powder," said the girl with an air of confidence.

"All right, I will," replied the popular star.

"Say, do you ever work for Julian?" was the next question, adding, "but if you do you will have to use more pink."

Miss Stonehouse averred she never had worked with this director.

"Getting much work?" continued the girl; "I find it kind o' slack."

"Well, I'm getting my share," answered Miss Stonehouse.

As the buss drew up at Universal City all alighted and the only comment the girl made was, "Well, so long—see you on the lot."

Since then Miss Stonehouse has been hunting for the extra girl in the hope that she could give her a part in one of her productions when, perhaps, the youthful one will discover whom she had been interrogating.

Franklyn Farnum and his first cigar.

FRANKLYN FARNUM'S ORDEAL.

PITY the plight of a picture player who has never smoked a cigar and finds himself compelled by the exigencies of the script to keep one alight through many long scenes. Franklyn Farnum is the victim, and the occasion of this atrocity was the Bluebird Photoplay "The Car of Chance" in which he and Brownie Vernon were playing the leads. A heartless scenario writer had included cigar-smoking in several of the scenes, and an equally heartless director insisted upon his leading man's going through with the ordeal. The picture gives an idea of just how much the actor enjoyed the experience.

"I ought to have had all these sensations over with by the time I was twenty, I suppose," he said, ruefully contemplating the weed, "but my education has been sadly neglected. I almost wish I were too young to learn."

Farnum has just celebrated the anniversary of his picture debut. On the evening of Decoration Day he gave a dinner at one of the Los Angeles cafes to a number of his friends. Eddie Lyons and Lee Moran, who live at the same club as the Bluebird actor, occupied places of honor, and Farnum's new director, Elmer Clifton, was also an honored guest.

He has gladly given up Broadway, New York, for Broadway, Los Angeles, where in his free evenings he may be entertained instead of being one of the entertainers.

ONE OF "THE GRAY GHOST'S" VICTIMS.

J. MORRIS FOSTER plays a mysterious role in the first episode of the new serial "The Gray Ghost," which as all the world knows by this time is an adaptation of the Saturday Evening Post success "Loot," by Arthur Somers Roche. Foster, as young Olmstead, is one of the tools of the master-criminal, having lost heavily to him at cards, and taken the money from his father's bank to cover his loses. By means of this indebtedness, the Ghost engineers a bank robbery, resulting in the fatal shooting of young Olmstead's father. Then the son is spirited away by an agent of the Ghost, leaving the police to suspect him of the double crime, and the last thing we see of him is the repression of his effort to find out where he is being taken. He does not appear again for several installments when we find that his story is linked, after all, with the main plot. Foster handles this role with absolute conviction, and succeeds in arousing all our sympathy, in spite of his weakness, by the reality of his grief and bewilderment at the shooting of his father.

He has had much experience in pictures, having played leads for Thanhouser and Famous Players, and before that he was on the legitimate stage, in Shakespearean roles. He was born in San Bernadino, Cal., so that joining Universal to play at Universal City was for him going home. He is a graduate of Stanford University, and an all-round athlete. Foster received an unusual letter in his mail the other day. This was from a man in Pennsylvania, who believes the actor is his long-lost brother.

Two views of J. Morris Foster, playing in "The Gray Ghost."

Everybody and Everything

DORA CREATES REGULAR FURORE IN PITTSBURGH.

Above—The Pittsburgh Parade.
Below—At the "Dispatch."

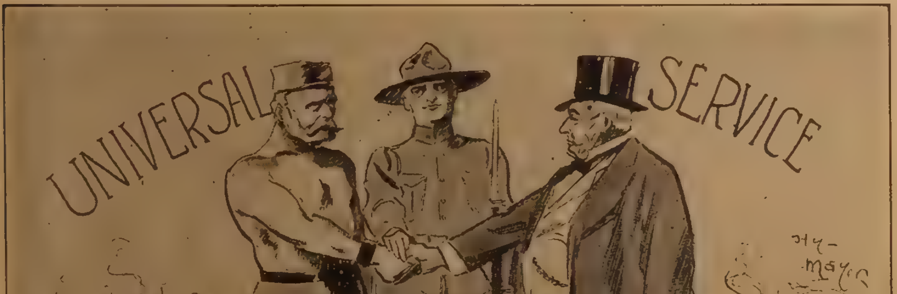
AMID the fanfare of the trumpet and the bugler's call, Dora Rodrigues, the Universal Girl, the only girl recruiter to whom Uncle Sam can lay claim, marched from the downtown section of Pittsburgh, last Tuesday, to Memorial Hall. Dora has met with cordial and enthusiastic receptions in other places which she has visited on her trans-continental hike from New York to Universal City, for the purpose of stimulating recruiting for the army and navy, but the excitement which she aroused on that day surpassed anything which she has encountered on her eventful tour.

Great throngs lined the streets, all anxious to catch a glimpse of the girl who possessed the courage and determination to walk all the way from New York to California. Dora looked the picture of health and "fitness" as she marched, supported by stalwart fighting men of all branches of the service.

Five hundred school children gave her a great send-off, each waving a flag, while students of the high schools were out en masse to greet her. On the steps of the new City-County Building she was received by Mayor Joseph G. Armstrong, to whom she handed a letter from a well-known veteran of the Civil War. Moving pictures of this meeting were taken, and then the parade got into full swing, and the next stopping place was the office of the Pittsburgh Dispatch, from which she made an address to the crowd. Dora carried the banners of the Universal Film Company and the Dispatch in the parade. Later she entered the Cameraphone Theatre, where she appeared daily for the rest of the week, giving spirited talks on recruiting.

All the officers of the military units in the city, including the army, navy, marine corps and Eighteenth regiment, were on hand to greet and congratulate Dora on the success of her mission. She recruited eleven men at the Cameraphone Theatre the first day. She was the guest at a dinner given by the F. I. L. M. Club, and attended wearing the uniform which she has adopted for her tour. She was welcomed by the president and officers of the club, and several members made speeches to which she very prettily replied.

On Friday, June eighth, the Naval Reserves, two hundred strong, which have been in training for two years, were scheduled to leave the city, and Dora was invited to be present at their departure, to shake each man by the hand, and make a little speech to each one. The officers in charge suggested this, as they thought that the sight of the interpid girl would cheer those whom the boys left behind.



Highly expressive and pertinent cartoon drawn by Hy. Mayer for the U. A. W.

Jack Mulhall in "Th

BUTTERFLY Picture. Written by Willis and Woods. Adapted for the screen by Karl Coolidge and produced by a new director, Elmer Clifton, who sets a high standard in his first five-reeler, with Jack Mulhall as the star.

Above—Donna Drew as Nadine.
Below—Jimmy's desperate fight on the cliff.

A NEW director, Elmer Clifton, makes his bow in this Butterfly Picture, written by Willis and Woods, and adapted for the screen by Karl Coolidge. The story serves as an ideal medium for the talents of the young star, Jack Mulhall, and will surely increase his popularity. There is another new name in the cast—that of Donna Drew, the pretty little dark-eyed nymph of the island, whose name was changed the other day from "Moon" to "Drew," and who will make many friends by her work in this Butterfly. The larger part of the scenes were taken of Santa Cruz Island, and are as beautiful as anything seen in recent pictures. The story is consistently interesting, and gives Jack a chance to prove his proficiency in water sports.

Jimmy Gordon is the son of the head of the Gordon Syndicate, which owns, among other things, an island off the coast of Lower California, upon which there is a valuable fire opal mine. Gordon Senior is worried about the mine, as the shipments have fallen off, and he is looking for a responsible two-fisted man to send on an investigation. The last person in the world who answers this description is his son Jimmy. However, the old man receives a shock when one of his employees, Bennie Zussbaum, tells how Jimmy rescued him from a gang of toughs in a roadside cafe. Old Gordon begins to think well of his son, for the first time.

Jimmy is engaged to Lucy Andrews, a society girl, but it would be quite possible for one to live without the other. Lucy's mother is far more interested in Sir Beverly Wyndham, an Englishman on the look-out for a rich wife. When Jimmy breaks an engagement with Lucy and she then sees him fighting at the roadhouse, as she drives by in her car, she determines to break with him. However, in the meantime, his father has decided to send him to Calabas Island, for he suspects the foreman of double dealing, and after Jimmy's exhibition of prowess, thinks he will be just the one to deal with him. Jimmy says good-by so hurriedly to Lucy that she has no time to break with him. So he goes off nominally engaged.

At the island, Jasper Sneedham, with the assistance of McCool and his native servant, Juan, has been systematically cheating the company. The only honest person is the foreman, Haimer. Jasper has a stepdaughter, Nadine, who is as pretty as a nymph. When Jimmy arrives on the mainland, he is met by Juan, and taken by launch to the island. On the way, Juan hits him over the head with a belaying pin. Jimmy manages, with great difficulty, to swim to the island, and crawls onto the shore more dead than alive. Nadine is playing on the beach. She sees him and calls the foreman to go with her to his assistance. They take the half-drowned youth to Haimer's hut. Jasper comes in haste, but is reassured when he finds only a boy, though he recognizes him as Gordon's only son. He offers to show Jimmy over the mine as soon as he is well enough. But Jimmy is far more interested in Nadine than in opals. Remorseful thoughts of Lucy are all that keep him from making love to her.

Jasper makes up his mind that as he has stolen a comfortable fortune, he may as well leave the island before Gordon sends a boat for his son. With McCool and Juan he lays his plans, which Nadine overhears. Jasper has told the girl that she is to marry McCool as soon as they reach the mainland. Nadine goes with her information to Haimer, and they resolve to tell Jimmy of the contemplated flight. The launch is ready, and Jimmy says that they will beat the other to it. Be-

Nadine struggles with McCool.

Flame of Youth"

CAST.

Jimmy Gordon	Jack Mulhall
Lucy Andrews	Ann Kronan
Nadine	Donna Moon
Sir Beverly Wyndam	Hayward Mack
Jasper Sneedham	Alfred Allen
McCool	Ed. Brady
James Gordon, Sr.	Fred Montague
Beppo	Burton Law
Fred Haimer, Foreman,	Percy Challenger
Bennie Zussbaum	Harry Mann
Juan	Harry Morris

fore he goes, he has just time to give Juan the licking of his life in Jasper's cottage, and leave him half dead. Jasper has locked Nadine in the closet in her room, and Jimmy hears her call and takes the door off its hinges to get her out. Jasper and McCool return for her, and Jimmy holds them up with an unloaded revolver. Armed with an axe, he rushes for the launch with Haimer and Nadine. The others follow, and he fights them with the axe, while Nadine and Haimer run for the launch. One of Jasper's men engages Haimer here, while McCool, who has sneaked off, catches up Nadine, and attacks her on the beach. Jimmy sees this from the top of the cliff. He has no time to run down, so he makes a terrific dive into the sea, and swims rapidly to the beach, rescues Nadine, and knocks McCool out. Then he jumps for the launch, and makes off. Jasper fires after them, from the cliff, but does not succeed in hitting them. Jimmy throws a rope to Haimer, who is swimming after them.

Reaching the mainland, they call for the police, who return with Haimer to the island to arrest the gang. Jimmy buys new clothes for himself and Nadine, and takes her to his father's office. She waits outside while he makes his report to his father. The old man is delighted, but says that he has bad news for Jimmy. Lucy has eloped with Wyndham. Jimmy is tickled to death with the news and brings in his "real girl" Nadine, whom Old Gordon receives with affection.

The girl Jimmy thought he loved.

—And the real one.

Jasper Sneedham, the girl's father.

* * *

CHANEY DEVELOPS INTO A WALKER.

LON CHANEY, who is playing one of the leads with Dorothy Phillips in the Ida May Park Bluebird production, "The Fires of Rebellion," was notified to join the company at Camp Baldy, near San Bernardino, and be made up ready for work not later than 10 o'clock in the morning. Mrs. Chaney had received an injury and, consequently he remained at home as long as possible. The result was he had to walk from his home in Hollywood to the electric station in Los Angeles, a distance of six miles, as the cars had not started at 4:30 a. m., when he had to leave. Then from Azusa Station to the picture camp, a distance o fsixteen miles, was made on horsegack.

The actor returned home every evening for three nights, and each morning repeated his early morning hike and long ride to join the company, where he had to spend another two hours and a half putting on his make-up. Chaney says, however, that the early morning exercise did him good.

Start a
BLUEBIRD
DAY
in YOUR house

"She Married Her Husband"

Jane dresses the part of Swami's bride.

ONE of those smoothly constructed comedies which keep one in a state of subdued chuckles all the way through, is the Victor, "She Married Her Husband," produced by Matt Moore from a story by J. G. Alexander. Things happen fast, and here are some of them:

Matt rescues Jane when her dog's leash is twisted around her ankle and she can't move. He is struck with her and she with him. That night he celebrates with the boys, and in the morning he finds a letter from his father, telling him that this is the end, and that from now on he must be on his own resources. Matt is almost penniless, but he reads of a Professor Kairo who is making large sums of money, and determines to go into the business of Swami-ing.

He dresses himself and his man servant in Oriental robes and hangs out a sign, determined to show his father that he can do very well without him. His first client asks him to give a seance at her house that night When he swims in, he is astonished to recognize Jane, who is entertaining Lord Fauntleroy, whom her mother fancies for her husband. Jane tells the Swami that she has lost Bruno, and Matt's servant finds him. This is a great success. The professor plants a crystal in the middle of the room and telling them all to watch and it will reveal a great secret, he goes out into the verandah to talk to Jane, who has recognized him. Her mother comes out and Jane runs off.

VICTOR Two-Reel Comedy-Drama. Written by J. G. Alexander and produced by Matt Moore, with himself and Jane Gail in the leads.

CAST.

A Maid in Distress	**Jane Gail**
A Man	**Matt Moore**

Weeks pass by and Matt finds that love and swami-ing don't mix. He shoots a note into Jane's room with a bow and arrow. It reads "Dearest—Have arranged marriage. Am waiting nearby with an auto to elope. Your own Matt."

Jane tears the message from the arrow point, stuck in the wall, but mother finds the last part of it. She is horrified, and after the hasty wedding she tears Jane from Matt by enlisting the aid of the chauffeur. Matt is deprived of his bride and goes back to swami-ing. The marriage is publicly annulled. Matt reads this in the paper and also that the De Puysters are at Tuxedo for the winter. In his despair he is cheered by a message from Mrs. Van Emery asking him to give a seance in her home in Tuxedo. He is not to ring as he will find the window open and it is to be a surprise.

Matt has the misfortune to enter the wrong house. It is the De Puysters. Mother holds him up at the point of a revolver, thinking he has come to kidnap Jane. She tells him that she is going to keep him under her eye till Jane is married to Lord Fauntleroy. He is to act as butler, and will be arrested if he betrays himself. Baron von Limburg and the Count de Fromage both arrive for the house party. They can neither of them skate well, and Jane skates to the admiration of all with an unknown young man, who is really Matt. There is to be a masquerade ball that night, and Jane lays her plans for it. She asks the chauffeur to take the place of her sweetheart at the ball that night, so that they can elope. She tells him to wear a policeman's uniform which she gives him. They are overheard by the baron, the count and her mother. The two noblemen try their best to get policemen's uniforms so as to impersonate Jane's sweetheart. The result of the mix-up is that they are left with no clothes at all. At last they succeed in getting some and returning to the ball. Mother has complacently watched the wedding of Jane and the policeman, thinking that he is one of the titles. To her horror, when the bridegroom unmasks she sees that it is Matt. But she is reconciled when she finds that he is not a Hindu Swami.

CANADIAN NOTES.

By J. W. CAMBRIDGE.

TORONTO, Ont.—There is considerable gloom in Toronto film circles these days caused by the death on Saturday, May 26, of Mrs. Hague, wife of Mr. Claire Hague, general manager of the Canadian Universal Film Company, Ltd. Mrs. Hague had been ill for but thirteen days, and her death was a great shock to her many friends. She leaves three small children. Mr. and Mrs. Hague celebrated their tenth wedding anniversary only a few days previous, Mrs. Hague seeming in the best of health. The funeral was one of the largest seen in Toronto in some time, being attended by all Toronto exchangemen and many out-of-town friends. Many beautiful wreaths, sprays and large floral tributes, some of which came from as far away as Calgary, New York and St. John, gave their mute testimony of the sympathy of their many friends.

According to advices received from the Toronto branch of the Canadian Universal Film Company, Ltd., where the Universal's first genuine service department started, and which is the most successful of all Universal service departments in helping the exhibitor, the duties of the newly named "Make-It-Pay Department" are clearly defined. Mr. J. W. Cambridge is in charge of that department, and he will outline its duties.

"THE TWO-GUN PARSON."

Big U Western Drama.

The parson of Bear Ridge was a peculiar character. He was the only one who did not make fun of drunken old Jim Bradley. He helped his daughter Louise to take the old man home. When the people interfered the parson showed them two guns, and declared that he was going to stay and do as he pleased. Slim, one of the disaffected, set out to prove that the parson was yellow. He takes steps to break up the parson's revival meeting, but desists when he sees that the parson is preaching with his two guns before him. Slim writes a note, pretending that it comes from a friend of the parson's, to say that his disguise is splendid and they will help when he goes on his next job. He finds occasion to put this in the pocket of the parson's coat, but Louise sees him do it and tells the parson. Slim tells the Sheriff that the parson is nothing more than a horse thief, and that he can prove it. A lot of the boys go together and ask the parson for the letter in his coat. Louise hands it to them, telling the Sheriff how she saw Slim put it in the parson's pocket. Slim's plan recoils upon himself.

"CHINA'S WONDERLAND."

As Seen by Doctor Dorsey.

Powers Educational Split Reel.

Along the river front of Shanghai, which is the most commercial city in the far east, we see some of the million population, forty thousand of which are Japanese. The Chinese are among the shrewdest traders of the world. Canton, the next view, is the oriental Venice. People here are born, live and die in boats. We see the water front at Singapore on New Year's Day. The wealth of the city is largely Chinese. The ports of China are well protected. Handsome parks and streets characterize this part of China. At the end of the reel we see the water sports at Singapore.

"A BURGLAR'S BRIDE."

Joker Comedy.

Story by W. Donnell and Dorothy Calhoun.
Scenario by Tom Gibson.
Produced by Allen Curtis.

CAST.

Esmerelda	Gale Henry
Soapy Jake	Jack Dill
Mrs. Buffum	Nellie Allen
Mr. Buffem	Milton Sims

Esmeralda is the maid of all work at the Buffem's. Her ideal is a burglar. The Buffems go away leaving her in charge, and when she catches a burglar breaking into the house, she persuades him to stay and marry her. He does so to avoid the police. He thinks she is the lady of the house. When the master and mistress return, he finds his mistake. He makes a break for freedom, pursued by Esmeralda with her marriage certificate. At last, rather than go to jail, he accepts life as her husband.

"JILTED IN JAIL."

Nestor Comedy.

Story by Roy Clements.
Scenario by F. A. Palmer.
Produced by Roy Clements.

CAST.

Sam	Eddie Lyons
Kitty	Edith Roberts
William	Lee Moran
The Chief	Fred Gamble

Sam loves Kitty, but her father, the Chief, wants her to marry William his assistant. The police cannot manange to arrest a crook who does business dressed as a minister. The Chief tells William he must get him. Sam and Kitty plan an elopement. She is to dress in boy's clothes, and he will have the minister waiting. She does so, and is arrested by one of William's men as a crook's accomplice. Sam arrives with the minister and they are arrested too. They are all put in a cell together, and the marriage has just taken place, when William brings the Chief to see his capture. Of course, that is the end of William.

UNIVERSAL COMEDIES

Get the Money!

The popularity of Universal Comedies is no doubt largely due to their infinite variety. In Nestors the fans see those popular favorites, Eddie Lyon, Lee Moran and Edith Roberts in the funniest parlor comedies that are being released anywhere today. In L-KO'S they get Phil Dunham, Merta Sterling, Lucille Hutton and other funny folks in stunt comedies that call for the last word in skill and daring on the part of these resourceful and clever people. In Joker Comedies you get William Franey, considered by many the funniest man man on the screen today; Gale Henry, by all odds the premier comedienne on the screen, together with a supporting cast whose individual abilities are of stellar caliber. A comedy night made up of Universal Comedies makes a bright spot for the fans any week and never fails to draw. Their variety enables you to book a release of each brand, Nestor, Joker and L-Ko, and still make sure of a program which will be made up of pictures so different in type, yet each so successful in getting the laughs, that no one can bring a charge of monotony against it. Fans are demanding comedies more and more insistently. Here are the best in the world. Grab them. Book thru any Universal Exchange.

Universal Film Mfg. Co.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe."
1600 Broadway, New York.

Harry Carter as the Gray Ghost.

Burton Law as Bludso.

Dan Leighton as Brant

TOO

The Gray Ghost is

By

TAKE a look at the tool chest of the Gray Ghost, now that it is open, and the instruments with which he works laid out for your inspection. These are the tools by the use of which he carries out his plans, and puts through the nefarious schemes which form the plot of the newest Universal serial, named after him, and adapted by its director, Stuart Paton, from the Saturday Evening Post success, "Loot," by Arthur Somers Roche. A glance at these men will convince you that all the adjectives which are fittingly applied to "tools" may be used to describe them. "Sharp as a razor," "tough as steel," "hard as nails"—don't these expressions suit the men whose sinister countenances decorate the head of this page?

There is Dan Leighton, in the character of "Brant" who is introduced as a tool who only follows instructions. There is Wilton Taylor, as "Ashby," the Gray Ghost's lieutenant. There is the master's valet, Frank Tokonaga, and Francis MacDonald, who made such an impression in the role of "Red" Warren in the "Voice on the Wire," and who plays Williams, secretary to Arabin, the great Fifth Avenue jeweler, who is making the necklace which Hildreth, the hero, has been sent to America to obtain. Williams in reality is in the pay of the mysterious general. There is Burton Law as a strong-armed crook, and John Cook, who will be remembered for his excellent work as Bob Cratchitt in Julian's version of "The Christmas Carol" of Dickens, which was a New Year's Bluebird. He plays the part of the bank watchman, John Rees, who enables the Gray Ghost's lieutenants to engineer the robbery with which the story opens. The victim in this case is the weakest tool of all, a man of quite different type, the son of the banker who has lost money to the Gray Ghost and is completely in his power. His name in the serial is Fred Olmstead and he is played by J. Morris Foster. The daintiest tool in the whole collection is the musical comedy star, Morn Light, played by Priscilla Dean, and much too delicate to be included with the others. She has to have a box to herself.

And what of the master mind who controls these instruments and makes them do his will, take his orders, and submit to his faultfinding when they fail? The Gray Ghost is one of the most impressive personalities of the screen, and is played in the most satisfactory manner by Harry Carter, the Universal's villain par excellence, who has an enviable reputation as a ruffian.

"To play villains consistently well is surely an achievement to be proud of," he says, and he ought to know, for he is one of the most persistent ruffians in pictures. Whenever you see a tall, powerful, blonde brute in a Universal feature, whose heart is as black as his looks are fair, and who is giving an exhibition of consummate devilishness of the strong-arm variety, you may be reasonably sure that you are looking upon the excessively good-natured and popular Harry Carter, who has to belie his character for a living.

There are different grades and species of villainy of course, just as there are grades of respectability, or blondeness, or anything else. Motion picture villains, roughly speaking, (and how else should one speak of

Wilton Taylor as Ashby.

J. M. Foster as Fred Olmstead.

Frank Tokonaga as Mora.

John Cook as John Rees.

Francis MacDonald as Williams, Secretary of Arabin.

OF "THE GRAY GHOST"

instructions to his henchmen.

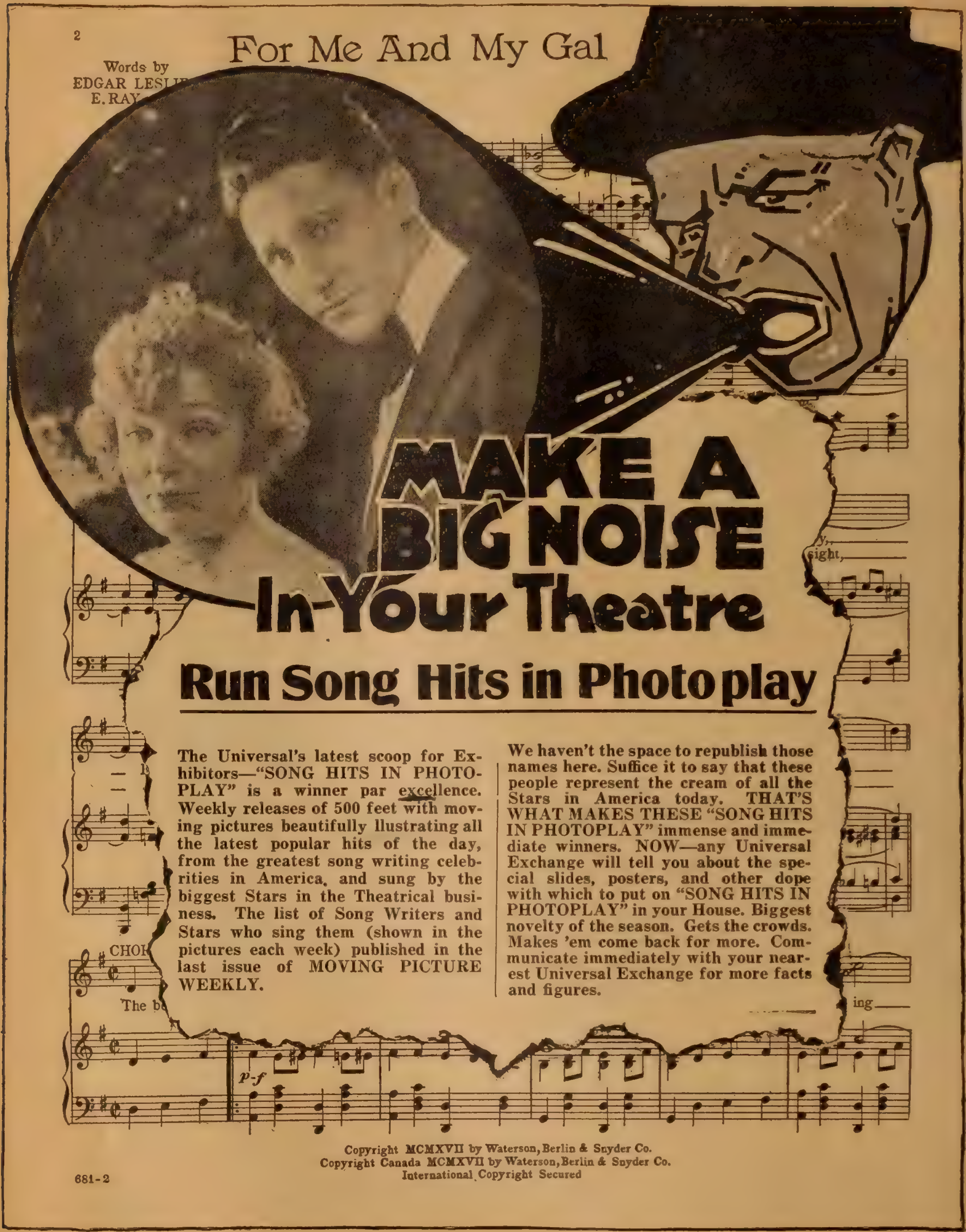
RIE HOWARD

are divided into two classes,
may be called the cigar and
irette types. The first accom-
his dastardly ends by the com-
orce of his character and his
ght arm, and his sign and sym-
the fat cigar, without which
ent he is hardly ever seen.
y tell by the gyrations of his
apparatus how his mind is
; if you understand its sig-
u will find that they are a
code to the black brutality
thoughts. Any actor who
o make a success of this type
so make a complete and in-
study of the symbolism of the
Carter, of course, has not neg-
this important part of his
nt, and his cigar-smoking in
is eloquent. His physical
ristics fit him for the part,
is a tremendous fellow, well
feet tall and weighing close
hundred pounds.
r is a Kentuckian, almost a
of Cyartersville. He was a
de, good-natured kid when he
is first stage appearance in
pany of the famous Mojeska,
had marked him for a black

career even then. She had given him a very good baritone voice, and a baritone must be a villain, otherwise tradition is overthrown. Carter was very musical and he took time to have his voice trained. The result of his study was the position of leading baritone with De Wolff Hopper in Sousa's "El Capitan." Not long after the run started, something happened to Hopper and Carter was given the name part, which he played steadily for forty weeks. After this success he no longer found it necessary to warm the benches at the managers' offices. He played a long summer engagement in Boston, with such things as "The Belle of New York" when that perennial beauty was younger than she is now; and all the other roles which the composer and librettist had marked out for a baritone, and they were generally pretty malificent characters. That was the beginning of his study of the ways and the wiles of villains. He has been stage manager for the Shuberts, and acted in that capacity, besides creating the part of "Prince Orlofsky" in their version of "Fledermaus" which was performed at the Casino in New York, under the title of "The Merry Countess."

In 1913 he made his first screen appearance in the Rex-Universal Company, and he has been playing for Universal ever since. One of the first things he did was the villain in the serial "The Master Key," so that he knows the strenuous work demanded of a serial actor. Since then he has had a marvelous career of almost unbroken male volence.

Harry Carter, the daring debonnaire scheming villain of the Gray Ghost serial. His name you will know later.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For Me And My Gal
Words by
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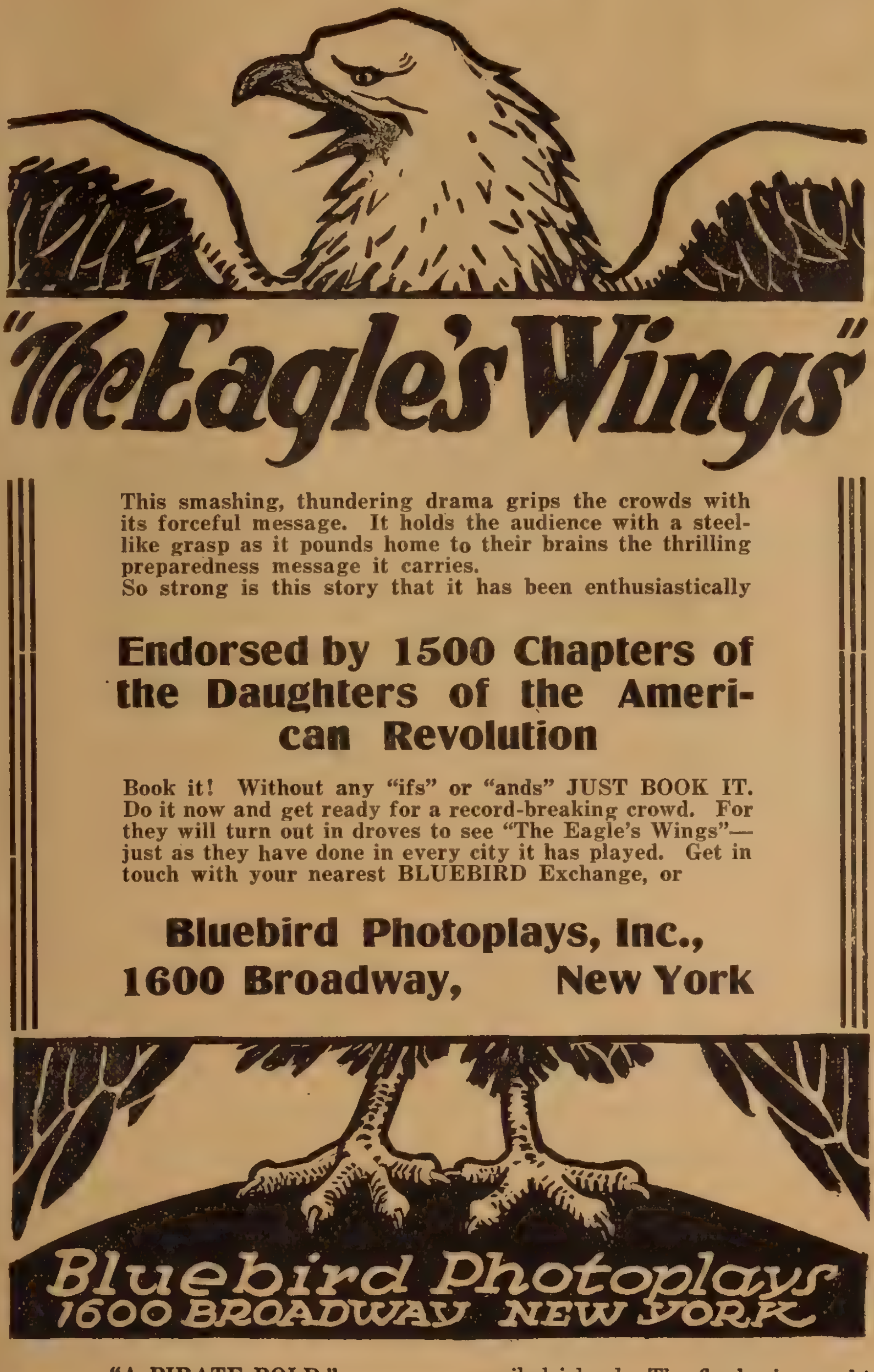
MAKE A BIG NOISE In-Your Theatre

Run Song Hits in Photoplay

The Universal's latest scoop for Exhibitors—"SONG HITS IN PHOTOPLAY" is a winner par excellence. Weekly releases of 500 feet with moving pictures beautifully illustrating all the latest popular hits of the day, from the greatest song writing celebrities in America, and sung by the biggest Stars in the Theatrical business. The list of Song Writers and Stars who sing them (shown in the pictures each week) published in the last issue of MOVING PICTURE WEEKLY.

We haven't the space to republish those names here. Suffice it to say that these people represent the cream of all the Stars in America today. THAT'S WHAT MAKES THESE "SONG HITS IN PHOTOPLAY" immense and immediate winners. NOW—any Universal Exchange will tell you about the special slides, posters, and other dope with which to put on "SONG HITS IN PHOTOPLAY" in your House. Biggest novelty of the season. Gets the crowds. Makes 'em come back for more. Communicate immediately with your nearest Universal Exchange for more facts and figures.


"The Eagle's Wings"

This smashing, thundering drama grips the crowds with its forceful message. It holds the audience with a steel-like grasp as it pounds home to their brains the thrilling preparedness message it carries.
So strong is this story that it has been enthusiastically

Endorsed by 1500 Chapters of the Daughters of the American Revolution

Book it! Without any "ifs" or "ands" JUST BOOK IT. Do it now and get ready for a record-breaking crowd. For they will turn out in droves to see "The Eagle's Wings"—just as they have done in every city it has played. Get in touch with your nearest BLUEBIRD Exchange, or

Bluebird Photoplays, Inc.,
1600 Broadway, New York

"A PIRATE BOLD."

Victor Comedy

Written by Harry Wulze.
Produced by R. A. Dillon.

CAST.

Pirate Chief	Pat Rooney
His Flunky	Kewpie Morgan
Cannibal Queen	Mary Haines
Cannibal Girl	Julia Rooney

The Pirate Chief and his flunky are marooned, and cast ashore on a cannibal island. The flunky is caught and made king by the elderly queen. He makes the Pirate work for him. The Chief connives with the councillor and the flunky is captured. The Chief is discovered, however, and given his choice of death or of marrying the queen. The flunky escapes in a boat. The Pirate refuses the queen and is put into the pot. Dynamite is put under it and he is blown through the air and lands in the flunky's boat. Everything is just as it was before.

KINGSLEY BENEDICT

There is a fascination in the words: "Secret Service." Every human with a drop of red blood in the veins thrills with the force, action and romance which the two words convey.
You can make money out of this feeling by booking the powerful seven two-reel dramas, "The Perils of the Secret Service."

Founded on George Bronson Howard's "Yorke Norroy" stories and directed by Mr. Howard, which assures a perfect production. Write or wire your nearest exchange, or direct from UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"The PERILS OF THE SECRET SERVICE"

BEN WILSON *in the last Episode of* "THE VOICE ON THE WIRE"

The "Voice" revealed.

Shirley and Polly await the end.

The Living Death

A MOST satisfactory conclusion is reached in the last chapter of the serial, "The Voice on the Wire," which is one of the very best continued photoplays that Universal has ever issued. The last episode is called "The Living Death," and in it the identity of the "Voice" is revealed, and also his reason for the series of crimes committed throughout the serial. Few stories ever adapted to the purpose of a serial picture have so consistently maintained the interest until the very last scene as "The Voice on the Wire" has done.

Shirley and Polly, fascinated, watch the disembodied hand writing. Cronin and Prof. Duval wait in an adjoining room; the latter preventing the former from entering the room. The hand writes that he was a member of the "Black Seven," a psychical and scientific research body of Paris and, because the scientists considered them crazy owing to their advanced theories, their meetings were necessarily secret. Five of these men were the five victims of the "Voice," the sixth was Renolds and the seventh was Emil Laroux, who, not content with proving that astral bodies could be projected, was positive that he could recall a soul at will, providing that the body in which the soul lived on this earth was preserved before death by a certain ancient process. The person had to be an easy subject to his will before the experiment. The men didn't believe him, knowing that no one would consent to being mummified alive. That night Renolds tried to convince Laroux of the absurdity of his new theory, but the latter seemed to be obsessed by the experiment he called "The Living Death."

THE solution of the mystery is reached in the last chapter of this winning serial, adapted from the novel by Eustace Hale Ball, by Stuart Paton and produced by Ben Wilson, its star.

CAST.

Shirley	Ben Wilson
Polly	Neva Gerber
Renolds	Jos. Girard
Cronin	Howard Crampton
Prof. Duval	De Brullier
Renolds' Wife	Irene Hunt
Laroux	William Quinn

At Renolds' home, Laroux soon discovered that he could easily dominate the will of Irene, Renolds' wife. He told the five men and, though at first they were shocked, they soon were eagerly questioning him and he demonstrated his power by calling forth the astral body of the young wife. When Renolds,—or Chantard, as he was known,—went on his African expedition, Laroux went with him and willed that Irene should go too.

A year later they were in the heart of the African jungle. Laroux had been a great help and a true friend. Irene's baby was a healthy boy. Then one day Renolds went to get some wonderful specimens and during his absence Laroux received a letter from the five men urging him to proceed with the experiment. The black tropic night crushed what little moral fibre there was left in Laroux' soul. Irene was soon under the influence of his will. Then with the help of

(*Continued on page* 37)

L-Ko "Where is My Che-ild"

L—KO Two-Reeler. Made by Noel Smith, under supervision of J. G. Blystone and featuring Dan Russell, with a new member of the Komedy Kompany. A remarkably intelligent dog.

CAST.

Mr. Weazelbiffer	Dan Russell
Mrs. Weazelbiffer	Mrs. Moore
Mrs. Gilsprev	Gladys Varden

THERE are all varieties of henpecked husbands in screen comedies, but Dan Russell has found a new kind in the latest L-Ko travesty, "Where is My Che-ild?" Noel Smith was responsible for most of the execution of this picture, though Blystone threw a professional eye over the proceedings as usual. Gladys Varden aids and abets Dan, and the dog is really a featured player of the cast.

Mr. Weazelbiffer is henpecked at home, but at his office he is boss. He has a neat arrangement for getting rid of inconvenient people. They sit in a certain chair and are shot through the wall and into a pool of water. This is very effective against book agents and creditors. The Gilsprey household is just the opposite. Hubby does all the work and wife flirts. She works once in a while and he minds the baby. Mr. Weazelbiffer has a disagreement with his bookkeeper, when Gladys comes to the office looking for a job. By mistake she is shot into the pool. Dan rescues her and stands her over the register to dry. Then he shoots the bookkeeper in after her. The bookkeeper sends him word that she will be revenged on him. Dan is contemptuous. An elderly office boy applies for work, which is given to him. Dan now needs a new bookkeeper, and Gladys phones to the agency. The wires get crossed and she gets her husband on the wire instead. He ties the baby cradle to the pendulum so that it will rock while he is gone and goes to the job. He is engaged, but Dan is mad when he sees Gladys flirting, as he thinks, with the new man.

Dan's wife arrives, and the new office boy says she is a book agent. So she is shot into the pool. There is a general melee after this, and Dan's wife insists upon Gladys being discharged. Dan obeys, but he writes a note on the back of the check he gives Gladys asking her to come to his house that night. Dan then sends a faked message to his wife, telling her that her sister's estate is being settled and that she is wanted by the lawyer. He gives the letter to the boy, who reads it, but takes it to Mrs. Weazelbiffer. She falls for it, and Gladys and Dan are soon enjoying a little supper at his house. The boy, however, tells Mrs. W. of the fake, and she returns hotfoot. Dan has just time to hide Gladys.

A man arrives with a vacuum cleaner to clean the apartment. It draws all the furniture into a heap. In the meantime, Gladys' husband has returned and found Dan's note to his wife. He takes the baby and goes to Dan's. He says "You took my wife, now take my child." Dan hides the baby in all sorts of places, finally in the stove. The dog finds the baby and takes it out to his kennel, in his mouth. Hubby has a change of heart, and returns for his child. Dan can't find it. The cleaner sees through the window that the baby is with the dog. He goes out secretly. Gladys is hiding disguised as a chair. But Mrs. W. finds her. The cleaner tells about the baby and the dog, who drags the kennel after him by its chain. After a long chase they find the kennel empty after all. They return, with a policeman, who finds the baby hanging on the hatrack in the hall. He puts it, covered, on the bed. The cleaner hides it again. They can't find it and are crazy. At last the dog finds the baby for them. Then they all turn on the cleaner. "Who are you?" they ask. He puts on the bookkeeper's whiskers, and declares himself avenged.

SPECI

A Side Splitting Burlesque on "20,000 Leagues
Your Patrons Will Laugh Themselv

A fast and furious 4-reel production, cut to 3 reels of the best laughs. Four Universal Comedy Stars that pack in the convulsion stuff of the season. —Gale Henry—William Franey—Lillian Peacock—and—Milburn Moranti. It's a screaming burlesque on the big Universal Film Manufacturing Company's "Twenty Thousand Leagues Under the Sea," with the title that will get the big money right now, while the submarines are in full action.

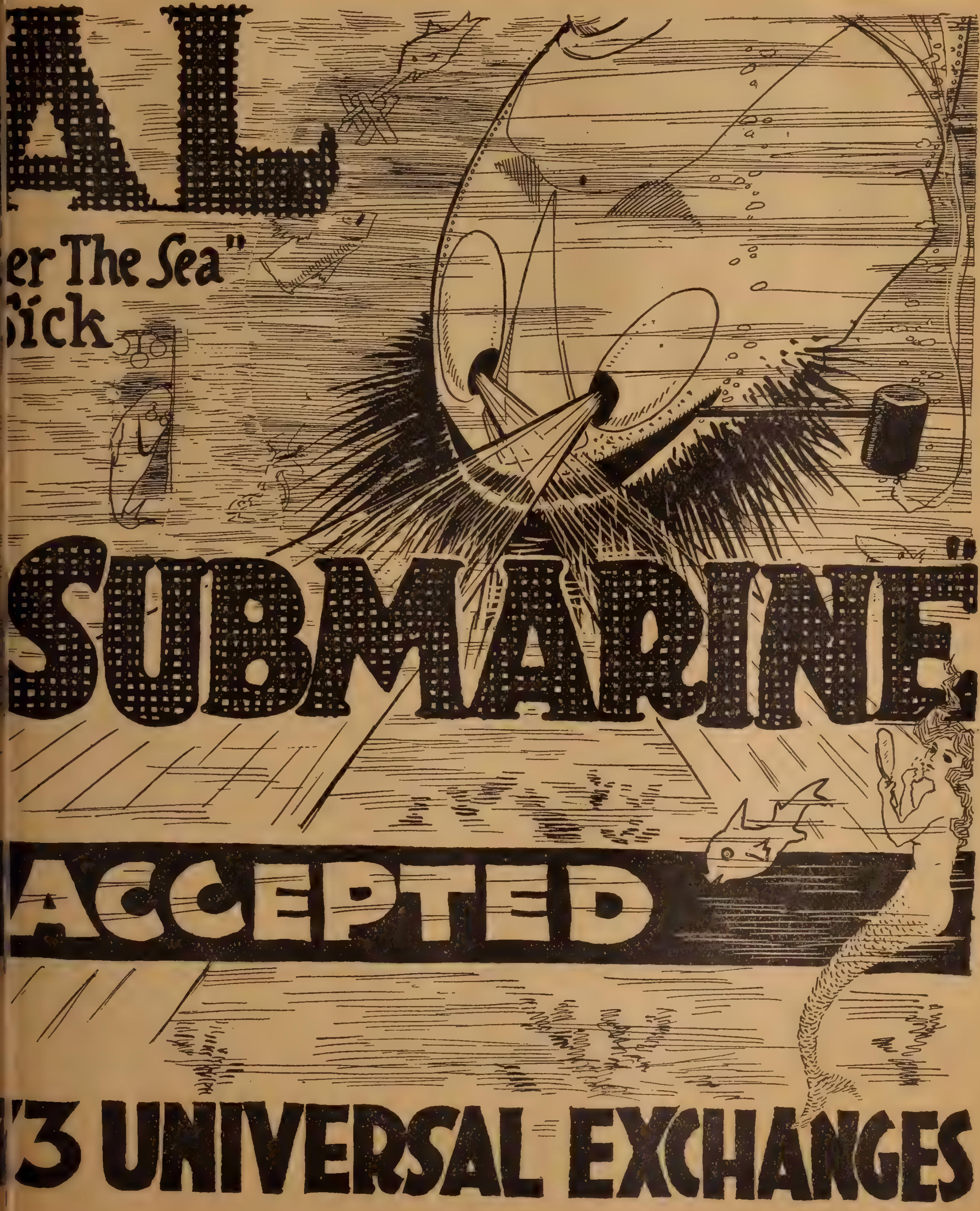
"The CROSS EYED

—is a State Rights proposition which, if handled right, will make money for State Rights buyers. Special posters and props. The advertising possibilities are fine, especially when you tie it up, advertising it as a burlesque on "Twenty Thousand Leagues Under the Sea." Hundreds of thousands of people have seen "Twenty Thousand Leagues Under the Sea," and will want to see this CROSS-EYED SUBMARINE comedy scream.

DIRECT BOOKINGS

In all unsold State Rights territory, bookings will be accepted direct. Communicate with your nearest Universal Exchange for bookings. Valuable State Rights territory at interesting prices. Book it direct if your territory is still open. Do it now. Give your public a comedy winner.

BOOK THRU ANY OF OUR



AL

er The Sea"

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SUBMARINE"

ACCEPTED

3 UNIVERSAL EXCHANGES

Three scenes from the Bison picture.

Kingsley Benedict and Eileen Sedgwick in "Lone Larry"

BISON Two-Reel Western Drama. Written by Grant Carpenter. Adapted for the screen by Helen Starr and produced by Henry McRae, with Eileen Sedgwick and Kingsley Benedict in the leads.

CAST.

Jim Cressy	Charles Dorian
Jack Homer	Percy Pembrook
"Lone" Larry	Kingsley Benedict
Sime Gilbert	William Dyer
Jesse Hale	Leonard Clapham
Kitty Gilbert	Eileen Sedgwick

THE high standard of the Bison two-reelers has been well maintained in this exciting story by Grant Carpenter, adapted for the screen by Helen Starr, and produced by Henry McRae. Eileen Sedgwick has the only woman's role, and Kingsley Benedict has the lead. Here is an outline of what happens:

In polo practice, Jim Cressy injures his friend, Jack Homer, accidentally. "Lone" Larry at the same time is injured in another outdoor sport. Being a professional hold-up man, he succeeds in stealing some express sacks of gold, but is pursued by the trainmen who shoot at him. He is hit in the arm. Larry takes to the hills, binds up his wounds and hides the gold.

Kitty Gilbert, the pretty daughter of Sime Gilbert, the foreman of Jim Cressy's western ranch, is bored by the ranch life and by the attentions of Jesse Hale, the sheriff. Jim Cressy induces Jack to visit his ranch in the west.

In a city editorial office, the editor sends a boy to get photos to go with two stories. The items read—"Jack Homer injured at polo" and "Lone Larry holds up another train." The boy brings the photos and is told to take them to the art room. When the first papers appear, the sporting editor sees that the pictures of the bandit, Lone Larry and Jack Homer, the wealthy polo player, have been switched. The editor learns from the foreman of the composing room that the mail edition has already gone out. There is nothing to do in this case but to correct the mistake in the city issues.

Sime Gilbert receives a wire from Jim, telling of the coming of Jack Homer. Kitty is delighted, thus causing the sheriff to be angry. Jack arrives. He and Kitty are mutually attracted. Jesse is enraged, because Kitty refuses to go for a ride with him.

In the meantime, Lone Larry starts West and the next morning walks into the depot at Cressy where the agent is pulling a handsome trunk over from the track. The station-agent calls Larry's attention to the trunk and tells him of the immense roll of bills the owner had. He had seen Jack tipping the porter. Larry, seeing an opportunity for a possible hold-up of the rich guy from the East, asks the Mexican from the ranch, who comes for the trunk, to give him a lift to the Cressy ranch. As soon as he has had a chance to get a good look at Jack, Larry slips away, without being noticed.

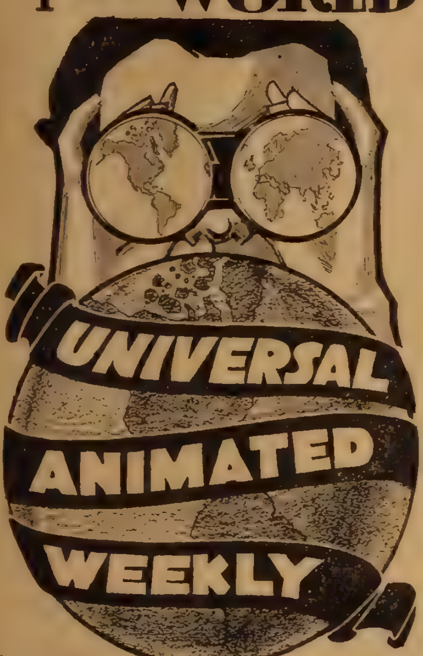
The sheriff gets his mail edition paper and, seeing the pictures over the bandit story, immediately suspects that Jack is masquerading as Cressy's friend. He tells Kitty of his suspicions, but she merely laughs at him. Jesse, however, wires Jim to come West if possible. He is determined to get rid of Jack, and follows them when they go riding.

The next day Jack is riding alone, followed by the sheriff at a distance, Larry, wearing a mask, holds up Jack, who quickly shoots at the bandit and then tears the mask from his face. The sheriff rushes into the scene and arrests Jack. Several cowboys hear the shooting and upon approaching, are instructed by Jesse to take the injured man to the ranch house. Jack is marched to the jail at the point of a gun, while the doctor, after examining Larry, says he cannot possibly live. The cowboys are angry over the shooting and talk of lynching Jack. Kitty helps Jack to escape, but the men pursue him and bring him back. They plan to lynch him that night.

Larry is also worried about Jack's fate and, hearing Kitty's crying, calls her and tells her that Jack is entirely innocent. Kitty dashes off on a horse to catch up with the lynchers, who are already on the road toward a wooded spot. Cressy arrives at the depot; hears the news and rushes toward the fatal spot. He is in time to corroborate Kitty's story.

START A
BLUEBIRD DAY
IN YOUR HOUSE

The FIELD GLASSES of the WORLD



Universal Animated Weekly gives the heart of the news in picture form. Nothing of any vital importance—no "high spots" of universal interest can possibly happen without being "caught" by the Universal Animated Weekly.

Crowds Will Come To See It Any Night YOU Say—

Booking it for your theatre is like banking a certified check—you are sure of the money. No matter what else you are showing—good features or poor two-reelers—the Universal Animated Weekly will be the BIG HIT OF THE EVENING.

Book it separately—or on the Universal Program—through any of the 73 Universal Exchanges, or

UNIVERSAL
ANIMATED WEEKLY
1600 Broadway, New York

BLUEBIRD IDEAS

FOR "THE LITTLE ORPHAN."

WHILE the invasion of Belgium has had apparently no cheerful aspects, "The Little Orphan" shows at least one happy development. It portrays the adventures of a little Belgian refugee who found much happiness in her new home in America. The invasion of Belgium is not shown—the entire locale being laid in our own country. It has a strong appeal and is a story that is exceptionally pleasing. Here is a stunt that can be used to good advantage:

Get a goat (a "nanny" preferred) and a girl about fourteen or fifteen years old. Dress her up like a Belgian refugee. Have her lead the goat about the streets of your town. Have a banner on the goat reading:

We Are Belgian Refugees!
My Mistress is
"THE LITTLE ORPHAN"
She will appear at the
(name here) Theatre
on (day and date)
COME AND SEE US!

In addition, have the little girl pass out cards printed as follows:

I am
"THE LITTLE ORPHAN"
I want every little orphan in
(name of town) to come to the
(name) Theatre (date)
afternoon and see me FREE!
P.S.—You must bring a grown-up with you.

On the afternoon of the showing arrange to admit every orphaned child free when accompanied by an adult. Announce this fact freely in all of your advertising.

Get in touch with all charitable organizations in your vicinity, especially those that have been active in Belgian Relief Work, and explain the plan to them. Also tell them how the story involves the adoption of Belgian children by charitable Americans. Have them to co-operate with you in giving all orphaned children a good time.

Then get busy, with your mailing list, using the attached letter for copy.

My Dear Friend:

Wouldn't you like to see a production that will show you some of the happiness that came out of war-stricken Europe—especially Belgium—with none of the attendant grewsomeness?

Then you must come and see "The Little Orphan" at the (name) theatre (day and date).

It's all happiness and gives dainty Ella Hall the opportunity of all her vivacious young career. In it, as the little Belgian refugee, she has her most appealing role. And she is positively wonderful in it!

It's a rare treat for happiness-loving folk—and so different from the ordinary "blood and thunder" feature. YOU are sure to like it.

Be sure and see it!

Cordially yours,
(Manager's name here)
Manager (name of theatre)

UNIVERSAL SCREEN MAGAZINE
"TAKE IT FROM THE BIG U"

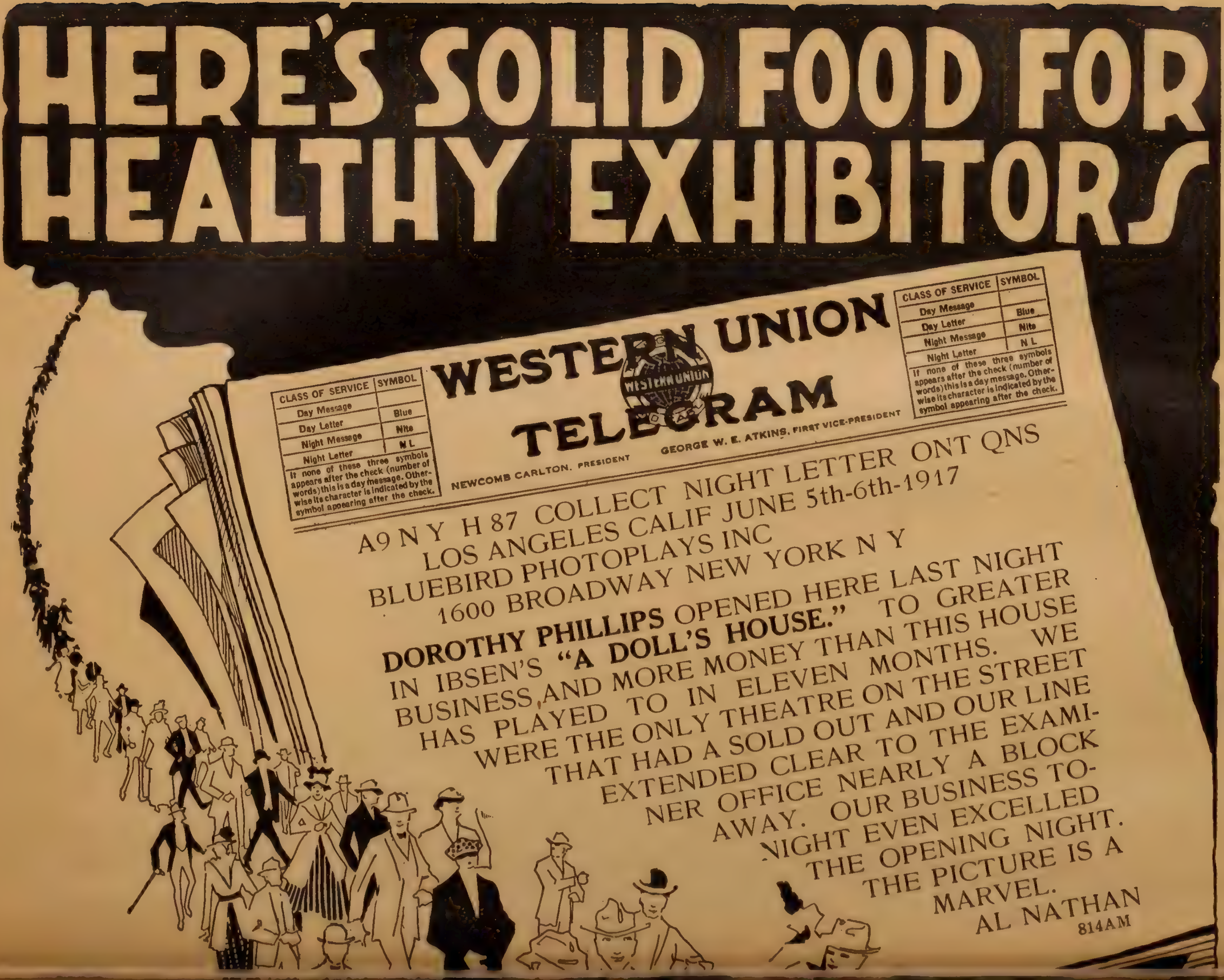
IT PULLS 'EM IN

The Universal Screen Magazine is the most popular weekly feature wherever shown. Young folks, middle-aged folks and old folks always find something of keen interest to them in it every time it is shown on the screen. That's why they always flock out on the regular weekly night that it appears.

On the Weekly Program or Booked Separately

The Universal Screen Magazine beside picturing inventions, science and other popular and interesting subjects, closes with a miracle in mud by Willie Hopkins. This part of the magazine always scores a hit with both sexes and is strong enough alone to bring out your patrons in crowds. Write your nearest Universal Exchange for FREE booklet that gives full particulars about this winner, or write

UNIVERSAL
SCREEN MAGAZINE
1600 Broadway, New York



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Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

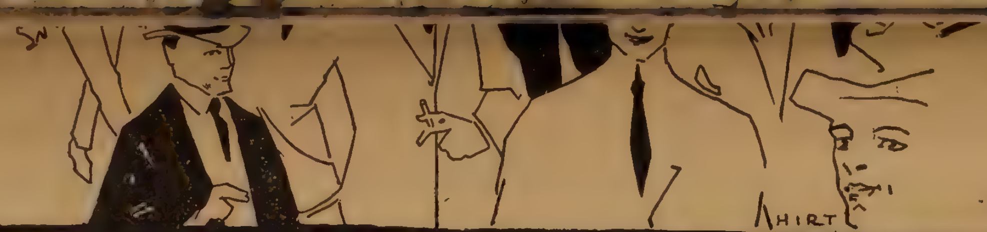
If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

A9 N Y H 87 COLLECT NIGHT LETTER ONT QNS
LOS ANGELES CALIF JUNE 5th-6th-1917
BLUEBIRD PHOTOPLAYS INC
1600 BROADWAY NEW YORK N Y

DOROTHY PHILLIPS OPENED HERE LAST NIGHT IN IBSEN'S **"A DOLL'S HOUSE."** TO GREATER BUSINESS, AND MORE MONEY THAN THIS HOUSE HAS PLAYED TO IN ELEVEN MONTHS. WE WERE THE ONLY THEATRE ON THE STREET THAT HAD A SOLD OUT AND OUR LINE EXTENDED CLEAR TO THE EXAMINER OFFICE NEARLY A BLOCK AWAY. OUR BUSINESS TONIGHT EVEN EXCELLED THE OPENING NIGHT. THE PICTURE IS A MARVEL.

AL NATHAN
814AM

Business Tonight Even Excelled the Opening Night"



"Our Lines Extended Nearly a Block Away"

Read what the Critics say:

CLIPPER	WORLD	NEWS	TELEGRAPH	TRADE REVIEW
"Skillfully handled and admirably presented. Furnishes entertainment of the highest character."	"Prepared with intelligence and the screen is able to tell the story clearly and concisely." (Issue June 16.)	"A dramatically fine piece of work in every respect. Distinctly apart from the usual five reel photoplay." (Issue June 16.)	"Follows the play closely and difficult as it was to visualize—the interest never flags and is sustained to the end." (Issue June 3.)	"Patrons will probably accord a warm welcome to the feature. Promises to provide a good attraction." (Issue June 9.)

There is no bread and milk in this telegram. "GREATER BUSINESS AND MORE MONEY THAN THIS HOUSE HAS PLAYED TO IN ELEVEN MONTHS" is red raw meat that any Exhibitor can digest. Read the telegram over again. It's a live wire charged with millions of volts that ought to shock every Exhibitor in this country into action—the kind of action that gets results through

Starting a BLUEBIRD Day

Over and again we have urged all Exhibitors to START A BLUEBIRD DAY. We know that every one who has taken our advice is making money out of the day. Every business man—whether he sells cottons, furniture, jewelry, tinware, or foods—studies the methods of his successful competitors. But you don't need to watch what others are doing. We show you FACTS, FIGURES, ACTUAL LETTERS AND TELEGRAMS from the men who are not afraid to come out into the glaring daylight and say: "A BLUEBIRD DAY PACKS MY HOUSE." That's the kind of CONSTRUCTIVE service you get from Bluebird. Try one BLUEBIRD DAY per week for a month. Do it! At the end of the month you'll stay put on BLUEBIRD DAY. Get in immediate touch with your local BLUEBIRD Exchange, or,

BLUEBIRD Photoplays, Inc., 1600 Broadway, New York

L-KO

Big Girls

Little Girls

Fat Girls

Slim Girls

Pretty Girls

Tall Girls

Short Girls

L-KO Komedies are answering the world-wide demand for laughing fests. L-Ko Komedies are bringing home real profits to thousands of Exhibitors. L-KO Komedies are consistent, standard, fast, money-getters. L-KO Komedies will do for you and your house what they are doing in theatres in every part of the civilized world. Two of the latest releases, packed with roars of laughter, are—

"Her Daring, Caring Ways"

FEATURING

Merta Sterling and Lucille Hutton

—AND—

"Where Is My Che-ild"

FEATURING

Dan Russell and Gladys Varden

Here you have stars—pretty girls—comedians—swift action, pep, material that is constantly causing thousands of people to seek out theatres showing L-KO'S. Any of the 73 Universal Exchanges will show you L-KO Komedies. Go see them. Learn along with others why L-KO'S bring home the money week after week.

Book L-KO'S Thru any of the 73 Uuiversal Exchanges

Three interesting scenes from "Helen Grayson's Strategy."

"Helen Grayson's Strategy"

REX Two-Reel Feature. Written by Willis and Woods and produced by John McDermott, with Irene Hunt in the leading role. A story of a woman's clever trick to save herself.

CAST.

Helen Grayson	Irene Hunt
Lloyd Bayless	Malcolm Blevins
Homer Grayson	L. C. Shumway
Physician	Hayward Mack

THE swift thinking of a woman's brain and how it saved her happiness with her husband has been made the central theme of this clever Rex feature, which was written by Willis and Woods, and produced by John McDermott, with Irene Hunt in the feminine role and three well-known players, Malcolm Blevins, L. C. Shumway and Hayward Mack in the other parts.

Helen Grayson had thought herself in love with Lloyd Bayless until it came to the point of leaving her husband. Then her heart told her that it was only her husband to whom she belonged. Piqued and chagrined at her refusal to accompany him, Bayless attempts to compel her to keep her promise and leave, but she finally makes him understand that she will remain. Then a messenger arrives with a telegram from her husband announcing his return within a short time. Bayless leaves.

Grayson, returning, discovers that his wife was about to leave with Bayless. He tells her that he is going out to shoot him, and leaves her. She frantically phones Bayless to leave town, but he decides to wait for Grayson and "get him." Grayson, examining a revolver in his own office, accidentally wounds himself and he is taken home.

Meantime Bayless, waiting for Grayson, becomes nearly frantic with the suspense and finally decides that he will go to Grayson's home and take matters into his own hands. He arrives in the night and Helen, hearing a noise, goes to the library, through a window of which Bayless had just entered. She tells him that Grayson is wounded and is now sleeping. Grayson delivers the ultimatum that either she will go with him or he will kill Grayson.

She pretends that she will go with him and he embraces her. At that moment she takes a necklace from her neck and drops it into his pocket and then she calls for help. A passing policeman hears her, and when he enters the house she tells him that Bayless is a thief. Her testimony is borne out by the finding of the necklace in the pocket of the astounded man. He attempts to kill the policeman, but the man shoots first, killing Bayless.

Upstairs, Grayson has been awakened by the shots, and when Helen returns to his bedside she tells him that it was a thief who had been killed. Grayson never knows of the real tragedy which has been enacted in his own house.

"THE VOICE ON THE WIRE."

(*Continued from page* 28)

two negro boys, they carried her into another room and soon carried her mummified body from the house. Laroux took the baby with him.

Renolds returned to find his wife and baby gone. With his men he followed Laroux all night until a swirling sandstorm stopped them. Dawn found them on the desert near the jungle's edge. Then they found Laroux face downward in the sand, dead. In his right hand was clenched a confession of his insanity and of his mummifying Renolds' wife's living body and sending her to the "Black Seven" to prove his theory of "The Living Death." He had intended to use the baby as a medium of communication with her chained soul. The child was rescued.

That night Renolds was bitten by a poisonous snake and his servant cut off his hand to save his life. Later a human arm was grafted to Renolds' body and he found that when his astral body was projected, the hand was the only thing visible. He had means of revenge, but waited seventeen years for his son's aid, killed all the "Black Seven," one by one. Renolds never found the mummy of his wife's "Living Death." He had killed his own son, "Red" Warren.

Start a
BLUEBIRD
DAY
in YOUR house

The Mighty Universal

Doing, seeing, reading and wearing the same things every day soon wears on anyone's nerves. If you didn't have a change you'd get stale—grow rusty—you wouldn't be worth a whoop in a barnyard. Same with your show. Give your patrons all features and they'll soon weary of the inside of your house and go to the place where VARIETY abounds. The kind of variety you can have through the UNIVERSAL PROGRAM.

These specials are all hand picked. Not a dull one in the lot. Each has been so carefully selected that they are worth more than the slight extra cost we charge for them. You can book them separately, if desired, but be sure to show each one in your house. They are money-makers that are full of the kind of punch and kick that "fans" will go out of their way to see.

On the other hand you might spare yourself a lot of trouble by simply booking the complete UNIVERSAL PROGRAM to get both the "specials" and "regulars" combining both drama and comedy. Doing this gives you a powerfully attractive program that will make your house more popular that you have ever had it. "Regulars" may be booked separately if desired.

SPECIALS

WEEK OF JULY 2nd.

BUTTERFLY—"THE PLOW WOMAN" (Five-Reel Drama) Mary MacLaren.

NESTOR—"POOR PETER PIOUS" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—Title undecided.

UNIVERSAL ANIMATED WEEKLY—No. 79.

UNIVERSAL SCREEN MAGAZINE—No. 26.

JOKER—"THE TWITCHING HOUR" (One-Reel Comed) Gale Henry and Milton Sims.

POWERS—"CHINA AWAKENED"—(One Reel) A Hy Mayer Travelaugh.

UNIVERSAL CURRENT EVENTS—Issue No. 8.

GOLD SEAL—"A YOUNG PATRIOT" (3-Reel Military Drama) Mignon Anderson

REGULARS

WEEK OF JULY 2nd.

VICTOR—"NOT TOO THIN TO FIGHT" (One-Reel Comedy) Eileen Sedgwick.

VICTOR — "DARE-DEVIL DAN" (One-Reel Comedy) Ruth Stonehouse.

REX—"SEEDS OF REDEMPTION" (Two-Reel Society Drama) Claire Mersereau.

VICTOR — "FIVE LITTLE WIDOWS’ (Two-Reel Comedy) Eddie Lyons and Lee Moran.

BISON—"THE WRONG MAN" (Two-Reel Western Drama) Harry Carey and Fritzi Ridgeway.

IMP—"THE GIRL IN THE LIMOUSINE" (One-Reel Drama) Molly Malone and Lee Hill.

BIG U—"THE MAD STAMPEDE" (One-Reel Drama) Jane Bernoudy.

THIS WEEK'S PROGRAM

SPECIALS FOR THE WEEK OF JUNE 18.

02494 BUTTERFLY—"The Flame of Youth" (5 reels) (Jack Mulhall). 1-3-6

02495 NESTOR—"Jilted In Jail" (Comedy) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02496 GOLD SEAL—"The Brand of Hate" (3 reel Melo Dr.) (Tina Marshall). 1-3-6

02498 LAEMMLE—"Bartered Youth" (Dr.) (Wm. Mong-Gretchen Lederer). 1

02499 L-KO—"Where Is My Che-ild?" (2 reel com.) (Dan Russell-Gladys Varden). 1-3-6

02500 UNIVERSAL ANIMATED WEEEKLY—Weekly No. 76.

02503 UNIVERSAL SCREEN MAGAZINE—Issue 24.

02507 JOKER—"A Burglar's Bride" (Com.) (Gale Henry-Jack Dill). 1

02508 POWERS—"Young Nick Carter, Detectiff," (Com. Cart.) and "China's Wonderland, (Dorsey's Educational) (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

"20,000 Laughs Under the Sea" (Com. Cart.)

"The Cross-Eyed Submarine" (3 R. Burlesque). 1-3-6

02506 UNIVERSAL CURRENT EVENTS—Issue 6. 1

02510 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" (Episode No. 15) "The Living Death" with Neva Gerber (2 reels). 1-3-6

REGULAR RELEASES.

02497 VICTOR—"A Pirate Bold" (Comedy) (Pat Rooney). 1

02501 VICTOR—"Puppy Love" (Com.) (Ruth Stonehouse). 1

02502 REX—"Helen Grayson's Strategy" (2 reel Society Dr.) (Irene Hunt, Malcolm Blevins and L. C. Shumway). 1-3-6

02504 VICTOR—"She Married Her Husband" (2 reel Com. Dr.) (Matt Moore-Jane Gail). 1-3-6

02505 BISON—"Lone Larry" (2 reel West. Drama) (Eileen Sedgwick-Kingsley Benedict). 1-3-6

02509 BIG U—"The Two-Gun Parson" (Drama) (W. C. Dowlan). 1

NEXT WEEK

SPECIALS FOR THE WEEK OF JUNE 25.

02511 BUTTERFLY—"Man and Beast" (5 reels) (Eileen Sedgwick-Kingsley Benedict). 1-3-6

02512 NESTOR—"The War Bridegroom" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02513 GOLD SEAL—Harry Carey in "The Golden Bullet" (3 reel West. dr.) with Fritzi Ridgeway. 1-3-6

02515 L-KO—"Her Daring Caring Ways" (2 reel com.) (Merta Sterling-Lucille Hutton). 1-3-6

02516 UNIVERSAL ANIMATED WEEKLY—No. 77.

02520 UNIVERSAL SCREEN MAGAZINE— Issue 25.

02523 JOKER—"His Fatal Beauty" (Com.) (Wm. Franey). 1

02524 IMP—"The Double Topped Trunk" (Drama) (Allen Holubar). 1

02525 POWERS—"Duke Doolittle's Jungle Fizzle" (Com. Cart.) and "In the Land of Many Temples" (Dorsey Ed.) (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02522 UNIVERSAL CURRENT EVENTS—Issue No. 7. (Shipping Date June 23). 1

02527 UNIVERSAL SPECIAL—Priscilla Dean, Eddie Polo and Harry Carter in "The Gray Ghost" (Episode No. 1) "The Bank Mystery" (Two reels). 1-3-6

REGULAR RELEASES.

02514 VICTOR—"Damaged Goodness" (Com.) (Ernie Shields). 1

02517 VICTOR—"Her City Beau" (Com. Dr.) (M. K. Wilson-Edith Roberts). 1

02518 BIG U—"The Pointed Finger" (2 reel Underworld dr.) (Geo. Pearce-Gretchen Lederer). 1-3-6

02519 VICTOR—"Swede Hearts" (2 reel Com. Dr.) (Neal Hart-Janet Eastman). 1-3-6

02521 BISON—"Money and Mystery" (2 reel West. dr.) (Eileen Sedgwick-Kingsley Benedict). 1-3-6

02526 BIG U—"Love's Turmoil" (Drama) (Edna Maison). 1

The WEEK AFTER

SPECIALS FOR THE WEEK OF JULY 2.

02528 BUTTERFLY—Mary MacLaren in "The Plow Woman" (5 reels). 1-3-6

02529 NESTOR—"Poor Peter Pious" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02530 GOLD SEAL—"A Young Patriot" (3 reel Military dr.) (Mignon Anderson). 1-3-6

02532 L-KO—"Bombs and Bandits" (2 reel Com.) with Sammy Burns. 1-3-6

02533 UNIVERSAL ANIMATED WEEKLY—No. 79.

02537 UNIVERSAL SCREEN MAGAZINE—Issue 26.

02540 JOKER—"The Twitching Hour" (Com.) (Gale Henry-Milton Sims). 1

02542 POWERS—"China Awakened" (A Hy. Mayer Travelaugh). 1

SPECIALS WITHOUT RELEASE DATE.

02539 UNIVERSAL CURRENT EVENTS—Issue 8.

02544 UNIVERSAL SPECIAL—Priscilla Dean, Eddie Polo and Harry Carter in "The Gray Ghost" (Episode No. 2) "The Mysterious Message" (2 reels). 1-3-6

REGULAR RELEASES.

02531 VICTOR—"Not Too Thin To Fight" (Com.) (Eileen Sedgwick). 1

02534 VICTOR—"Daredevil Dan" (Comedy) (Ruth Stonehouse). 1

02535 REX—"Seeds Of Redemption" (2 reel Society dr.) (Claire Mersereau). 1-3-6

02536 NESTOR—"Five Little Widows" (2 reel Com.) (Eddie Lyons-Lee Moran). 1-3-6

02538 BISON—Harry Carey in "The Wrong Man" (2 r. Western dr.) with Fritzi Ridgeway. 1-3-6

02541 IMP—"The Girl in the Limousine" (drama) (Molly Malone-Lee Hill). 1

02543 BIG U—"The Mad Stampede" (drama) (Jane Bernoudy). 1

Music for "THE FLAME OF YOUTH" and the Universal Program

Specially selected and compiled by M. Winkler.

Sweet Jasmine," (4-4 Melodious Allegretto) by Bendix, is the Theme.

1. *"Reverie,"* (4-4 Andante) by Vieuxtemps, until "Modern marriage," etc. 2. *"Pensee,"* Intermezzo, (6-8 Largo) by Godard, until "Beppo was deeply interested," etc. 3. *"Grazielle Valse,"* Italienne, by Kretschmer, until "Williams Springer Gordon is silent," etc. 4. *"Sunshine and Shadows,"* (4-4 Allegretto) by Sudds, until Sir Beverly's family." 5. *"Petite Bijouterie Valse,"* Intermezzo, by C. Bohm, until "Opals were only a side interest," etc. 6. *"Admiration,"* (4-4 Moderato Grazioso) by Jackson, until "Sorry, gents, but this is engaged." 7. *"The Booster,"* (heavy Trombone Rag) by Lake, pp until "There was always something," etc. 8. Continue to action until "The fight." 9. Continue ff with ad. lib. Tympany Rumbles until "The next morning." 10. *"Albumleaf,"* (4-4 Andante) by Kretschmer, until "Jimmy was beginning," etc. 11. *"Theme,"* until "Jimmy's destination," etc. 12. *"Budding Roses"* (Valse Caprice), until "This is Mr. James Gordon." 13. *"Maximilian,"* (Dramatic and Melodious Overture) by E. Ascher, until "The bombshell." 14. *"Dramatic Tension,"* by Winkler, until "On the island." 15. *"By the River,"* (12-8 Dramatic Moderato) by Morse, (Watch for effects of rough sea, etc.,) until "You dog," etc. 16. *"Dramatic Tension,"* by Ascher, until "Sir Beverly was not worrying." 17. Piano Solo improvise to action, until "Flashback to island." 18. *"Adoration,"* (4-4 Andante Moderato) by Barnard, until "Next morning inspecting the mine." 19. *"Lunita,"* Intermezzo, (2-5 Moderato) by Loraine, until "Waiting for the finish." 20. *"Yelva,"* (Dramatic Overture) by Reissiger with ad. lib. Tympany Roll, until "Well, well, here we are!" 21. *"Long Agitato"* to action, until "This is a good-looking gun." 22. *"Olympia"* (heavy Dramatic Overture) by Ascher, until "The fight." 23. *"Long Furioso"* to action, until "They escape in a motor boat." 24. Good Galop to action, until "They reach the mainland. 25. *"Theme,"* until the end.

L-KO—"Where Is My Che-ild?"............(2-Reel Com.)

REEL I.

1. *"Baby Sweetheart,"* by Corri. 2. *"Trombone Frolic,"* by Lake.

REEL II.

3. *"Baby Parade,"* by Pryor. 4. *"High Pride,"* by Losey, until end.

JOKER—"A Burglar's Bride"

1. *"Graziosa, Mignonette,"* by Eilenberg, until "Every once in a while." 2. *"Solitude,"* by Czibulka, until "When the cat's away." 3. *"Sparklets,"* Intermezzo by Miles, until "This is Count De," etc. 4. *"The Front,"* by Eilenberg, until end.

REX—"Helen Grayson's Strategy"

REEL I.

1. *"Serenade,"* by Herbert, until "Homer Grayson." 2. *"Ein Maerchen,"* Fantasia, by Bach, until end of Reel I.

REEL II.

3. *"Serenade,"* by Drigo. 4. *"Heartwounds,"* by Grieg. 5. *"Berceuse,"* by Karganoi, until the end.

BISON—"Lone Larry"

1. *"Andante Mysterioso,"* by Lake, until "Railroad in view." 2. Short Galop to action with railroad effects, until "Train stops." 3. Continue pp until "Jack Homer little new," etc. 4. *"Violetta,"* a Concert Piece by Tobani, (with ad. lib. Tympany Rolls), until "When the country edition," etc. 5. *"Intermezzo,"* by Bohm, until "A stranger arrives." 6. Open with railroad effects—followed by 7. *"Western Moderato,"* by Bach, until end Reel I.

REEL II.

8. *"Romance,"* by Morse, until "I wired for Jim Cressy." 9. Finale from "Ariele" by Bach, until "Hit the road to Fairmount." 10. *"The Chase,"* Grand Galop by Koelling, until "Into the Valley of the Shadow." 11. *"Heart to Heart Melody,"* by Trinkaus, until the end.

NESTOR—"Jilted in Jail"..............................(Comedy)

1. *"Serio Comique,"* by Sorensen. 2. *"Knock the L Out of Kelly"* (Popular), until the end.

GOLD SEAL—"The Brand of Hate"....(Three Reels)

REEL I.

1. *"Reverie,"* by Tschaiksowsky, until "A month later." 2. *"Dramatic Andante,"* by Ascher, until "Fire scene." 3. Select good Hurry, until "While human lives were perishing." 4. *"Erotik,"* by Grieg, until "The price of vanity." 5. *"Love Song,"* by Puerner, until "After a restless night." 6. *"Melody of Peace,"* by Martin, until end of Reel I.

REEL II.

7. *"Love Song,"* by Flegier, until "A week later." 8. *"Dramatic Adagio,"* by Kretschmer, until "The result of his labor." 9. *"Serenade"* by Czerwonky.

REEL III.

10. Continue Serenade by Czerwonky, until "A week later." 11. *"Pensee,"* Intermezzo, by Godard, until "Riot scene." 12. *"Hurry No. 4,"* by Becker, until "When the bond of perfect understanding." 13. *"Berceuse,"* by Jarnsfelt, until end.

VICTOR—"A Pirate Bold"..............................(Comedy)

1. *"Sparklets,"* Intermezzo, by Puerner. 2. *"Folle Extase,"* by Milok, until end.

LAEMMLE—"Bartered Youth"

1. *"Serenade,"* by Widor. 2. *"Stances,"* by Flegier. 3. *"Erotik,"* by Grieg, until end.

VICTOR—"Puppy Love"

1. *"Love Song,"* by Puerner, until "Mr. Kelly," etc. 2. *"Sounds from Ireland,"* Selection, until "Up with old Sol." 3. *"La Rose,"* Intermezzo, by Ascher, until "Mary Ann starts out." 4. *"Raindrops,"* Intermezzo, by Saumell, until end.

VICTOR—"She Married Her Husband" (2-R. Com.)

REEL II.

1. *"Love Is So Fickle,"* by Kruseman, until "The shingle is," etc. 2. *"Oriental Theme,"* by Winkler, until "That night." 3. *"Creepy Creeps,"* by Tyers, until "Weeks pass." 4. *"Sparklets,"* by Herman, until end of Reel I.

REEL III.

5. *"Gavotte,"* by Gossec, until "Night comes." 6. Repeat "Creepy Creeps" by Tyers, until "From Swami to Butler." 7. *"Poor Relations,"* by Bendix.

BIG U—"The Two-Gun Parson".......................(Drama)

1. *"Maximilian Overture,"* by Ascher, until "He's yeller and I'm going to prove it." 2. *"Agitato"* to action, until "Parson Jones had made," etc. 3. 4. *"Melody,"* by Friml, until "The letter. 5. *"Amo,"* 4. *"Melody of Friml,"* until "The letter." 5. *"Amo,"* Melody by Robyn, until the end.

PUTTING IT OVER

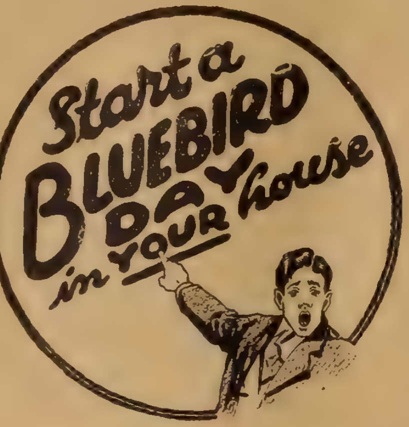
A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

"MAN AND BEAST."

HERE is a Butterfly feature that has been declared by critics good enough to be a State Rights feature. If that is a fact—and it is—it is deserving of an aggressive advertising campaign on your part.

The story is laid in the African wilds, so have your lobby suggest the tropics as much as possible. If possible, secure a well-built darkey and dress him as scantily as the law and ethics will permit. Have him stand in your lobby several days before the showing and let him pass out cards, reading:

The African wilds brought to
(name of town)
see the eternal struggle
between
"MAN AND BEAST"
at the (name) Theatre
on (day and date)



Get a wagon of the farm type and put a prairie schooner top on it. Have it driven through the streets by a man and a woman with a baby. On each side carry a banner reading:

Our Baby's life was endangered by
"MAN AND BEAST"
in the wilds of Africa.
See who saved it at the
(name) Theatre
on (day and date)

Then use your mailing list with the following postal card. A mailing list affords a direct appeal that will not be ignored.

My dear Friend—Butterfly features are always good, but I want to call your particular attention to "Man and Beast," a really wonderful picture of the African wilds, which will be shown at the (name) Theatre, on (day and date).

"Man and Beast" was directed by Henry McRae, and Kingsley Benedict and Eileen Sedgwick are featured.

It is truly a "worth while" picture—one that you will enjoy.

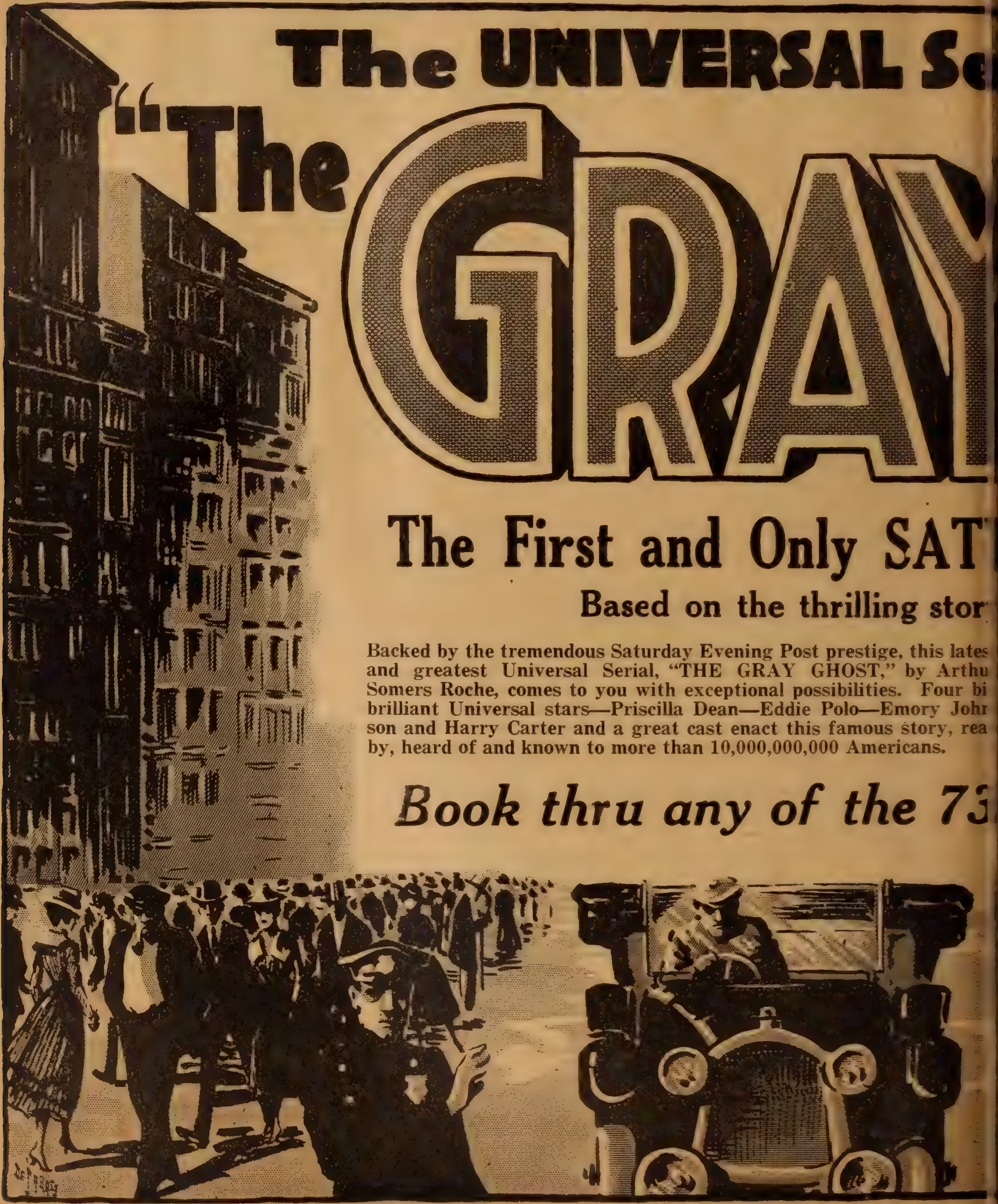
Cordially yours,

Musical Program for "THE LITTLE ORPHAN" Specially Selected and Compiled by M. Winkler

THEME—DREAMS OF LOVE (6-4 POCO ALLEGRO) BY LISZT

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
Opening	3 Minutes	Graziosa (Mignonetta (4-4 Andante) by Eilenberg
T Hundreds of Belgian Orphans	2 Min. & 45 Sec.	Solitude (3-4 Largo) by Czibulka
T She Never Did Anything	1 Min. & 40 Sec.	Pure as Snow, Idyl (3-4 Andante) by Lange
T At Ellis Island	5 Min. & 30 Sec.	Douces Promesses (Caprice Elegant) by Laurendeau
S Interior of House	2 Min. & 45 Sec.	Aubade Printaniere. Serenade (2-4 Allegretto) by Lacombe
S Running After Chicken	1 Min. & 45 Sec.	Short Agitato
S Boys Laughing	1 Min. & 25 Sec.	For Thee (4-4 Larghetto) by Kate Vannah
T David Becomes a Commuter	3 Min. & 50 Sec.	Songe D'Enfant (4-4 Andante) by Gabriel Marie
T Henry, You Have Not Washed	4 Minutes	Gavotte Moderne by Edmund Severn
T Dear Little Renee, etc	3 Min. & 50 Sec.	Dreaming, Reverie (2-4 Andantino) by Strauss
T Me Carry a Bundle?	2 Min. & 55 Sec.	Bonheur, Gavotte Serenade (4-4 Allegro) by Hartog
T David Had Sought, etc.	2 Min. & 20 Sec.	Theme
T Jerry Had Been Visiting	3 Minutes	Dawn of Love (4-4 Allegretto Moderato) by Bendix
S Reception Scene	3 Minutes	A La Ballerina Valse Lente by Bendix
T David's Guests Were Reluctant	4 Min. & 30 Sec.	Theme
S Girls, Get Out of Bed	1 Min. & 25 Sec.	Romance (4-4 Andante con moto) by Rubinstein
T So Renee Went Away to School	2 Min. & 15 Sec.	Pansies (6-8 Andantino) by Bendix
T As He Strolled Along	2 Min. & 25 Sec.	Dramatic Tension by Winkler
S Man Pushed Off Chair	2 Minutes	Serenade (2-4 Andantino) by Herbert
S Letter	2 Min. & 10 Sec.	Romance (6-8 Allegretto) by Rubens
T It Was Just Growing Dusk	3 Min. & 35 Sec.	Theme



The UNIVERSAL Se

"The GRAY

The First and Only SAT

Based on the thrilling stor

Backed by the tremendous Saturday Evening Post prestige, this lates
and greatest Universal Serial, "THE GRAY GHOST," by Arthu
Somers Roche, comes to you with exceptional possibilities. Four bi
brilliant Universal stars—Priscilla Dean—Eddie Polo—Emory John
son and Harry Carter and a great cast enact this famous story, rea
by, heard of and known to more than 10,000,000,000 Americans.

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al EXTRAORDINARY

GHOST"

DAY EVENING POST Serial

OOT," By Arthur Somers Roche

pplication to any of our 75 Universal Exchanges will secure for you a copy of ne big advertising campaign book that tells you all about this serial. Shows ou the ready-prepared ad campaign—slides—posters — novelties — publicity natter, and SHOWS YOU HOW TO GET THE BIG MONEY WITH THIS erial. This is the Universal's latest and greatest serial. It will play you apacity for 15 weeks. Take our tip and BOOK IT NOW.

Jniversal Exchanges

SPECIAL VERSAL FEATURE

Direct Bookings Accepte

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"GOD'S LAW"—pronounced by thousan

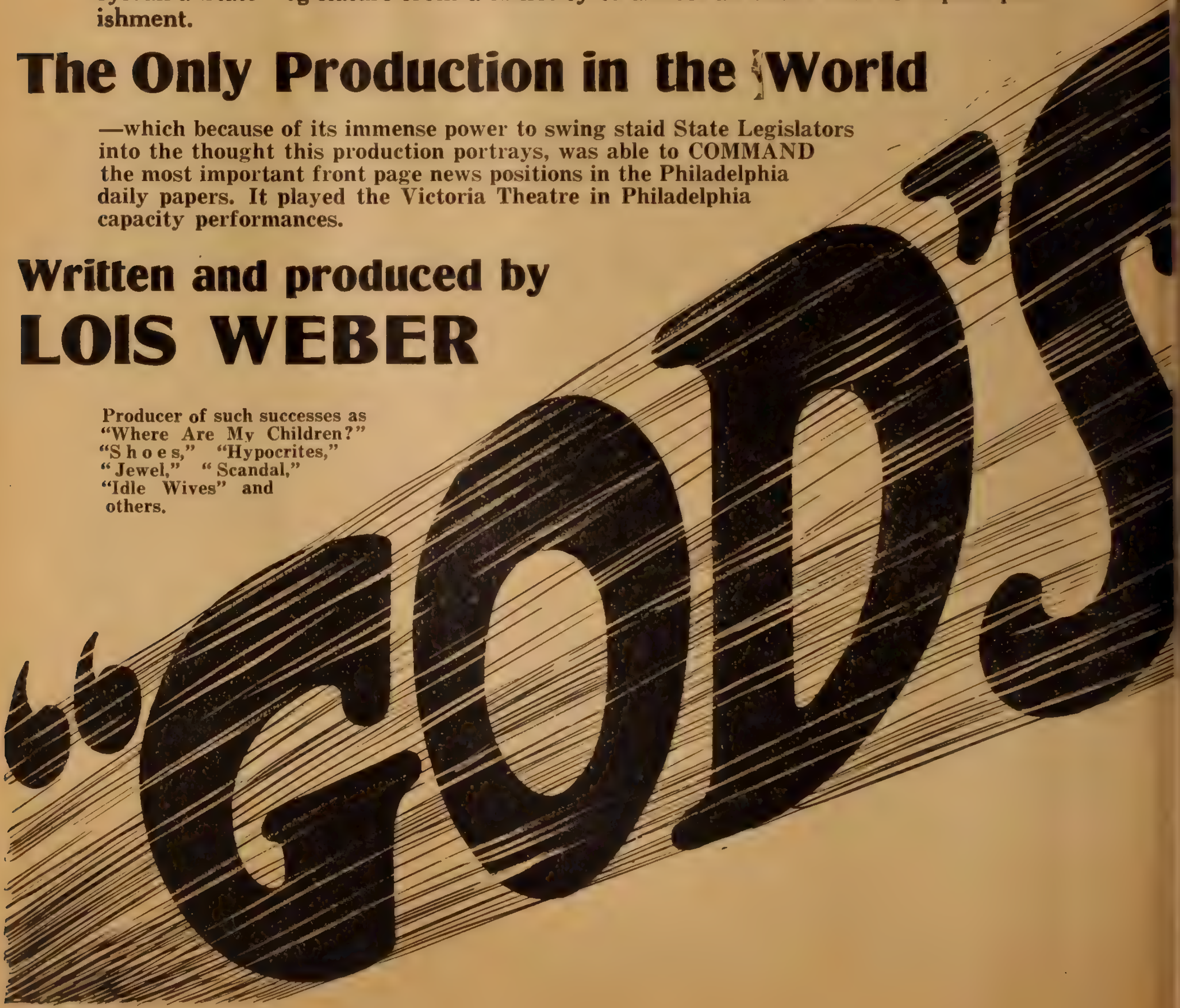
—to be without a single doubt, the most intensely gripping production ever shown on any screen. It was powerful enough in its appeal to swing the vote in the Pennsylvania State Legislature from a minority to almost an event vote on capital punishment.

The Only Production in the World

—which because of its immense power to swing staid State Legislators into the thought this production portrays, was able to COMMAND the most important front page news positions in the Philadelphia daily papers. It played the Victoria Theatre in Philadelphia capacity performances.

Written and produced by
LOIS WEBER

Producer of such successes as
"Where Are My Children?"
"Shoes," "Hypocrites,"
"Jewel," "Scandal,"
"Idle Wives" and
others.



LAW"

Your Nearest Universal Exchange will give you immediate attention with full facts and complete details on this production

As announced—DIRECT BOOKINGS WILL BE ACEPTED IN ALL UNSOLD STATE RIGHTS TERRITORY. Valuable State Rights territory still procurable. Direct bookings also accepted (until further notice) on Lois Weber and Phillips Smalley's "EVEN AS YOU AND I" and "THE HAND THAT ROCKS THE CRADLE"—direct from Broadway run. Your nearest Universal Exchange will give you information and arrange bookings on either or all of these three big productions. Get busy at once.

UNIVERSAL FILM MANUFACTURING COMPANY

600 Broadway CARL LAEMMLE, President **New York**

"The Largest Film Manufacturing Concern in the Universe"

This is the most Important Page in this Magazine

Blue Ribbon Advance Notices

Every Exhibitor Should Read Every Word Every Week

Feature Releases in the Universal Program of Two Weeks from This Week

Mary MacLaren in "The Plow Woman." With Kingsley Benedict and an all-star cast. A picturization of the famous novel by Eleanor Gates. Ninth Butterfly Picture. Directed by Charles Swickard. Released July 2. Only the tremendous resources and facilities of the mighty Universal could give you the powerful picture presented in this latest Butterfly release. A superb cast, headed by the famous star Mary MacLaren, gives a vigorous portrayal of one of the strongest stories ever screened. It is by far too rich in incident and action to be told in detail here. It is a story of the west in the early 70's. It is not a wild western picture nor a cowboy story. It deals with the life of the pioneers, and of a sister's loving sacrifice. It is staged with that faithful realism which is a certain mark of the Butterfly Brand. It will well repay you to read the complete story in this magazine in a later number. You will find that this powerful drama will please all your patrons. Prepare for a big time when you book this by boosting it to the limit.

Mignon Anderson, Master Elwood Bredell and Roy Stewart in "A Young Patriot." Three Reel Gold Seal Military Drama. Directed by L. W. Chaudet. Released July 3. Here is a timely release for the glorious Fourth of July. A picture that will capture your neighborhood. With this as a basis you should prepare a program that will play to capacity. The story has to do with a patriotic American army officer who is experimenting with a new explosive which he has invented. His little son Elwood is also a patriot, and the boy's grandfather, a veteran, fosters the boy's right impulses and prepares him for the supreme test which comes to the youngster as a tremendous climax after nearly three reels of swift action. How the boy foils a foreign agent, even at the risk of his own life, with the interweaving of a strong love story, makes a marvelous picture that will send your audiences home enthusiastic.

Ruth Stonehouse in "Daredevil Dan." One Reel Victor Comedy Drama. Directed by Ruth Stonehouse. Released July 5. One would almost think that Ruth had something to do with this picture. The story was written by Ruth Stonehouse. The star's name is Ruth Stonehouse—and the director was Ruth Stonehouse. And it is just as good a picture as that popular young person is due to produce. She has been a favorite for a long time, and she has had the experience that enables her stuff to get over big. In the story she wishes she were a man. In fact, she wants to be a bad man. Donning coat and trousers and arming herself with an old musket, she starts on a career of crime. The story relates her adventures, which include the rounding up of a gang of crooks, and her final decision that being a sweet and pretty girl isn't so bad after all. A very popular type of picture, and one that will please your patrons.

Harry Carey in "The Wrong Man." With Fritzi Ridgeway and a notable cast. Two Reel 101-Bison Western Drama Directed by Fred Kelsey. Released July 7. Harry and Fritzi wanted to get married. The whole town knew it. Harry expected to make a strike almost any day, and then—wedding bells. Harry's pal, Old Ben, was the town joke. The town was a bad one and the citizens were warned that if they did not elect a sheriff the U. S. Marshal would take charge. They thought Old Ben was harmless, and so they elected him sheriff. Then came the stage hold-up and Ben and Harry started after the robber. Harry came upon him alone and was badly wounded. (Some wonderful fight stuff in this.) The robber made his escape—first fixing circumstantial evidence on the unconscious Harry. Some plot, eh? A wonderful climax produces the punch supreme, and there are hints of wedding bells even before Harry makes the expected strike. Your fans will talk about this picture for weeks.

"BARTERED YOUTH."

Laemmle Drama.

Written by W. V. Mong.
Produced by W. V. Mong.

CAST.

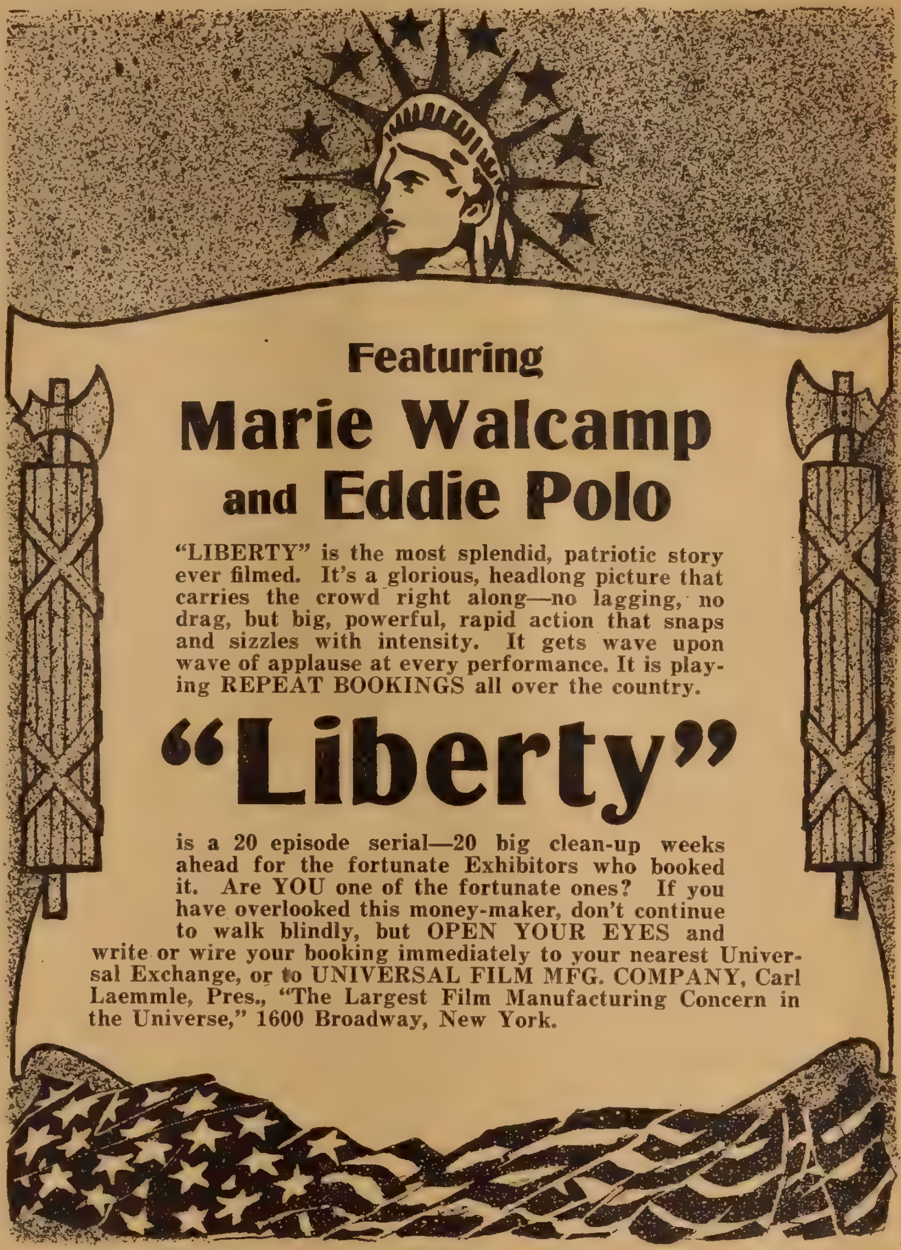
John Gallagher..........William V. Mong
His Wife..........................Gretchen Lederer
Wilbur James..........Millard K. Wilson
Dorothy Whiloby...............Molly Malone

John Gallagher, a wealthy retired statesman, has married a woman much younger than himself. She, believing at the time, that her husband would live only a few months, is greatly disappointed at his being still so hale and hearty. Mrs. Gallagher is in love with young Wilbur James. Overhearing their conversation one day, Gallagher learns that his wife wishes to be free.

A year passes and Mrs. Gallagher and James have taken to clandestine meetings. Gallagher tells his wife to make arrangements for a divorce as he is leaving for Europe. She is delighted and immediately phones James.

But, in the meantime, James has met Dorothy Whiloby, the girl of his dreams. He falls in love with her and she with him. He then makes up his mind to break off all relations with Mrs. Gallagher. That night at the Whiloby's, Mrs. Gallagher sees they are gazing tenderly at each other and she reads her own doom in their eyes. Later, snatching the first opportunity to talk with him, he tells her that he thinks it is time their relations came to an end.

Heart-sick and miserable, Mrs. Gallagher returns home, where she tells her husband that as she sold her youth to him, she is still his if he wants her. He looks at her coldly, measuring her with steel-like eyes, that were once so full of love for her.


Featuring

Marie Walcamp and Eddie Polo

"LIBERTY" is the most splendid, patriotic story ever filmed. It's a glorious, headlong picture that carries the crowd right along—no lagging, no drag, but big, powerful, rapid action that snaps and sizzles with intensity. It gets wave upon wave of applause at every performance. It is playing REPEAT BOOKINGS all over the country.

"Liberty"

is a 20 episode serial—20 big clean-up weeks ahead for the fortunate Exhibitors who booked it. Are YOU one of the fortunate ones? If you have overlooked this money-maker, don't continue to walk blindly, but OPEN YOUR EYES and write or wire your booking immediately to your nearest Universal Exchange, or to UNIVERSAL FILM MFG. COMPANY, Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"PUPPY LOVE."

Victor Comedy.
Written and Produced by Ruth Stonehouse.

CAST.

Mary Ann..........................Ruth Stonehouse
Jimmy ....Dave Kershaw
Mrs. Kelly............Lydia Yeamans Titus

Jimmy takes the tickets at the picture theatre and Ann is in love with him. Her mother tells her it is "puppy love," and she cries. Jimmy is crazy about a spoiled, pretty girl who scorns him because he has no money to spend on her. Mary Ann determines to earn enough money to buy some finery so that Jimmy will love her. She appeals to the cop, O'Brien. He gives her the job of scrubbing the station floor. She buys pretty things with her dollar, and goes out on conquest bent. Jimmy, longing for money to treat the pretty girl, sees Mrs. Kelly drop her purse. His impulse is to return it. But he stuffs it in his pocket instead. She sees him, and tells O'Brien to arrest him. O'Brien does so, but Mary Ann interferes. She says that it is all the fault of the "vampire," and that Jimmy is the man she loves. O'Brien lets him off ashamed and grateful to Mary Ann, who, for reward, asks him shamelessly to kiss her.

"YOUNG NICK CARTER, DETECTIFF."

Powers Comedy Cartoon Split Reel—Released June 24.

Young Nick Carter determines to become a detectiff. He is going to be the real thing. He has a dog which he calls his sleuth hound. They trace the desperate desperado to his lair, but fail to get him. They have so many exciting adventures in his pursuit that they determine to give up the profession of detectiff after all.

REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

MAY—
27—*Cupid Gets Some New Dope*............(Com. Cart.)
and *Navigation In China*....(Dorsey Split Reel.)
JUNE—
3—*When Noah's Ark Embarked*........(Com. Cart.)
and *"Perils of the Yangtze"*............(Dorsey Ed.)
10—*Them Were the Happy Days*..........(Com. Cart.)
and *Superstitious China*.....................(Split Reel)

REX.

APRIL—
17—*The Gift of the Fairies*..................(Juv. C.-D.)
24—*Unmasked* ....(Drama)
JUNE—
3—*The Purple Scar*..............................(2 R. Drama)
Constance Johnson.
7—Tacky Sue's Romance......(2-R. Human-Int. Dr.)
Ruth Stonehouse.

UNIVERSAL SPECIAL FEATURE.

MAY—
7—Ben Wilson in "The Voice on the Wire," Episode No. 9 ,"The Stern Chase"........(Two Reels)
14—Ben Wilson in "The Voice on the Wire," Episode No. 10, "The Guarded Heart"..................(2 Reels)
with *Neva Gerber.*
21—Ben Wilson in "The Voice on the Wire," Episode No. 11, "The Thought Machine"............(2 Reels)
with *Neva Gerber.*
28—Ben Wilson in "The Voice on the Wire," Episode No. 12, "The Sign of the Thumb"..........(2 Reels)
With *Neva Gerber.*
JUNE—
4—Ben Wilson in "The Voice on the Wire," Episode No. 13, "'Twixt Death and Dawn"........(2 Reels)
with *Neva Gerber.*

VICTOR.

MAY—
24—*Mary Ann in Society*............................(Com. Dr.)
29—*The Gunman's Gospel*...............................(Drama)
31—An Eight Cylinder Romance"........(2-R. Drama)
J. M. Foster-Rena Rogers.
JUNE—
1—*By Speshul Delivery*.............................(Comedy)
5—*A Box of Tricks*.....................................(Comedy)

LAEMMLE.

MAY—
12—*The Doctor's Deception* ....(Drama)
18—Her Great Dilemma..........................(2-R. Drama)
Lee Hill and *Louise Lovely.*
25—Money's Mockery.....................(2-R. Soc. Drama)
Douglas Gerrard-Francelia Billington.
26—*The Light of Love* (Drama)
JUNE—
6—*The Missing Wallet*...................................(Drama)

UNIVERSAL ANIMATED WEEKLY.

MAY—
16—*Animated Weekly, Vol. 2, No. 72*............(News)
23—*Animated Weekly, Vol. 2, No. 73*............(News)
30—*Animated Weekly, Vol. 2, No. 74*............(News)
JUNE—
6—*Animated Weekly, Vol. 2, No. 75*............(News)

UNIVERSAL SCREEN MAGAZINE.

MAY—
18—*Universal Screen Magazine. Issue No. 19.*
25—*Universal Screen Magazine. Issue No. 20.*
JUNE—
1—*Universal Screen Magazine. Issue No. 21.*
8—*Universal Screen Magazine. Issue No. 22.*

UNIVERSAL CURRENT EVENTS.

JUNE—
2—*Universal Current Events. Issue No. 3.*
9—*Universal Current Events. Issue No. 4.*

BIG U.

MAY—
27—The Smashing Stroke..............(2-R. War Drama)
Jack Conway.
31—*Defiance* ....(Drama)

GOLD SEAL.

MAY—
15—The Honor Of An Outlaw................(3-R. Drama)
Harry Carey—Claire Du Brey.
22—A 44-Calibre Mystery ....(3-R. Western Drama)
Harry Carey-Claire Du Brey.
29—The Stolen Actress..............(3-R. Society Drama)
Ruth Stonehouse.
JUNE—
5—Harry Carey in "The Almost Good Man" (3-Reel Western Drama) with *Claire Du Brey.*

IMP.

MAY—
20—The Case of Dr. Standing.......................(2 Reels)
Chas. Ogle.
JUNE—
1—*The Puzzle Woman*.......................................(Drama)
7—*Doomed* ....(Drama)
10—*The Hunted Man*..(Drama)

BISON.

MAY—
19—Casey's Border Raid.....................(2-R. Com. Dr.)
Neal Hart—Janet Eastman.
26—Dropped From the Clouds..............(2-R. Comedy)
Eileen Sedgwick-Gypsy Hart.
JUNE—
2—*No. 10 Westbound*.................(2 R. Railroad Dr.)
Eileen Sedgwick-Kingsley Benedict.
9—The Scrapper ....(2-Reel Cowboy Drama)
Jack Ford.

L-KO.

MAY—
16—A Good Little Bad Boy..........................(2-R. Com.)
Phil Dunham—Lucille Hutton.
23—Beach Nuts ....(2-Reel Comedy)
Dan Russell-Gladys Varden.
30—Roped Into Scandal..........(2-R. Railroad Drama)
Harry Lorraine, B. Roach and Eva Novak.
JUNE—
6—Dry Goods and Damp Deeds" ....(2-R. Comedy)
Phil Dunham-Lucille Hutton.

UNIVERSAL SPECIAL ATTRACTION.

APRIL—
30—The Birth of Patriotism....................(5-R. Drama)
Irene Hunt.

BUTTERFLY.

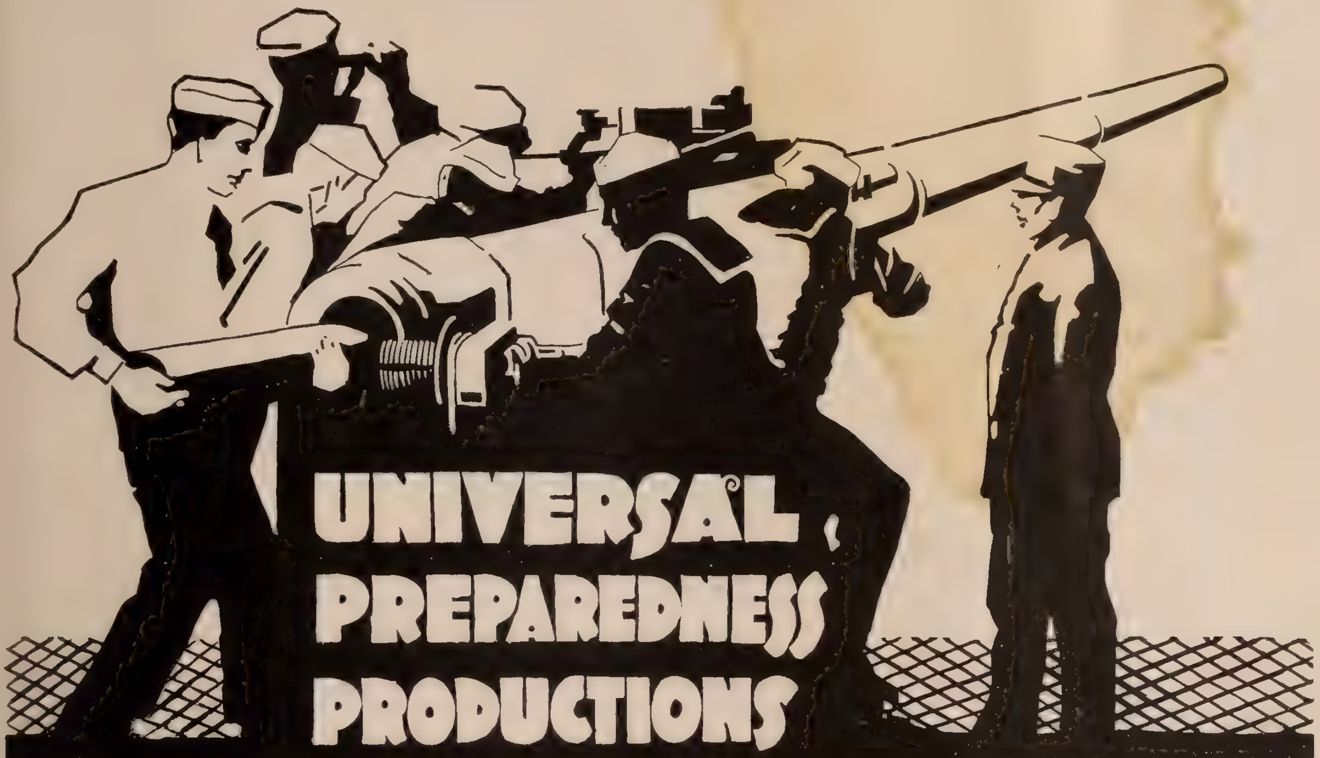
MAY—
21—Herbert Rawlinson in "Like Wildfire"
with *Neva Gerber.*
28—Money Madness ....(5 Reels)
Mary MacLaren-Eddie Polo.
JUNE—
4—The Circus of Life...(5 Reels)
Little Zoe Rae, Mignon Anderson, Emory Johnson and Pomeroy Cannon.

JOKER.

MAY—
26—*The Boss of the Family*..........................(Comedy)
JUNE—
2—*Uneasy Money* ....(Comedy)
9—*Simple Sapho* (G. Henry)..........................(Comedy)

NESTOR.

MAY—
21—*Moving Day* ....(Comedy)
28—*Tell Morgan's Girl*...(Comedy)
JUNE—
4—*A Burglar by Request*......................................(Comedy)
8—Who's Looney Now?..........................(2-R. Comedy)
Eddie Lyons-Lee Moran.



Book every one of the following big, powerful stories—give your patrons the kind of show they are anxious to see and yourself record-breaking cash returns:

"The Birth of Patriotism" Featuring Irene Hunt and Leo Pierson. A five-reel production that grips the heart. Shows the effect of passing through war's crucible on those at the front and the ones at home. From the famous Saturday Evening Post story by I. A. R. Wylie. Produced by E. M. Ingleton.

"Liberty" Featuring Marie Walcamp—Eddie Polo—Jack Holt. The Universal's timely big 20-week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Shows conditions on the Mexican Border. Twenty installments; 2 reels each. Complete ad props.

"Uncle Sam at Work" Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskins' great book—"The American Government." Nothing like it ever put out by any one. Complete ad props.

"The War Waif" Featuring Allen Holubar, Zoe Rae and Claire McDowell. Two-reel special produced by Allen Holubar. A crackin' fine war picture in two exciting reels.

"The White Feather Volunteer" Featuring Rupert Julian and Elsie Jane Wilson. Two-reel war drama based on the slacker difficulties of enlistment. Produced by Rupert Julian.

"Court Martialed" Featuring Allen Holubar, Frances Nelson, Hobart Henley and William Welsh. A crackerjack three-reel production. Produced by Stuart Paton. A gripping three-reel picture that will go over big.

"If My Country Should Call" Dorothy Phillips gives a wonderful performance, supported by a brilliant company, including Lon Chaney and Vola Smith. This thrilling patriotic drama is from the story by Virginia Terhune VanDewater; five reels, directed by Joseph De Grasse. It is a red-blooded picture with an especial appeal at this time.

Book any or all of these SPECIAL PREPAREDNESS PICTURES THRU any of the 73 Universal Exchanges

UNIVERSAL FILM MANUFACTURING CO.,

CARL LAEMMLLE, Pres.
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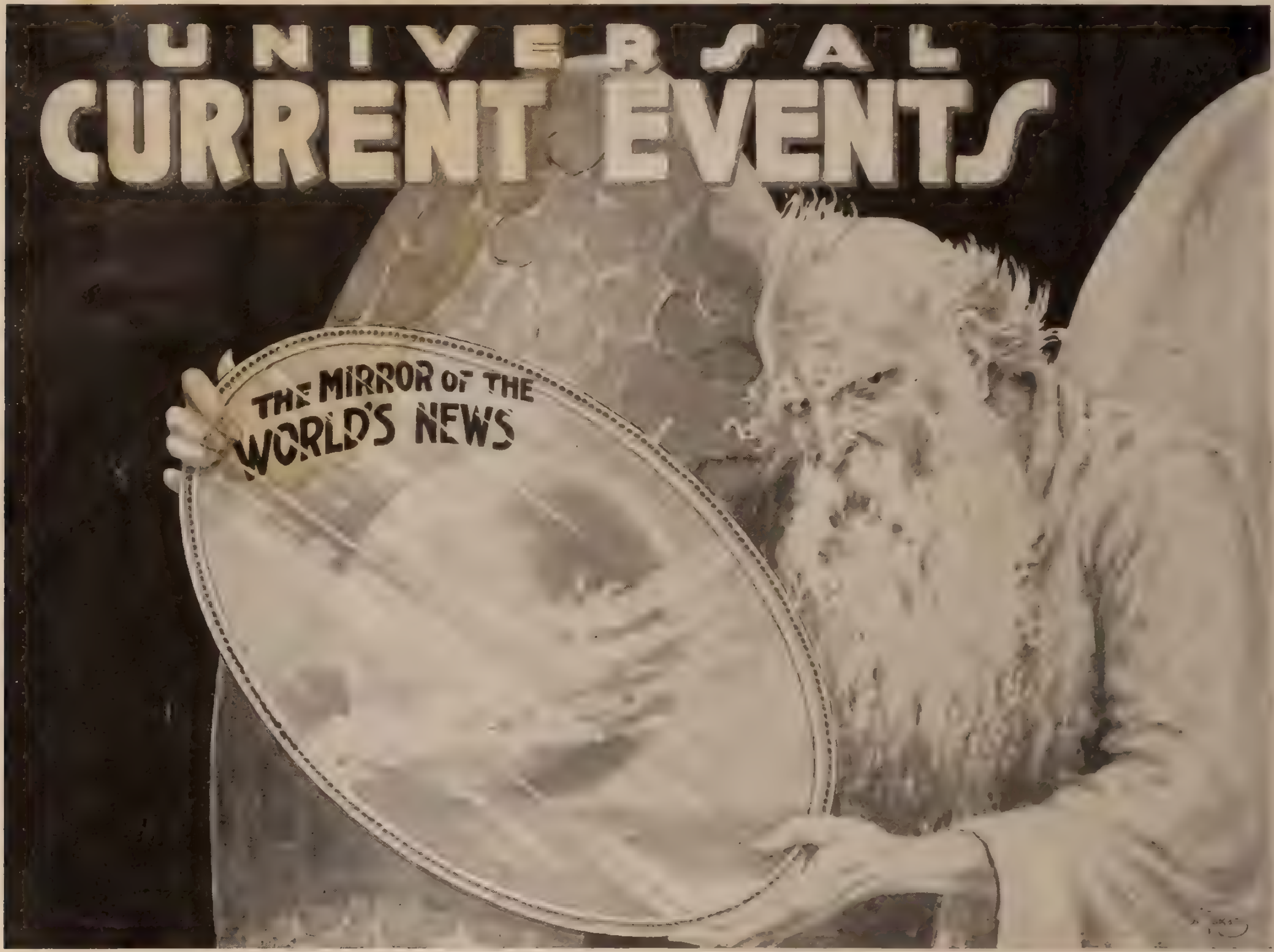

UNIVERSAL
CURRENT EVENTS
THE MIRROR OF THE WORLD'S NEWS

A Pictorial Record of the World's Events That Are Making History

Breaking all records for an immediate jump into popularity, the latest animated news weekly—UNIVERSAL CURRENT EVENTS—has proven that there is something new under the sun.

Taking advantage of the present state of the public mind, the editors of the U. C. E. are presenting subjects along the lines of military preparedness; nation-wide movements, such as the Liberty Loan; the governmental control of the nation's food supply; the nation-wide registration; recruiting activities, etc.

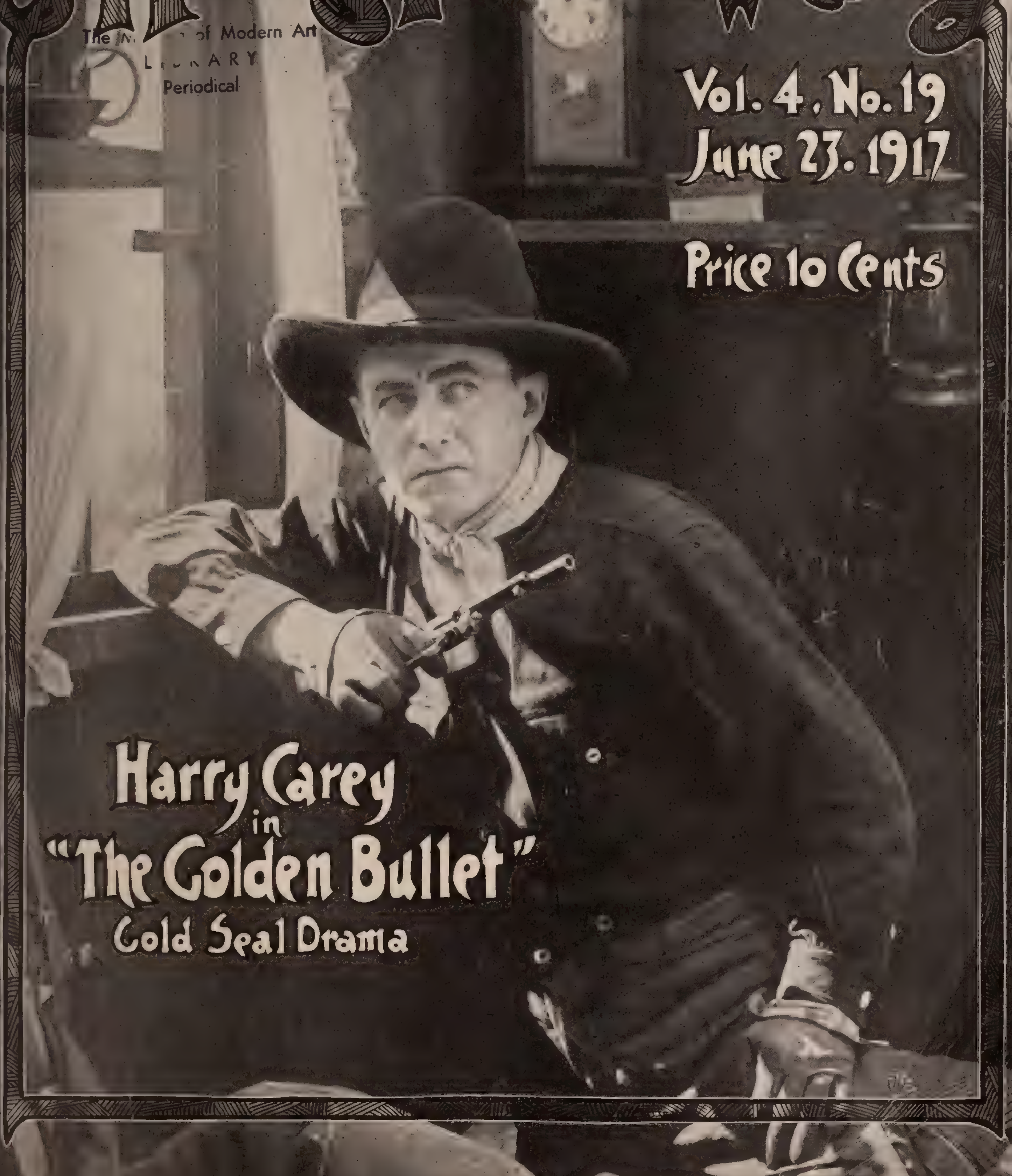
These are the reasons back of the marvelous record already established with the current release, which is No. 6. Get in touch with your nearest Universal Exchange immediately, and get all the facts regarding UNIVERSAL CURRENT EVENTS—the one-reel feature that will pack them in on your dullest day. Or, write direct to UNIVERSAL CURRENT EVENTS, 1600 Broadway, New York.

The Moving Picture Weekly

The M[illegible] of Modern Art
LIBRARY
Periodical

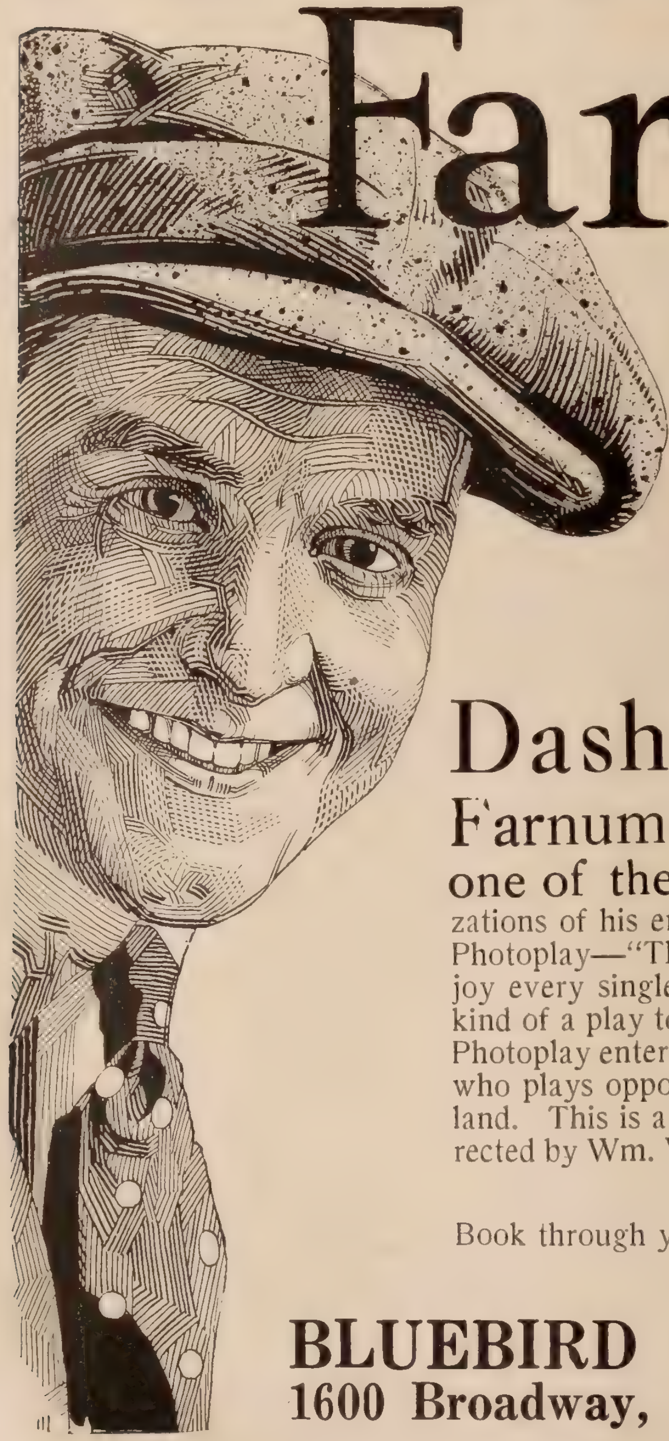
Vol. 4, No. 19
June 23. 1917

Price 10 Cents



Harry Carey
in
"The Golden Bullet"
Gold Seal Drama

Franklyn Farnum



Bluebird Star

Dashing Franklin Farnum---Bluebird Star, gives one of the most delightful characterizations of his entire career in the high-speed BLUEBIRD Photoplay—"The Car of Chance." . . You'll hugely enjoy every single minute of it. It is unique—exactly the kind of a play to give you an evening of unusual Bluebird Photoplay entertainment. Dainty, sweet Brownie Vernon, who plays opposite, will capture every audience in the land. This is a BLUEBIRD that every one will like. Directed by Wm. Worthington.

Book through your local BLUEBIRD Exchange, or

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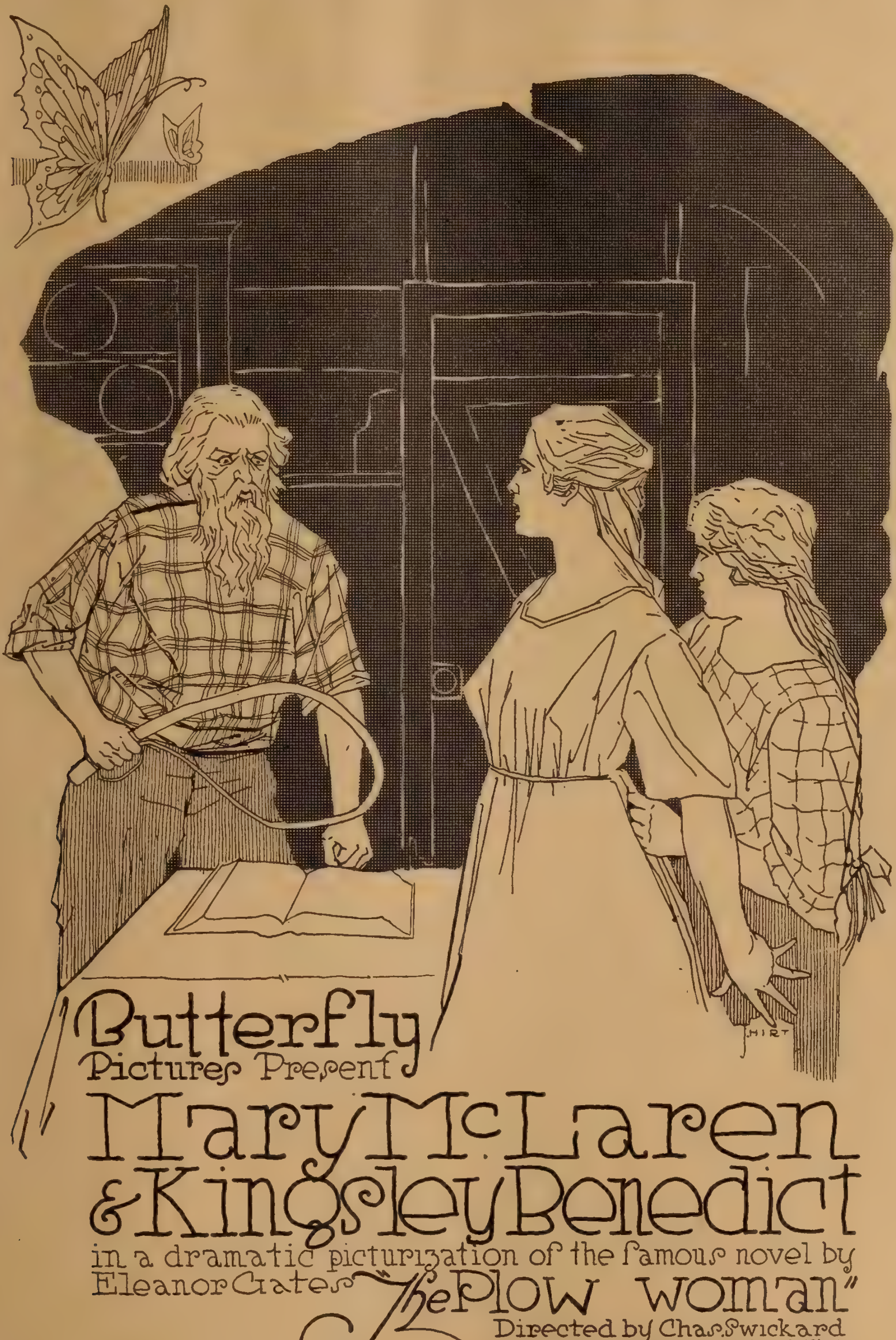
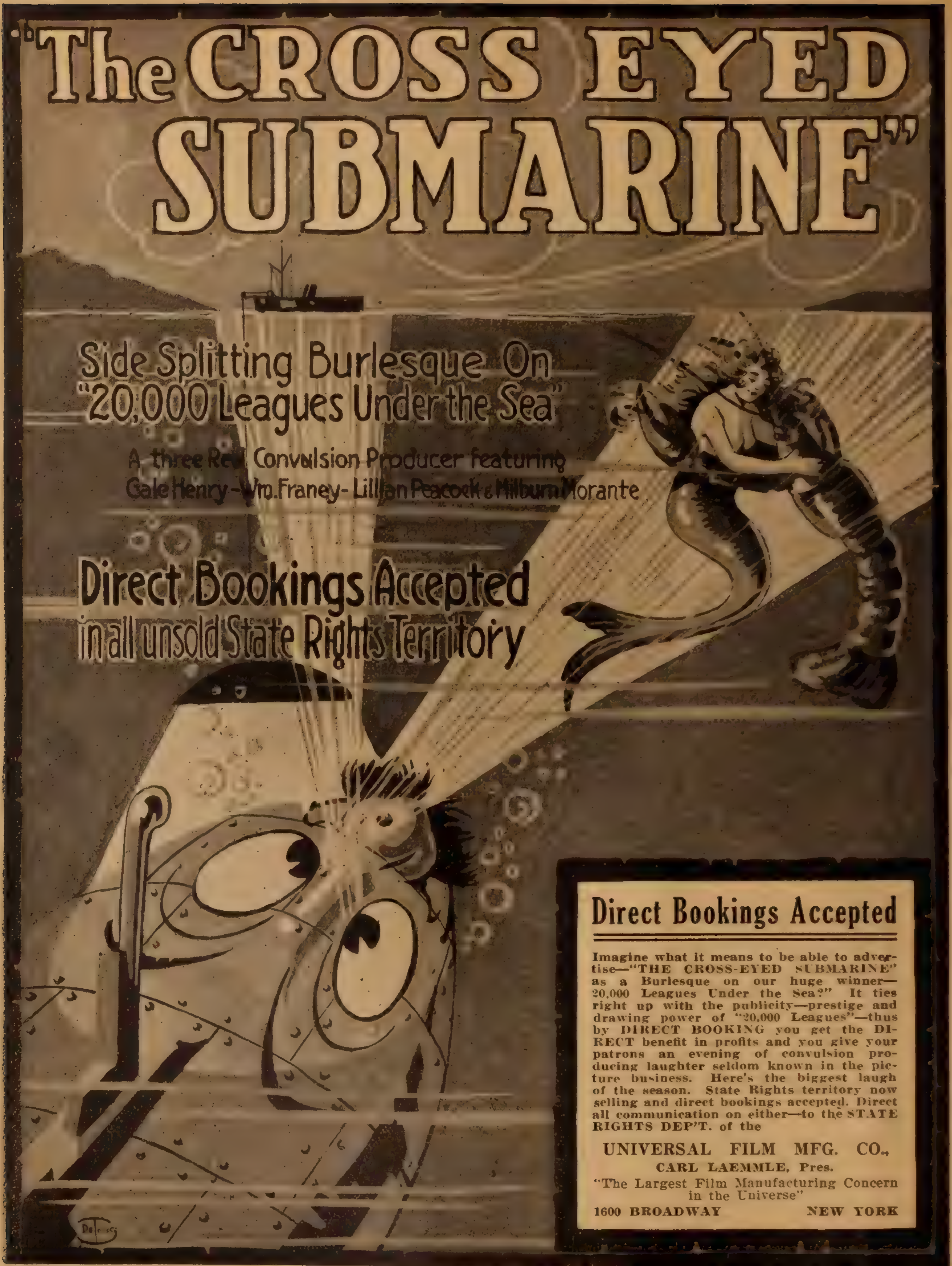


Butterfly
Pictures Present
Mary McLaren
& Kingsley Benedict
in a dramatic picturization of the famous novel by
Eleanor Gates' "The Plow Woman"
Directed by Chas. Swickard
Produced by The Universal Film M'f'g Co.
Carl Laemmle Pres
Book through any Universal Exchange


"The CROSS EYED SUBMARINE"
Side Splitting Burlesque On "20,000 Leagues Under the Sea"
A three Reel Convulsion Producer featuring
Gale Henry - Wm. Franey - Lillian Peacock & Milburn Morante
Direct Bookings Accepted in all unsold State Rights Territory

Direct Bookings Accepted

Imagine what it means to be able to advertise—"THE CROSS-EYED SUBMARINE" as a Burlesque on our huge winner—20,000 Leagues Under the Sea?" It ties right up with the publicity—prestige and drawing power of "20,000 Leagues"—thus by DIRECT BOOKING you get the DIRECT benefit in profits and you give your patrons an evening of convulsion producing laughter seldom known in the picture business. Here's the biggest laugh of the season. State Rights territory now selling and direct bookings accepted. Direct all communication on either—to the STATE RIGHTS DEP'T. of the

UNIVERSAL FILM MFG. CO.,
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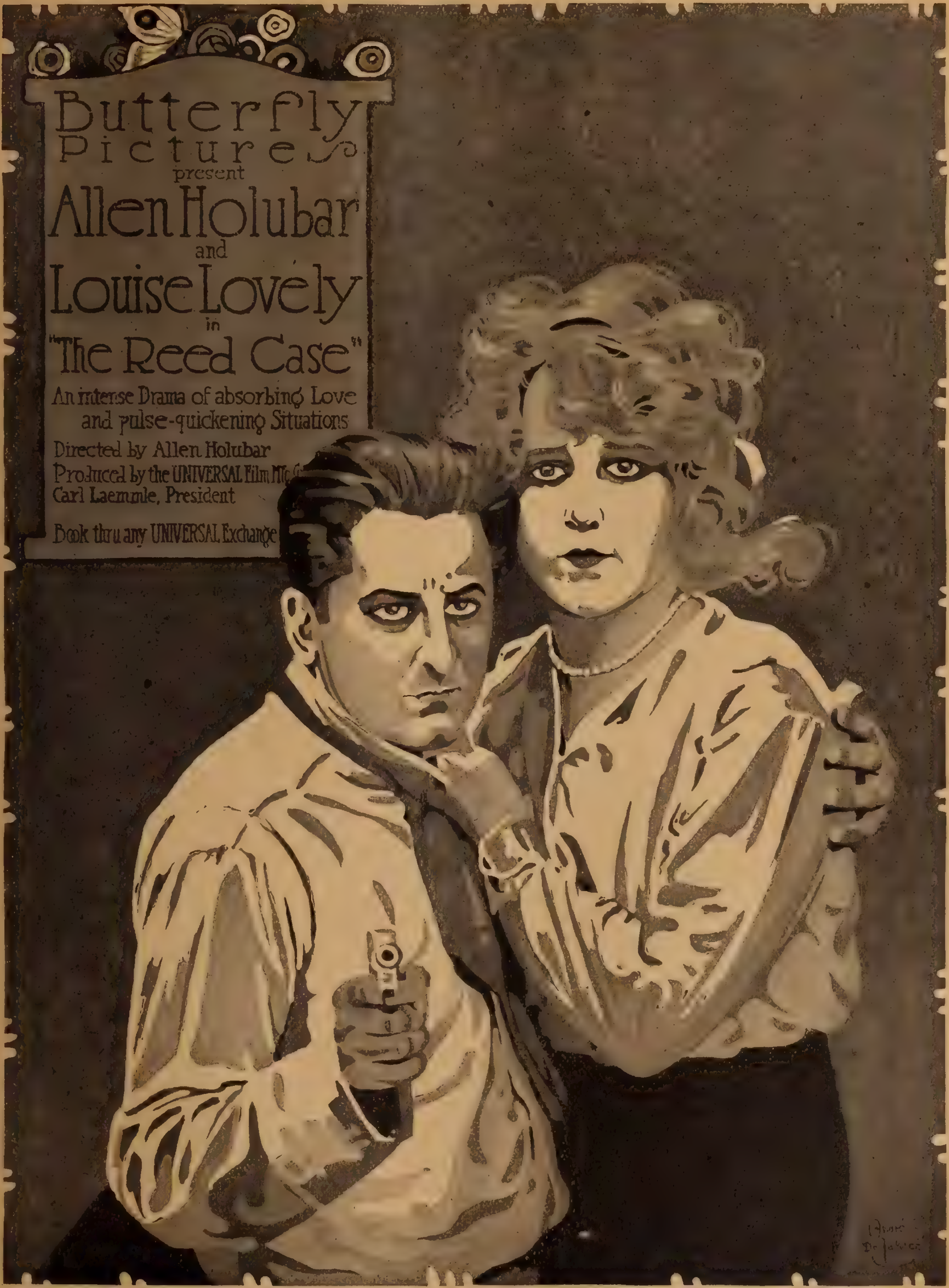


Butterfly Pictures
present
Allen Holubar
and
Louise Lovely
in
"The Reed Case"

An intense Drama of absorbing Love
and pulse-quickening Situations

Directed by Allen Holubar
Produced by the UNIVERSAL Film Mfg
Carl Laemmle, President

Book thru any UNIVERSAL Exchange

AT LAST

We've
to sett
time.

READ THIS

Here's what one Film Critic said about the BLUEBIRD Photoplay—"A JEWEL IN PAWN"

"The Producers have provided Ella Hall only a meagre vehicle in "A JEWEL IN PAWN." A stab at the pathos was attempted, but there seems to be no scenes in it capable of provoking a tear. Minus any consistent show of drama or comedy, they become rather monotonous as the reels roll by." "An inadequate story is the real answer."

AND THIS

Here's what another Film Critic also said about "A JEWEL IN PAWN"

"I believe you can safely play this as a "PROGRAM RELEASE."

"Do not promise them too much on this, but emphasize the human note and call the story a 'little story' which is in a way 'an alibi.' "

Note:- In the letter opposite, "A JEWEL IN PAWN" played to 2,900 people the first day. The second day the house had to stop selling tickets at 7:45 P. M., the business being so good that it was REBOOKED for a return engagement.

come to a point where we're going
e a serious problem once and for all
Think, Mr. Exhibitor, as you read

Then read this, which gives you the REAL facts in the case on the drama, "A Jewel in Pawn," direct from an Exhibitor who booked and played "A Jewel In Pawn" To capacity houses.

BLUEBIRD PHOTOPLAYS (Inc.), *Montreal, Can., May* 16, 1917.
1600 *Broadway, New York City.*
Gentlemen:—

As per your letter of the 14th, *re: "A JEWEL IN PAWN" handed me by M. Gronau, manager of the Montreal office, I herewith beg to enclose a photo taken of the advertising of this feature at the Globe Theatre, April* 28th *and* 29th.

We played capacity business on the first day of its showing to 2900 *people, and on the second day we had to stop selling tickets at* 7:45 *P. M. Business being so good, we RE-BOOKED it for a return engagement.*

This pleased all people of different nationalities, and we feel sure that if the BLUEBIRDS continue to produce features of this quality they will reign supreme in the film world of today.

Very truly yours,
(Signed) GLOBE THEATRE, Sam Bernstein.

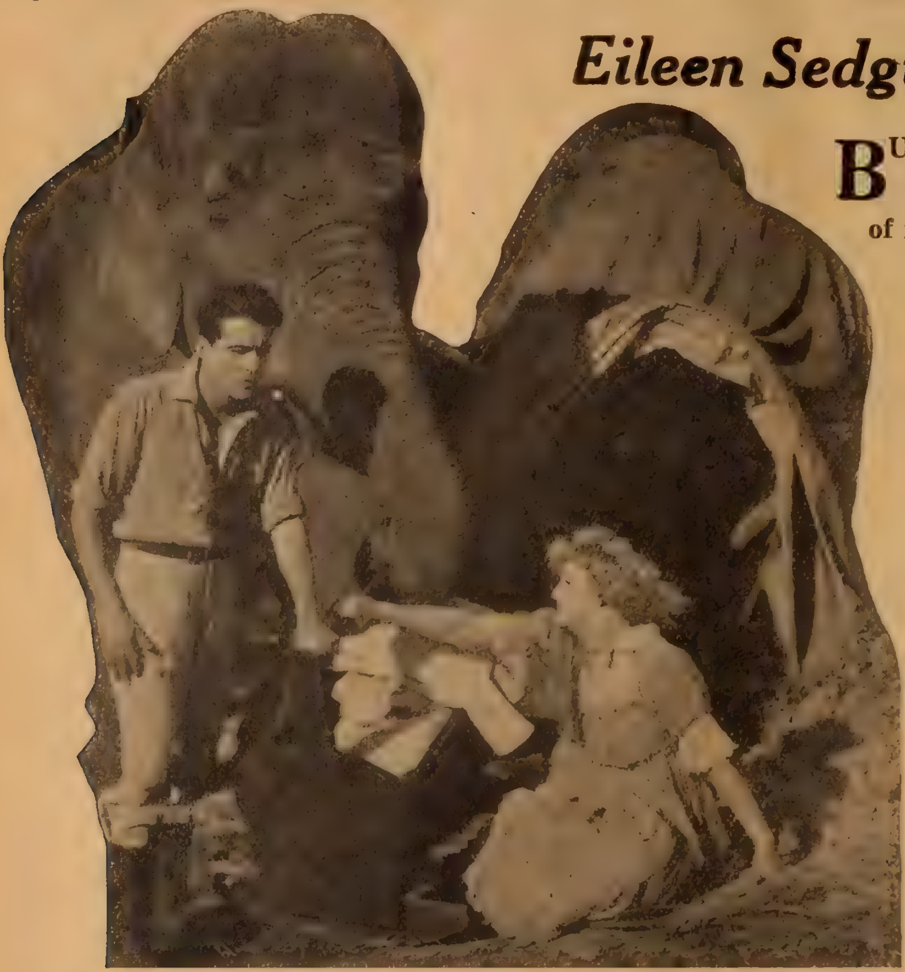
HERE you have three opinions. Two from people who haven't a single dime invested in productions, and ONE opinion from an Exhibitor who must stand or fall by his selection. Had this Exhibitor taken the word of either of these critics he would have lost money. Who then are YOU going to believe. Are you going to believe people who don't give a tinker's dam on how they criticize, or are you going to take the words of responsible men directly interested in the money-making value of pictures to you. Here is indisputable, steel-bound, concrete evidence that CAN'T be refuted, on a picture that played two capacity houses, and re-booked for return engagement. What's your opinion, Mr. Exhibitor? Let us hear from you. BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York City.

WHAT COUNTS WITH YOU MR. EXHIBITOR?

THE OPINION OF CRITICS OR THE MONEY AND SATISFACTION OF YOUR PATRONS? LET US HEAR FROM YOU IN THIS MATTER

Eileen Sedgwick and Kingsley

BUTTERFLY PICTURE. Written by Reed Heustis and produced by Henry McRae, with the assistance of many of the clever trained animals of the Universal City Zoo.



The prize elephant brings back the baby safely in his cradle.

EILEEN SEDGWICK and Kingsley Benedict are the featured players of this Butterfly Picture, "Man and Beast," which was written by Reed Heustis and produced by the master of thrills, Henry McRae. But a large share of the honors of the picture belong to the clever animals of the Universal City zoo, especially Charlie the elephant, about whom the plot revolves. Such remarkable stunts have never before been performed by four-legged actors, and naturally they are very much bucked up over their success. The effect of his stellar role upon Charlie was so great that he stayed wide awake every night for a week, blowing his trumpet, so that no one connected with the zoo, either two or four-footed had any sleep at all. Joe Martin, Sam the lion, and Tom the leopard are also featured players with their names in the cast, and here is an outline of the things which they do to make the sensations of this picture.

Carl von Haagen, Boer settler, has a deep hatred for Henry Townsend, a pioneer. To gratify this hatred, Von Haagen destroys the cattle springs, common to both neighbors, and allows the water to run waste.

Gretel, Von Haagen's daughter, does not share her father's antipathies, but has learned to care for Ned, the son of Townsend. While they are talking, the elephant, Charlie, comes into the scene; he rolls the log with his trunk, spilling the boy and girl. Townsend and his wife are laughing at the episode, when a native runs up and tells him that Von Haagen is destroying the springs.

Townsend, in a rage, runs toward the springs; Mrs. Townsend rushes into the house, gets a gun, and follows her husband. Gretel begins crying and Ned argues with his mother about the gun. They rush to the scene of the fighting.

Townsend reaches the spring, and he and Von Haagen begin a terrible battle. The elephant, following after Mrs. Townsend, becomes excited by the fight; he breaks off a small tree and brandishes it like a club. This stops the two men. Von Haagen takes Gretel away with him; she tries to pacify her father, who throws her aside and leaves her to follow him.

As the Townsend family walk toward home they come upon a number of natives talking. The natives tell Townsend that lions are prowling around.

Von Haagen goes home, followed by Gretel. He dries his clothes be-

After the baby was found.

enedict in "Man and Beast"

CAST.

Carl von Haagen	Harry Clifton
Gretel von Haagen	Eileen Sedgwick
Townsend	L. M. Wells
Mrs. Townsend	Mrs. Witting
Ned Townsend	Parks Jones
Eitel von Haagen	Kingsley Benedict
The Elephant	Charlie
The Orang-Outang	Joe Martin
The Lion	Sam
The Leopard	Tom

Charlie pulls Von Haagen out of the spring.

fore the fire-place. Gretel attempts to leave the room, but he orders her to remain. Meanwhile, Ned takes his father's gun from him. He then proceeds to make the gun and cartridge harmless. Ned writes a note to Gretel, asking her to meet him at the spring. He calls Charlie, the elephant, and gives him the note.

Von Haagen forbids Gretel to see the Townsends; she tells him that she has promised to marry Ned. He strikes the girl, who goes to her room and cries, and puts her head on the window-sill. The elephant comes up to the window and feels around with his trunk. The note touches Gretel's hair. With the help of the elephant she gets out of the window to the ground below.

Eitel von Haagen, brother of Gretel, returns home and asks his father what has happened. In Gretel's room he finds a note from Ned; he gets a gun and starts for the spring.

Gretel sees a lion ready to spring; she is paralyzed with fright. The lion springs upon Eitel, who is following his sister. Ned rushes to the rescue. He fires at the lion, which leaps from Eitel and makes a spring at Gretel, who climbs a tree. Ned takes Eitel's gun and fires at the lion. The lion runs and Gretel falls from the tree. Eitel reluctantly shakes Ned's hand, after which Ned takes Gretel to his home, where his mother makes her welcome.

Three years pass; happiness comes to the Townsend family, but Von Haagen sits alone in his home and broods.

Ned decides to go into the interior, and leaves with his wife, Gretel, and their little son, Bobby. A horseman tells Von Haagen of their departure for the Cape. Von Haagen, stunned, holds out his arms as if asking his daughter's forgiveness. He has a bag of gold for the little grandson, whom he has never seen. He tells Eitel that he will take a short cut and head them off.

Gretel puts Bobby to bed in the bottom of the wagon, taking down a leg of pork to make room for his cradle. Shortly after, the axle breaks and the wagon turns over. The journey is stopped. Ned unharnesses the horse and turns back, leaving Gretel and Bobby in the wagon. Von Haagen comes up to the wagon; Gretel is surprised to see him. He and Gretel walk down the road, so their talk will not disturb Bobby.

Bobby awakens and crawls from under the canvas of the tilted wagon; he is playing in the road, when a lion leaps into the wagon and seizes the leg of pork.

Gretel forgives her father, and they return to the wagon as Von Haagen is anxious to see Bobby. The lion springs from the wagon. Gretel and Von Haagen start on the lion's trail. Bobby comes upon a monkey, which he followed into the jungle.

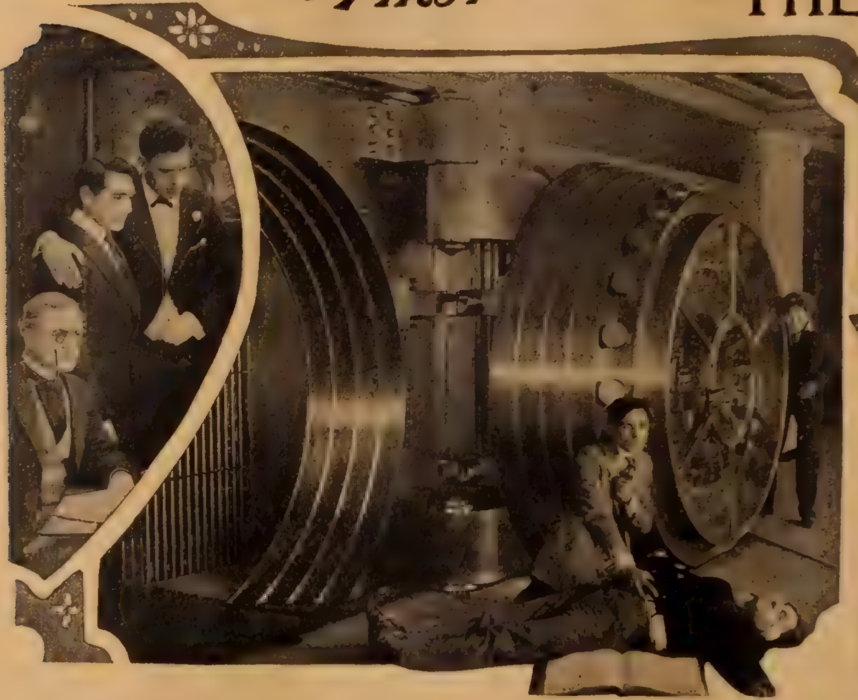
Ned and his father arrive at the wagon with Charlie, the elephant; they call; Gretel hears them and answers. Ned leaves Gretel with his father, while he goes after the lion. Ned, finding no trace of the lion, returns to the wagon, and he and his father take Gretel home.

The elephant follows the trail of Bobby and the monkey. He finds them asleep in the jungle; he takes the cradle from the wagon and returns to the Townsend home, bringing the cradle into the room.

Von Haagen gives up his search and appears at the Townsend home. He looks through the window and sees Bobby asleep; entering, he takes the child in his arms. The family come in and find them there, and a reconciliation takes place.

Gretel Von Haagen and her brother.

The First Episode of "The Gray Ghost"



"THE BANK MYSTERY" is the title of the first chapter of the new serial of the only Saturday Evening Post photo-serial ever filmed. Written by Arthur Somers Roche and adapted for the screen and produced by Stuart Paton.

THE starting of a new Universal serial is an event. The latest promises to beat the record of the enormously successful "Voice on the Wire," which has just reached a triumphant conclusion. "The Gray Ghost" is the first photo-serial ever made from a Saturday Evening Post story. It ran with great success in that publication under the name of "Loot," having been written by Arthur Somers Roche. Stuart Paton, who directed the "Voice" is producing this serial as well, and his stars are Priscilla Dean and Eddie Polo, with Harry Carter in the name part, and Emory Johnson as the young hero.

Mr. Carlow, a wealthy American living in London, is engaged to Lady Gwendolin, and has ordered from Arabin & Company, famous Fifth Avenue jewelers, a wonderful necklace worth two million dollars, to be made for her wedding present. She is very anxious to see it, and he determines to send the junior partner of his London solicitors, Wade Hildreth, to America to get the necklace. He will cable the young attorney's personal description to Arabin and give Hildreth his certified check for two million dollars. Wade makes ready to go with his secretary, Marco.

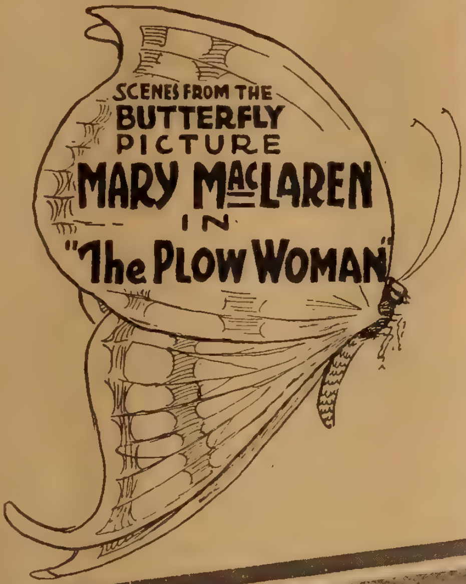
CAST.

The Gray Ghost	**Harry Carter**
Morn Light	**Priscilla Dean**
Wade Hildreth	**Emory Johnson**
His Secretary Marco	**Eddie Polo**
Lady Gwendolin	**Gertrude Aster**
Mr. Carlow	**T. D. Crittenden**
Fred Olmstead	**J. Morris Foster**
His Father	**Richard la Reno**
Jerry Tyron	**Lou Short**
John Rees	**John Cook**

In New York is a master schemer and criminal known as The Gray Ghost. So perfect is his organization that he is never even suspected of the crimes and robberies which follow each other in quick succession. Only one member of the detective force really believes in his identity. This is Jerry Tyron. The Gray Ghost has his tools everywhere. He plans to intercept the message from Arabin, and succeeds in doing so. He prepares a reception for Hildreth, for he wishes to get the necklace and the check.

Banker Olmstead is at dinner with his wife and son, who is employed in the bank with him. His father is anxious that the books shall be in order, as the auditor is coming to examine them. He decides to go down to the bank. Young Olmstead is in the power of The Gray Ghost, to whom he has lost at cards. He goes to him to say that the game is up, and asks for mercy. Instead of helping him, the man plans to get him further into his power. Morn Light, a musical comedy star, whose connection with The Ghost is mysterious, arrives during their discussion. The Ghost asks her to retire, but she listens and watches. She sees The Ghost's men strike down Olmstead, and demands to know what is to be done with him. The Ghost tells her to mind her own business, and she is very angry. He sends her home.

Banker Olmstead has arrived at the bank and ordered the vault to be opened. The watchman is in the pay of The Ghost. Olmstead discovers his son's thefts from the bank and is in despair. Suddenly he is shot down. It is The Ghost's men who have been introduced into the vault by the watchman. The men appear, carrying the boy. They place a revolver in his hand, and leave him lying upon his father's body. He comes to, and the watchman tells him that he has shot his father and that the police are after him. He cannot believe it, but an officer rushes in and drags him out. In the car the officer changes his clothes to civilian attire, and when Olmstead demands to know what it means he is roughly silenced.


SCENES FROM THE
BUTTERFLY
PICTURE
MARY MacLAREN
IN
"The PLOW WOMAN"

Keep the Movies

(No. 181. Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Film Manufacturing Company.)

THE entire Universal organization—and it is a big organization—is bending every bit of its tremendous energy toward an endeavor to KEEP BUSINESS HUMMING during the whole period of the war, just as our Government wants us to do in ALL lines of business.

To give exhibitors who are in the habit of closing down during the summer months every encouragement to STAY OPEN, we have picked from our huge reserve stock of negatives the very cream of the cream. We are going to release them in a steady stream all summer.

It would take many pages to give a FULL list of them here, so I am mentioning only a few on the opposite page. But I have mentioned enough to give you an idea of how determined we are to give you all the help that we know how.

Ruby Theater, Chelan, Wash., 6/6/17.

HOORAY!—HOORAY! for Carl Laemmle! How I wish I could grab your hand and slap you on the back for that Straight-from-the-Shoulder-Talk, No. 179—"Jackass Law."

Man alive! If you only knew how good that stuff listens to me! God! If those law-wrangling skunks could only get a taste of real tough trench life! Wouldn't they be tickled to death to hear some one sing the "STAR SPANGLED BANNER"? or whistle it, or hum it, or even play at it on a tin flute! I'd like to hear some mutt tell me not to play it!

F. J. POTTER, Mgr.

We are having three-sheet posters made up containing the list on the opposite page, so you can post them in your lobby and KEEP THEM THERE WEEK AFTER WEEK as a constant reminder to your patrons that you've got a wealth of stars and fine pictures to KEEP THEIR MINDS OFF OF THEIR TROUBLES during the summer months.

We are purposely having the posters printed in such a way that they will look like a HOME-MADE BULLETIN—a direct message FROM YOU to your patrons, rather than from the Universal company. They know YOU better than they know us, that's why.

No theatre on earth can show such a tremendous list of screen stars. The very number alone will make a tremendous impression and KEEP THE PEOPLE COMING DURING THE HOT WEATHER.

Get the posters from your nearest Universal exchange; make arrangements to get the films and then tell your patrons that you are going to give them special summer entertainment such as they have never had before.

Keep on advertising!

Keep things humming. Do your bit and make your hit. And KEEP THE MOVIES MOVING!

Moving All Summer

SPECIAL SUMMER ATTRACTIONS

Popular Stars	**Brand New Plays**
Harry Carey	"Six Shooter Justice," "Sure Shot Morgan," "The Texas Sphinx," "Buckhorn Hits the Trail," Cheyenne Harry Series.
Jack Mulhall	"Three Women of France," "High Speed," "Sirens of the Sea," "Playing It Safe."
Helen Gibson	"Mettle and Metal," "Sand On the Rails," and Other Thrilling Railroad Dramas.
Herbert Rawlinson	"Caught In the Act."
Louise Lovely	"Sirens of the Sea," "The Reed Case."
Ruth Stonehouse	"A Limb of Satan," "Betty's Boots," "The Little Swede."
Molly Malone	"The Pullman Mystery," "Her Friend," "The Imposter."
Allen Holubar	"The Reed Case."
Eddie Lyons Lee Moran Edith Roberts	"Minding the Baby," "A Dark Deed," "Seeing Things," "Dancers of Cactus Flat," "An Elopement by Proxy."
Gale Henry	"An All Around Cure," "The Soubrette," "A Sleuthy Pair," "Some Nurse," "Mistaken In Love."
Wm. Franey	"He Had 'Em Buffaloed," "The Battling Bell Boy," "Kanning the Kannible Kink," "Desert Dilemma."
Neal Hart	"Double Suspicion," " Right-Of-Way Casey," "Squaring It," "Meet My Wife," "Innocent Plotter."
Irene Hunt	"Three Women of France," "A Soldier of the Legion."
Mignon Anderson	"Rose Garden Husband."
Mary MacLaren	"The Plow Woman."
Roy Stewart	"Betty's Boots," "The Little Swede."
Donna Drew	"The House of Gloom."
Claire McDowell	"A Romany Rose," "Mysterious Egypt."
Eileen Sedgwick	"Man and Beast," "Jungle Treachery," "Eventful Honeymoon."
Kingsley Benedict	"Man and Beast," "The Plow Woman," "Lone Larry"
Dan Russell Phil Dunham	In New L-Ko Komedies.
Zoe Rae	"Heart of Gold," "The Point of View."

"The Pointed Finger"

Above—Armstrong is apparently reinstated in society.

Below—The re-arrest of Armstrong.

BIG U Two-Reel Underworld and Society Drama. Written by Archer McMackin and produced by A. W. Rice. The story of a man's triumph over the stigma of a prison record.

CAST.

Armstrong	**George Pearce**
Ruth Armstrong	**Gretchen Lederer**
Allison	**Charles Mailes**
Mrs. Allison	**Jessie Arnold**
Reeves	**Walter Belasco**

THE struggle of a convict to make good after he has paid his debt to society by serving a prison term is graphically told in this Big U two-reel picture, written by Archer McMackin and produced by A. W. Rice. A strong cast of well-known players interprets the story.

Walter Armstrong has recently been released from prison and finds it impossible to secure work. As he renews his promise to his wife, that henceforth he will travel the straight road, no matter what happens, they are interrupted by a call from Chug, a former cellmate, who tries to influence Armstrong to join him again. Unable to persuade him, Chug angrily leaves, and Armstrong, discovering an advertisement for a bookkeeper, goes out again.

Armstrong frankly bares his past to Allison, the general manager, who harshly informs him he has nothing for him. At this moment Mrs. Allison happens to enter her husband's office, and pleads with him to give the young man a chance. Allison, however, is obdurate, and Armstrong leaves.

As he stands gazing idly about, Chug jumps from a moving limousine and, running past him, tosses a purse into his hand. A policeman is following on his trail. Armstrong, stupified for the moment, gazes wonderingly at the article, then quickly makes his escape.

Returning home, Armstrong is surprised to find Ruth in conversation with Mrs. Allison, but before he can explain matters, an officer enters and charges him with the theft. Mrs. Allison promises to befriend him, and through her husband's influence secures his release, also a position with Reeves & Company.

Some months elapse, and Armstrong is now chief clerk in the concern. Horace Reeves, president of the company, is greatly disturbed at learning that some one in his employ has been accepting freight rebates, and determines to discover and punish the culprit.

That night Allison phones Lee, the A. D. R. R. freight agent. Hurriedly departing for his office, he is soon in consultation with Lee and Chug, the expert forger, who signs Armstrong's name to a damaging letter. The following morning Armstrong is accused of the crime, and knowing Allison to be the guilty one, decides to suffer in his stead.

Jimmie, the wide-awake office boy, cleaning about Armstrong's desk, discovers some papers left by Chug, and observing Allison handing him some hush money, speedily goes to Reeves with his information. Both men are called to the office and questioned. Chug finally confesses his guilt and is taken into custody, while the president decides to give Armstrong Allison's position.

FIRE STARTS TOO SOON

QUICK thinking on the part of the director and quick action on the part of the cameraman saved a scene in the Butterfly Picture, "The Plow Woman," in which Mary MacLaren is featured, and saved at the same time a great many dollars for the Universal. The picture is an adaptation of the novel by Eleanor Gates, and the scene is laid in frontier days, during the Indian fighting. A saloon was to be burned to the ground as the result of a quarrel between the hero and some half-breeds. The wooden structure was built especially for the occasion, and soaked with kerosene, so that it should flare up quickly when the time came. The director was in the midst of a final rehearsal of the action, when some one noticed that the fire had not waited for the signal "Camera!" but had started on its own hook. In a few moments the oil-soaked walls were a blazing mass, while great clouds of smoke rolled over the scene, choking the actors, who began to rush away in all directions. Two cameras had been placed in position to film the incident, and the director, seizing his megaphone, yelled to the attendant genii to start grinding. Then he dashed into the smoke with his assistant to direct the very realistic flight of the company, and the result of the accident was a far better picture than had been planned in the first place.

The picture is full of picturesque and exciting incident. The period is the early '70's, and the quaint costumes of the women, the feathered dresses of the Indians, the uniforms of the soldiers, and the care which has been taken to keep the historical atmosphere correct, add much to its value.

Scene from "The Plow Woman," coming Butterfly Picture.

"Fires of Rebellion" Filmed in Factory District

THE early scenes of the Bluebird Photoplay, "Fires of Rebellion," are laid in a factory town in New England, and in order to secure the proper atmosphere, Ida May Park, who wrote and produced the picture, took her company into the factory district of Los Angeles, where a lot of mob scenes were made. Dorothy Phillips is featured in the picture as a girl of the factory who rebels against the drab life of her mother and older sister, and seeks a way out in the city. The whole company, with the little star and the leading players, Lon Chaney and William Stowell, were taken to the scene of action in big automobiles, and the unloading of so many cars filled with players, the setting up of the two cameras, and the preparations for the filming of scenes, attracted a great deal of attention. In order to have a ready-made crowd, Miss Park had chosen the noon hour, and in a short time several hundred hands had gathered to watch the filming of the picture.

Miss Park addressed them, asking if they would mind working in the picture, and there was not one dissenting voice. She then explained what she wanted, and the cameras got into action. An exciting fight between Stowell, as the foreman, and Edward Brady, as a disaffected worker, was filmed in a ring formed by real factory hands, every one of whom proved himself a real actor. Miss Park was delighted with the results obtained, and thanked the crowds for their participation, which had lent great realism to her production. It is a foregone conclusion that when "Fires of Rebellion" is shown in that neighborhood, there will be record-breaking audiences in the theatre. The only trouble was, as the director declared, that she had probably kindled the fire of ambition to become screen stars in a number of young girls' hearts.

Scene from the coming Bluebird Photoplay, "Fires of Rebellion," with Dorothy Phillips.

ILLINOIS, NOT WISCONSIN.

IN the May 26th issue of the Moving Picture Weekly, the Bluebird Photoplay's advertisement of "Hell Morgan's Girl" contained a letter from the Madison Theatre. Unfortunately this theatre was set down in Madison, Wis., instead of Madison, Ill., as was the intention of the builders of the theatre, and Mr. Cote was doubtless the most surprised man in the world when he discovered that the moving Picture Weekly had without his consent transported this theatre bodily from the State of Illinois into Wisconsin. We hereby apologize for this error, and trust that neither State has been grievously offended.

UNIVERSAL CURRENT EVENTS SCENES

"Little Henrys" Carry Punch.

New York State Buys Sheep For Farmers.

Henry Ford's Latest Gift, His Famous Tractor.

Gun and Crew Like This Bagged a U-Boat.

From the News Reels

CURRENT EVENTS No. 6.

Henry Ford's Latest Gift To Humanity.—His famous tractor, the patents on which he gave to the British government, which is now making 100 per day.—*Dearborn, Mich.*

Collides With Monitor.—Is Beached In Harbor.—S. S. Manchuria hits monitor Amphitrite and is rushed to mud flats for safety.—*New York Harbor.*

"Little Henrys" Carry the Quieting Punch.—Ford cars equipped for riot and war service to be used by police and militia.—*New York City.*

"Sea Sleds" Latest Thing In Naval Aids.—Aero rescue work and submarine hunting in open sea at forty-five miles an hour.—*Boston Mass.*

Western States Lose Lives and Millions by Rains and Floods.—Illinois dam bursts, ruining 10,000 acres of wheat and flooding farm lands for miles around.—*Quincy, Ill.*

Practical Training of Our Women Fits Them For War Service.—In drills and classes they show form and skill equalled only by thoroughly trained troops.—*Washington, D. C.*

New York State Buys Sheep for Farmers to Fight Food Prices.—Six thousand head brought from west coast to be distributed in move to reduce high cost of living.—*Buffalo, New York.*

Even French Orphans Are Not Exempt From Enemy Gas Attacks.—Little tots drilled in uses of latest gas mask that they may survive this inhuman method of slaughter.

Other Scenes From French War Zones In France.—Even before they master their A, B, C's, France's tots are being taught the art of self-defense against a ruthless enemy. In the orphan asylums the children near the front are instructed in the use of the new quickly attached gas mask and are proficient in its use.

We TRUST You, Mr. President!

Sub-Title.—"For us there is but one choice. We have made it. Woe be to the man or group of men that seeks to stand in our way in this day of high resolution, when every principle we hold dearest is to be vindicated and made secure for the salvation of the nations. We are ready to plead at the bar of history, and our flag shall wear a new lustre. Once more we shall make good with our lives and fortunes the great faith to which we were born, and a new glory shall shine in the face of our people." —WOODROW WILSON, FLAG DAY, 1917.

PREFERS MOVIES TO ICE-CREAM.

J. B. BUCHANAN, cameraman for the Animated Weekly in the Pittsburgh district, rushed up to Braddock, Pa., last week to take pictures of the flood which laid waste that city and a lot of the surrounding country.

He sent a boy to get him an ice-cream cone, at the same time giving him a nickel to get one for himself. When the lad returned he had only one cone and when questioned about his failure to provide for himself the boy stated he was going to save the nickel to see Ben Wilson in "The Voice On the Wire" at the Colonial that night. Buchanan told the story to Mr. Wilson in the Independent office and "Big Ben" was perceptibly pleased, for there is one thing he likes and that is to please the children.

Scene from the making of ice-cream in the Screen Magazine.

SCREEN MAGAZINE.

ISSUE No. 25.

THE cut is taken from the first subject of Issue No. 25 of the Universal Screen Magazine, and shows part of the process of the making of ice-cream. Inspectors detailed by the Department of Health, supervise the manufacture of the dainty, and rigidly examine every ingredient before it is placed in the freezers. In this picture the sugar is being weighed from the bins into a huge can. The bins which contain it are perfectly sanitary. The milk which is used is also subjected to tests for quality and purity. We see the inspector using a lactometer. All the utensils are sterilized in water heated to two hundred and fifty degrees. All the work of the Health Department is directed to the maintenance of a low count of bacteria in the manufacture of the product. A great battery of freezers turns the mixture of milk, eggs, sugar and flavoring into ice-cream. Even the ice is examined by the inspectors before it is mixed with salt in the proper freezing proportions.

The testing of corn used for planting as it is carried on at the New York College of Agriculture at Cornell University, is an interesting part of this issue. The ears are selected and put into marked racks. The seeds are allowed to germinate, and are carefully watched to see which show the most vigorous germination. Only the ears which show a strong and healthy tendency are selected for planting, and thus a loss of millions of bushels of corn every year is avoided by the use of tested seed grains.

How armor plate is made for our battleships is a subject of much interest at the present time. We see a big steel ingot being taken from the furnace, and a giant crane which carries it to the rolling table. A mechanical knife cuts through the armor and shapes it into a square. Another ingot is rolled into oblong shape. Finally we see the fitting of the plates to protect the vitals of the ship.

Hearing with the eyes is the title of the next subject which was taken in the Institution for the Improved Instruction of the Deaf in New York City. We see the children learning to read the lips, with teachers who are models of kindness and patience. Sounds of words are learned through the sense of touch, and also through the aid of a mirror. We see the class saluting the flag, and repeating together "I love the name of Washington." Even music can be enjoyed by the deaf through the proper cultivation of the sense of touch. At last we see a pupil singing "America."

The reel closes with an animated clay cartoon, called "The Spirit of '76 In Every One," modelled in clay by the Screen Magazine's sculptor, Willie Hopkins, a timely and patriotic subject done in this artist's unique manner, which illustrates the readiness of men, women and children to respond to the country's call as readily in 1917 as they did in 1776.

"A KENTUCKY CINDERELLA"

Three typical scenes from the beautiful Bluebird Photoplay "A Kentucky Cinderella."

HOPKINSON SMITH'S delightful story, "A Kentucky Cinderella," has been made into a delightful photoplay by Rupert Julian from a scenario prepared for him by E. J. Clawson. Ruth Clifford has the Cinderella role and is charming in it, while Julian plays the "fairy godfather" himself. There is a cast which includes many names which have been featured in previous Bluebird pictures, and the production abounds in beautiful exteriors. The period is just after the civil war, and the quaint dresses and details of house furnishing, all absolutely true to type, add not a little to the picturesqueness of the photoplay. Little Zoe Rae has a fascinating bit as a pickaninny, and makes the most of it in her inimitable fashion. Here is an outline of the story:

Winfield Gordon, nicknamed "Kentuck," and Toulumne John, partners in a placer claim, are big-hearted men of the out-of-doors. They are first seen enjoying hugely a race between a caterpillar and a lady-bug. Taking sides, they write I. O. U.'s for $15,000, to be paid the winner, placing the mythically valuable papers in their drinking cup, which hangs from a tree near their placer.

Nannie, Kentuck's pretty seventeen-year-old daughter, who keeps house for them, disregards the value of the two slips, using one of them to write a note, stating that supplies are getting low, which she leaves with their lunch.

BLUEBIRD PHOTOPLAY. Adapted for the screen by E. J. Clawson from the novel of the same name by Hopkinson Smith and produced by Rupert Julian, with himself and Ruth Clifford in the leads.

Mrs. Gordon's imperious manner frightens Nannie.

While eating and laughing over their play, Toulumne discovers Ed and Sam De Long damming their ditch from the spring on which they depend. Ed leaves a note, claiming to have formally located the spring. In his anger Toulumne would destroy the dam, but dares not. At the cabin, the men look dangerous as they talk the occurrence over. Nannie is apprehensive. Toulumne takes Kentuck's gun and goes out. Kentuck tenderly tells Nannie that when he makes his strike she shall go back to her own people. She then calls his attention to Toulumne's sudden departure, and they follow him.

Toulumne goes to the saloon. At the bar, Toulumne looks straight at Ed's friend, says that in five minutes he, Toulumne, will walk down the street. This is a direct challenge. Nannie and Kentuck arrive on the street just as Ed De Long does. His brother, Sam, is in the window, and as Nannie stops beside the young man, Sam and Ed both fire at Kentuck, who falls. The young man shoots Sam, who pitches headfirst from the window, and Toulumne kills Ed. Nannie and Toulumne rush to Kentuck, who dies. Toulumne sends Nannie to Kentuck's brother, Henry Gordon, in Kentucky.

Mrs. Gordon and Rachel, her daughter, resent Nannie's coming. In Mr. Gor-

CAST.

Kentuck	Harry Carter
Toulumne John	Rupert Julian
Nannie	Ruth Clifford
Tom Boling	Emory Johnson
Henry Gordon	Harry Carter
His Wife	Aurora Pratt
His Daughter	Myrtle Reeves
Miss Morgan	Gretchen Lederer
Zoe	Little Zoe Rae
Aunt Chlorindy	Lucretia Harris
Ed De Long	Eddie Polo
Sam De Long	Frank Lanning

don's absence they treat Nannie as a servant, even having her meals served in the kitchen. But there the servants wait on her in state, to the extent of neglecting the occupants of the dining-room. In spite of Mrs. Gordon's treatment, Nannie's beauty grows.

Mrs. Gordon has decided that Rachel shall marry Mr. Tom Boling, the wealthiest young man there, and encourages him persistently. He finally determines to propose to Rachel. Just then, however, Zoe, one of the pickaninnies, tumbles from the tree over their heads, into the rain barrel, thoroughly drenching them, and fatally postponing his proposal. When he returns in dry clothing, Aunt Chlorinda being busy, Nannie answers the bell. It is a case of love at first sight.

Mrs. Gordon is furious, and orders Nannie from the house. She is taken to Miss Morgan's neighboring plantation. Boling's inquiries after her are evaded by Mrs. Gordon, and Aunt Chloe finally directs him to Miss Morgan's.

At the mining claim.

Toulumne meets Zoe.

Mr. Gordon is furious upon his return to learn of the treatment Nannie has received. He goes to her and treats her as a father. Boling asks his permission to woo Nannie, and this being granted, he loses no time.

Nannie writes Toulumne she is lonesome, and he soon arrives, but his presence is kept a secret from Nannie. He thoroughly questions Boling as to his habits, eligibility, etc. The day before the wedding, Nannie is broken-hearted because she has no wedding clothes. Mrs. Gordon has spent the money for Rachel. Toulumne and Miss Morgan go to Lexington and as a result a large trunk of wonderful clothes arrives for Nannie. The wedding occurs, and Zoe excitedly points out Toulumne hiding in the trees. Nannie is happy to learn Toulumne has struck it rich. He and Miss Morgan stand together as Nannie and Boling drive off.

The Cinderella inspects her unexpected finery.

CONFLICT IS NOT TO AFFECT POSITIONS OF UNIVERSALITES.

EMPLOYEES of the Universal Film Manufacturing Company who respond to the call to the colors will not lose their positions. On the contrary, their places at Universal City will be held open for them during the time they are in the service of the government and upon their return from duty under the Stars and Stripes they will find their former positions ready for them. This welcome news was made known at the film capital recently in an announcement by the company, which was as follows:

"All employees of the Universal Film Company who enlist in any branch of the U. S. Army or Navy during the present war crisis will have their positions held for them until mustered out of the service."

Patriotism is rampant at Universal City, and many of the employees are looking forward to active service. In addition to the men who already have enlisted in the Army and Navy, a number belong to the National Guard, others are members of the Coast Artillery and there are also some members of the naval militia.

Brownie Vernon selling Liberty Bonds at Universal City, California.

Universal Takes $250,000 Liberty Bonds

NOT that the Universal wishes to make a parade of its patriotism, for that is furthest from its thoughts; but rather in order that the world may know where the Universal Film Manufacturing Company stands when it comes to a call to support the United States in anything that it undertakes, this story is written. The Universal, as soon as it became apparent that the country was being forced into war with a foreign government, was the first to take effective action to rouse the country in its duty to support the president. Ever since then nothing has been too much trouble or too much expense for the Universal and its employees in supporting the government and its aims in every possible manner. The entire resources of the Universal were contributed by the Board of Directors to the government the day after war was acknowledged, and in a telegram to the President it expressed the willingness both to do everything and refrain from doing everything which the President suggested in furtherance of the good of our country.

The latest call has been for the Liberty Loan investment, and the Board of Directors made it very plain to their employees that this was not a donation in any sense of the word, but that it meant nothing more or less than putting their money in the most secure and profitable bank in the world—Uncle Sam's treasury. In order to make it easy for their employees to invest as they would like, the Universal agreed to accept installment payments from all of its employees, taking out the amount they desired each week from their salary envelopes.

On Friday morning, the last day of the subscription, R. H. Cochrane, Vice-president of the Universal, and P. A. Powers, Treasurer, summoned the members of the Home Office staff and told them that the subscription of the Universal and its employees to the Liberty Loan bonds lacked just exactly five thousand dollars of being a quarter of a million. Furthermore, they said that they wanted to raise that five thousand dollars right then and there in that room, and inside of twelve minutes the last hundred dollars of the five thousand was subscribed, and the office force went back to its accustomed duties. That is the way the Universal does things when the need arises. When the next issue, the Old Glory loan, is launched, the Universal will be found in the front ranks again with the same kind of loyal support.

The Roll of Honor on the Liberty Loan is as follows: The Universal as a company subscribed to $128,000 of the bonds, and this does not include the subscriptions that Mr. Laemmle, Mr. Cochrane and Mr. Powers made outside through other organizations than the Universal Film Manufacturing Company. The Home Office employees took $49,450; the Universal City studios at Universal City, California, took $35,100; Animated Weekly, $2,000; Shipping Department, $350; Bayonne factory, $500; L-Ko Kompany, $7,450; Leonia Laboratories, $7,200; New York Exchanges together, $5,000; Independent Film Exchange, Pittsburgh, $1,100; Victor Film Service, Cleveland, $1,100; Laemmle Film Service, Omaha, Nebr., $800; Cincinnati-Buckeye Film Co., $350; Universal Film & Supply Company, St. Louis, Mo., $250; Consolidated Film & Supply Company, New Orleans, $600; Laemmle Film Service, Chicago, $1,200; Universal Film Exchange, Chicago, $1,200; Laemmle Film Service, Des Moines, Ia., $1,150; Detroit Universal Film Co., Detroit, Mich., $650; Universal Film & Supply Company, Oklahoma City, Okla., $900; Universal Film & Supply Company, Kansas City, Mo., $750; Universal Film & Supply Co., Denver, Colo., $500; New England Universal Film Exchange, Boston, Mass., $1,650; Central Film Service, Indianapolis, Ind., $1,050; Film Supply Company, Portland, Ore., $550; California Film Exchange, San Francisco, Cal., $1,050; Baltimore Film Exchange, Baltimore, Md., $550.

Any mathematician who will take the trouble to add up these figures will discover that they total exactly $250,000, or a quarter of a million dollars, whichever way that amount of money looks best to him.

CARL LAEMMLE ENTERTAINS UNIVERSAL CITY

(*By Telegraph to The Moving Picture Weekly.*)

CELEBRATED his departure by giving ball on stage at picture capital to 3,000 people—Mrs. Laemmle assists him in receiving Universal, Bluebird and other stars and well known citizens of Los Angeles.

UNIVERSAL CITY, Cal., June 14 (Special).—The most notable entertainment ever held at a motion picture studio was given last night by President Laemmle, the head of the Universal Film Manufacturing Company, on the occasion of his leaving Universal City for New York. No less than 3,000 guests accepted the hospitality of the Big U chief, including the entire population of the picture capital, players from other studios, and well-known citizens from Los Angeles.

The mammoth north stage was converted into a beautiful ballroom, lavishly decorated, and hung with lights, while an orchestra provided music for the dancing, which was kept up until the small hours. The Grand March was led by the President and Mrs. Laemmle, and at midnight a buffet supper was served to the immense gathering. The guests voted the Good Fellowship dance the most successful affair ever given at the Coast, and gratitude to the president was expressed on all sides.

This afternoon the Universalites, at least, had a chance to express their feeling for their chief. The hour of Mr. Laemmle's departure from the picture city was announced, and work stopped all over the huge plant, as if at a signal. The entire force gathered at the main entrance to bid him good-by, and as his automobile started off for the Santa Fe train, the crowd broke into tumultuous cheering, which must have been heard a mile away. Universal City is accustomed to important arrivals and departures, but no such scene has ever before been witnessed there, and the best of it was that the demonstration was entirely sincere.

Mr. Laemmle has put in a busy time at the plant, of which he has been the active head since his arrival from New York. In addition to the arduous duties of this position, with its thousand and one claims upon every hour of his time, he has had to receive and entertain some of the most important visitors to Universal City. Famous people come from all over the world to see how motion pictures are made at the big plant, and as many as possible are personally conducted over the "big lot" by the president himself. Madame Schumann-Heink is an old friend of Mr. Laemmle's, and recently paid one of her periodic visits to the film capital, in the company of Miss Ruth Chatterton, star of the successful play, "Come Out of the Kitchen," which was enjoying a run at Los Angeles. More than twenty companies were working on the stages and on location on that day, and Mr. Laemmle had a busy afternoon trying to show his guests everything that was going on.

"This is your busy day," said the great singer to her old friend.

"All days are alike to me," he answered, "and to the rest of us, for that matter, for we must make hay while the sun shines, you know."

Madame would not be photographed in the lion's cage this time, as she explained that after her recent accident in which three ribs were broken, she was not sure that she had regained her nerve sufficiently, but she did pose with a lion cub, three months old.

A few days later, Mr. Laemmle received a royal prince, who arrived at the picture city with entire absence of ostentation, and without a single servant in attendance. This was Deva Ram Sokul, Maharaj of Darjeeling, to give him his full title, and he is the ruler of a principality in the Himalayas, which is absolutely independent of British rule. The prince, who is twenty-six years old, has been educated in Europe and speaks several languages, including English. Mr. Laemmle welcomed the prince and then literally presented him with the key to the plant. A thorough inspection followed, and upon leaving, the prince said that nothing in his many trips to the United States had given him more pleasure than this visit.

Universal pictures, especially Universal serials, are very popular in Japan, and quite frequently travelers from the Flowery Kingdom are included among visitors to the place where Universal picture are made. Recently Mr. Laemmle entertained Admiral Iwamura and his staff while the Japanese warships were at Los Angeles.

COMMANDER OF WARSHIPS VISITING LOS ANGELES MEETS CARL LAEMMLE, PRESIDENT OF THE UNIVERSAL FILM MANUFACTURING COMPANY

(*First row, left to right*)—*Captain S. Saito of cruiser Yakumo; Ujiro Oyama, Consul at Los Angeles, California; Admiral Toshitake Iwamura; President Laemmle; Captain N. Taniguchi of cruiser Tokiwa; Engineer Captain G. Shigemura.*

(*Second row, left to right*)—*Lieutenant Y. Suzuki; Lieutenant I. Sato; Y. Harai, President Japancse Association of Southern California.*

Neal Hart and Janet Eastman *in* "SWEDE HEARTS"

Frieda and Ole.

Ole finds his sweetheart again.

PATHOS and comedy are blended with drama to make a very unusual Victor release. George Marshall, the producer, wrote his own story, which was then put into scenario form for him by C. J. Wilson, Jr., of the staff. Neal Hart and Janet Eastman have the appealing roles of Swedish lovers, who are ruthlessly separated by their parents. Neal goes to America, where some time later Janet follows. Joe Rickson is in the—to him—entirely congenial role of villain, and pure comedy is interspersed with the working out of dramatic situations in a way which will keep the audience in a high state of expectancy.

In Sweden, Ole Olson loves Frieda Nilssen, but owing to the quarrel between his father, Johannes, and her father, Verner, the two are kept apart. Ole finally decides to leave for America.

Verner writes to New York to Gustaf Frese, who is swindling the immigrants, reminding him of his father's wish that he should marry Frieda, and stating that she will bring a good-sized dowry. Gus consults with his accomplice, Dick, and decides to have her come over and marry her, as they need a woman in their game.

VICTOR Two-Reel Comedy-Drama. Written and produced by George Marshall. Adapted for the screen by C. J. Wilson, in which the featured players appear in Scandinavian roles.

CAST.

Ole Olson	Neal Hart
His Father	George Berrell
Frieda Nilssen	Janet Eastman
Her Father	Dick la Reno
Gustaf	Joe Rickson
His Partner	Bud Osborne

Ole goes to Gus to get a job, and secures one in the small apartment hotel where Gus resides.

Frieda is about to leave for America with her father, when she receives a letter from Ole. She sneaks away to read it, but is discovered by Verner, who snatches it from her. He indignantly takes it to Johannes, and orders him to tell Ole to stop writing to Frieda. Johannes flies into a fit.

In the dual role of porter and bellhop, Ole has many experiences between Liza, the old man, Sam, who has a continual jag on, and the newly weds who want him to play butler for their party.

Ole receives a letter stating that Frieda has left for America, and runs into the street searching for her and questioning the people as to whether they have seen his Frieda.

In fact, Frieda has already arrived, and Gus has engaged an apartment for her in the same house where Ole is porter, but he is not aware of the fact. She is to be married the following day to Gus.

The next day Ole is informed that his father has died, and he is handed quite a lot of money which has been left him. He hastens back to the apartment. To get even, he purchases the house and chases all the tenants out. Finally bursting into the apartment where Frieda is being married to Gus, he stops the ceremony, chases them all out, and when he and Frieda are alone, renews their interrupted romance.

The finding of the bullet-shaped nugget.

Mattie finds Jack's horse very interesting.

Harry Carey in "The Golden Bullet"

GOLD SEAL Three - Reel Western Drama. Written by T. Shelley Sutton. Scenario by George Hively. Produced by Fred A. Kelsey. The tale of the theft and recovery of a strange-shaped nugget.

HARRY CAREY is Universal's best bet in Western pictures, and this Gold Seal, written by T. Shelley Sutton, adapted for the screen by George Hively and produced by Fred A. Kelsey, is an unusually good one. The plot centres about a strangely-shaped nugget, exactly like a golden bullet. This is coveted by the badman, who finally gets it—shot into his heart.

Dad and Jack are working on their placer mine in the mountains, when Dick Henderson calls on them one morning on his way back to Crazy Creek, after a marauding expedition. Dick goes on to Crazy Creek, where he meets the sheriff and his daughter, old friends of his. The sheriff shows him a letter from the sheriff of the adjoining county, offering a reward of $1,000 for "Rogue River" Charley, Dick's alias. Dick, feeling safe in his friendship with the sheriff, offers to assist him in capturing the bandit.

"Red" Johnson, a 'bum, is thrown out of the saloon, drunk. The cowboys, to sober him up, place him on a bucking horse. The horse carries Red out of town. The cowboys find the joke is on the owner of the horse. Dick happens along and offers to go and bring Red back. Red, in the meantime, has gained control of the horse and, seeing his opportunity, decides to get away with it. He tries to sell it to Jack and Dad, but they do not want it.

Dick, following Red, comes upon Jack and Dad. He sarcastically tells them that it isn't much wonder that they couldn't buy the horse, as they could never make enough out of their mine to buy one. Dad resents this reflection on his mining qualities and, to prove his judgment, shows Dick their savings of nuggets.

Dick finds Red and tells him of the gold. They plan to rob Dad and Jack.

That night, Red and Dick rob Dad and Jack. Jack hears the noise, and is shot by Dick. The robbers escape. Jack goes to town to have his wound dressed and to find the robbers. He becomes exhausted and falls from his horse after arriving in town. The sheriff and Mattie find him and take him to their home, where she cares for him. In the meantime, Dick has tried to get the sheriff to arrest Jack, as he fits the description of "Rogue River" Charley. The sheriff decides to go to the other county and get the sheriff to come over and identify Jack.

Jack recovers and meets Dick, demanding the return of the nuggets. Previously, Mattie has shown him a peculiar bullet-shaped nugget, which was formerly with their savings, telling him that Dick had given it to her. Dick tries to argue with Jack, but is forced to return the nuggets. Jack notes the missing nugget and gives Dick until a certain time to return it. Dick goes to the sheriff's home, steals the nuggets from Mattie's room and leaves evidence incriminating Jack. He then schemes with Red to have Jack accused of the robbery.

Red inflames the cowboys against Jack, while Dick is telling the girl about it. Mattie discovers her loss and thinks Jack is guilty. Jack goes to his cabin. Dick and the cowboys pursue Jack to his cabin, where a fight starts. In the meantime, the two sheriffs show up at Crazy Creek, learn of the trouble and also go to the cabin, where they arrive at the right time to prevent serious trouble. Jack is exonerated and Dick is pointed out as the real "Rogue River" Charley and is arrested.

CAST.

Dad	George Berrell
Jack	Harry Carey
Dick Henderson	Vester Pegg
Sheriff	Bill Gettinger
Mattie	Fritzi Ridgeway
"Red" Johnson	Ed Gibson

Ben Wilson on Tour

Ben Wilson who is touring the country before starting another serial.

HAVING completed the last episode of the serial, "The Voice on the Wire," one of the most successful continued photoplays which the Universal Film Company ever issued, Ben Wilson, star of the serial, came East, and undertook a tour of the theatres where the "Voice" was running. Wilson starred in the picture, and assisted in directing the last few chapters, while Stuart Paton was engaged in filming the coming serial, "The Gray Ghost."

Wilson visited the Marcus Loew theatres which are running "The Voice on the Wire," and then the Philadelphia territory, where more than eighty theatres asked for appearances from the popular actor. He was received everywhere with the greatest enthusiasm, packed houses, and crowds turned away being his record in all the theatres in which he spoke. He made speeches in half of the twenty-nine New York theatres which are showing the serial, and in every one of them the doors had to be locked to prevent a riot.

"No," he said when asked about his preparation for the appearances, "I do not write speeches and learn them by heart beforehand. Every audience is different, and from every one I get a different response across the space between us. I adapt what I am going to say to that feeling. I cannot say that I had a reputation as a speaker rivaling that of Chauncey Depew, when I started this tour, but I had plenty of stage experience to help me. Of course that is not the same thing, as you have the protection of the character between yourself and the audience in a stage role. Still, it accustoms you to the feeling of having the flesh and blood creatures before you, who are looking at you and waiting to hear your voice. I do not agree that there is any proportion of the picture public which does not like serials. I think their universal popularity in the best magazines is proof of their universal appeal. All the reading world, and all the play-going world loves mystery, strong emotion, love, hate, and even crime in their books and plays—why should the movie public be any exception?"

Ben Wilson will return to Universal City about August 1st, after a flying tour of the country, to begin work on the leading role of another serial production, the scenario of which is being prepared for him during his absence from the picture city.

This serial will be directed by Stuart Paton, and Ben Wilson finds that the audiences have so O. K.'d the cast in "The Voice on the Wire" that they demand the same cast for the next Paton-Wilson serial. Mr. Wilson has just signed another contract with the Universal, which insures a continuance of his fine work for some time to come. He received flattering offers from other companies, desirous of obtaining Wilson's highly prized services, during his recent visit to New York, but decided to remain in the congenial Universal surroundings, where he has made his screen reputation. Wilson declares that serial-making is the most fascinating sport in the world, and that he is delighted to be going back to Universal City to produce another as great success as "The Voice on the Wire," which is at the present time filling picture theatres to capacity all over the country.

High Spots *in*

Two scenes from "Five Little Widows."

THE week of July 2d is Fourth of July week, and it is no more than right and proper that the Universal program should have a patriotic three-reel Gold Seal feature. In "A Young Patriot," which features Mignon Anderson, Edwin Brown, Roy Stewart, Charles Mailes and Elwood Bridell, we have a military drama written by William Piggott and produced by Louis Chaudet, which fills the bill exactly. This gives the week a patriotic flavor. Every kid and grown-up will leave the theatre feeling that Young America is perfectly safe in such hands. The L-Ko feature for the week, "Bombs and Bandits" deals with an invasion of Mexico by the automobile railroad and airplane police. There is an unusual two-reel comedy entitled "Five Little Widows," featuring Eddie Lyons and Lee Moran, in which, if you don't know it, expert advice is given on what a young American engaged to a pretty girl should do, if his uncle in Turkey should die, and leave to him his harem of five beautiful Turkish trophies. Harry Carey in "The Wrong

"The Girl In the Limousine."

Violet Tours South

FOR three years—in fact, ever since she became a screen actress—Violet Mersereau refused to appear in person in connection with her pictures, and it was only the efforts of N. T. Granlund, the energetic personal appearance promoter, and the publicity man for the Marcus Loew circuit of theatres, aided and personally abetted by Marcus Loew himself that induced Miss Mersereau to make her first public appearance. This took place at the Broadway Theatre, Brooklyn, and was duly chronicled in the Moving Picture Weekly and in the daily and trade press. The first appearance was followed by appearances at the other Marcus Loew theatres in and about Greater New York. So tremendous was the reception she received, the expressions of interest in what she really looked like, and how she talked, that instead of a dread, the appearances became a real pleasure. From a constant condition of a dread of not knowing what to say, Miss Mersereau became one of the most accomplished impromptu speakers in the ranks of the motion picture stars.

After this experience Granlund could not rest easy in his job until he had secured Miss Mersereau's consent to tour the Southern circuit of Marcus Loew theatres. Finally she promised that she would do so when her latest picture, "The Little Terror," which by the way, is set on the Bluebird schedule for release on July 23d, was completed. This happened last Tuesday, and Wednesday she took the train for Baltimore, where she led a grand march, was the principal attraction at an exhibitors' convention, appeared at the Marcus Loew theatres, received the homage due a picture star from Baltimore, the city of beautiful women, and went on her way to Atlanta, Birmingham, and other cities in which Marcus Loew has theatrical holdings.

Mr. Loew spent a lot of real money in advertising Miss Mersereau, but Mr. Loew knows the moving picture game, and Miss Mersereau's appearance in each of these cities has given him a chance to buy a few more Liberty Bonds.

Next Week's Program

Man," in which he is supported by Fritzi Ridgeway, is an exceptionally good two-reel Western drama. There are also several single reelers quite out of the ordinary. One is Ruth Stonehouse in "Daredevil Dan," a Victor comedy-drama, in which Ruth has her fill of being a "tough guy." Another is the Nestor comedy featuring Eddie Lyons, Lee Moran and Edith Roberts, entitled "Poor Peter Pious," and the third is Molly Malone and Lee Hill in "The Girl in the Limousine," an Imp mystery drama which has everything that a single-reel drama should have. Then there are the usual news weeklies, the Animated Weekly, the Universal Current Events and Screen Magazine No. 26. The Universal serial, "The Gray Ghost," has reached the 2d episode.

"Daredevil Dan."

"A Young Patriot."

Violet Mersereau who is in the South.

COST TO DOROTHY PHILLIPS FOR FILM GOWNS IS HEAVY.

THE higher a screen actress becomes in her profession the greater are the demands upon her income to properly dress the parts in which she is featured, and such is the case with Dorothy Phillips, Bluebird star, who is willing to testify that a large portion of her salary is expended for gowns and costumes. In the Bluebird Photoplay, "The Rescue," recently filmed by Ida May Park and featuring Miss Phillips with Lon Chaney and William H. Stowell, the actress wore eighteen different gowns, each being new and purchased solely for use in the photoplay. In her current picture, "Triumph," directed by Joseph De Grasse, Miss Phillips has twelve changes, each one different from anything she has worn before.

Miss Phillips designs all of her own clothes, and they are made for her in New York, Chicago, San Francisco and Los Angeles; in fact, she says she orders her gowns from a tailor or dressmaker particularly suited to the design she has in mind. Miss Phillips has made a very careful study of the art of dress and she knows better than any one else what harmonizes best with her personal attractiveness, and furthermore what is equally as well suited to the photoplay in which she is to appear.

The gown of a star never can be worn in two different pictures, which serves to increase the encroachment upon her bank account. Big of heart and generous to a fault, Miss Phillips usually gives her gowns away to actresses who cannot afford such luxuries and says in this way she feels fully recompensed for the expenditures.

STUART

BEHIN

Stuart Paton in an off moment.

IT is generally acknowledged in filmdom that the production of a serial photoplay is about the most wearing and exhausting thing that a company of picture players can be called upon to put through. And if the experience is trying for the performers, how much more so for the director, who has to keep the whole thing in the hollow of his hand, never losing his perspective, never allowing the detail to confuse the main plot of the story. To be a successful serial director requires almost superhuman qualities. Above all, it requires a limitless supply of patience. Yet Stuart Paton had no sooner completed "The Voice on the Wire" (one of the most successful of all Universal serials, by the way) than he declared himself ready to begin the production of "The Gray Ghost," its worthy successor. He set to work at once, without even a day's breathing space, on the scenario, which he made from the original story which ran in the Saturday Evening Post, and was written by Arthur Somers Roche, upon whom the mantle of Conan Doyle, as a teller of detective mysteries, seems to have fallen.

Paton has made his name widely known by his successful work as
plays for Universal. It was he wh
triumph, "20,000 Leagues Under the
of Jules Verne's classic, which enjoy
both Chicago and New York, and
everywhere. This picture took near
The under-water scenes were made
where Paton took his big company
completed at Universal City, in sp
constructed specially for it. But
directing serial pictures even mo
Voice on the Wire" set a high standa
but "The Gray Ghost" is fully up to

Paton is a Scotchman by birth, a
his native place. He says that his
going souls, who attended three serv
looked upon theatres as institutions o
Paton was sent to Glasgow Universi
paid as much attention to sports and
graduated in high standing. He is
fact that he was "champion of swi
running. He intended to become
of the stage was too strong, in spit
position. He had some years of ex
nies of such well-known players as
has traveled all over the world in va
ville which brought him to this coun
before he found a more congenial
director of pictures at the old Imp

He produced some very good p
with Allen Holubar, Hobart Henle
liam Welsh, Dorothy Phillips and
of the original "standbys" in the casts, and

Paton with his lieutenants, Euge

ATON *The Master Mind*
"The Gray Ghost"

ector of feature
duced the great
the film version
mendous runs in
been acclaimed
years to finish.
Bahama Islands,
the picture was
Indian settings
ds the work of
eresting. "The
mystery stories,

ims Glasgow as
were strict kirk-
ery Sunday, and
vory reputation.
ere, although he
s as to books, he
prouder of the
" for two years
ist, but the call
rong family op-
e in the compa-
Ashwell, and he
e. It was vaude-
it was not long
as a writer and

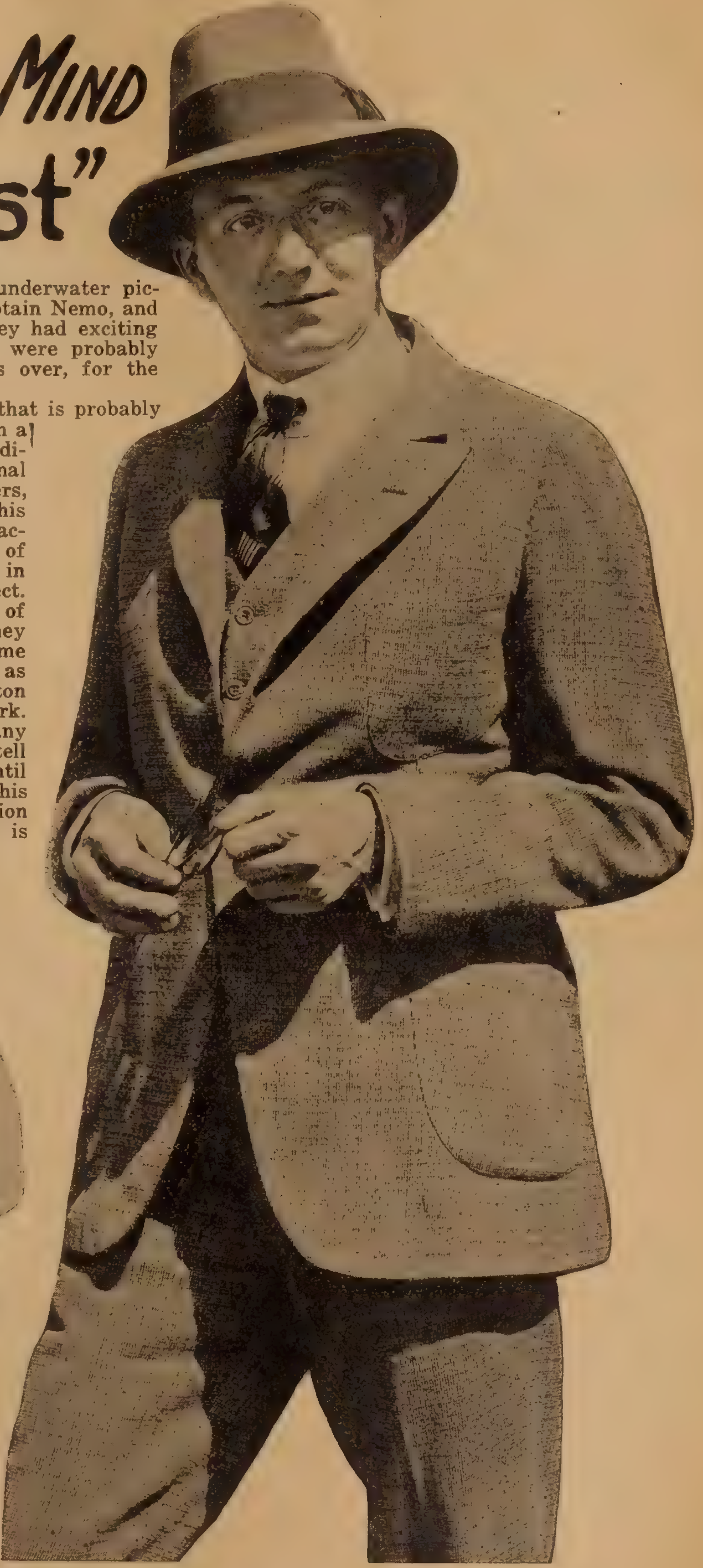
when he was selected to direct the big underwater picture, he chose Holubar to impersonate Captain Nemo, and Welsh to play the villainous Denver. They had exciting experiences in the Southern waters, and were probably none of them sorry when the work was over, for the climate proved very trying.

Paton is popular with his players, and that is probably one reason why he has proved himself such a success as a serial director. Probably no director in the business has a more original method of getting tears from his players, when the script calls for them, than this Scotchman. Picture directors have been accused, before now, of deliberate brutality of speech toward their unfortunate companies in order to produce the desired emotional effect. But Paton's method is the direct opposite of this. He makes his players laugh till they cry. Having been blessed with the same heaven-given faculty of inducing laughter as his fellow countryman, Harry Lauder, Paton makes the most of it in his picture work. When he wants the members of his company to produce signs of woe, he begins to tell them funny stories, and he never stops until they are all dissolved in tears of mirth. This method is to be recommended to all motion picture producers; but the only trouble is

(*Continued on page* 34)

S.PATON
GAUDIO.

lio cameraman, and assistant director Mike Murphy.



Paton caught in the act.

KINGSLEY BENEDICT

The pleasing personality and clever acting of Kingsley Benedict in the part of "Yorke Norroy, Diplomatic Agent," places "The Perils of the Secret Service" away and above competition by any other series of similar character.

Founded on the brilliant "York Norroy" stories written by George Bronson Howard—also directed by Mr. Howard—"The Perils" offers a real opportunity to Exhibitors.

Seven Two-Reel Dramatic Punches

Each thrilling two-reel episode is complete in itself—each is full of pep and vigor that draws the fans in every week to see "the next." Get the details from your nearest Universal Exchange and ask about the wonderful ad props that are a big help in getting in the crowds.

The PERILS of the SECRET SERVICE

PUTTING IT OVER

"THE PLOW WOMAN."

A STORY of a girl of pioneer days in the West, who sacrifices all that others may be happy. She is a type of woman who worked in the fields with men. She is a "PLOW WOMAN," so secure a sulky plow if possible and have a young lady, dressed simply as in pioneer days, drive it about the streets of your town.

On either side of the horses have a banner, reading:

I AM
"THE PLOW WOMAN"
I SACRIFICED ALL
TO BRING HAPPINESS TO
THOSE I LOVED.
SEE ME AT THE
(NAME) THEATRE
(DAY AND DATE)

On the rear of the plow have a sign reading:

I BRING BACK THE DAYS
WHEN THE WEST WAS
YOUNG—I AM
"THE PLOW WOMAN"
WHO MADE FERTILE FIELDS
OF BARREN PRAIRIES
SEE ME AT THE
(NAME) THEATRE
(DAY AND DATE)

In your theatre pass out cards as follows.

THE WEST WAS NOT ALWAYS "GOLDEN." THERE WERE DAYS WHEN IT WAS RED WITH HATE AND THE BLOOD OF MEN AND WOMEN. IT WAS MADE "THE GOLDEN WEST" BY SUCH AS "THE PLOW WOMAN," MARY MACLAREN'S GREATEST PICTURE SINCE "SHOES."

AT THE (NAME THEATRE)
(DATE)

BLUEBIRD IDEAS

FOR "A KENTUCKY CINDERELLA"

AMONG the leading characters of "A KENTUCKY CINDERELLA" are NANNIE GORDON who is "CINDERELLA," and "TOULUMNE" JOHN SILVERWOOD. The story is one of those good old SWEET stories that reach right out and tickle the heart strings of the spectator. A good attention-attracting plan would be to have a character dress as TOULUMNE JOHN, a Californian of the earlier days, with a broad black hat, the long frock coat and boots. Put him on the principal street of your city, down on his hands and knees on the sidewalk, urging a caterpillar on the walk before him to greater speed. He is to assume a preoccupied air and evidently unconscious of the crowd he is attracting. When a crowd has collected, have him look up in surprise and hand out cards, printed as follows:

"IT KAIN'T BE SAID THAT TOULUMNE JOHN EVAH WENT BACK ON HOSS OR MAN AN' AH'LL BACK THAT LI'L CATERPILLAR TO THE LIMIT.

"KENTUCKY CINDERELLA" SAYS THEM'S HER SENTIMENTS, TOO, AN' YOU CAN SEE IF WE'RE RIGHT AT THE (Name) .... THEATRE ON .... (Date) ....

Get a girl about fifteen years old, dress her in knee-length ginghams, bare-footed, with a sun bonnet swinging on her arm, and have her pass out cards reading:

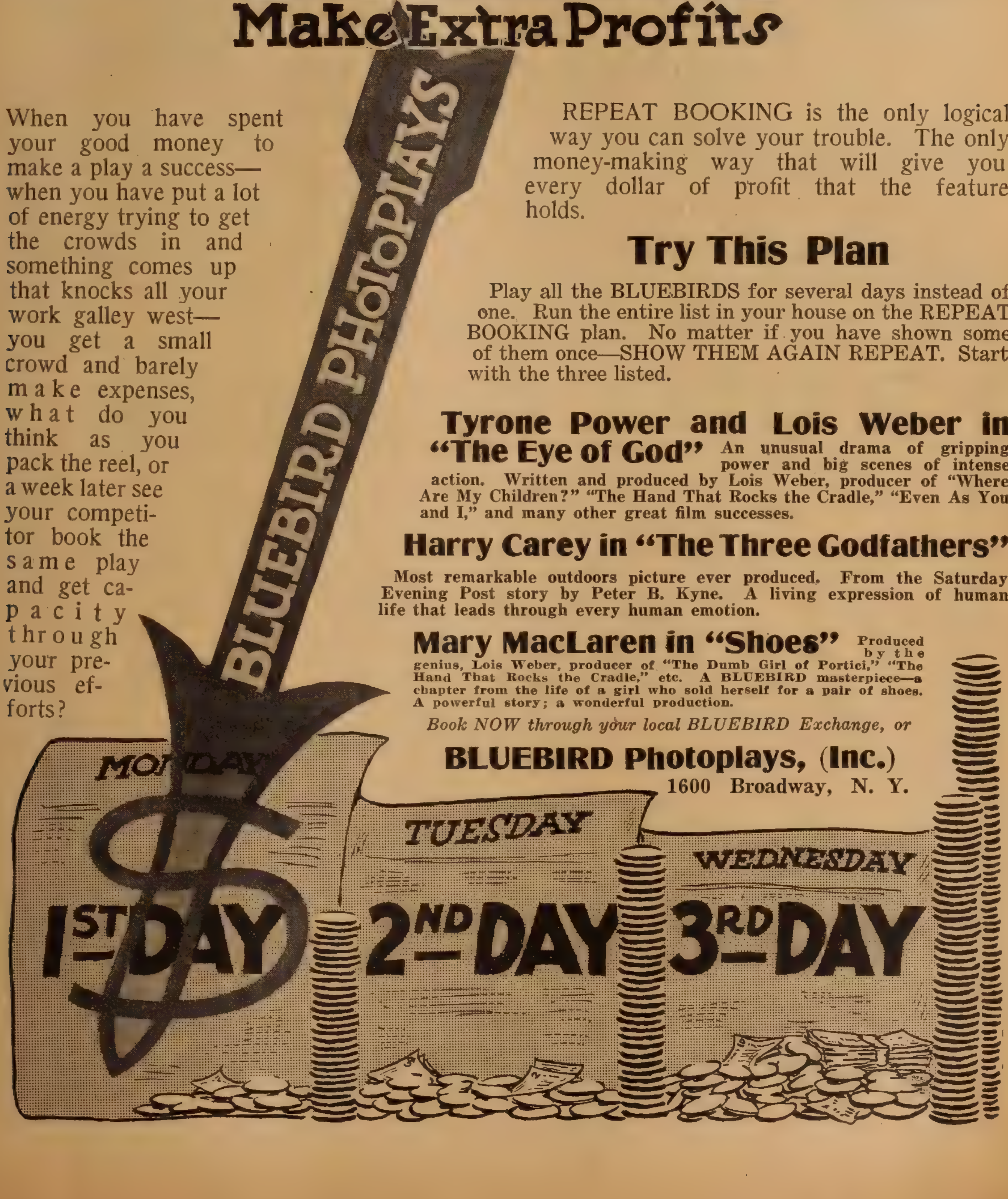
I HAD TO GO ALL THE WAY FROM CALIFORNIA TO KENTUCKY TO FIND HAPPINESS. THEY CALL ME "A KENTUCKY CINDERELLA" AND YOU CAN SEE ALL THE HAPPINESS I FOUND, AT THE (Name) .... THEATRE ON........ ....(Date)...........

A little colored girl, about eight years old, to accompany CINDERELLA would greatly add to the interest of the ballyhoo.

Have your nearest book-seller set up a window display of F. Hopkinson Smith's Book, "A KENTUCKY CINDERELLA" and have him place a card in a conspicuous spot telling the public that this story is to be shown at your theatre, giving the date. As a return courtesy use a slide for the dealer, telling your audience that the story may be purchased at his store. Explain to them that this is an extraordinarily beautiful story, splendidly told.

REPEAT BOOKINGS

Make Extra Profits



When you have spent your good money to make a play a success—when you have put a lot of energy trying to get the crowds in and something comes up that knocks all your work galley west—you get a small crowd and barely make expenses, what do you think as you pack the reel, or a week later see your competitor book the same play and get capacity through your previous efforts?

REPEAT BOOKING is the only logical way you can solve your trouble. The only money-making way that will give you every dollar of profit that the feature holds.

Try This Plan

Play all the BLUEBIRDS for several days instead of one. Run the entire list in your house on the REPEAT BOOKING plan. No matter if you have shown some of them once—SHOW THEM AGAIN REPEAT. Start with the three listed.

Tyrone Power and Lois Weber in "The Eye of God" An unusual drama of gripping power and big scenes of intense action. Written and produced by Lois Weber, producer of "Where Are My Children?" "The Hand That Rocks the Cradle," "Even As You and I," and many other great film successes.

Harry Carey in "The Three Godfathers"

Most remarkable outdoors picture ever produced. From the Saturday Evening Post story by Peter B. Kyne. A living expression of human life that leads through every human emotion.

Mary MacLaren in "Shoes" Produced by the genius, Lois Weber, producer of "The Dumb Girl of Portici," "The Hand That Rocks the Cradle," etc. A BLUEBIRD masterpiece—a chapter from the life of a girl who sold herself for a pair of shoes. A powerful story; a wonderful production.

Book NOW through your local BLUEBIRD Exchange, or

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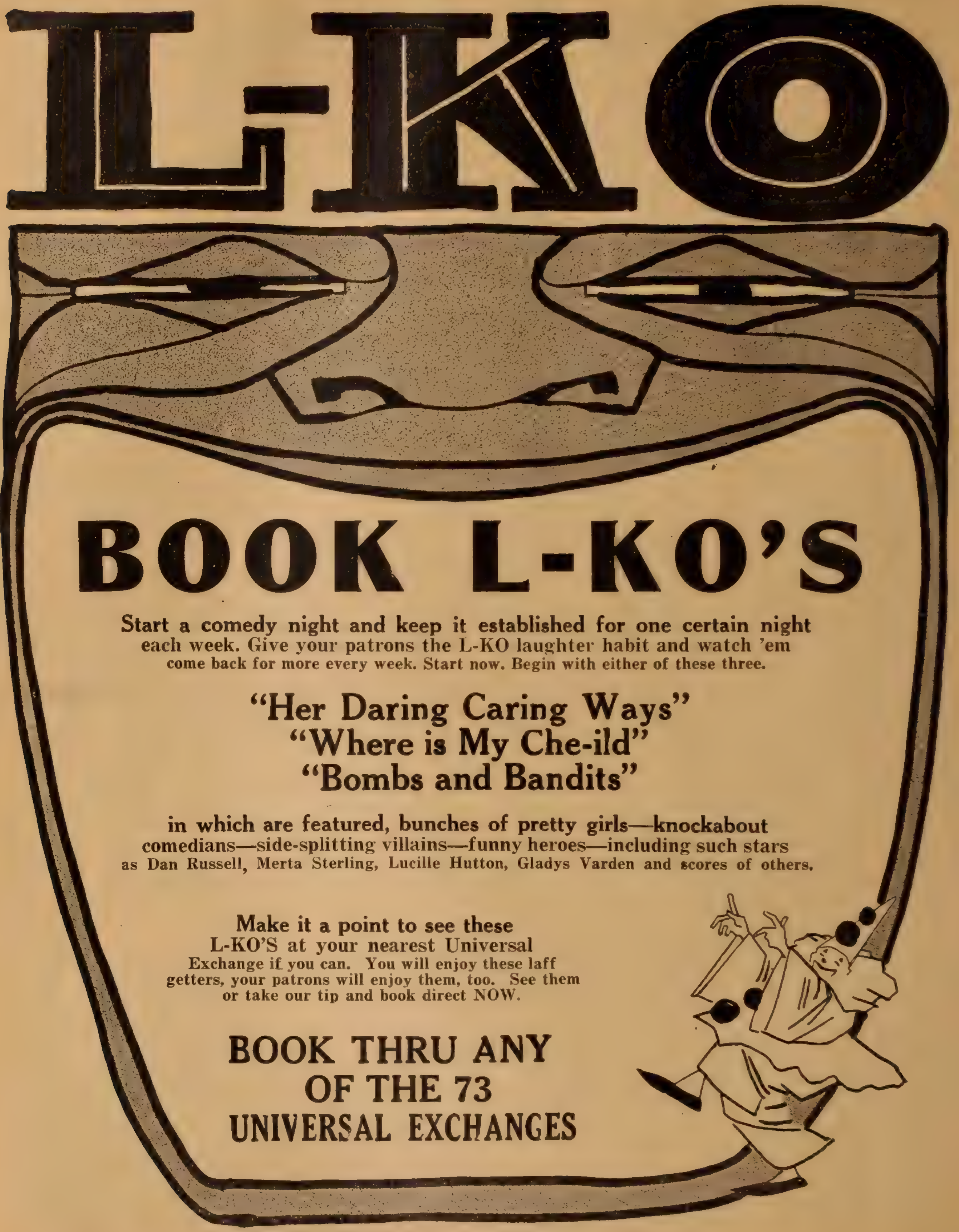

L-KO

BOOK L-KO'S

Start a comedy night and keep it established for one certain night each week. Give your patrons the L-KO laughter habit and watch 'em come back for more every week. Start now. Begin with either of these three.

"Her Daring Caring Ways"
"Where is My Che-ild"
"Bombs and Bandits"

in which are featured, bunches of pretty girls—knockabout comedians—side-splitting villains—funny heroes—including such stars as Dan Russell, Merta Sterling, Lucille Hutton, Gladys Varden and scores of others.

Make it a point to see these L-KO'S at your nearest Universal Exchange if you can. You will enjoy these laff getters, your patrons will enjoy them, too. See them or take our tip and book direct NOW.

BOOK THRU ANY OF THE 73 UNIVERSAL EXCHANGES

"HER DARING, CARING WAYS" L-Ko Komedy

L—KO Two-Reel Komedy. Directed by Vin Moore, under supervision of J. G. Blystone, with Merta Sterling and Lucille Hutton featured in a mad burlesque of the woolly Western draymer.

CAST.

Little Mert	Merta Sterling
Her Lover, Al	Al Forbes
Lucille, Ranch Owner	Lucille Hutton
Mr. Mule	The Donkey

Little Mert is the pride of the rancho.

LUCILLE HUTTON and Merta Sterling carry off the honors of this L-Ko, which was directed by Vin Moore and supervised by J. G. Blystone. It is a screaming burlesque of the typical Western, of the old-school, with a jumble of the well-known types of that perennial form of entertainment that would make a cat laugh. Things happen something like this when they get started:

Lucille is the owner of the ranch, but Little Mert is its pride. She is loved passionately by Handsome Al. She goes fishing and he is caught by her hook and they ride home together. Chili Ted and Con Carne are two desperate ruffians who are scheming to get Lucille into their power. But her own men have sworn to protect her. When the two ruffians attack her, she is saved by Mert and Al.

Mert brings a cake and puts it on the table. Al steals some of it and she scolds. She goes away and leaves it, but the donkey puts its head in and eats the whole cake. Mert begins to shoot and Al runs. Chili Ted returns and demands either Lucille or the mortgage. Al has tried to make up with Mert. He is teasing her, when a bear appears, and he runs and climbs a tree. She thinks the bear is Al, and says "Oh, you are so persistent!" When she sees the bear she beats it for the ranch. Al has arrived before her, and Lucille sends him to the bank to get the money to pay off the mortgage. Chili and Con see him go and chase him. He reaches the bank in safety and rides the donkey to the pay window. On the way back the ruffians waylay him and hang him to a tree. Mert sees him just in time and shoots the rope in two. They both mount the donkey to ride to the ranch to warn Lucille. When they tell her, she faints. Al runs for water to the well and falls in. Mert goes to save him and falls in, too. They cling to the ropes and as one comes up the other goes down.

Chili and Con appear and drop the money down the well. Then they grab Lucille. Mert comes up from the bottom of the well with the money and gives it to Chili. But they tie her up and carry off both the gold and the girl. The donkey bites the ropes and sets Mert free. She pulls Al out of the well and gets the boys. They chase the villains who cross the bridge and blow it up. The trusty boys make a bridge of their bodies over which Mert and Al rush to rescue Lucille.

Then they go to a dance in town to celebrate. Al is jealous of Mert. In the midst of the affair Chili and Con arrive and hold up the crowd, escaping with the girl. They board a train. Mert and the boys give chase in a car. She jumps on the last car and the villains uncouple it. She then ropes Chili and the boys finish him.

Start a
BLUEBIRD
DAY
in YOUR house

13 HUNG ON A PEGG.

THIRTEEN was the number given to Vesta Pegg, one of the Universal Company's cowpunchers, when he appeared to register for the selective draft on June 5. Pegg, who was appearing with Harry Carey in a Bison film called "The Wrong Man," hesitated a moment when he saw the number on his card, but smiled and proceeded with the registration and in a short time he was signed up for military duty.

Others in the polling place looked askance at Pegg for his temerity in taking thirteen, several of them frankly stating that nothing on earth could induce them to accept the ever-unwelcome number, but Pegg laughed at them with the remark, "Yes, and every one of you fellows would take thirteen dollars for twelve dollars if you only had the chance."

J. CHURCH, manager of the Plaza Theatre in Detroit, has taken advantage of the scarcity of vegetables to have a potato matinee. But he went one further. Mrs. Church, not having immediate use for the several barrels of potatoes which came in at the Mary Pickford matinee, Mr. Church sold the potatoes at twenty-five cents a peck on his Bluebird night, which was the biggest night in the history of the theatre. He advertised the potato sale in connection with the picture.

The MOVING PICTURE WEEKLY

Vol. 4 JUNE 23, 1917. No. 19

The MOVING PICTURE WEEKLY

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PAUL GULICK	Editor
M. WINKLER	Music Editor
PETER PEPPER	Interviews
MARJORIE HOWARD	Interviews
JOE BRANDT	Business Manager
J. W. CAMBRIDGE	Canadian Representative
JULIUS BERNHEIM	Minneapolis Corresp.
KINTARO SAKAMOTO	Japan Correspondent
ROBERT S. DOMAN	London Correspondent
BURTON RICE	Paris Artist

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Cupid's Misdeal
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The BIG 4 PREPAREDNESS PICTURES That Get the MONEY

The newspapers are printing page after page of war news—the pictorial sections are full of illustrations showing how America is rapidly preparing. All this is FREE PUBLICITY for every Exhibitor showing BLUEBIRD PREPAREDNESS PRODUCTIONS.

Never before in your history as a showman have you had the wonderful chance to play capacity at every performance, that you now have with the four BLUEBIRD PREPAREDNESS PRODUCTIONS. Each of these gripping stories holds the fans in enthralled silence — compels their intense interest from the opening to the closing flicker. Book them through your local BLUEBIRD Exchange—or direct—advertise them and they will arouse a greater interest in your theater than has ever been shown.

"The Eagle's Wings" This play has received the endorsement of highest officials in Washington. It has also received a pledge of support from the D. A. R., through their National president. It is far above any silly, weak sham battle, studio "war" picture.

Rupert Julian, Ella Hall and Kingsley Benedict in "WE ARE FRENCH." A five-reel Bluebird story that sways the patriotic emotions of the audience and thrills them with a force that they seldom feel.

Harry Carey and Edith Johnson in "BEHIND THE LINES," a compelling and timely picture that faithfully reproduces the actual conditions along the Mexican Border. It abounds with intrigue, love and adventure. It entrances and excites the emotions through its realistic atmosphere.

Allen Holubar in "TREASON," with Lois Wilson and Joseph Girard. These three lend their inexhaustible energies to get this true lesson in patriotism over. And they do get it over with a strength and pep that is seldom shown. Its intense scenes and convincing pictures of modern warfare excite the emotions of movie fans to their very depths.

SPECIAL POSTERS, HERALDS & ADVERTISING PROPS

BLUEBIRD Photoplays, (Inc.)
1600 Broadway New York

"The GRAY

UNIVERSA
EXTRAC
Releasec

On Monday, June 25th, occurs the release of the Universal Film Manufacturing Company's mighty summer serial box office attraction, "THE GRAY GHOST," the FIRST and ONLY Saturday Evening Post Serial ever filmed. Think it over carefully—think what prestige—what tremendous advertising this serial has already had when we repeat to you—"The Gray Ghost" is—

The First and Only Saturday Eve

Ten million (10,000,000) people—figuring as the Saturday Evening Post figures—five readers to a copy) spread throughout every State in the Union, have noted, heard of or read this thrilling serial story, by Arthur Somers Roche, "LOOT." Directed by Stuart Paton, who produced "20,000 Leagues Under the Sea." Featuring four big Universal stars—

Priscilla Dean-Emory Johnson

—and a big cast of Universal players who put the "pep"—action and big punches into every episode of this big summer box office attraction, that will start the crowds coming and keep them coming all through the summer season, turning dull days into bright, profitable days.

UNIVERSAL

CARL LAEMMLE, President.   "The Largest Film Manufacturing Conc

GHOST"

L SERIAL
RDINARY
June 25th

As usual, the Universal Advertising Department has issued a big Advertising and Publicity book that tells you everything you wish to know about "THE GRAY GHOST." Shows you the Teaser ads—opening ad—follow up ads—publicity props—stunts and all other big helps to get the top money for you.

ning Post Serial Ever Filmed

Send for a copy of this great book. FREE to Exhibitors only. Learn why "THE GRAY GHOST" with its swift action-plots and counter-plots and thrills of America's metropolis will pack your house for 15 consecutive weeks, with hardly an effort on your part except to follow the plans laid out for you.

Harry Carter - Eddie Polo

The BIG way to prove the power of "THE GRAY GHOST" is to arrange to see the first few opening episodes at your nearest Universal Exchange. Seeing is believing. Seeing it will make you book it. Its mysterious—speedy—thrilling—gripping—and highly entertaining. Communicate with your nearest Universal and BOOK IT IMMEDIATELY. 73 Universal Exchanges will serve you promptly.

FILM MFG. CO.

he Universe."

1600 BROADWAY, NEW YORK

UNIVERSAL SCREEN MAGAZINE

DOVETAILS PERFECTLY INTO YOUR PROGRAM

No matter what your show may consist of, "The Universal Screen Magazine" rounds out the program in a very satisfactory way. It is a strong attraction in itself—it is fascinating to young and old; male or female. It leads the list of novelty features and will surely bolster up a weak performance.

On the Regular Universal Program—Or Booked Separately

If you take the complete Universal Program Service the Universal Screen Magazine is included. But you can book this fascinating one-reel feature separately.

It is as interesting as any of the big, popular magazines—and like them, is full of something for every member of the family. Book it for that dull day, through your nearest Universal Exchange, or

Universal Screen Magazine

1600 Broadway New York

STUART PATON, DIRECTOR.

(*Continued from page* 25)

that raconteurs who can make their audiences laugh till they cry, are as rare as the dodo. Like so many who possess the gift of amusing others, Paton is himself a serious person. His favorite roles are tragic ones, and his favorite book is the rather ponderous "Life of Johnson," by the immortal Boswell.

The opposition of his family, which is a very old and respected one in the Scotch capital, kept him from taking his own name when he went on the stage, and Stuart is the only part of it to which he is really entitled. That may give the inquisitive reader some line upon this noted Universal director's real lineage and ancestors.

Paton's fame in England rests principally upon his work in the roles made famous by Sir Henry Irving, and so successful was he at imitating this wonderful tragedian both in resemblance and manner that he shocked a number of his intimate friends on several occasions by pretending that he was Sir Henry in the flesh again. Paton's faculty of mimicry caused his thoughts to turn to the stage first. He discovered this faculty when he was less than twelve years old, and cultivated it in private, and at the expense of a number of members of his own household, until he was sixteen, when he made a few club appearances. This gave him such confidence in himself that the allurements of chemistry, law, and the church, toward which his family directed his thoughts, had no weight with him.

When he came to this country, Paton discovered that America was far different in its idea of idol-worshipping from England, that Sir Henry Irving meant very little as a remunerative institution, and that vaudeville cared nothing. In desperation the Sir Henry Irving disciple applied to the despised movies for almost anything they had to offer, and after the director at the Imp studio had removed all trace of Sir Henry Irving from Paton's face, he put him to work. Paton's boundless ambition, however, would not be satisfied with acting. He was soon writing scenarios and acting as assistant director, and in the first year of his work at the Imp studio he wrote and assisted in directing twenty-two two, three and four-reel pictures. This record gained him a full-fledged directorship, and the thanks of Mr. Laemmle into the bargain. Since that time his record is known to every film fan in the United States, and the fact that he has just signed a two years' contract with the Universal is the best evidence of their opinion of Stuart Paton.

The picture on page 24 shows Paton at work on a script, wearing the brown glasses which in the full length picture he has taken off for our benefit. At his right is Gene Gaudio, the cameraman he has had ever since he started "20,000 Leagues Under the Sea," and for a year before that. Mike Murphy, assistant director, who is at his left, has served Paton in this capacity also for nearly three years. They have done their share toward making the films that Paton has turned out the great success that they have been.

CHIEF JOHNSON DRILLS UNIVERSAL POLICE.

C. L. JOHNSON, Chief of Police at Universal City, and who was a member of the police force at Los Angeles for many years, is busily engaged daily at the motion picture institution drilling his officers so that they will be prepared for any emergency that may arise. The men have been equipped with rifles, and under the direction of Chief Johnson are becoming thoroughly adept in their use.

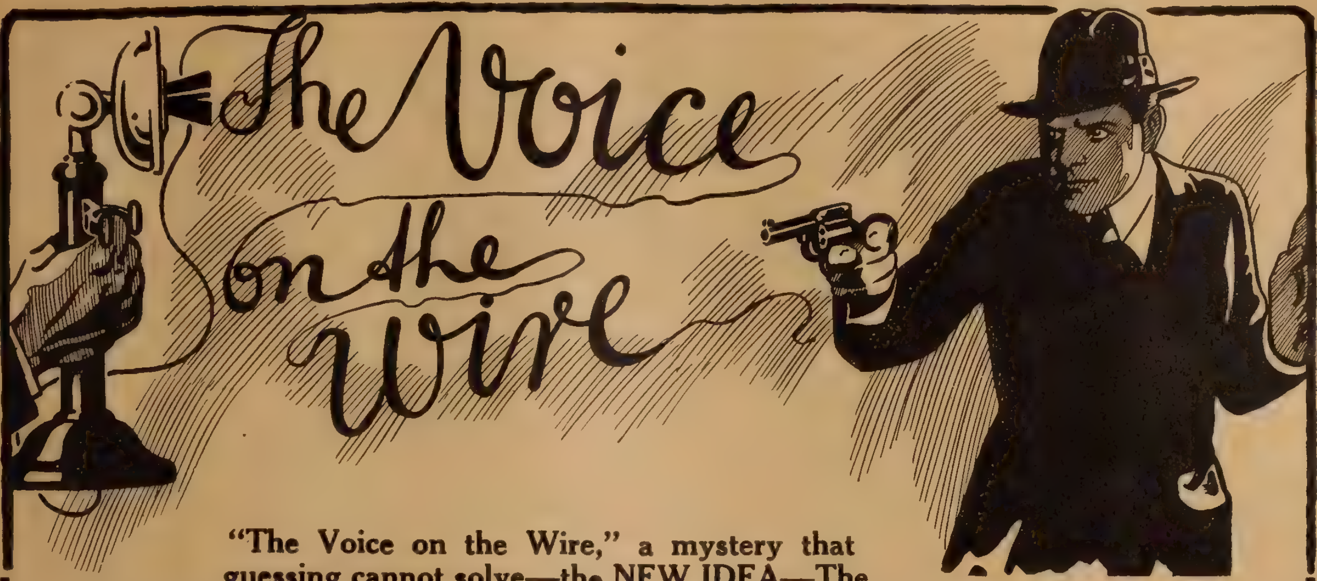
The head of Universal City's police force only recently returned to the plant after an absence of several months due to a broken ankle. During the first week after his return the Chief moved about on crutches while he was putting his men through the military maneuvers. Chief Johnson is the proud possessor of a heavily mounted solid gold police star studded with diamonds, which was presented to him upon his retirement from the Los Angeles police force several years ago.

FARNUM AND MORAN SCINTILLATE AT BEACH.

FRANKLYN FARNUM and Lee Moran took advantage of the beautiful weather on Sunday last to visit the beach at Venice and make use of the new bathing suits which they won in the prize dancing contest at the Strand Cafe at Venice on Universal City night, and which, with a handsome parasol won by Miss Alice Lake, were donated by Miss Marie Walcamp, fair star of the Universal forces. The contest was held in connection with "Come Through," which just had its premiere at the Broadway in New York City.

The first honors in the contest went to Farnum—"the man with the million dollar smile"—and Miss Lake, his dancing partner, and the next couple to please the judges were Lee Moran and Miss Ethel Davis.

The bathing toggery presented by Miss Walcamp is made of bright red silk with white trimming, and the two Universalites were the cynosure of all eyes while they disported themselves in the surf or raced through the breakers. Both Farnum and Lee Moran are fine swimmers and could have won a water contest as easily as a land dancing contest.


The Voice on the Wire

"The Voice on the Wire," a mystery that guessing cannot solve—the NEW IDEA—The Serial perfected! Full—yes—overflowing with MYSTERY—hair-breadth escapes—weird situations and action—ACTION!

A full fifteen week's box office attraction that gets the crowds and keeps them coming—The reason is simple: The idea is entirely NEW (a rarity we all seek)—The mystery solution holds interest to the end—it's unguessable—There's action every minute—and—IT'S DIFFERENT

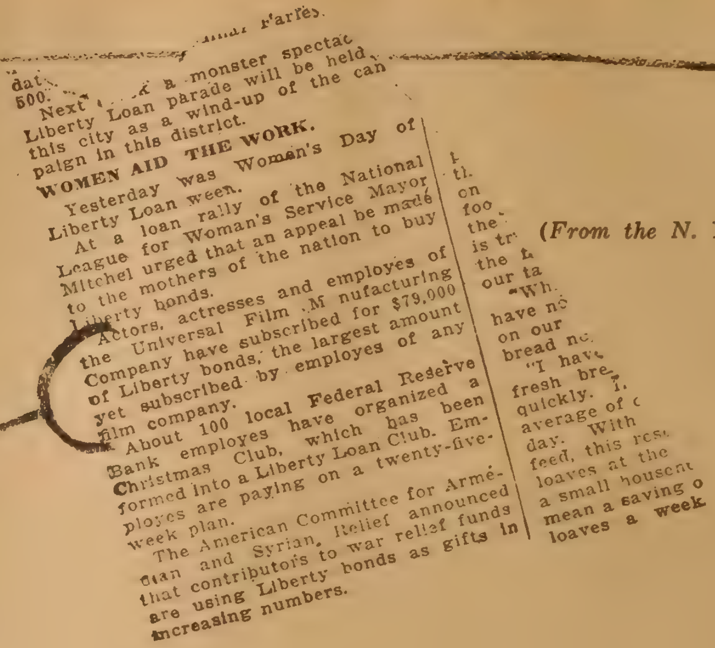
Ever increasing crowds fill the theatres showing it—right NOW—and your house can surely CASH IN ON IT—

BEN WILSON
NEVA GERBER
JOS. GIRARD

15 Weeks of bigger Crowds

—and a huge cast of Universal players—
Write now for the big Ad Campaign Book—or, better still—BOOK IT TODAY from the nearest Universal Exchange.

UNIVERSAL FILM MANUFACTURING COMPANY, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



Farres.

dat 500. a monster spectac

Next Liberty Loan parade will be held this city as a wind-up of the cam paign in this district.

WOMEN AID THE WORK.

Yesterday was Woman's Day of Liberty Loan week.

At a loan rally of the National League for Woman's Service Mayor Mitchel urged that an appeal be made to the mothers of the nation to buy Liberty bonds.

Actors, actresses and employes of the Universal Film Manufacturing Company have subscribed for $79,000 of Liberty bonds, the largest amount yet subscribed by employes of any film company.

About 100 local Federal Reserve Bank employes have organized a Christmas Club, which has been formed into a Liberty Loan Club. Employes are paying on a twenty-five-week plan.

The American Committee for Armenian and Syrian Relief announced that contributors to war relief funds are using Liberty bonds as gifts in increasing numbers.

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a small househ
mean a saving o
loaves a week

(From the N. Y. American.)

Here we are, Uncle Sam, and there's more where this came from!

Universal Employees!

LATER!

Since the above plate was prepared for printing, The Universal and its employees have subscribed a total of $250,000.

See page 18.

Left—Dempster discovers the thefts.
Right—Mary fights with Jessen.

"Money and Mystery"

BISON Two-Reel Western Drama. Story by Robert Von Saxmar. Scenario by Jack Cunningham and produced by Henry McRae, with Eileen Sedgwick and Kingsley Benedict featured.

CAST.

Mary	**Eileen Sedgwick**
Charlie Terrill	**W. E. Lawrence**
Jim Dempster	**George Pearce**
Ben Jessen	**William Dyer**
Dawes	**Kingsley Benedict**
Marion Dempster	**Martha Mattox**
Agatha Dempster	**Mrs. G. Hernandez**

HENRY McRAE produced this typical Bison, which was written by Robert von Saxmar and adapted for the screen by Jack Cunningham. Eileen Sedgwick and Kingsley Benedict are the featured players in the tale which revolves swiftly about the robbery of a mining property by the dishonest superintendent.

Mary Dempster, who has lived all her life with her two maiden aunts, comes of age, and into full control of her property. She hears her aunts talking with the old man about her father, Jim Dempster, who was cast adrift by his family, and who now works in his sisters' employ as bookkeeper at the "Mary" Mine in the Far West. This is owned by Mary and the spinters, and Ben Jessen has just been appointed manager. She determines to go to her father. The aunts refuse to allow her to go, but she disobeys them.

Mary is seen by Charlie Terrill, the sheriff, and by Ben Jessen, as she alights from the old stage at the mine. Terrill gallantly offers his service, takes her baggage and leads her to Jim Dempster's cabin. Jessen is immediately attracted to Mary and begins to plan.

Jessen has for some time been robbing the owners of the mine, diverting carloads of ore, and having Dawes, his assistant, forge Dempster's name to the bills of lading. Dempster has been of no hindrance to this work, for his brain is dulled by whiskey.

But a change takes place in Dempster; under Mary's influence he soon is a different man. He begins to see that something is wrong with the books at the mine and is perplexed. Dawes warns Jessen, but he refuses to be alarmed. Mary and Terrill have become the best of friends, while Jessen still tries to find favor in her eyes.

Meantime, the aunts are so lonely without Mary that they make arrangements to go to the mine. They are terrified by the recklessness of the stage-driver, whom they amuse greatly by their screams.

Emboldened by successful thefts, Jessen diverts more cars of ore, and Dempster informs him of the errors. Jessen is furious. He orders Dawes to fasten suspicion on Dempster, and the assistant immediately begins by insinuating charges against Dempster before some of the working men, one of whom calls him a skunk for talking about a man behind his back. Dawes pulls a gun and fires; the man falls, apparently shot, and Dawes flees, followed by a number of men. Terrill arrives to find the man uninjured, but nevertheless pursues Dawes to Mary's cabin.

Jessen accuses Dempster, but agrees to keep silent if Mary will marry him. She repulses him, and he gives her a week in which to decide. At the end of that time Dempster is taken prisoner, but Terrill goes his bail. Jessen arrives at the cabin while Mary is alone.

The aunts arrive and follow Terrill and Dempster to the cabin. Terrill, hearing a struggle, rushes into the cabin and grabs Jessen just as he is about to kiss Mary. Jessen tries to slink from the room. Mary points out to her aunts the change in her father. Dawes, having ridden frantically to the cabin, dashes into the scene. He reveals Jessen's crime and his own duplicity, while Terrill quickly covers Jessen with his revolver.

This is the most Important Page in this Magazine

Blue Ribbon Advance Notices

Every Exhibitor Should Read Every Word Every Week

Feature Releases in the Universal Program of Two Weeks from This Week

Ruth Stonehouse in "A Limb of Satan." Gold Seal Three-Reel Drama Written by Elizabeth Mahoney, and Produced by Ruth Stonehouse. Released on July 10th. Wherever Nada got her name the orphan asylum did not stop to care. The only thing they knew about her was that she was a holy terror, and that every time she had been adopted she had been "returned with thanks." Ruth Stonehouse plays Nada and she produced the three-reel picture in which Nada is the principal feature. It is called "A Limb of Satan," and you don't want to miss it. The superintendent of the orphan asylum was just about as tickled a lady as you ever saw when Nada ran away. But the big punch in Nada's life comes with her first desire to do good in the world. What would you think if the very first act you ever did in your life brought you plumb up against a twelve-cylinder policeman and the children's society? The court scene where this little drama is worked out is one of mighty real humanness.

"Hearts and Flour." Two-Reel L-Ko Komedy. Directed by Dick Smith, under the supervision of J. G. Blystone. With Eva Novak, Bob MacKenzie, Charles Ryckman and Tom Delmar. If you remember the famous song, "Hearts and Flowers," just take it from us that this L-KO Komedy is nothing like it. Whatever the hearts are in it, the flour is real, and it is catapulted, spilled, tracked and blown all about the combination grocery store and butcher shop, in which this little two-reel whirlwind takes place. Bob MacKenzie is the storekeeper, and, of course, he has a beautiful daughter. There has got to be a beauty in an L-KO, or it wouldn't be an L-KO, and the beauty in this one is Eva Novak. Of course, she has two lovers, and they happen to be the butcher boy and the grocer boy. The struggle for her affections is fast and furious, and so depletes the stock of hams, vegetables, flour and ice from the refrigerator, that poor old Bob would have had to have gone out of business if he did not marry his daughter off soon.

"Three Women of France." Rex Two-Reel War Drama. With Jack Mulhall, Irene Hunt, Adelaide Woods, Virginia Lee and Dick Ryan. Story by Bess Meredyth, produced by Ruth Ann Baldwin, and released on July 12. That ought to be a very lucky day for any exhibitor if he books this film. It is a five-reeler compressed into two, and it has all of the punch, all of the pathos, all of the human drama which any five-reeler ever had. It is staged just back of the battle lines in France, and brings together the fortunes of three women who never saw each other before, but all of whom are concerned in the life of Lieutenant Raoul Renfret, who was brought into the base hospital dangerously wounded. One of these women is his wife, one is the girl who refused him, and the other is a Parisian demi-mondaine who reveres him as the only man in her life who treated her kindly. A wonderful little drama is worked out with the wounded soldier and the three women.

"Double Suspicion." Bison Two-Reel Western Drama Featuring Neal Hart and Janet Eastman. Produced by George Marshall. Released on July 15th. Real red blood in this Bison drama, boys, and no mistake. Neal is the sheriff, and old Pop is his pal. Into their life comes Joe, a cattle rustler, and his wife. Pop is going to have a birthday, and without letting him know, Neal and the other boys order a present to be sent in order to surprise him. Neal goes to the express office after dark so that Pop will not see him, but Pop is real wide-awake that night, and he gets it into his head that Neal is unlawfully robbing the safe. No greater test of friendship could be asked of a man than that he assume the guilt which he thinks is his friend's. That is exactly what Pop did. He left his own handkerchief there as the evidence. Of course, Neal had to suspect him after that, and that is the significance of the title, "Double Suspicion." It's great the way it works out, though. You've got to see it.

THIS WEEK'S PROGRAM

SPECIALS FOR THE WEEK OF JUNE 25.

02511 BUTTERFLY—"Man and Beast" (5 reels) (Eileen Sedgwick-Kingsley Benedict). 1-3-6

02512 NESTOR—"The War Bridegroom" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02513 GOLD SEAL—Harry Carey in "The Golden Bullet" (3 reel West. dr.) with Fritzi Ridgeway. 1-3-6

02515 L-KO—"Her Daring Caring Ways" (2 reel com.) (Merta Sterling-Lucille Hutton). 1-3-6

02516 UNIVERSAL ANIMATED WEEKLY—No. 77.

02520 UNIVERSAL SCREEN MAGAZINE— Issue 25.

02523 JOKER—"His Fatal Beauty" (Com.) (Wm. Franey). 1

02524 IMP—"The Double Topped Trunk" (Drama) (Allen Holubar). 1

02525 POWERS—"Duke Doolittle's Jungle Fizzle" (Com. Cart.) and "In the Land of Many Temples" (Dorsey Ed.) (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02522 UNIVERSAL CURRENT EVENTS—Issue No. 7. (Shipping Date June 23). 1

02527 UNIVERSAL SPECIAL—Priscilla Dean, Eddie Polo and Harry Carter in "The Gray Ghost" (Episode No. 1) "The Bank Mystery" (Two reels). 1-3-6

REGULAR RELEASES.

02514 VICTOR—"Damaged Goodness" (Com.) (Ernie Shields). 1

02517 VICTOR—"Her City Beau" (Com. Dr.) (M. K. Wilson-Edith Roberts). 1

02518 BIG U—"The Pointed Finger" (2 reel Underworld dr.) (Geo. Pearce-Gretchen Lederer). 1-3-6

02519 VICTOR—"Swede Hearts" (2 reel Com. Dr.) (Neal Hart-Janet Eastman). 1-3-6

02521 BISON—"Money and Mystery" (2 reel West. dr.) (Eileen Sedgwick-Kingsley Benedict). 1-3-6

02526 BIG U—"Love's Turmoil" (Drama) (Edna Maison). 1

NEXT WEEK

SPECIALS FOR THE WEEK OF JULY 2.

02528 BUTTERFLY—Mary MacLaren in "The Plow Woman" (5 reels). 1-3-6

02529 NESTOR—"Poor Peter Pious" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02530 GOLD SEAL—"A Young Patriot" (3 reel Military dr.) (Mignon Anderson). 1-3-6

02532 L-KO—"Bombs and Bandits" (2 reel Com.) with Sammy Burns. 1-3-6

02533 UNIVERSAL ANIMATED WEEKLY—No. 79.

02537 UNIVERSAL SCREEN MAGAZINE—Issue 26.

02540 JOKER—"The Twitching Hour" (Com.) (Gale Henry-Milton Sims). 1

02542 POWERS—"China Awakened" (A Hy. Mayer Travelaugh). 1

SPECIALS WITHOUT RELEASE DATE.

02539 UNIVERSAL CURRENT EVENTS—Issue 8.

02544 UNIVERSAL SPECIAL—Priscilla Dean, Eddie Polo and Harry Carter in "The Gray Ghost" (Episode No. 2) "The Mysterious Message" (2 reels). 1-3-6

REGULAR RELEASES.

02531 VICTOR—"Not Too Thin To Fight" (Com.) (Eileen Sedgwick). 1

02534 VICTOR—"Daredevil Dan" (Comedy) (Ruth Stonehouse). 1

02535 REX—"Seeds Of Redemption" (2 reel Society dr.) (Claire Mersereau). 1-3-6

02536 NESTOR—"Five Little Widows" (2 reel Com.) (Eddie Lyons-Lee Moran). 1-3-6

02538 BISON—Harry Carey in "The Wrong Man" (2 r. Western dr.) with Fritzi Ridgeway. 1-3-6

02541 IMP—"The Girl in the Limousine" (drama) (Molly Malone-Lee Hill). 1

02543 BIG U—"The Mad Stampede" (drama) (Jane Bernoudy). 1

The WEEK AFTER

SPECIALS FOR THE WEEK OF JULY 9.

02545 BUTTERFLY—"The Reed Case" (5 reels) (Allen Holubar-Louise Lovely). 1-3-6

02546 NESTOR—"Minding the Baby" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02549 L-KO—"Hearts and Flour" (2 reel Com.) (Bob MacKenzie, Eva Novak and C. Ryckman). 1-3-6

02550 UNIVERSAL ANIMATED WEEKLY—No. 80.

02552 REX—"Three Women of France" (2 reel War dr.) (Jack Mulhall-Irene Hunt). 1-3-6

02555 BISON—"Double Suspicion" (2 reel West. dr.) (Neal Hart-Janet Eastman). 1-3-6

02557 JOKER—"Kitchenella" (Com.) (Gale Henry-Milton Sims). 1

02559 POWERS—"Monkey Love" (Com. Cart.) and "In the Rocks of India" (Dorsey Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02556 UNIVERSAL CURRENT EVENTS—Issue 9.

02561 UNIVERSAL SPECIAL—Priscilla Dean, Eddie Polo and Harry Carter in "The Gray Ghost" (Episode No. 3) "The Warning" (2 reels). 1-3-6

REGULAR RELEASES.

02547 GOLD SEAL—"A Limb of Satan" (3 reel dr.) (Ruth Stonehouse). 1-3-6

02548 VICTOR—"The Paper Hanger's Revenge" (Com.) (Eileen Sedgwick). 1

02551 VICTOR—"Meet My Wife" (Com.) (Neal Hart-Mignon Anderson). 1

02554 VICTOR—"Kicked Out" (2 reel Com. dr.) (Carter De Haven). 1-3-6

02558 IMP—"Hatton of Headquarters" (dr.) (Lee Hill-Charles Mailes). 1

02560 BIG U—"The Punishment" (drama) (Robert Leonard). 1

Musical Setting for "MAN AND BEAST"

and Universal Program for the Week of June 25th.

Specially selected and compiled by M. Winkler.
Theme—Dawn of Love (Allegretto) by *Bendix.....*

1. "*Springtime*" (Dramatic Overture) by Ziegler, until "When Van Haagen learned," etc. 2. "*Romance*" (Andante Sostenuto) by Karganoff, until "Let him see how he will like it." 3. "*Illusion*," Intermezzo (2-4 Moderato) by Bustanoby, until "What does this mean?" 4. Long Hurry to action pp or ff until "Hereafter we will meet only as enemies." 5. "*Dramatic Tension No. 1*," by Ascher, until "No daughter of mine," etc. 6. "*Vision*," Characteristic, (6-8 Andante) by Blon, until "I'm just going to the spring." 7. "*Theme*," until "She has gone to meet," etc. 8. Continue ff with ad. lib. Tympany Rolls, until "Lion in view." 9. "*Olympia*" (Dramatic Overture) (Watch shots) by Ascher, until "I am not going home." 10. "*Theme*," until "Negroes pulling dead lion out of water." 11. Continue to action until "Three years of plenty succeeded." 12. "*On Wings of Song*," (6-8 Andante Tranquillo) by Mendelssohn, until "Lions in view." 13. "*Dramatic Tension No. 1*," by Reissiger, (Watch shots) until "The elder Townsend," etc. 14. "*Dramatic Tension*," by Winkler, until "Get out! Get out! I say." 15. "*Rustles of Spring*," (Dramatic Agitato) by Sinding, until "That night the Kaffirs," etc. 16. "*African 400*," (A rag), by Roberts, until "Come on, I'll drop you off," etc. 17. "*Erl King*," (Dramatic Agitato), by Schubert, until "Battle scene." 18. Long Hurry to action pp or ff until "Repulsed, the blacks decided," etc. 19. Another long Hurry to action until "Our home is gone," etc. 20. "*Serenade*," (4-4 Moderato), by Widor, until "For Karl, my little grandson." 21. "*Theme*," until "I must go back for Jumbo." 22. "*Love Song*," (Dramatic Moderato), by Flegier, until "Gretel misses her child." 23. "*Dramatic Tension*," by Funck, until "The big elephant too," etc. 24. "*Erl King*" (Dramatic Agitato), by Schubert, until "Never had the evening meal," etc. 25. "*Theme*" until end.

NESTOR—"War Bridegroom" ....(Comedy)
1. "*He Is a Jolly Good Fellow*," March, by Lauendeau. 2. "*Le Secret*," Intermezzo, by Gautier.

VICTOR—"Damaged Goodness" ....(Comedy)
1. "*Some Jazz*," by Lake. 2. "*Stand Pat*," by Roberts until end.

VICTOR—"Her City Beau" ....(Comedy-Drama)
1. "*Reverie*," by Barten. 2. "*Pansies*," by Lovenberg, until end.

BIG U—"The Pointed Finger" ....(Two Reels)

REEL I.

1. "*Solitude*," by Czibulka, until "Mr. Allison, General Manager." 2. "*La Grace*," by Bohm, until "Circumstance plays favorites." 3. "*Intermezzo*," by Arenski, until "I for one, don't believe." 4. Continue to action until "In the morning." 5. "*Rosemary*," by Barton, until end Reel 1.

REEL II.

6. "*Menuet*," by Paderowsky, until "After five years' loyalty." 7. "*Fadette*," Impromptu, by Bohm, until "Early next morning." 8. "*Felize Canzonette*," by Langey, until "Telephoning." 9. "*Extase*," by Ganne, until end.

IMP—"Swede Hearts" ....(Two Reels)
1. "*Garden of Love*," by Ascher, until "I go to America." 2. "*Lola—Entri Acte*," by Johnstone, until "The hard old man." 3. "*Longing Reverie*," by Armand, until "After a long journey." 4. "*Claire De Lune*," (Melody), by Thome. 5. Continue "*Claire De Lune*" until "Will you serve at my table." 6. "*Kiss Me Quick*," Novelette, by Isenman, until "Now it's all fixed." 7. "*Cupid*," Intermezzo, by Popp, until "I think I'll buy the place." 8. Continue or repeat ff until "The fight." 9. "*Agitato*" to action, until "After the fight. 10. "*Sizilietta*," by Blon, until the end.

JOKER—"His Fatal Beauty" ....(Comedy)
1. "*Joker March*," by Lake. 2. "*Love Is Fickle*," Hesitation Waltz, until the end.

IMP—"The Double Topped Trunk" ....(Drama)
1. "*Tendresse*," Melody, by Ravina, until "Late in the afternoon." 2. "*Sweet Memories*," Morceau, by Puerner, until "The fight." 3. Hurry to action, until "We'll look them over." 4. "*Pure As Snow*," Idyl, by Langey, until the end.

BIG U—"Love's Turmoil" ....(Drama)
1. "*Olympia*," Overture, by Ascher, until "Several months later." 2. "*Sweet Summer Rose Song*," by Armand, until "Jealousy prompts," etc. 3. Repeat "*Olympia*" until "Let's destroy the mine." 4. Finale from "*Ariele*," (Allegro), by Bach, until the end.

GOLD SEAL—"The Golden Bullet"

REEL I.

1. "*By the River*," Romance, by Morse, until "Have you seen anything?" 2. "*Western Moderato*," by Bach, until "It was growing late." 3. "*Poor Relations*," (Moderato Mysteriso), by Bendix, until end of Reel 1.

REEL II.

4. "*Paroles D'Amour*," by Tobani, until "The next day." 5. "*Albumleaf*," by Kretschmer, until "I'm going to trouble you." 6. "*Dramatic Tension*," by Winkler, until end of Reel 2.

REEL III.

7. "*Prairie Flower*," by MacMillen, until "The sister of a sheriff," etc. 8. "*Vision*," Characteristic, by Blon, until "There is a thousand reward." 9. "*Western Allegro*," by Winkler, until "And there is his partner." 10. Good Galop to action, until "After the chase." 11. "*Love Song*," by Puerner, until end.

BISON—"Money and Mystery"

REEL I.

1. "*Poeme D'Amour*," by Tobani, until "In the Far West," etc. 2. "*Western Moderato*," by Bach, until "James Dempster," etc. 3. "*A Western Episode*," by Trinkaus, until "Two weeks later." 4. "*Western Allegro*," by Winkler, until "As the weeks pass," 5. Finale from "*Ariele*," by Bach.

REEL II.

6. Continue Finale from "Ariele," until "*And Mary is there*." 7. "*Love's Convict*," Reverie, by Tobani, until "Briden, the next town." 8. "*Yelva*," Overture," by Reissiger, until the end.

"Seventeen Years of Knowing How"

FLICKER FACTS

BY OPERATING A MOTION PICTURE PROJECTING MACHINE
ABOVE NORMAL SPEED FLICKER MAY BE ELIMINATED
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THE GREATER THE SPEED OF OPERATION THE LESS NATURAL
AND LIFE-LIKE WILL HUMAN ACTION APPEAR ON THE SCREEN.

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NEW YORK

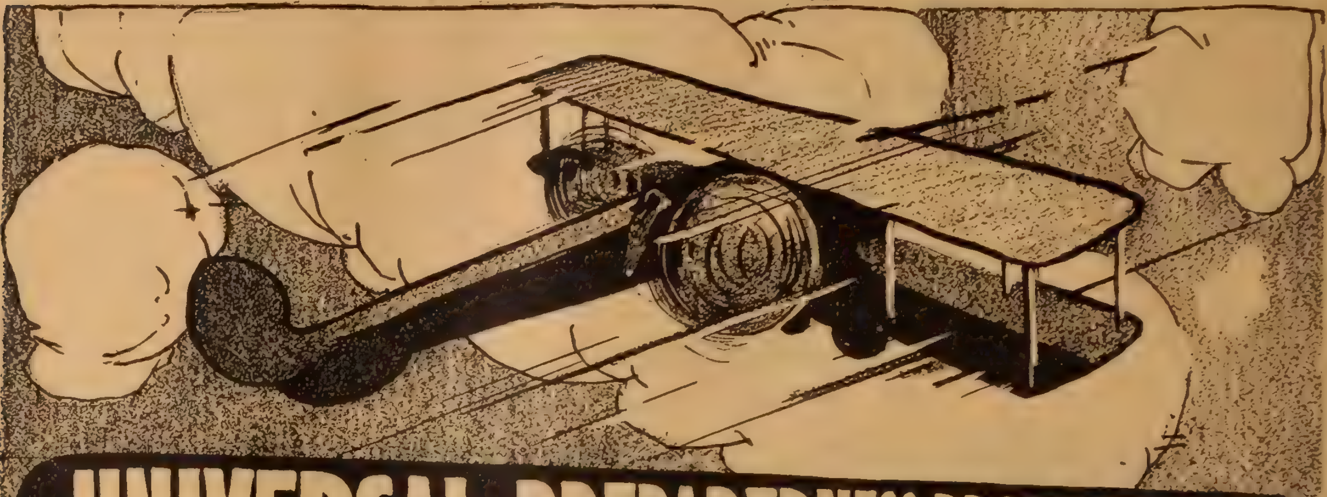
Musical Setting for "A KENTUCKY CINDRELLA"—BLUEBIRD Feature

Specially Selected and Compiled by M. WINKLER

THEME—ALBUMLEAF (4-4 ANDANTE) BY KRETSCHMER

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

	SUB-TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	3 Min. & 25 Sec.	Romanze Op. 40 (4-4 Moderato) by Beethoven.
T	The Third Partner	2 Min. & 40 Sec.	Characteristic for Waterfalls by Lovenberg.
T	The De Long Brothers	3 Min. & 25 Sec.	Forest Whispers (Tempo di Gavotte) by Losey.
T	For the First Time	4 Min. & 45 Sec.	Nocturnal Piece (4-4 Andante) by Schumann.
S	Girl Looking At Picture	1 Min. & 40 Sec.	Pathetic Andante by Margis Berger.
S	Exterior of Saloon	2 Minutes	Piano Solo improvise to action pp or ff.
T	Have You Been Temperin, etc?	1 Min. & 40 Sec.	Dramatic Tension by Funck.
S	Shots	55 Seconds	Produce effects followed by Short Agitato.
T	Toulumne's Duty Was Plain	1 Min. & 10 Sec.	Dramatic Andante by Ascher.
T	Off For the States	1 Min. & 10 Sec.	Farewell Song by Schubert.
T	In Old Kentucky	45 Seconds	Old Zip Coon (A Southern jig).
S	Interior of Room	5 Min. & 20 Sec.	Southern Reverie (A Southern characteristic) by Bendix.
T	Doctor Tom Boling	3 Min. & 25 Sec.	Tulips (4-4 Moderato) by Miles.
T	No; You Can Fix That Room	2 Min. & 40 Sec.	Pensee Intermezzo (6-8 Largo) by Godard.
T	Then One Fine Day	4 Min. & 20 Sec.	.... Theme
T	How Dare You Make Eyes?	2 Min. & 15 Sec.	Serenade (3-4 Allegretto) by Chaminade.
T	Miss Morgan a Widow	2 Min. & 30 Sec.	Berceuse (Melodious Moderato) by Jaernefelt.
T	Marse Henry's Return	4 Minutes	.... Theme
T	Toulumne John Arrives	2 Min. & 30 Sec.	Garden of Love (3-4 Caprice) by Ascher.
T	Get Her Away	5 Min. & 20 Sec.	Lunita Intermezzo (2-4 Moderato) by Loraine.
T	The Day Before the Wedding	2 Min. & 5 Sec.	.... Theme
T	The Wedding Morn	1 Min. & 45 Sec.	Awakening of Spring (4-4 Andante) by Bach.
T	There Never Was a More, etc.	2 Min. & 50 Sec.	Illustion Intermezzo (2-4 Moderato) by Bustanoby.
T	I Love Her Dearly	3 Minutes	Budding Roses(Valse Caprice) by Kretschmer.
T	The Day Before the Wedding	1 Min. & 50 Sec.	.... Theme



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You've seen how the crowds run when the bugle sounds—you've seen them gather when a parade passes—you've heard them talking on war questions, well, doesn't it make you stop and think how big PREPAREDNESS PRODUCTIONS would go with your patrons? How you would play capacity with thundering patriotic dramas? If you are fully alive to your golden opportunity book the following pulse-stirring SPECIAL PREPAREDNESS SUBJECTS.

"Liberty" FEATURING MARIE WALCAMP—EDDIE POLO—JACK HOLT. The Universal's timely big 20-week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Twenty installments; 2 reels each. Complete ad props.

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"The War Waif" FEATURING ALLEN HOLUBAR, ZOE RAE and CLAIRE McDOWELL. Two-reel special produced by Allen Holubar. A crackin' fine war picture in two exciting reels.

"The White Feather Volunteer" FEATURING RUPERT JULIAN and ELSIE JANE WILSON. Two-reel war drama based on the slacker difficulties of English enlistment. Produced by Rupert Julian.

"Court Martialed" FEATURING ALLEN HOLUBAR, FRANCES NELSON, HOBART HENLEY and WILLIAM WELSH. A crackerjack three-reel production. Produced by Stuart Paton. A gripping three-reel picture that will go over big.

"If My Country Should Call" DOROTHY PHILLIPS gives a wonderful performance, supported by a brilliant company, including LON CHANEY and VOLA SMITH. This thrilling patriotic drama is from the story by Virginia Terhune VanDewater; five reels, directed by Joseph De Grasse. It is a red-blooded picture with an especial appeal at this time.

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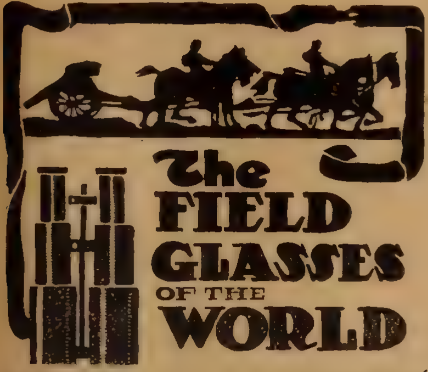


POPULARITY

is only another
way of saying

Universal Animated Weekly

It's popular with the crowd because it gets the news while the news is bright and fresh. It shows them the event almost as quick as the newspapers print the story.

U. A. W. is alive and "on the job" every minute of every day—rain or shine, week-day or Sunday. It has the largest staff of camera correspondents in the industry. No important "happening" can escape their searching cameras.

Universal Animated Weekly has shown the news and gone after more while others are "getting ready to exhibit." If you want to show FRESH NEWS book UNIVERSAL ANIMATED WEEKLY through your nearest Universal Exchange, or

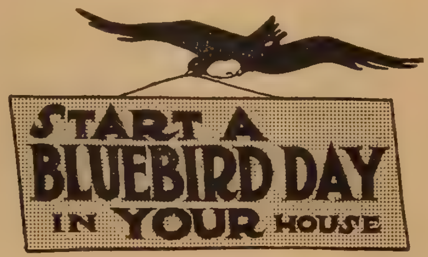
UNIVERSAL
Animated Weekly
1600 Broadway, New York.

HARRY CAREY ENGAGES IN RURAL PURSUITS.

THE high cost of living holds no terror for Harry Carey, noted Universal Western actor, as he now is the proud possessor of a ranch at Newhall, some twenty miles north of Universal City. He motors back and forth and during the time when he is not engaged before the camera the delineator of cowboy roles may be seen behind the plow or working in his potato and onion gardens.

"They may be able to charge me high prices for a few things, but out here on this ranch," said the actor. "I am raising practically everything I need for my table and the first time I strike an oil well I'll make my own gasoline, too."

However, it has been disclosed by Fred A. Kelsey, his director, that Carey's ranch hands do most of the work, as a great deal of the actor's time is occupied in entertaining the many friends who motor out to the ranch for week ends. Carey declares, however, that he intends to dismiss the ranch hands and make his guests plow and hoe instead of merely sleeping and eating when they spend the time at "Careyville," as he calls his ranch. Carey appears on this week's program in "The Golden Bullet."



"HIS FATAL BEAUTY."

Joker Comedy.

Story and scenario by Jack Cunningham—Produced by W. W. Beaudine.

CAST.

Milt	Milburn Moranti
Persilla	Za Su Pitts
Ebbie	William Franey
Banker's Daughter	Lillian Peacock

Persilla holds a mortgage on Milt's hotel, but says that she will cancel it if he will make his son Ebbie marry her. But Ebbie refuses so definitely that he is thrown out. He goes to the city to make his fortune. He has the good luck to save a banker from thugs in the park, and is given the job of man-of-all-work in the bank. He meets and falls in love with Lillian, the banker's daughter. Shortly afterward, thieves break into the bank. Ebbie fights them and saves the gold. He then retires into the safe, where they find him in the morning with the money. He is rewarded with the hand of Lillian.

NESTOR
L-KO
JOKER
3
BIG
DRAWING CARDS

Universal Comedies are winning fame for themselves and fortune for the Exhibitors who show them each week. They are clean and wholesome fun that keep the fans in constant roars of laughter through the exceedingly humorous situations the hero and heroine constantly find themselves in.

Three Different Styles of Comedy

Nestor—L-Ko—and Joker offer you a versatility in fun and laughs that will be a big help in putting your show over. Each is a different style of comedy, which makes the big hit with your patrons. They'll go anywhere to see them—to your competitor, for instance, if you won't show them. Give the people what they want by booking Nestor—L-Ko—and Joker thru any Universal Exchange, or

Universal
Film Mfg. Co.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York

"HER CITY BEAU."

Victor Comedy-Drama
June 28.

Written by Mae Havey.
Scenario by Harvey Gates.
Produced by M. K. Wilson.

CAST.

Mary	Edith Roberts
Jed	M. K. Wilson
Jack	Earl Page

Mary's ideal was culled from the clothes advertisements in the magazines. When Jack arrived in town for his firm, he seemed to be it. She neglected Jed, the hired man, who adored her, for Jack. She hoped that the traveling man would invite her to the dance at the hotel, but when he did not, she determined to go alone. She found an old dress of her mother's in the attic and dressed up in it. Jack laughed at her, and danced with the other stylishly dressed girls. She went out crying, and found Jed, to whom she confided that she was through with city people.

"IN THE LAND OF MANY TEMPLES."

Powers' Dorsey Educational Split Reel

We see the part of India which is famous for its temples. The old palace of the Nawaks, built in the Moorish style, is now used for government offices. Remains of a temple from the twelfth century are shown. We see a Mogul's fortress, and then the white marble shrines of various Mohammedan saints. The palaces of Abkar follow, with the tomb where the famous Kohinoor diamond once reposed. Some of the ancient Rock temples are seen, two thousand years old.

"DAMAGED GOODNESS."

Victor Comedy.

Written by Harry Wulze.
Produced by P. Hartigan.

CAST.

Hubby	O. C. Jackson
Wifie	Yvette Mitchell
Bachelor	Ernie Shields

Hubby and Wifie cannot agree. She flirts with the bachelor, and thinks that Hubby does not know. They decide to run away toegther. Hubby intercepts a note saying that she will put a pill in his coffee, and pretends to be doped. The bachelor and Wifie steal his wallet and run away in a car. The machine breaks down, and the bachelor learns what a termagent the wife really is. Hubby comes up and offers to give the bachelor the wallet if he will take the wife, too. But he refuses. They then fight. The bachelor wins, whereupon Wifie knocks him down and declares for Hubby.

"LOVE'S TURMOIL."

Big U Drama.

With Edna Maison.

Dorothy Smith, daughter of the owner of the mine, is in love with the superintendent, Robert Blake. John Daly has been put out of the position for bad habits, and is jealous of Blake. He learns that the payroll has not arrived, and stirs up the men to go and demand their money. Blake tells them they will all be paid, but Daly tells them not to believe him. The men are incited to violence and go to wreck the mine entrance, but the sheriff holds them up at the point of a revolver. Dorothy's father cannot cross the river in his buckboard with the money, as the bridge is down. Dorothy rides out to meet him, and he throws her the money accross the stream. She then rides to the mine, and the men are paid while Daly is arrested for causing disorder.

Marie
Walcamp and
Eddie Polo in

LIBERTY

Thrills, punch and a fervent patriotic spirit are packed in this marvelous, timely production.

If you have already shown it in your house, BOOK IT REPEAT—if you have never played it arrange for it at once and BOOK IT REPPEAT. You'll never have a better time than now to show it—the present war and the patriotic enthusiasm of the people are all favorable to "LIBERTY" and big box office receipts. Write or wire your nearest Universal Exchange, or to

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1600 Broadway New York

BOOKINGS ACCEPTED

for "GOD'S LAW"

The Powerful Appeal that Influenced The Pennsylvania State Legislature

So strong and gripping is "God's Law"—so intense is its dramatic punch that it turned the vote on capital punishment from a loser to within a fraction of being a tie vote in the Pennsylvania State Legislature. Its influence was so strong in Philadelphia that the daily papers gave column after column of FRONT PAGE NEWS POSITION to it.

WRITTEN AND PRODUCED BY

LOIS WEBER

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Direct Bookings are Now Accepted on All Unsold State Rights Territory

Direct bookings will also be accepted (until further notice) on Lois Weber and Phillips Smalley's

"Even as You and I" and "The Hand That Rocks the Cradle"—direct from Broadway run.

Universal Film Manufacturing Company

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"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK.

ACCEPT THE HELPING HAND UNIVERSAL PROGRAM OFFERS

Do you have weekly "off nights?" The reason is that you are sticking too closely to features—and folks are getting mighty tired of all features. They want short plays.

Take the hint they are trying to give you and play the UNIVERSAL PROGRAM. It is chock full of variety—drama, melodrama, comedy and love. It gets over with the crowd every time. It brings them out quicker and more frequently each week than the average features you book.

The SPECIALS are bull's-eye hitters. They cost a little more than their pro rated rental at the complete program price, but they certainly are worth every extra cent they cost. They make a good advertisement for your house, too, because they make your patrons tell their friends what a good show you put out. That's the kind of talk that means increased patronage for you.

The REGULARS are fine, wholesome and powerfully dramatic—brilliant and popular stars—masterly direction—complete and lavish productions. They can be booked separately, if desired. But no matter how you book, be sure to get at least a part of them for your house. Get in touch with your nearest Universal Exchange and ask for full particulars.

SPECIALS

WEEK OF JULY 9th

BUTTERFLY—"THE REED CASE" (5 R. Dr.) Allen Holubar-Louise Lovely.

NESTOR—"MINDING THE BABY" (1 R. Com.) Lyons, Moran and Edith Roberts.

L-KO—"HEARTS AND FLOUR" (2 R. Com.) B. MacKenzie, Eva Novak, C. Rychman.

UNIVERSAL ANIMATED WEEKLY—80.

REX—"THREE WOMEN OF FRANCE" (2. R. Dr.) Jack Mulhall-Irene Hunt.

VICTOR—"MEET MY WIFE" (1 R. Com.) Neal Hart-Mignon Anderson.

UNIVERSAL SCREEN MAGAZINE—No. 27

BISON—"DOUBLE SUSPICION" (2 R. W. Dr.) Neal Hart-Janet Eastman.

JOKER—"KITCHENELLA" (1 R. Com.) Gale Henry-Milton Sims.

POWERS—"MONKEY LOVE" (Com. Cart.) and "IN THE ROCKS OF INDIA" (Dorsey Educational) (Split Reel).

REGULARS

WEEK OF JULY 9th

GOLD SEAL—"A LIMB OF SATAN" (Three-Reel Drama) Ruth Stonehouse.

VICTOR—"THE PAPERHANGER'S REVENGE" (1-Reel Comedy)

VICTOR—"KICKED OUT" (2-Reel Comedy-Drama) Carter De Haven.

IMP—"HATTON OF HEADQUARTERS" (1-Reel Drama) Lee Hill and Chas. Mailes.

"THE WAR BRIDEGROOM."

Nestor Comedy.

Story by Fred. Palmer.
Produced by Roy Clements.

CAST.

Eddie Powers	Eddie Lyons
Edith Thurston	Edith Roberts
Lee Thurston	Lee Moran
His Father	Fred Gamble
John Law	Harry Nolan

Eddie and Edith are to be married the next day, and the boys are celebrating with a stag party. On the way home they drive erratically, and are arrested by the county sheriff and sentenced to sixty days on the chain gang. They send word that they have been drafted into the army. They are put to digging ditches, and one day are nearly discovered when Edith's auto breaks down and they are called to give assistance. At last the time is up. They stop on the way home and buy some second-hand uniforms. They are received as heroes, and the wedding ceremony is arranged. In the midst of it the sheriff arrives. He has miscalculated, and they have two more days to serve.

"DUKE DOOLITTLE'S JUNGLE FRIZZLE."

Powers Animated Carton Split Reel.

The African explorer, Duke Doolittle, comes to the editor to sell him his book on hunting. He tells of his voyage and his adventures after big game in Bambazoo, showing the editor the pictures. A leopard pursues him, and he shoots the spots off it. He then loses his gun just as the beast is about to jump on him. The editor asks what happened after that, and the Duke says that it is a serial and he won't finish it for about four years.

"THE DOUBLE-TOPPED TRUNK."

Imp Drama.

Story and scenario by George Bronson Howard and Luther Reed.
Produced by Allen Holubar.

Carey Crane	Allen Holubar
Swithers	Frank Whitson
Inspector	George Pearce
Thiera	Gretchen Lederer

In the custom house, one day, a double-topped trunk in which are secreted several valuable gems, is discovered. Carey Crane, at the head of the service, tells the inspector to leave the case to him. Later in the day Carey, dressed as a baggageman, drives up the rear of the building. It is not long before Swithers, one of the gang, approaches Carey and directs him to get the trunk in question. He gives him an address to which they will deliver it.

Carey takes the trunk to the address designated and deposits it in the room. While Swithers' back is to him, he raises the blind, which, unknown to him, is the signal to the thugs across the street, should anything be wrong with the crooks' plans. In lifting the trunk, Carey loses one of the brass buttons from his uniform under his overalls. Swithers picks it up and confronts him with a gun. Noiselessly Carey dislodges the clock on the mantel, and it falls so that it throws the gun from Swithers' hand just as the thugs appear.

Carey grabs the gun and holds the thugs at bay. He manages to throw the clock out of the window, which arrests the attention of the policemen whom he has told to follow him. Carey leaves one of the policemen to capture the real smuggler, the girl, Thiera, who had taken her departure just previous to the arrival of the trunk.

"THE EAGLES WINGS"

Every city in the country is raising funds for one patriotic purpose or another. You can help this work by booking "The Eagle's Wings," then calling in the Boy Scouts, the G. A. R. and various military organizations and command their help by agreeing to give a percentage of the profits for a patriotic purpose.

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REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

JUNE—
3—*When Noah's Ark Embarked*........(Com. Cart.)
and *"Perils of the Yangtze"*..........(Dorsey Ed.)
10—*Them Were the Happy Days*..........(Com. Cart.)
and *Superstitious China*..........(Split Reel)
17—*A Pesky Pup*..........(Com. Cart.)
and *China At Work and At Play*....(Dorsey Ed.)

REX.

MAY—
17—***The Gift of the Fairies***..........(Juv. C.-D.)
24—***Unmasked***..........(Drama)
JUNE—
3—*The Purple Scar*..........(2 R. Drama)
Constance Johnson.
7—Tacky Sue's Romance......(2-R. Human-Int. Dr.)
Ruth Stonehouse.

UNIVERSAL SPECIAL FEATURE.

MAY—
21—Ben Wilson in "The Voice on the Wire," Episode No. 11, **"The Thought Machine"**..........(2 Reels) with *Neva Gerber.*
28—Ben Wilson in "The Voice on the Wire," Episode No. 12, **"The Sign of the Thumb"**..........(2 Reels) With *Neva Gerber.*
JUNE—
4—Ben Wilson in "The Voice on the Wire," Episode No. 13, "'Twixt Death and Dawn"..........(2 Reels) with *Neva Gerber.*
11—Ben Wilson in "The Voice on the Wire," Episode No. 14, "The Light of Dawn"..........(2 Reels) With *Neva Gerber.*

VICTOR.

MAY—
31—**An Eight Cylinder Romance"**..........(2-R. Drama)
J. M. Foster-Rena Rogers.
JUNE—
1—*By Speshul Delivery*..........(Comedy)
5—*A Box of Tricks*..........(Comedy)
12—*Making Monkey Business*..........(Comedy)
14—*The Flopping Uplifted*..........(Comedy)
15—*A Blissful Calamity*..........(2 R. C. D.)

LAEMMLE.

MAY—
12—***The Doctor's Deception***..........**(Drama)**
18—**Her Great Dilemma**..........**(2-R. Drama)**
Lee Hill* and *Louise Lovely.
25—**Money's Mockery**..........(2-R. Soc. Drama)
Douglas Gerrard-Francelia Billington.
26—***The Light of Love***..........**(Drama)**
JUNE—
6—*The Missing Wallet*..........(Drama)

UNIVERSAL ANIMATED WEEKLY.

MAY—
23—***Animated Weekly, Vol. 2, No. 73***..........**(News)**
30—***Animated Weekly, Vol. 2, No. 74***..........**(News)**
JUNE—
6—***Animated Weekly, Vol. 2, No. 75***..........(News)
13—***Animated Weekly, Vol. 2, No. 76***..........(News)

UNIVERSAL SCREEN MAGAZINE.

MAY—
25—*Universal Screen Magazine. Issue No. 20.*
JUNE—
1—*Universal Screen Magazine. Issue No. 21.*
8—*Universal Screen Magazine. Issue No. 22.*
15—*Universal Screen Magazine. Issue No. 23.*

UNIVERSAL CURRENT EVENTS.

JUNE—
2—*Universal Current Events. Issue No. 3.*
9—*Universal Current Events. Issue No. 4.*
16—*Universal Current Events. Issue No. 5.*

BIG U.

MAY—
27—**The Smashing Stroke**..........(2-R. War Drama)
Jack Conway.
31—*Defiance*..........(Drama)
17—*The Mysterious Outlaw*..........(Drama)

GOLD SEAL.

MAY—
29—**The Stolen Actress**..........(3-R. Society Drama)
Ruth Stonehouse.
JUNE—
5—Harry Carey in "The Almost Good Man" (3-Reel Western Drama) with *Claire Du Brey.*
12—The Black Mantilla..........(3-Reel Drama)
Claire McDowell and *Beyond the War Zone In France*..........(Short Scenic)
14—Heart of Gold..........(2-Reel Drama)
Zoe Rae-Gertrude Aster

IMP.

JUNE—
1—*The Puzzle Woman*..........(Drama)
7—*Doomed*..........(Drama)
10—*The Hunted Man*..........(Drama)
16—The Thief Maker..........(2-Reel Crook Dr)
Molly Malone-Jack Nelson.
17—*Her Strange Experience*..........(Drama)

BISON.

MAY—
19—**Casey's Border Raid**..........**(2-R. Com. Dr.)**
Neal Hart—Janet Eastman.
26—**Dropped From the Clouds**..........**(2-R. Comedy)**
Eileen Sedgwick-Gypsy Hart.
JUNE—
2—***No. 10 Westbound***..........**(2 R. Railroad Dr.)**
Eileen Sedgwick-Kingsley Benedict.
9—**The Scrapper**..........**(2-Reel Cowboy Drama)**
Jack Ford.

L-KO.

MAY—
23—**Beach Nuts**..........**(2-Reel Comedy)**
Dan Russell-Gladys Varden.
30—**Roped Into Scandal**..........**(2-R. Railroad Drama)**
Harry Lorraine, B. Roach and Eva Novak.
JUNE—
6—**Dry Goods and Damp Deeds**......(2-R. Comedy)
Phil Dunham-Lucille Hutton.
13—*Chicken Chased and Henpecked*..........(2 R. Com.)
Phil Dunham-Lucille Hutton.

BUTTERFLY.

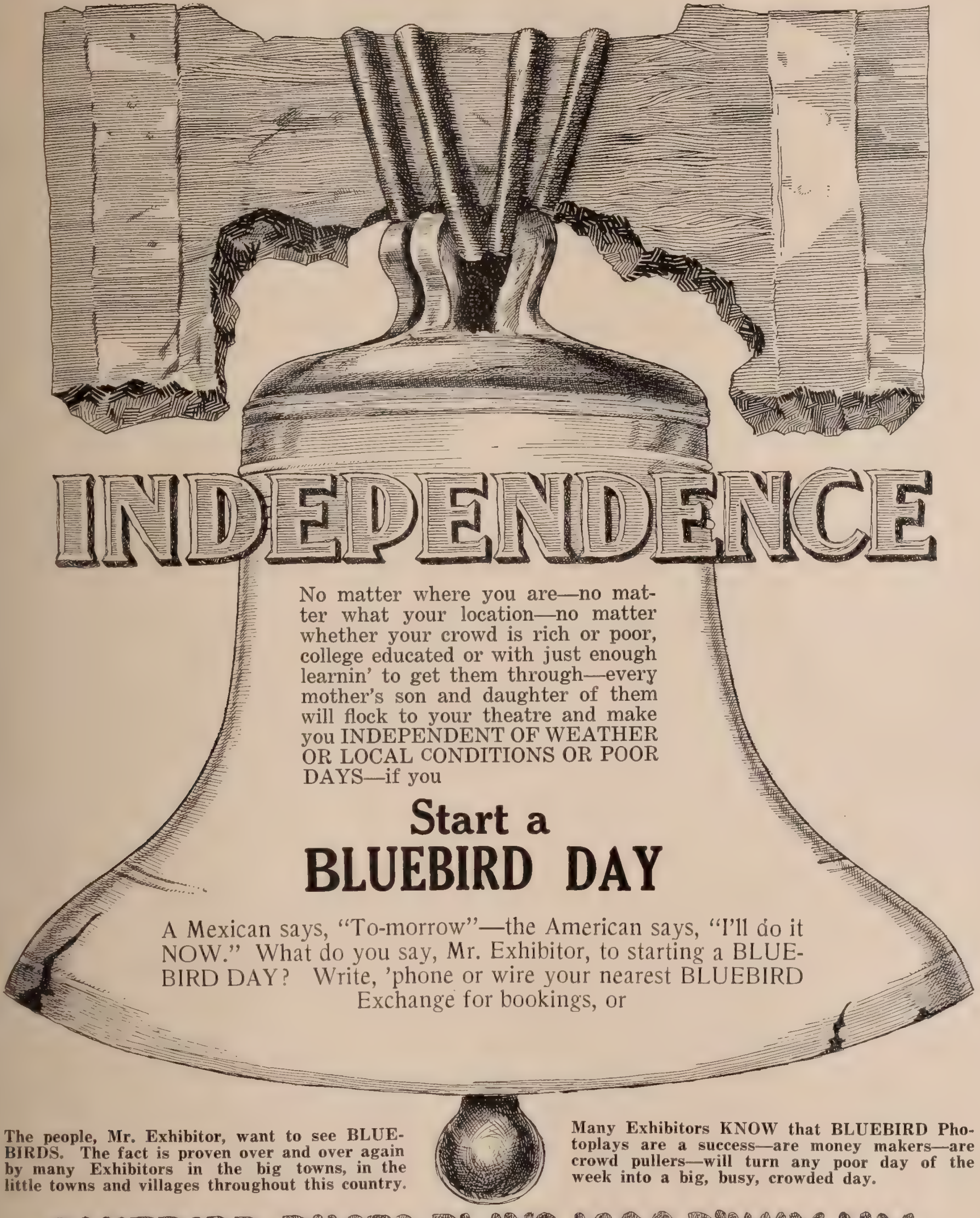
MAY—
21—Herbert Rawlinson in "Like Wildfire" with ***Neva Gerber.***
28—**Money Madness**..........(5 Reels)
Mary MacLaren-Eddie Polo.
JUNE—
4—The Circus of Life..........(5 Reels)
Little Zoe Rae, Mignon Anderson, Emory Johnson and Pomeroy Cannon.
11—The Field of Honor..........(5 Reels)
Allen Holubar, Louise Lovely, and M. K. Wilson.

JOKER.

JUNE—
2—*Uneasy Money*..........(Comedy)
9—*Simple Sapho* (G. Henry)..........(Comedy)
16—*One Damp Day*..........(Comedy)

NESTOR.

MAY—
28—*Tell Morgan's Girl*..........(Comedy)
JUNE—
4—*A Burglar by Request*..........(Comedy)
8—Who's Looney Now?..........(2-R. Comedy)
Eddie Lyons-Lee Moran.
11—*To Be Or Not To Be—Married*..........(Comedy)



INDEPENDENCE

No matter where you are—no matter what your location—no matter whether your crowd is rich or poor, college educated or with just enough learnin' to get them through—every mother's son and daughter of them will flock to your theatre and make you INDEPENDENT OF WEATHER OR LOCAL CONDITIONS OR POOR DAYS—if you

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The people, Mr. Exhibitor, want to see BLUEBIRDS. The fact is proven over and over again by many Exhibitors in the big towns, in the little towns and villages throughout this country.

Many Exhibitors KNOW that BLUEBIRD Photoplays are a success—are money makers—are crowd pullers—will turn any poor day of the week into a big, busy, crowded day.

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DOROTHY PHILLIPS

The biggest and best houses in the country have picked "HELL MORGAN'S GIRL" for a winner, and it has made good their judgment by packing their theatres and paying them the biggest profits they ever got from any pictures.

Here's what

"Hell Morgan's Girl"

did at the Garrick Theatre, in Los Angeles,; it packed the crowds in at EVERY performance, while the usually popular Mary Pickford, Clara Young, William Farnum, Marguerite Clark, Blanche Sweet and Annette Kellerman had a slim crowd of those who could not get into the Garrick.

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What "Hell Morgan's Girl" has done for hundreds of other Exhibitors it will do for you. It's a money-maker. If you are a good showman—a real business man, you won't overlook this play, but will immediately book it through your nearest BLUEBIRD Exchange, or

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The Moving Picture Weekly

July 7th
1917
Vol. 2 [illegible]
No. 21

Price
10 Cents

Priscilla
Dean
as
Morn Light
in the
UNIVERSAL
SERIAL
"The Gray
Ghost"

The Museum of Modern Art
LIBRARY
Periodical

Dorothy Phillips

BLUEBIRD STAR

in

"The Rescue"

WITH LON CHANEY AND WM. STOWELL

Directed by Ida May Park

DOROTHY PHILLIPS, beautiful BLUEBIRD STAR, scores again in one of the most powerful dramas of the season. As a successful actress and an unsuccessful wife, the story deals with her attempt, after her divorce, to prevent her husband from marrying a young girl, of whom she thinks her former mate unworthy.

Through the mazes of a swiftly developed plot filled with surprise, suspense and tense situations, your audiences will be held spellbound. It is one of the kind of plays that makes people love to go to the movies. Book this and prepare to play to capacity. Your local BLUEBIRD Exchange, or

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An intense Drama of Absorbing Love and Pulse-quickening Situations.

Directed by Allen Holubar, Produced by the UNIVERSAL Film Mfg. Co., CARL LAEMMLE, PRES.

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"The Voice on the Wire"

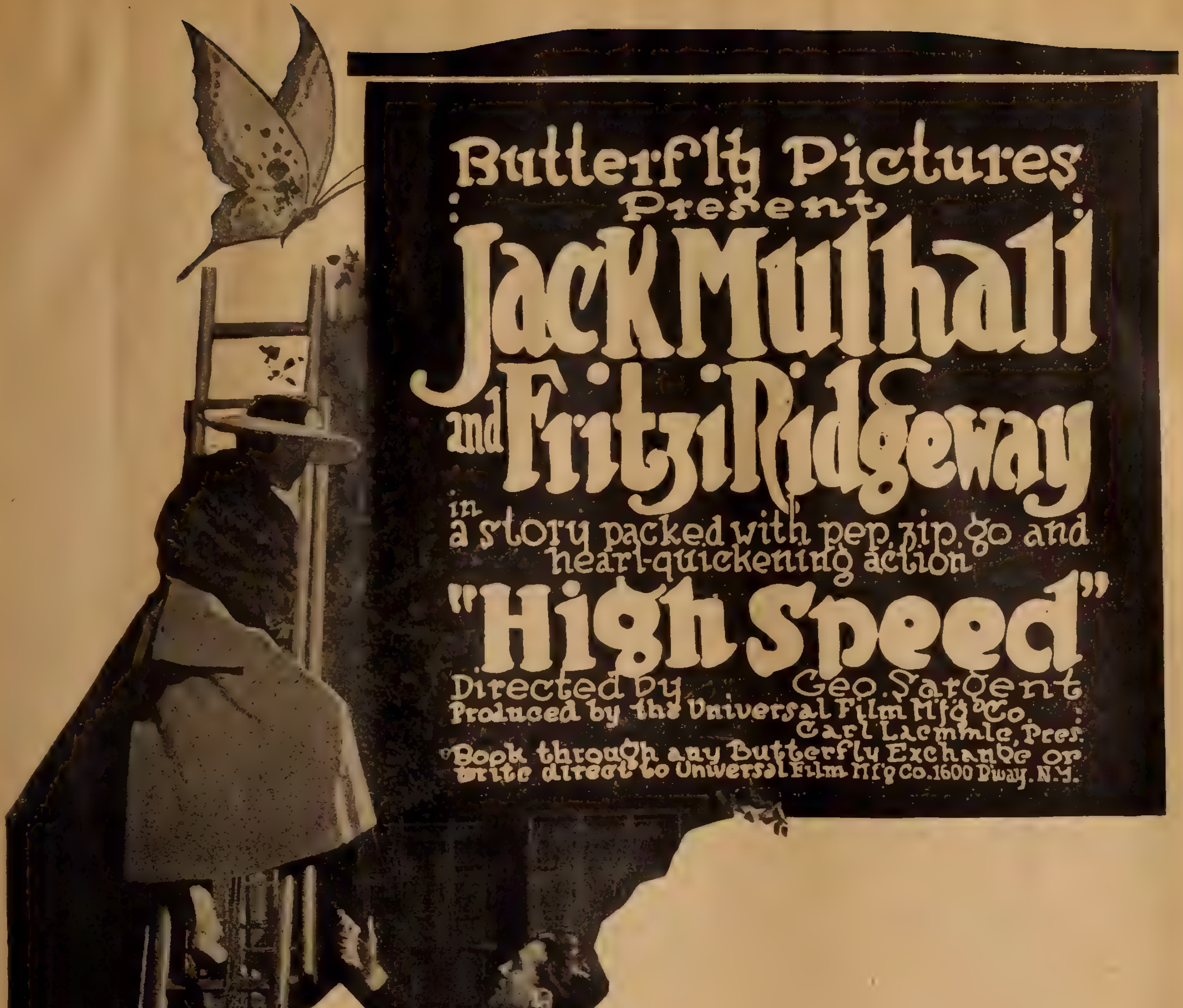
It thrills the audience with its mystery. It baffles their speculations. It piques their curiosity and keeps them coming to see each installment.

BEN WILSON—NEVA GERBER
JOS. GIRARD

DIRECTED BY STUART PATON

A huge cast of well trained players puts each episode over with a forcefulness that hold the fans in almost breathless silence. As the last flicker fades away applause breaks forth.

"The Voice on the Wire" is just the right style of a mystery play that your patrons will gladly pay out their dimes to see. It makes their blood quicken—their eyes open with amazement at the cleverness displayed in producing each scene. Book it—push it with the ad props that will bring in the crowds on your opening night and keep them coming each episode night. Get in touch with your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



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Jack Mulhall
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in
a story packed with pep, zip, go and
heart-quickening action
"High Speed"
Directed by Geo. Sargent
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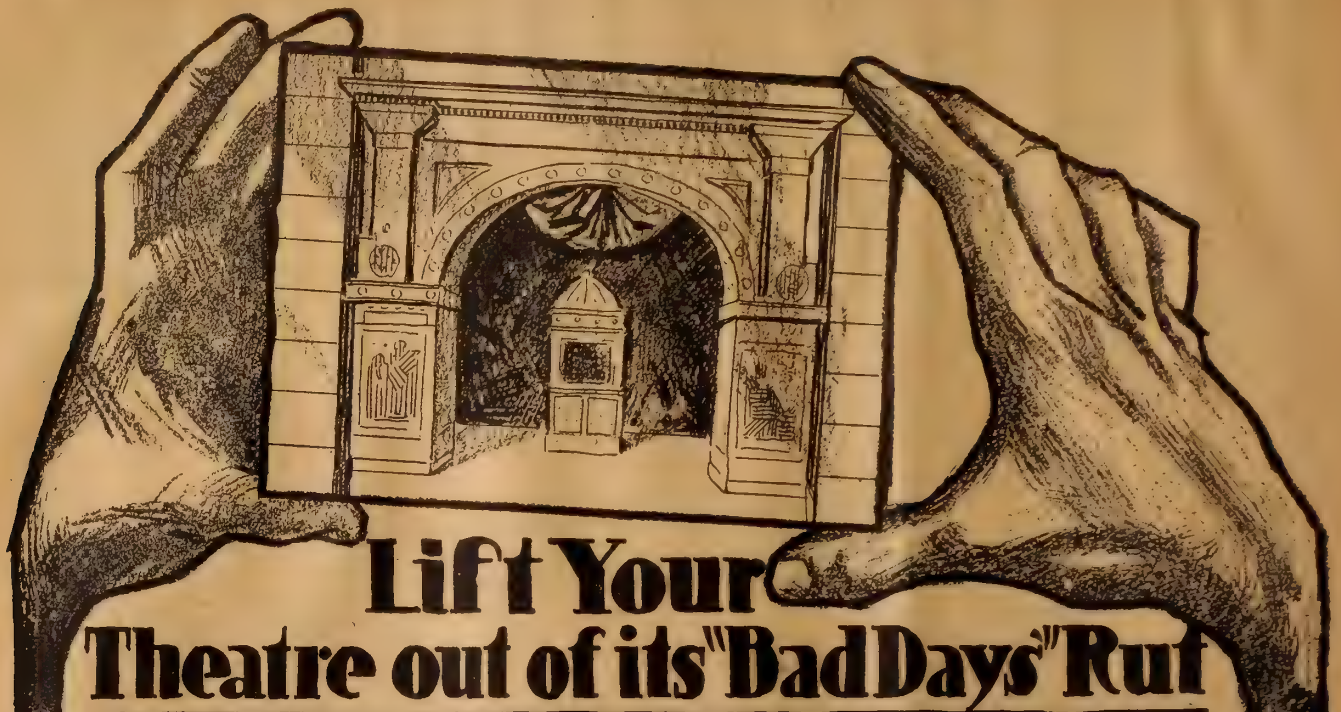

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Why do you persist in disappointing a large number of your patrons? Why do you adopt a policy that makes them form the habit of going to another theatre? When you book a BLUEBIRD why don't you BOOK IT REPEAT? You get a sliding scale of prices—you get the full advantage of all your advertising and the recommendations of your patrons who have turned out the first night—your profits are not cut down or killed entirely by a storm—

Mr. Carl Lowenstein, Manager of The Princess Theatre, White Hall, Illinois, in writing of "Love's Lariat," tells the cash advantages of REPEAT BOOKINGS in this sentence: "I BOOKED THIS PICTURE ON A REPEAT DATE AND DID OVER THREE TIMES AS MUCH BUSINESS AS I DID THE FIRST TIME."

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Harry D. Carey in "Love's Lariat" a romantic drama of the East and West, novel in plot, situation and direction.

Rupert Julian and Louise Lovely in "Bettina Loved a Soldier" the most beautiful love story ever told.

Mary MacLaren and Phillips Smalley in "Saving the Family Name" a drama of family pride and a chorus girl. Produced by Lois Weber and Phillips Smalley.

Arrange for REPEAT BOOKINGS on these through your local BLUEBIRD Exchange, or

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"The Sign of the Cucumber"

It's an L-KO

"THE SIGN OF THE CUCUMBER" will give your patrons an uproarious half hour of comedy. Book it. It's a new wrinkle in comedy plots and will make 'em roar.

Directed by Dick Smith

Under the supervision of
J. G. BLYSTONE, Director-General.

Also book and show the following L-KO'S—"HEARTS AND FLOUR"—"SURF SCANDAL"—"BOMBS AND BANDITS"—"HER DARING, CARING WAYS"—"WHERE IS MY CHE-ILD?"—Start an L-KO Comedy night. Watch the dimes roll in.

BOOK THROUGH ANY OF THE 73
UNIVERSAL EXCHANGES

"THE CAR OF CHANCE"

"See, Ruth, that's what the car did."

BLUEBIRD Photoplay. Written by Waldemar Young. Scenario by W. Young and E. B. Lewis and production by William Worthington, with Franklyn Farnum and Brownie Vernon starred.

FRANKLYN FARNUM and Brownie Vernon make their reappearance on the Bluebird program with a comedy - drama called "The Car of Chance," which was written by Waldemar Young, with a scenario by the author and E. B. Lewis, and the production in the hands of William Worthington. The jitney is an important member of the cast, which does not appear in the list of players, for the entire plot revolves around the car, which is left to Arnold Baird by the terms of his rich father's will, with a hundred dollars to keep it running, and nothing else. A delightful story has been worked out on these lines, and gives the two popular players an excellent chance to score.

When Arnold Baird is informed that his father has bequeathed him only a seven-passenger car and one hundred dollars to be used solely for gasoline and repairs, he still remains cheerful and happy. But the Bennetts have turned against him and forbid their daughter Ruth to have anything further to do with him, encouraging their hold on the public affection. Mott-Smith, a pompous pillar of society. Ruth, however, loathes Mott-Smith, and loves Arnold.

Mott-Smith hates Arnold because Ruth's preference for his youth and good looks. A bal masque, a great social affair, is to be given soon. Ruth is going as Pierrette; Mott-Smith as Pierrot; and Mrs. Bennett smiles complacently at the thought of her own cleverness. But Ruth phones Arnold to mask as Pierrot and says she will wear a blue ribbon on her arm.

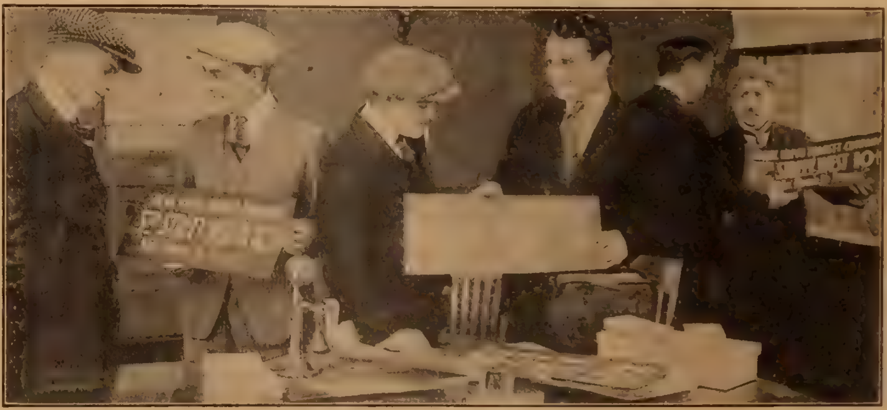
The bal masque is a wonderful success; Ruth and Arnold immediately discover each other and retire to an alcove. Another Pierrette is made prisoner by Mott-Smith, while Mr. and Mrs. Bennett smile and wink at each other. But when twelve o'clock arrives and all unmask, Ruth is found with Arnold.

Arnold has bought a jitney sign, and determines to drive passengers on a regular route in his car. This idea has come to him as an inspiration. Bennett has informed him that when he can command a salary of one hundred thousand dollars a year, he can talk with him about Ruth.

A street car strike is threatened; Bennett is the head of the Consolidated Traction Company. Tom Nolan, leader of the carmen's union, and Israel Heimstone, a labor agitator, outline hasty plans of another sort. After inquiring what Arnold thinks of Bennett, Nolan concludes that here is the very man he has been looking for. They drive to Heimstone's, and there make their arrangements to fight the strike with a new weapon—the jitney.

Meanwhile, Bennett has made an agreement with Mott-Smith, who is to supply the funds for the strike, and Wanda, his stenographer, is instructed to come to the office that night to draw up the agreement. After Bennett has left, she asks permission to go home, but Mott-Smith intercepts her and they struggle, but she finally succeeds in rushing into the other office and locking the door. While he beats at the door, she frantically phones her father, Heimstone, of her predicament and Arnold, who is present, jumps into his car and dashes to her rescue. Arnold kicks down the outer door and enters to find Mott-Smith again struggling with Wanda. The men fight, and Arnold half carries Wanda from the office to his machine. and takes her home.

Ruth and her



"Get them out quick, boys, and we'll clean up!"

CAST.

Arnold Baird	**Franklyn Farnum**
Ruth Bennett	**Brownie Vernon**
Mrs. Bennett	**Helen Wright**
Jos. Bennett	**Marc Fenton**
Mr. Mott-Smith	**H. G. Bennett**
Israel Heimstone	**Walter Belasco**
His Daughter, Wanda	**Molly Malone**
Tom Nolan	**Harry De More**

parents happen to see Arnold assisting Wanda from the building, and the next day Arnold receives a note from Ruth saying that everything is over; she can bear anything but another woman. Wanda notices his sadness, and learning the cause, goes to Ruth and soon has settled her misgivings.

Arnold has enticed all his fashionable men friends into his project, and they are delighted with the situation. The people enjoy riding in their cars; the money fairly rolls in.

The strike-breakers come, but it doesn't seem to do much good, for though the street cars are running, the town prefers the ease and luxury of the new jitneys.

Three days later, Bennett is plainly told by the directors that he must end the strike. So he sends for Nolan and Heimstone to learn their terms. They tell him that the settlement will have to be made through Mr. Baird. Bennett phones Arnold to come to his office, but Arnold replies that he is too busy, Bennett must come to see him. Bennett learns that Arnold's terms are one hundred thousand dollars a year for himself—fifty thousand down, and a six months' vacation in which to spend his honeymoon with Ruth. Mott-Smith as financier of the strike is forced to consent.

The strike is over; the carmen get every demand, and Arnold's "Social Rapid Transit Company" goes out of business that night. When Arnold and Ruth stop at the lawyer's for an order for a tank of gas, Osborne hands Arnold a letter written by his father, which is to be given to his son as soon as he becomes something useful, and Arnold reads that his father has willed him his entire fortune.

Arnold rescues Wanda from Mott-Smith.

"Let me have another tank of gas."

Ruth dresses for the masquerade.

A SAMPLE READER FOR "THE CAR OF CHANCE."

HOW a seven-passenger touring car, guided by an enterprising young man, practically disinherited by his millionaire father, served to break a street-car strike and secured a settlement on most gratifying terms, will be told in Bluebird photoplays at the Bluebird theatre when Franklyn Farnum and Brownie Vernon appear in "The Car of Chance." Said terms of settlement included a $10,000 yearly job for the young man, six months' honeymoon, salary in advance, and the traction magnate's daughter as the bride. Before this happy outcome is attained, however, stirring episodes and many highly amusing incidents fill the screen life of the photoplayers with excitement. The result is sure to provide an entirely agreeable hour for theatregoers who enjoy photoplay entertainment in its best form.

SCENES FROM THE BUTTERFLY PICTURE "HIGH SPEED"

WITH

JACK MULHALL

Enter Eddie Polo the Scrapper

Scene from the fourth chapter of the serial "The Gray Ghost."

IN the Fourth Episode of the serial "The Gray Ghost" which is being produced by Stuart Paton from the Saturday Evening Post success "Loot" by Arthur Somers Roche, Eddie Polo has a chance to show the characteristics which make him one of the greatest serial favorites of the screen. There is a thrilling fight in the restaurant, Bishop's, from which the hero, Hildreth, has just made his escape. Polo, who plays the role of Hildreth's secretary, comes to the cafe looking for his employer, and meets the Gray Ghost's men. He immediately senses the situation, and starts a fight to keep the men occupied so that Hildreth may escape. The men fight over the top of chairs and tables, to the accompaniment of broken furniture and smashed crockery. Polo raises a man in the air, and then hurls his limp body on top of a table full of dishes and silverware all of which crash to the ground. The diners rush for the exits before the onslaught of the fighting demon, who holds six men occupied as easily as one. When at last Polo thinks that they have had enough the floor is strewn with wreckage, and several of the Gray Ghost's gang are nursing broken bones and bruises.

Of course the conclusion of this conflict was settled beforehand by the script, but the actors who staged it with the Universal strong man certainly knew that they had been fighting when Paton cried "Enough!" Polo got up off the floor, settled the remains of his collar and tie, and asked the director if that would do, as if nothing had happened. This episode of the serial is the most sensational, so far. But Polo's work has only begun, and he will have many more opportunities in which his skill as a boxer and his great strength will have full play.

It is good news to the fans, who enjoy Eddie's work on the screen to hear that he has signed a two-year contract with Universal, and will continue to do the sort of thing which has made his name known to the farthest corners of the world. The Universal is constantly receiving letters from far off countries praising the work of Eddie Polo in Universal serials, and asking in what he will appear next.

In all his fights for the screen, he has never received an injury, though he throws himself into the work at hand as whole-heartedly as if he really were the character he is playing, and lives depended upon his prowess as they do in the script. This sincerity is a strong factor in his success, and has helped to make him a favorite al lover the world, wherever pictures are shown.

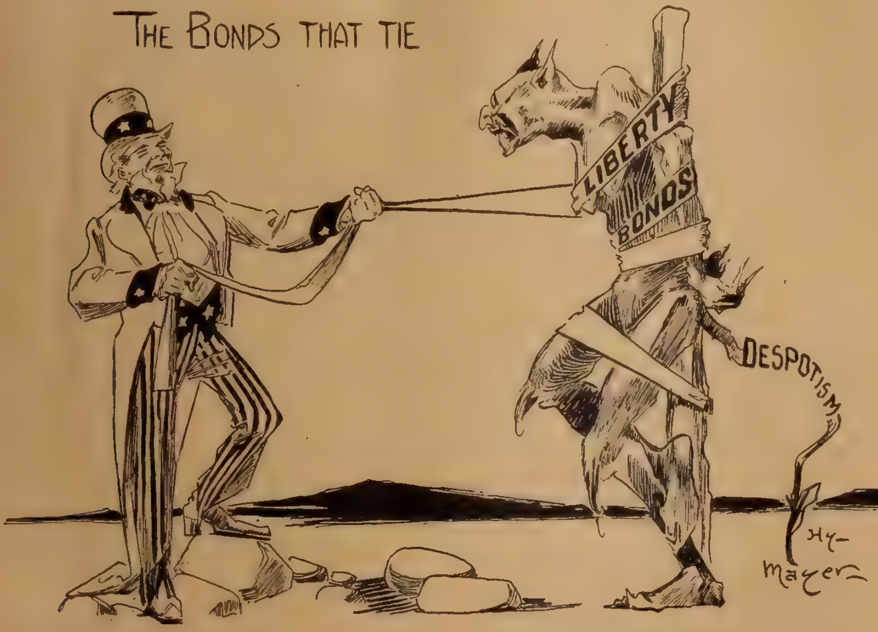
Gale Henry

GALE HENRY in "The Soubrette"

One Reel Joker Comedy

Gale Henry is always funny. She is not only so naturally, but she can think of new comedy tricks faster than her cameraman can "shoot" 'em. In "The Soubrette" her country lover, Milton Sims, is stolen by a city vamp. Gale follows and becomes a cabaret singer, rendering all the popular tunes of twenty years ago. She is a scream and to rescue her "boy" she finally wrecks the place. Book through your nearest Universal Exchange.

BOOK THIS



Expressive cartoon drawn by Hy. Mayer for the Universal Animated Weekly at the time the Liberty Bond issue was uppermost in his mind.

The MOVING PICTURE WEEKLY

Vol. 4 JULY 7, 1917. No. 21

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John Ermine of Yellowstone
Primeval Passions
Their Night Off
The Dynamite Special
The Devil's Flyer
Out and In Again
Sadie of the Circus
Mr. Opp
Hearts and Gold
The House of Gloom
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Warning, The, Universal Special Feature.... 20

A Bluebird Frappé

ONE of the most beautiful Bluebirds ever released—and that is going some—is "The Greater Law," which will appear on July sixteenth. The cut gives some idea of the wonderful scenery in which this corking story was staged. Lynn Reynolds, who has earned the nickname of "nature study" director, took his company to Truckee, California, way back last winter, to make most of the scenes. One of the first articles in his creed is that no interiors should be used in a photoplay, where an exterior can be made to do. George Hernandez, Larry Peyton and Myrtle Gonzalez have the leads in the picture, which has an absorbing story, culminating in a brand new situation. All of them had to learn to be expert "snow shoeists" for the photoplay, the scene of which is laid in Alaska.

When the picture was completed and sent in to the New York office for a first view, it made an instantaneous hit with the office force; but it was decided to hold it until midsummer, so that audiences might get the full enjoyment out of the snowy settings, which would come from the contrast with torrid weather outside the theatre.

Miss Gonzalez, who plays the role of avenger of her brother's death, wears a complete suit of furs, in the picture, which was presented to her by an admirer from the North country. Rare skins are used and blended by most skillful of Eskimo fur-workers, whose cleverness in manipulating pelts is famous. The suit consists of trousers and leggings, and top part like a fur blouse, with a hood fringed all around with long-haired fur, which falls over the face and protects it from the freezing temperature.

Scene from "The Greater Law," coming Bluebird.

BEAUTY *and the* BURGLAR

FATHER invited "Speed" Cannon, a young broker, to his home to discuss a deal. Speed came rather late, and knew that there was something wrong the moment he entered the house, for he found mother lying in a faint on the stairs. He rushed up to the second story and discovered a sneak-thief in the act of appropriating daughter's jewelry. A couple of maids cowered in the corner, for there was a business-like gun in the burglar's fist. Speed jumped on him from the rear, and there was a pretty scrap. When it was over, the burglar in the hands of the law and mother revived, Speed turned for his just reward at the hands of the owner of the jewelry. She had lain passive on her daybed throughout the scene, a placid spectator, and she now gently patted back a yawn, and remarked that burglars were such a nuisance.

Speed was struck all of a heap by the lackadaisical, languid, la-de-da beauty of her, and he determined to play Prince Charming to her Sleeping Beauty. Later, before he has succeeded in cracking the varnish that a finishing school has plastered thick over her natural impulses, daughter is literally nagged into a marriage with a fortune-hunting Count. Father, however, is on Speed's side, as he has the inestimable advantage of having been born under the Stars and Stripes. He assists Speed in a Young Lochinvar stunt, and the young man dashes into the very midst of the wedding, snatches up the bride, and carries her off to his office, where a minister is waiting to tie the knot. Mother follows, but Speed's whole staff keeps her at bay till the ceremony is completed. And that's the story of "High Speed."

Scene from coming Butterfly, "High Speed," with Jack Mulhall.

TAKE IT

(No. 183. Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Film Manufacturing Company.)

YOU don't use **half** enough newspaper advertising, Mr. Exhibitor!

And most of you don't make the best use of the brains God gave you in the way you apportion the little advertising that you do.

If this is disagreeable reading, don't read it. But if you care a rap about increasing your business or holding the business you already have, listen to me—and listen carefully:

Duty and common sense require you to keep your theatre open this summer, whether you ever kept open in the summer in years gone by or not. And by keeping your theatre open, I don't mean merely keeping the doors open and letting the people walk in. You've got to do more than that, winter or summer. No matter what line of business you might be in you'd be living behind the times if you did not advertise, **advertise** and then—**advertise** **MORE.**

The trouble with most of you exhibitors is simply this. You advertise your heads off when your picture happens to contain a well known star, but you quit advertising when it doesn't. Then you give the credit for full houses to the star, instead of to the advertising. I have said to you a dozen times that if you would advertise **all** of your shows even half as much as you advertise when you are showing a star, you would get a tremendous response from your public.

Now listen to Mr. J. I. Schnitzer, general manager of the Central Film Service Company of Indianapolis, who writes as follows:

"Whenever an exhibitor complains of doing poor business and I trace it down, I find almost invariably that it is due to lack of newspaper advertising. When they are showing a big star the newspaper offices don't have type large enough to carry their ads. It stands to reason that if they advertise so heavily and get the business on these stars, they would also find advertising a mighty profitable investment if they would stick to it whenever they have good pictures, star or no star."

If you don't show a real enthusiasm in your pictures, even when there are no great stars in them, you can't possibly expect to impart

FROM ME

enthusiasm to your patrons. And the most practical way to prove your enthusiasm is to advertise, advertise and then—advertise smoe **MORE!**

Some of the Universal's greatest successes have had no stars in them, and the very fact that they were successes has even made stars of the hitherto unknown actors and actresses who appeared in them.

There are two very significant facts which I would like to have you associate together in your mind. The first is that the Universal company has ALWAYS been the heaviest and most consistent advertiser in the picture business. The second is that the Universal, ever since its inception, has ALWAYS been the most successful company in the business. We would just as soon think of quitting the producing of pictures as to quit advertising! And the very same thing is true of Ivory soap, Steinway pianos, Tiffany jewelry and a hundred other things that you know of.

Apply this lesson to your own business and—advertise.

Advertising once and then quitting is silly. The only successful way to advertise is to keep everlastingly at it, and keeping everlastingly at it COMPELS SUCCESS.

Keep the movies moving all the year around. Give your patrons the kind of selected pictures that we have mapped out for the summer, but **don't keep it a secret from them.** Tell them what you've got—tell them repeatedly. Never stop. Bang away at it day after day and week after week. Don't expect sensational results right at the jump. The public is a slow moving body, but once you get it moving your way, all the competitors on earth can't stop it.

If you are not skilful at advertising, tell the nearest Universal exchange manager and he'll either give you expert help or call on our own advertising staff to put you on the right track.

Now, LET'S GO!

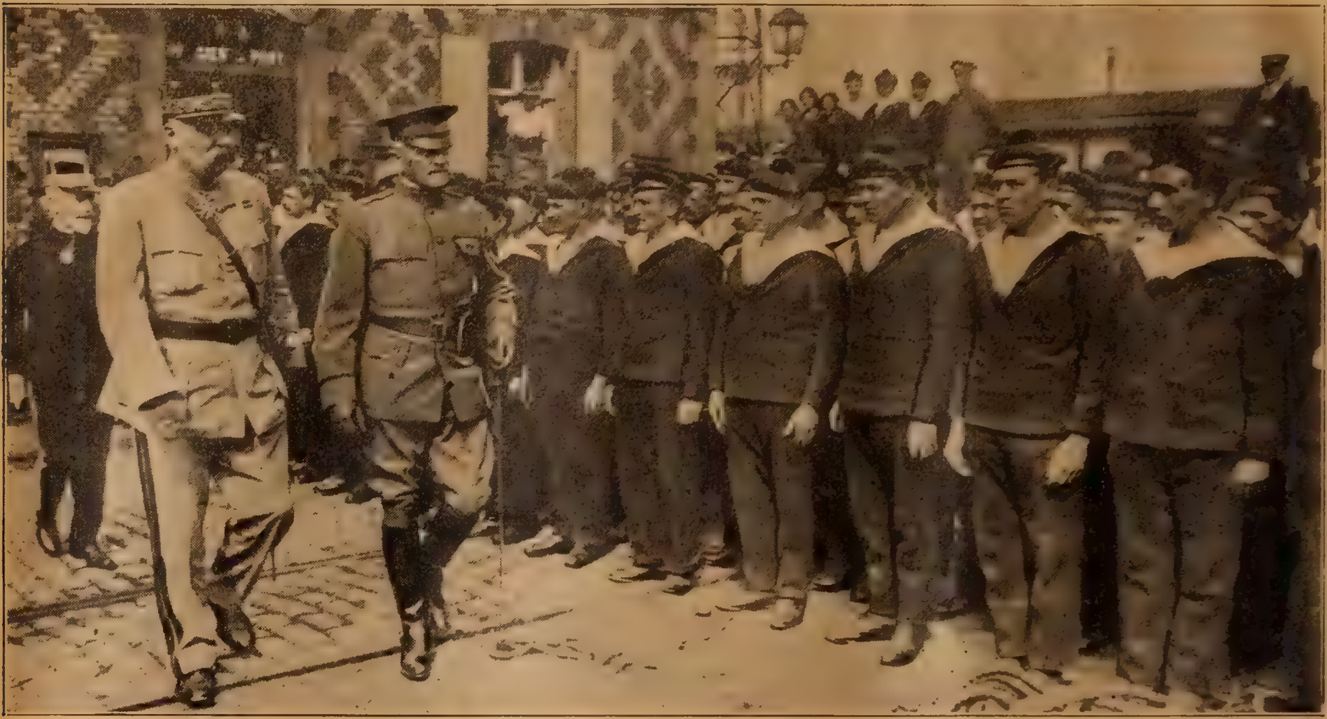
Universal Film Manufacturing Co.

CARL LAEMMLE, President.

The Largest Film Manufacturing Concern in the Universe

1600 Broadway New York

Special Pershing Animated Weekly



SAMMEES! Samees! Vive, Sammees!" France has its poilu, Great Britain its Tommie, and now America has its Sammies. The phrase was born of the enthusiasm with which Major General Pershing's troops were received by the almost frantically jubilant French people as the American transports warped into the quay of a port somewhere in France. Pershing's regulars, as they debarked from one of the most remarkable voyages ever undertaken, understood perfectly this French pronunciation of a name which they instantly understood belonged to them. It added a zest to their landing and a cheerfulness to their workmanlike step as the forces of American regulars marched gaily down the long French quay.

The Universal Film Manufacturing Company has scooped the entire United States releasing a thousand-foot picture of General Pershing's arrival, and the arrival of his troops in France for active service. Strange as it may seem, the negative that the Universal has is the only one so far to be sent over here, and by a series of fortuitous accidents the Universal was able to release it on Saturday only a few hours after it was received. So high an estimate is put on the news value of this first picture of the epoch-making arrival of the invading United States troops on European soil, that the first special Animated Weekly ever released was put out consisting entirely of this subject—General Pershing and his troops in France. So great a demand was evinced by theatres in New York for this picture, for which special paper was rapidly gotten out, that a number of prints almost approximating a record was printed by the laboratories, and the demand for new prints is still strong.

This Is It
WATCH
this Mysterious
Deck of Cards

Another unprecedented fact in connection with this picture is that the arrival of the negative in this country is almost in coincidence with the first cable dispatch announcing the arrival of our troops abroad. So strict has been the censorship, and so general the respect of the American newspapermen for the desire of the government to shield future transports from any danger, that nothing at all had crept into the papers. On Saturday a special Animated Weekly on General Pershing's troops was released, only one day behind the cable.

Furthermore, the cable itself was so meagre, and the newspaper office-written description of the arrival so obvious and unilluminating, that one gets a much more complete impression of the scene from looking at this Animated Weekly than they will from reading all of the morning papers dealing with the subject for the last four days. The Universal exchange in Washington, D. C., was commissioned by the Universal to invite the heads of the governmnet to see this print even before it wes released in New York, and this request was so generally complied with, that almost all of official Washington had a view of General Pershing's safe arrival before the country in general saw it. Service like this occurs only once in a great while.

Universal Pictures for Week of July 16

HARRY CAREY'S three-reel Western dramas are always a refreshing spot in any evening's entertainment, and the week of July 16th brings this sterling Western actor in a three-reel Western drama, entitled "Six-Shooter Justice." It was written by T. Shelly Sutton, and directed by Fred A. Kelsey, with Claire Du Brey prominent in the supporting cast. "Six-Shooter Justice" is a typical Carey picture with plenty of Western atmosphere, hard riding, quick shooting, treachery, punishment and reward. And of course, Carey, although sufficiently maligned and mistaken throughout the film, comes into his own in the last reel, as he should.

This week sees the starting of a brand-new idea in Universal pictures. The Universal is fortunate enough to have on its shelves a sufficient number of negatives to start what it is pleased to call an individual feature series. Among others who will appear in this series are Cleo Madison, Mary Fuller and J. Warren Kerrigan. The first of these pictures will be released as a Cleo Madison feature. Its title is "The Web." It is a two reel society drama, was written by Catherine Kingsley, and produced by George Cochrane, and numbers in the cast which supports Cleo Madison, Gretchen Lederer, George Pearce and Jack Nelson.

William Franey appears in a Joker comedy entitled "He had 'Em Buffaloed," and the remarkably humorous effect of the entire picture is very largely due to William Franey's own efforts.

There is also an L-Ko appropriate to hot weather entitled "Surf Scandal," presenting Dan Russell and Gladys Varden in a little sketch beside the ocean.

Other comedies released that week are the Victor two-reel comedy entitled "One Bride Too Many," and Gale Henry in a single reel Joker entitled "Some Nurse." The Nestor comedy is entitled "The Dark Deed."

High Spots in July 23 Universal Pictures

AMONG the Universal pictures for the week of July 23d the Gold Seal drama, "A Soldier of the Legion," is considered very much out of the ordinary for a three-reel picture. It features Irene Hunt and Leo Pierson in a miniature five-reeler if there ever was one. The picture was directed by Ruth Ann Baldwin, and is a story within a story, written by Maud Springer Neeson. Two aspiring authors, in the story, are very hard up for money.

A ragged maid-of-all-work gives them an idea, and they set the characters down in Algiers, and there weave about them a wonderfully dramatic and absorbing drama. Then they dig up ten cents and go out to celebrate. In the meantime the maid-of-all-work, the heroine in the story, in cleaning up puts "The Soldier of the Legion" in the stove, and it goes up in smoke, and we are back where we started again, after one of the most enjoyable pictures in many moons.

Another enjoyable picture is "The Beautiful Impostor," featuring Mary Fuller. In fact, it is to be put out under the title, Mary Fuller Picture, and is a two-reeler of engaging quality and of particular interest to women on account of the remarkable number of beautiful costumes which Mary Fuller wears.

Herbert Rawlinson, who is making such a name for himself in "Come Through," appears also the same week in a more than ordinarily interesting comedy-drama entitled "Caught in the Act."

There are also a number of remarkably fine comedies shown this week. One of them, "Seeing Things," brings Eddie Lyons, Lee Moran and Edith Roberts to a comedy situation in a lodge in the mountains.

Gale Henry's work in "The Soubrette," a single reel Joker, is also worthy of note.

William Franey's Joker comedy is entitled "Canning the Cannibal King," and there is the usual Powers split reel comedy cartoon and Dorsey educ., Current Events, and Animated Weekly.

Louise Lovely and Allen Holubar in "The Reed Case"

"Now keep as quietly as possible and I'll hide up here."

"The jig is up," said Jerry.

Helen is amused at Schuyler's protestations of love.

SOME of the most remarkable shooting seen in recent pictures is a feature of the Butterfly Picture, "The Reed Case," for which the young director, Allen Holubar, is almost wholly responsible. He wrote, adapted for the screen, produced and played in the picture, and he made a mighty good job of it while he was at it, assisted by Louise Lovely and a big cast of Universal players. Ed Jones, the sharpshooter of Universal City, did some stunts with his trusty rifle which will make the fans open their eyes, and, just for good measure, there is some lovely woods and mountain scenery. Here is an outline of the exciting story:

Chief of Police Grady, of the New York Central Office, informed Jerry Brennon and "Bull" Renfroy, the two principal detectives of the force, that the Grayson gang was pulling a haul that night and, realizing that this would mean promotion for the man who made good, the men set out to capture them.

BUTTERFLY PICTURE. Story, scenario and production by Allen Holubar, who also plays the leading role, with Louise Lovely opposite. A mystery tale enlivened with remarkable shooting scenes.

CAST.

Jerry Brennon	Allen Holubar
Bull Renfroy	Alfred Allen
Chief Grady	Fred Montague
Senator Reed	George Pearce
John Reed	Sydney Dean
Helen Reed	Louise Lovely
Mrs. John Reed	Nanine Wright
Schuyler Hastings	Ernest Shields
"Red"	Edward Brady

As always, Jerry made good. He caught two crooks in Senator Reed's home, for he climbed through a window and surprised them completely. Senator Reed was so grateful that he offered to do anything for Jerry.

After three years of active service, Brennon reached the point where he faced a complete nervous breakdown. The doctor and Reed insisted that he rest up, but Jerry said there was too much to do in the department. Finally he was persuaded to do the sensible thing, and although Grady asserted that he couldn't get along without him, Brennon accepted Reed's offer to occupy his lonely little cabin high up in the Adirondacks.

Helen Reed, the season's debutante, was courted by Schuyler Hastings, whom her mother favored, but of whom the father was doubtful. Helen, however, told Schuyler he would have to do something worthwhile, for the man she married must be some one she could look up to and believe in. Helen determined to go shopping and, bidding her parents good-by, was escorted to the taxi by Schuyler.

Jerry found the cabin lonely enough, but was rather suspicious because of the darky's driver saying that it was haunted. No sooner had he arrived than a shot was fired at him, making a hole in his hat. That night he slept restlessly, waking suddenly at some peculiar sound, and dreaming of a woman playing a piano, and of seeing a woman weeping. When he woke up in the morning, two bullets whizzed past and lodged in the bed. Then he found a note pinned on the door which warned him to get out.

Jerry discovered a secret door and, upon forcing it, found a girl huddled on a bed, weeping bitterly. It was Helen, and though at first afraid of Jerry, she soon was telling him of her misfortune. While shopping, she had been kidnapped by getting into the wrong taxi.

When the gangsters came to the cabin, Jerry climbed into a loft and listened to their planning to return at ten o'clock to remove Helen to a hut ten miles away.

Jerry made his way in haste to the village, where he found the sheriff, and with him and some other men rushed back to the cabin in a wagon. Helen was taken from the room and put in the wagon, hidden among the bushes. When the gangsters arrived a terrific fight took place. One ruffian escaped and got into the wagon, but Helen managed to obtain the revolver from him and forced him to return.

Brady was delighted with Brennon's success, and the Reeds were ready to weep for joy at seeing Helen again. Jerry proudly introduced his future wife won in "The Reed Case."

Jerry insists upon resigning.

HOLUBAR'S GREAT FILM RECORD.

DETECTIVE stories of the unraveling of a mystery by a super-sleuth, are among the most popular type of photoplay. A splendid story of this kind will come to the Butterfly Theatre when the Butterfly picture "The Reed Case," which was written and directed by Allen Holubar, is shown there. Mr. Holubar also played the lead himself, and has added another fine piece of work to the long list of his screen characterizations. He is best known, perhaps, for his interpretation of the part of Captain Nemo in the splendid Universal production of Jules Verne's "Twenty Thousand Leagues Under the Sea," one of the greatest mystery stories ever written. Another recent characterization of the young actor-director was that of the soldierly hero of the Butterfly picture, "The Field of Honor," the scene of which was laid in Civil War times. Mr. Holubar has placed this story in the present day, and the action in the Adirondacks.

FULL OF THRILLS.

WHAT would you do if you went up to a lonely shack in the Adirondacks to recover from a nervous breakdown, and were greeted on your arrival by a bullet through your hat? Then, having convinced yourself that it was an accident, how would you feel if as you lay in bed, two more bullets came sniping through the window and buried themselves in the headboard of your bed? That was the reception which awaited young Jerry Brennon, the cleverest detective on Chief Grady's force, who had put in three years of rounding up criminals and unraveling mysteries and whose nerves had suffered in the process. Jerry did the unexpected, for instead of being chased away by these manifestations, he went right to work and solved the biggest mystery of them all, winning a bride as a side issue, and congratulations from even his worst enemy. All this and much more happens in the Butterfly pictures, "The Reed Case," which was written and directed by Allen Holubar, and in which he plays the leading role supported by Louise Lovely.

Jerry breaks into the secret room.

A FINE CAST.

LOUISE LOVELY is the kidnapped niece of Senator Reed, whose mysterious disappearance is the basis of the story. Holubar is the young detective, Jerry Brennon, who discovers her whereabouts in the most unexpected fashion, and by his courage and resource defeats the plans of the crooks, and captures them red-handed. In the support of these leading players is Alfred Allen in the role of the old-fashioned type of detective who is distrustful of Jerry's modern methods, and jealous of his success. Sydney Dean, who will be remembered for a fine characterization in Holubar's preceding Butterfly, "The Field of Honor," has the role of the girl's father, while Nanine Wright, known at Universal City as "Mother," is her mother. Ernie Shields is a society fop who begins something which he can't finish, and George Pearce is the Senator. Ed Brady gives a good characterization as one of the crooks.

"Come through"!

LOOKING over the list of Universal's recent big special features, one cannot help being struck by their remarkable titles. "Where Are My Children?"—the most imitated title in the business—"The Hand That Rocks the Cradle," "God's Law," and now "Come Through"—every one of them carries a punch, or an appeal which makes for success, before anything is known about the picture at all.

When "Come Through" was sent in from the Coast, it was called "Hands Up!" a good enough title in its way, but one which had already been recognized as such by a number of other people. R. H. Cochrane, who named all the winners mentioned above, by the way, saw the George Bronson Howard creation in the projection room, and he said, says he:

"I've got the title for that picture, and I've got a new angle for advertising it that will make the public sit up!"

And that is how the latest Universal film baby was christened with a name which is one of the most arresting and the cleverest which has appeared in a dog's age. As for the advertising angle, it was so clever, so striking, and so "different," that it raised a little whirlpool of discussion even in the deep waters of the New York newspaper offices, and attracted pretty nearly as much attention as the picture itself.

"Come Through" had notices in the critical New York press which are very, very far out of the ordinary. Some of them are going to be quoted here, though it would be easy to fill the entire space alotted to this story with the reproduction of them. But "Come Through" is the kind of a photoplay about which it is a pleasure to write, and I'm not going to give up all this nice white paper to quoting even New York reviewers. In the first place, there is one of the best stories ever filmed. It was written by George Bronson Howard, who has filled up quite a lot of nice white paper on his own account, and who is ready to sign and swear that this is the best "thriller" he ever perpetrated. Enough happens in seven reels to make a twenty episode serial, and the threads are so cunningly entangled, that I believe the author himself had no idea how they were going to be straightened out again until he got to the very last scene.

In the second place, reading from left to right, Herbert Rawlinson has *the* chance of his career in the role of James Harrington Court, alias The Possum, and he "comes through" in the most thoroughly satisfactory manner. You'll see what the highbrow critics say about him later on. And he has a fine cast to back up his efforts, headed by Alice Lake, one of the best dancers who ever tied a ribbon around her head and made her feet earn a living for her. Decidedly these two factors deserve first and second mention, but for third there are so many contenders that the task of apportioning the awards grows difficult if not impossible. Here is a synopsis of the events, as the Morning Telegraph summed them up:

"Supposing you were a burglar on the trail of a $10,000 necklace. You broke into a house in search of your prey and were confronted with a long deadly-looking gun. You were ordered to throw up your hands, brought before a minister and compelled to marry a handsome, intelligent-looking girl whom you had never set eyes on before. Just what would you have done? That is the situation into which James Harrington Court, played by Herbert Rawlinson, a gentleman burglar known as "The Possum," was thrust one dark night.

Dancing scenes from "Come Through."

STIRRING Universal State Rights feature which caused a real sensation in torrid New York at the Broadway Theatre. George Bronson Howard's seven-reel drama has novel twist. Rawlinson finds his best role.

CAST.

Velma Gay	Alice Lake
Her Aunt	Jean Hathaway
Archie Craig	George Webb
Buck Lindsay	Roy Stewart
Jas. H. Court, "Possum,"	Herbert Rawlinson
John Lysaght	Charles Mailes
Mrs. Stoat	Margaret Whistler
McGinnis	William Dyer

"Now come through, Miss Gay, or I'll bore a hole through this bird."

The girl was Velma Gay, a character just fitting Alice Lake, and the man with the gun was Buck Lindsay, Roy Stewart off the stage, a wealthy Western mine-owner who found that he was being betrayed by Velma, or rather her gold-seeking aunt.

"This is the situation about which the plot revolves in a whirl of action—good, clean action that compels interest.

"The story is this: Mrs. Sylvester Van Deek, played by Jean Hathaway, seeks to barter her niece to a wealthy man. Velma loves Archie Craig, but he has no money and is in the same boat as Mrs. Van Deek. Comes East one Buck Lindsay, who has an income he cannot spend. Mrs. Van Deek believes her niece is just the one who can dispose of Lindsay's money and plots their marriage. A couple of Buckaroo friends of Lindsay's come East to see that his marriage is properly done, and buy for his wife-to-be a valuable necklace. It so happens that they run into Jimmy Court, who learn of the haul they carry. He plans to "cop" as soon as possible.

"Everything goes along well with Lindsay and Velma until the former learns that the girl is in love with another. Then he plots on his own account. "Possum" comes after his haul, and, as noted before, all that awaited him was a gun, a wife and a minister. It was hard on the girl, for she had to make up her mind in ten seconds or see "The Possum" shot. (She had been expecting Archie Craig all the time for a sentimental farewell before her marriage.)

"Things happen fast after that. Craig throws down Velma for a wealthy widow, and it is then up to Court to make good. He turns square and becomes a dance artist assisted by his oddly won wife. They make good, and are going great until Lindsay finds out the terrible mistake he has made and tries to win Velma from Court. The latter gains the aid of "the honest Alderman" John Lysaght, and fighting hard, ultimately not only triumphs in the plot laid for him by Boss McGinnis and Lindsay, but also has the pleasure of having the latter come to his rescue while he is battling with McGinnis and his gang in their own lair. The climax is reached at this point——"

Well, there is the story, shorn of all detail, and many of the surprising features. What do you think of just the bones of it? Promising, eh? Audiences seemed to find that the promise is fulfilled, and a whole lot of the Broadway patrons asked for more. They found seven reels of the adventures of Jimmy and Velma all too short.

And now let's see what the professionals had to say about it.

"Come Through" George Bronson Howard's "epic of the underworld" came through last night at the Broadway in the form of an entertaining, thrilling seven-reel photoplay feature, with a punch and dash which should make it a success. The dancing scenes introduced into the restaurant scenes are so realistic that one is almost inclined to applaud the art of Rawlinson and Miss Lake. Rawlin-

(*Continued on page* 31.)

Third Episode of "THE GRAY GHOST"

"Why don't you kill me?"

Marco waits for Hildreth.

"You are Ted Daly!"

"THE WARNING" is the title of the third chapter of the new serial which is adapted for the screen and produced by Stuart Paton from the Saturday Evening Post success, "Loot," by Arthur Somers Roche.

IT is Hildreth, the young Englishman, whose mission to take a two-million-dollar necklace across the ocean causes all the trouble, who receives the warning, which gives the third episode of the new serial, "The Gray Ghost," its title. And it is the beautiful heroine, Morn Light, who gives him the warning. The story is adapted from the screen and produced by Stuart Paton, from the Saturday Evening Post success "Loot," by Arthur Somers Roche.

At the theatre, Hildreth sits in a box with two crooks, who were seated before he arrived. He appreciates Morn Light's beauty and splendid dancing and sympathizes with her when, without any cause, she falls, spraining her ankle. The manager informs the people that Miss Light will appear in the next act, but will be unable to dance again. When the men leave to smoke, Hildreth follows them and in the smoking-room is handed a program by a boy who whispers to him that there is a message inside it. The two crooks are determined not to let Hildreth return to the hotel. Morn Light becomes more anxious every moment.

The note urges Hildreth to come at once to Morn Light's dressing-room and, greatly perplexed, he goes. The maid listens at the door, and realizing this, Morn Light laughs, calls Hildreth Ted, and then sends the maid to the drug store for a headache powder. Morn Light writes on a piece of paper and hands it to Hildreth; he reads, "For God's sake laugh." The situation is very strained. Writing again, she tells him he is Ted Daly; not to ask any questions, but to meet her at twelve in the private dining-room at Bishop's; to ask for Jacques, who will understand and show him to the room; not to go back to the theatre; to say something polite about her injury and not to forget that he is Ted Daly. Just then the maid enters to say that she sent a boy for the headache powder. Hildreth leaves.

Two hours later The Gray Ghost is told by the crooks that they have again been foiled and he is eager to kill them.

Piqued with curiosity, Hildreth calls up the Arabin home and learns from the butler that Mr. Arabin has not been in New York that day, but is in Boston. Hildreth is flabbergasted, but he goes to the restaurant and asks for Jacques, who shows him a private room, with a special exit. Hildreth sits down to wait.

Morn Light is helped home by her maid, whom she sends to the drug store for a forgotten package. When the girl is gone she rushes to the phone and calls up Hildreth at Bishop's. She is just warning him not to return to his hotel, when The Gray Ghost enters her room. She hears him, and changing to a light tone, she laughs and thanks "Ted Daly" for calling her up again. The Ghost says, "I hope this is not a love affair, for remember, you belong to me!" He goes toward her to take her in his arms, but she seizes a paper-knife and keeps him off.

CAST.

Morn Light	Priscilla Dean
Wade Hildreth	Emory Johnson
The Gray Ghost	Harry Carter
Hildreth's Secretary	Eddie Polo
Morn Light's Maid	Gypsy Hart
Ashby	Wilton Taylor
Williams	Francis MacDonald

Start a
BLUEBIRD
DAY
in YOUR house

"Three Women of France"

Aimee lays her plans.

The nun and the grisette recognize the man.

HOW one man became the first consideration in the lives of a nun, and a little grisette of Paris, and how his own frivolous butterfly wife was brought by the chances of war to devote herself to him at last, is wonderfully told in this strong story, "Three Women of France," written by Bess Meredyth and produced by Ruth Ann Baldwin. Three different types of women are concerned with one man, and it is the little grisette who makes the supreme sacrifice in the end, which gives him his chance after he is grievously wounded.

The war had turned a splendid chateau into a hospital. It was guarded by a number of gendarmes, and inside were many wounded soldiers. Sister Genevieve, a woman who knew the sorrow of suffering but not the sorrow of sin, and who, therefore, could not be wholly tolerant, helped to care for these men. Fifi, on the contrary, had known sin in all its ugliness, but like many another of the half-world, had given everything to the great war, even herself. She cheered the sick, sang to them and brought fresh, beautiful flowers to them. All looked for her and anticipated her coming. In the village near the chateau, even the old people and the children loved Fifi. Sister Genevieve disapproved of Fifi's light-heartedness, especially after she had sung a frivolous song at the request of a dying soldier, but Fifi's answer was that she could see no real difference between a prayer and a song.

REX Two-Reel War Drama. Written by Bess Meredyth and produced by Ruth Ann Baldwin, with Jack Mulhall in the role of the one man in the life of three women of different stations in life.

CAST.

Sister Genevieve	**Adelaide Woods**
Fifi	**Irene Hunt**
Aimee	**Virginia Lee**
Lieut. Dubois	**Richard Ryan**
Raoul Renfret	**Jack Mulhall**
Doctor	**Daniel Leighton**

Lieutenant Dubois, of the guard, knew he was a handsome fellow. He was at the time in love with Aimee Renfret, a pretty woman and a weak one, whose husband was in the trenches. She returned his admiration and made arrangements to go to Paris with him during his furlough. Fifi overheard their talk.

The enemy began a sharp attack on Wednesday, and on Thursday the stream of wounded poured into the hospitals. Among them was Raoul Renfret, whom the war had broken like a thing of clay. When Sister Genevieve saw him, she vividly recalled the days when he and she were sweethearts; they had quarreled and he had never returned. After three years with no word from him, she had become a nun.

While thinking of the past, Sister Genevieve was startled by Fifi, who sank to her knees by the bed of Raoul. Asked by the Sister if she knew him, too, Fifi told her that he was the first man who ever treated her as a good woman and who made her want to be good in return. She said that while trying to protect her from a jealous lover, he had been stabbed and she had taken care of him for three long months. After he had gone, she couldn't go back to the old life.

The doctor made an examination and said that there was no hope for Raoul, who called continually for Aimee. Fifi hastened to her cottage, and in spite of Aimee's protests, forced her to come to her dying husband's bedside. The change for the better was so marked when Raoul quieted down with his arm around Aimee, that the doctor cheerfully said that there was now a chance for his life. Fifi determined that Aimee should stay there to save him.

Running to the cottage, she found the lieutenant waiting for Aimee to start to Paris. She told him that Aimee had to stay with her husband, and suggested that he take her to Paris instead. At first astonished, he agreed, for she, too, was a pretty woman. As they were leaving, Dubois with Fifi's bag, they passed the chateau, and Aimee saw them from the window. She looked at the lieutenant and then at Raoul, and, with a moan, fell on her knees by the bed and buried her head in the covers, while her husband's hand tenderly stroked her hair. Fifi had made her final sacrifice.

Scenes from Universal Current Events

American Genius Responds With Another War Wonder.

Mrs. Baldwin Gives Ranch To Aid Science's War Practice.

Interned German Sailors at Atlanta.

Oldfield's U-Boat Racing Car Competes With De Palma.

WITH THE NEWS WEEKLIES

CURRENT EVENTS, NO. 8.

Visitors From Britain On Both Our Coasts.—Kilties in New England and a warship in California, welcomed by us, stimulate recruiting.

Bangor, Maine.—The 236th Canadian Battalion, clad in kilts, took this town by storm and added number of recruits to the Union Jack and the Stars and Stripes. Many answered the calls made by the uniformed men, who asked them to join either Britain or America in this fight.

Salpulpa, Oklahomo.—The tallest animated signal tower and mobile "tractor" in the world was caught in action here by Universal Current Events cameraman.

Sub-Titles.—Here's your tower—R. E. Madsen, 18 years old 7 feet 10½ inches high—AND STILL GROWING. He convinces his little friend that walking is a great exercise.

Pennsylvania Answers France's Urgent Appeal.—Military parade of men who *have* enlisted bids you who *have not* done so to get into uniforms. —*Pittsburgh, Pa.*

England's Rulers Visit Manchester. —Great cotton metropolis honored by Royal pair on tour through north of England.

Speed Demons Are Grabbing War Stuff.—Barney Oldfield's U-Boat racing car adds war touch to race with Ralph De Palma.

Sub-Titles.—Crawling along at 115 miles an hour. Barney Oldfield and CIGAR, inside his "Deviled Egg."

America's Banner Is On the Firing Line and Is There To Win!—French-American camp on the French front shows our boys in the gray dawn preparing for victorious campaign.

Somewhere-In-France. — Looking strange to the fellows in America, but familiar and fine to the men who are at the front DOING THINGS, the Americans who are in the fighting game to make the world safe for sane people are right on the job. In their trim and business-like garb, they are uneasy under strain of delayed fighting.

Sub-Titles. — In the forests of France the Emblems of Sister Republics flaunt defiance in the face of the enemy. Sturdy, fighting Americans carry this emblem—let him who dares try to take it. Gas masks must be worn, in order to get close, that American marksmanship will score. The commanding officers greet the Americans and welcome them as fighters and as men. "We are in this thing to the finish. Let's hope the fellows back home come over SOON, so we can get home soon."

Sham Battle Minus the "Sham" Thrills As War Machines Fight.—Huge Engines of destruction, such are now forcing enemy out of France, advance in uncanny fashion.—*San Francisco, Cal.*

Willing Patients On Famous Ranch Aid In Science's War Practice.—Red Star Day at "Lucky" Baldwin's homestead brings mercy's hosts into contact with willing subjects.

Arcadia, Cal.—Farm stock loaned willing aid to fine men and women who are going to help our four-footed workers on the firing line. Bandaging, splinting, extraction of splinters—these and other kinds of relief were practiced.

Sub-Titles.—Mrs. Anita Baldwin, who gave the use of the ranch to humane helpers. No ranch is complete without a "Jass-ask."

This Is It
WATCH
this Mysterious Deck of Cards

American Inventive Genius Responds With Another War Wonder.—Army-hydro car one of marvels that make victorious end of war certain.

Washington, D. C.—The historic Potomac was invaded to-day with a marvel of mechanic genius that must be seen to be believed. It is a motor car, self sustaining on water, and means, that in transportation of troops, streams hold no terrors.

Sub-Titles.—Down the Potomac—1917! Reversing direction in the water.

Three American Beauties.—Worth living for—worth fighting for!

ANIMATED WEEKLY, NO. 79.

Servia's Sons Go Back To Fight For Allies.—First regiment, more than a thousand strong—all Austrian born—returns ready for instant service.—*Pittsburgh, Pa.*

Sub-Titles.—These men, *Volunteers* and *Fighters*, set an example. Aliens of other flags might well follow. Marker Viho, only American born American citizen in the regiment.

All Real Cops Are Not Six Feet Tall.—Boys' Organization of Junior Police, who look after the city's juvenile offenders and trash scatterers, now only two years old, turns out 2,000 strong.—*New York City.*

Sub - Title. — Police Commissioner and Mrs. Woods review the boys.

Here Is Part of the "Wallop" Pershing Is Packing With Him.—First contingent of United States marines, whose slogan "First to Fight" will be lived up to in France, where they are *now*.

Ready One Year Ahead of Time.—Naval Academy Class of 1918 Graduates early in order to take part in Great War.—*Annapolis, Md.*

Dutch Cruiser To Convoy Holland's Merchant Ships.—H. M. S. "Zeeland" first neutral man-of-war to safeguard her nation's commerce.—*New York Harbor.*

Vast Municipal Pier Opened At Woodmen's Convention.—Great structure for multiple uses scene of Trienial gathering of modern Woodmen.—*Chicago, Ill.*

Sub-Titles.—From the land side—the East entrance. As this modern "Town Hall of the Nation" appears from the Lake side. In the presence of many thousand modern Woodmen Delegates, Mayor Thompson officially opens the pier.

President Sees Politicians Forget Politics.—Republicans and Democrats play baseball for Red Cross benefit.—*Washington, D. C.*

Sub-Titles.—Arrival of the President. President and Mrs. Wilson greet members of both teams.

"Naval Day" At Great Lakes' Training Station.—Boys preparing for sea enjoy races and sports at famous Naval Preparatory Base.—*Chicago, Ill.*

Sub - Titles. — The gallery. The three-legged race. The shoe race. First man getting BOTH his shoes on, wins. John Phillip Sousa, famous March King, now in Uncle Sam's service, leads band of 150 pieces. "The Stars and Stripes Forever!"

Cartoons by Hy. Mayer, World Famous Caricaturist.

BROWNIE AS

"How I got into the Movies" told by th

By Marj

THE sort of a girl to whom nothing much ever happens" is the modest way in which Brownie Vernon once described herself to an interviewer. Yet her record as a picture actress shows that she rose from the obscurity of playing "atmosphere" to leads in less than eight months, and this with no previous stage experience, dramatic school training, or any professional ancestry behind her. Merit, pure and simple, the habit of doing things better than the next one, aided by an appealing little face and a pair of the loveliest brown eyes in pictures, put Brownie Vernon in the proud position she occupies today—that of a Bluebird star whose appearances are eagerly awaited by an ever-growing public.

There may be no sensational episodes in her career, but there is certainly plenty of interest. "Brownie" is a nickname which was given to the little girl when she was a tiny thing, because of the immense eyes which were the first thing any one who looked at her always saw. Her godfathers and her godmothers in her baptism thought that "Agnes" was just the right cognomen for the baby girl, who was the pride and joy of her mother's heart. But they soon found that the dignified, not to say saintly, cognomen, was anything but appropriate to the little witch, who had ways of her own of "getting round" everybody in the family and achieving what she wanted. As she grew older, Brownie kept on developing this faculty of getting her desires fulfilled in a quiet little, sweet little way of her own. She always seemed to be perfectly ready to do what the other person wanted, and the other person seldom realized until afterwards, that Brownie's way had been the one that everyone followed.

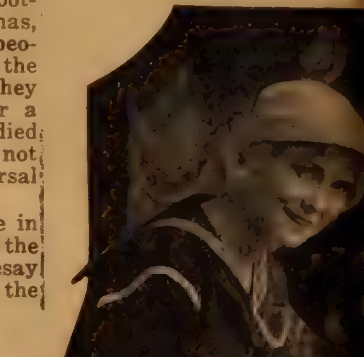
Brownie was born in the state of Oregon, twenty-two years ago, and she is the authority for saying that there was nothing particularly interesting about her childhood.

"I was perfectly normal," she says, "I went to school and played with dolls, and had an occasional spanking just to break the monotony of my life. After a while, we went to Chicago, where I was sent to a convent school. We seem to have moved about a good deal when I was a little girl, for later we were established in Kansas City, where I attended another convent school, until I was considered 'finished.' Then we came out West again.

"I had always had a sneaking desire for the other side of the footlights. I daresay that every girl has, at one time or another. But my people had never been connected with the stage in any way, and of course, they would not have considered it for a moment. Probably it would have died a natural death, if chance had not taken us, one day, to visit Universal City.

"The very minute I saw a scene in rehearsal I knew that I had found the life of all others for me. I daresay every girl who goes there thinks the same thing, but really, in my case, it was an intense conviction. My mind was all made up on the spot, and it only remained to convince my mother that this was a serious proposition and not the daydream of a stage-struck girl.

"At first she was absolutely against it. Then I decoyed her out there again, and she began to see its advantages. She realized the reasonable hours of the actors, and their out-of-door existence. The chance of living, as she expressed it, 'like a Christian instead of traipsing all over the country,' gradually converted her to the idea of letting me try my luck. I had no influence, and no introductions, no stage experience—nothing at all but a consuming desire, and a very firm determination to keep on asking until I got what I wanted. I really don't see, now, how I had the nerve to think that I could possibly succeed, but after some agonizing days, in which I vibrated between faint hope and black despair, I finally succeeded in get-



A BLUEBIRD

l with loveliest brown eyes in the world.

Howard

ig my name on the 'extra' list of Universal City. Of course, I ally had no idea of what I was going in for! Why, the year be- re, I had been in a convent! But if some magic vision had revealed y future in one flash, I should have chosen just the same. Pictures e a real career and worth one's best efforts.

"I seem to have been born under a lucky star, or something, for in short time I was playing leads in the Nestor company. It was st eight months, to be exact—I remember my first lead, you see. en I did a lot of work with Herbert Rawlinson, and people were id enough to say that we made an ideal couple! Last fall, I was nsferred to Bluebird, to play with Franklyn Farnum. Our first ture, 'The Man From Somewhere,' was released in November, d since then life has just been one Bluebird after another, and I ve enjoyed them all."

Brownie's specifications include a slender figure, five feet five hes tall and one hundred and fourteen pounds in weight—a rming profile—a slow, insinuating smile—a lot of fair hair—and a pair of eyes that any poet might be pleased to write a sonnet to. She does everything that even a screen actress can be asked to do—rides, drives, runs a car, swims, dives, dances, plays any and every game, and will perform stunts with the best of the daredevils if the director says so. She jumped out of a third-story window, to put a punch in a picture, one time, and in another she dived off the deck of a steamer into the ocean. She understands the art of wearing clothes, and as one of her admirers said the other day, "She wears the sort of thing that a *real* girl would wear."

If she were not a screen actress, she would probably be an interior decorator, for she has definite and sometimes revolutionary ideas on house arrangement. Her hobby of hobbies is a pretty bedroom.

"A screen actress has not very much time to herself, as it is," she says, "and when she has a few hours, she should spend them resting in the prettiest, brightest surroundings. Everything about her should suggest cheerful thoughts. What is the use of resting the body if you do not rest the mind at the same time? Haven't you lain in bed and just worried yourself into a nervous fit, because one of the pictures on the wall was crooked, or because the pattern of the wallpaper made faces at you? A girl's room should suggest all that is dainty and simple. Nothing rests me so well as an hour in my charming room, which is all in soft French gray, without anything fussy. I put on a pretty negligee, and lie at perfect ease, conscious that I look really nice, and am as much of a credit to my surroundings as they are to me. I could not rest a moment in an untidy, shabby room, or if I had on a hideous wrapper, or curl papers, or anything like that. Mother heartily agrees, and I am afraid she deserves most of the credit for keeping my retreat in apple pie order, for you know time is the very most precious thing that a busy screen actress possesses."

Hartsook Photo S.F.-L.A.

The "double exposure" effect in the centre of the page shows Brownie as she posed for a trailer to the Animated Weekly, with Priscilla Dean and Dorothy Phillips, as an aid to recruiting and the sale of Liberty bonds. Brownie stood very erect on one side as a "Jackie," with Dorothy on the other as a "doughboy," and Priscilla in the middle, as Columbia. The masked figure which appears behind her, holding the gun, is not the shadow of her past, but a character study from a coming Bluebird on which she is now at work, and which is called by the suggestive title "The Fourth Glove." It looks as though Brownie were going to play the role of a crook for the first time in her life, but judging from appearances she is going to get away with it.

This Bluebird will be the first to be directed by the new man, Elmer Clifton, who has just been put in charge of the company of which Brownie and Franklyn Farnum are the stars. They will continue to appear in comedy-dramas of the type which has made them both popular favorites.

SUCCESSFUL

WEBSTER THEATRE

The Webster Theatre, New York, and its Manager, H. Pollack.

ONE of the successful exhibitors in New York who is using Bluebirds as frequently as the program will allow, and is rebooking and holding them over two weeks and trying in every way possible to keep this meritorious brand before his public, is H. Pollack, manager of the corporation operating the Webster Theatre of New York. This house is a new one, situated at 157th street and Webster avenue, seating 900, with a very attractively arranged lobby, screen and auditorium, and an airdome adjoining.

In spite of the fact that he is surrounded by houses much larger than his, most of which charge only five and ten cents, he has made a lot of money this year in booking attractions after all of the other houses in his locality have played them, and charging higher prices than they have done. This is possible through careful attention to the comforts of an audience, and in his creating the conviction that every time they come to the Webster Theatre they are going to see a good show. It also is due to the fact that Mr. Pollack understands advertising for his locality. On all of his big Bluebird productions he uses anywhere from twenty to thirty 24-sheet stands especially printed in block type for him. He also places 500 half-sheet window cards, and sends out an announcement to a mailing list of 500 preferred names, and 1,500 on the general list. He also gets out a beautiful program with a rotogravure cover. The one that came to our hand the other day contained three Bluebirds, as fellows: Monday, Dorothy Phillips in "The Flashlight" Wednesday, Dorothy Phillips in "A Doll's House;" Thursday, Franklyn Farnum in "Bringing Home Father," with Brownie Vernon, and on Friday and Saturday he played "Twenty Thousand Leagues Under the Sea" as a special attraction. In spite of the fact that it had played at almost all of the large houses which surround him, Mr. Pollack charged a straight admission of ten cents in all parts of the house, and literally turned them away for two days. Saturday morning he had a special school children's matinee at 10:45 and this also was overcrowded.

So successful have been his children's matinees that he has made a feature of them, and holds one every two weeks. For the next one he will play either Ella Hall in "The Little Orphan" or "A Kentucky Cinderella." Both of these have been passed by the Federation of Women's Clubs Committee, which Mr. Pollack asks to look at all of the pictures intended for exhibition at this children's matinee, and it only depends on booking conditions which one he will have on July 4th. "A Little Orphan" has already played the house and is due for a rebooking.

Mr. Pollack incidentally has been in the moving picture business eight years; in fact, ever since there was any moving picture business. It is interesting to note also that he is the first customer of the Universal after

3 Reel Joker
Released July 26

WM. FRANEY in
"Canning a Cannibal King"

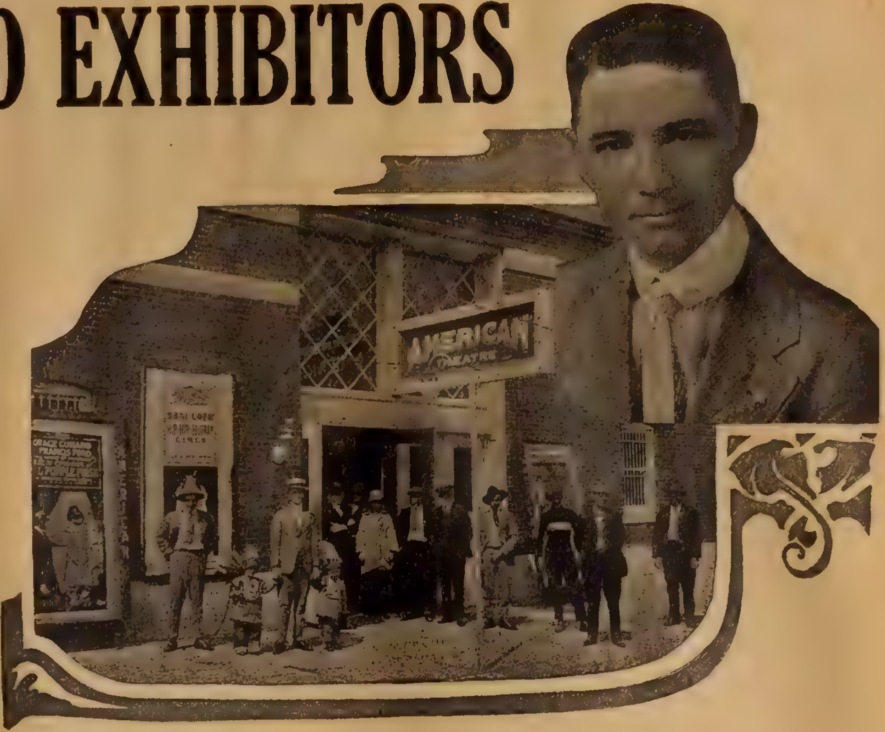
Can't you imagine Old Bill Franey making love to the wife of the cannibal king? All went lovely for awhile, then the king got the best of it and it looked for a time as though Bill was slated to furnish the soup. Book this and see how he escaped. Your audiences will laugh themselves sick. Book through your nearest Universal Exchange.

BOOK IT NOW

POLICY OF TWO EXHIBITORS

they broke away and became what was later known as the Independent. He was at that time operating the Van Buren Theatre in Brooklyn, and later the Murray Hill Theatre in Flushing. That was a little over three and a half years ago, and ever since that time he has been taking the service from the exchange manager who happened to be operating the Universal exchange at that time. When S. B. Kramer became manager of the Bluebird he was only too glad to take the opportunity of booking Bluebirds, and with his rebookings which are very frequent, he has probably run as many Bluebirds as any exhibitor in this territory. He is a great disciple of rebookings.

Another evidence of Mr. Pollack's progressiveness is the close touch he keeps with the various organizations in his territory for the betterment of the industry and of the protection of the youth of Yorkville. In addition to his regular Saturday morning juvenile show he has contracted for a show at the Webster Theatre on Wednesday morning, July 4, from 10:45 to 12:30. The Board of Education has given its sanction for the performance, and the picture to be shown, Ella Hall in "The Little Orphan," has been duly viewed and approved by the Yorkville branch of the National Juvenile Motion Picture Board, Mrs. Adele F. Hayward, president, and Mrs. Robert S. Mullen, chairman. These two ladies will act as a committee of guardians for the children on that day, and they will be assisted by a delegation of boy scouts under the direction of their scout master.



American Theatre, Enid, Okla., and W. S. Bellings, its Manager.

NEVER A COMPLAINT.

Bluebird Photoplays, Inc.,
New York City, N. Y.

Gentlemen—In regard to your "Bluebird" program, beg to state that I have been using it since it was wrapped in swaddling clothes and can truthfully say that I have never had a complaint of a bad picture produced by your company, and I attribute a great deal of my success to the splendid pictures which you have produced and which I have had the profit of showing.

Your organization at Oklahoma City, that is, Mr. Sam Benjamin, who is manager of your office, in my opinion is a great asset to your wonderful organization, for the simple reason that Mr. Benjamin is an untiring worker and is always ready to put himself out to accomodate his exhibitors. He is loyal to his "Bluebirds" and his word is as good as his bond. Many exchangemen, in my opinion, make a grievous mistake by throwing a good account up for some mushroom exhibitor on account of their offering a little more money, not realizing that this fly-by-night exhibitor cannot last long in the business. But this is not the case with Mr. Benjamin. When he opened up my account he had a great many other exhibitors come to him and try to undermine me and get the Bluebird pictures, saying that it was impossible for me to last on account of not being in the right location and off the main drag, but his faith in me was unshaken and he would not listen to them.

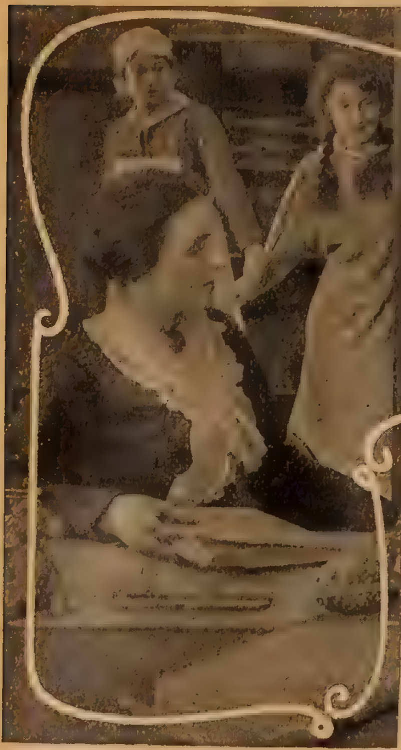
As I have said before, I have used the Bluebirds for fifteen months and believe them as good, if not better, than any program produced today; and I say this without any favoritism whatever, but simply because it is a business proposition with me to use the program that is most consistent in my success.

Yours very truly,
(Signed) W. S. BELLINGS, Mfg.
American Theatre, Enid, Okla.

Eddie Lyons & Lee Moran in
"SEEING THINGS" One-Reel Nestor Comedy Released July 24th

Eddie and Edith are engaged. They quarrel and Eddie goes to "Lonesome House" up country to nurse his grouch. He takes Lee, his colored valet, and soon after their arrival Lee begins "seeing things." But whenever he calls Eddie to see, the "things" disappear. Meantime Edith has headed for the same spot, not knowing Eddie is there. How the mysterious happenings are solved and what took place when Eddie and Edith met, furnish the best of entertainment and a surprise climax. Book this for your next comedy night through your nearest Universal Exchange.

15 Minutes of Corking Good Comedy



A prospective mother.

RUTH STONEHOUSE

in

"A LIMB OF SATAN"

GOLD SEAL Three - Reel Drama. Written by Elizabeth Mahoney and produced by Ruth Stonehouse, who also plays the leading role. The history of a lovable waif and her self-sacrificing crime.

Naida will not tell her story in the Children's Court.

CAST.

Naida	Ruth Stonehouse
Giovanni	Jack Dill
Hugh Converse	Chester Bennett
Mrs. Converse	Mrs. Witting
Mrs. Westlake	Mrs. Pratt
Mr. Westlake	Wadsworth Harris
Matron	Martha Maddox

RUTH STONEHOUSE has relinquished the director's authority for the present, and is working under the direction of Louis Chaudet. But before she did so, she produced this Gold Seal three-reel picture, called "A Limb of Satan," from a scenario by Elizabeth Mahoney. Ruth plays the role of the terror of the orphan asylum, who is returned with thanks every time that she is adopted, and finally runs away with an Italian, who makes a precarious living as a strolling musician. How love comes into her life, causing her to commmit a crime to help the man to whom she has become devoted, and how everything comes out right in the end, makes a charming picture.

Naida, the terror of the orphan asylum, has been adopted three times on probation and each time returned "with thanks." The superintendent is about wild because of the pranks played on the visitors and the other childden by Naida. When Mrs. Westlake comes to the orphanage, Naida ruins her chances at the Westlake home.

Unknown to the heads of the institution, Giovanni Rossi, a strolling musician, comes each day to play for Naida, and the two become fast friends. Finally Naida tells him of her loathing for the asylum and begs him to take her with him. Naida slips from bed one night, and with her few clothes tied in a bundle, climbs over the fence to the patiently waiting Giovanni.

Two years later, Giovanni is rapidly failing in health, and one day Naida returns to find her only friend dead. Stunned with grief, the child is in no condition to be bothered by a truant officer, a sharp-nosed woman, who tries to force Naida to enter a home.

Hugh Converse, overtaken by blindness just at the beginning of his career as a sculptor, is now totally dependent on his loving mother. Late one evening Mrs. Converse opens the door of a side entrance and finds Naida on the step, almost asleep. Mrs. Converse, following the suggestion of Hugh, urges the child to enter the house. Naida tells the story of her escape from the policeman and the truant officer and, realizing her youth, these two kind people decide to take care of her until a home can be found for her.

Weeks later, Naida and Hugh, having become close, confidential friends, the child questions him as to whether his eyes could be made well again if he had enough money and, being answered in the affirmative, she determines to get that much-needed money. She responds to an advertisement for a maid at the Westlake home, and some time afterward, robs Mr. Westlake of five hundred dollars, which he has locked in a table drawer. Then getting a public stenographer to write a note without any address, Naida sends the money to Hugh by a messenger boy.

The loss is discovered and the detective questions all the servants and finds a carbon copy of the note in Naida's pocket. She confesses to stealing the money, but resolutely refuses to tell to whom she sent it. In the juvenile court, the problem is taken up. In the hospital where Hugh has

(Continued on page 37)

PUTTING IT OVER

A KIDNAPPED heiress figures importantly in "The Reed Case," the newest Butterfly feature, and this affords the exhibitor an opportunity to put over a very novel teaser campaign.

On an ordinary wagon, place a triangular sign-board with the following legend painted in bold letters:

> $5,000 REWARD!!!
>
> I will pay $5,000 reward to the man, woman or child furnishing information that will lead to the discovery of the whereabouts of my kidnapped daughter, Helen Reed. For complete information apply at (address of theatre here).

Have your printer set up a newspaper item, scare head and all, telling of the kidnapping of Helen Reed, daughter of a millionaire, and of the father's offer of a reward for information leading to the return of his daughter. The man in charge of the "Make-It-Pay" Department at your Universal exchange, will be glad to work this story up for you and prepare it for the printer.

The story should be set in one column width and the address of the man offering the reward should be the address of your house. Print enough of these to thoroughly cover the neighborhood. Naturally all this should be done several days in advance of the showing of this Butterfly, so that when you finally come out with your advertisements on "The Reed Case," the public will at once connect the teaser campaign up with your presentation of the feature.

Should you consider the wagon sign board too expensive, a substitute idea that would do almost as well consists in having a sandwich man stroll around with the notice above painted on his fore-and-aft signs.

Start a
BLUEBIRD
DAY
in YOUR house

The PURPLE MASK

Book "The Purple Mask" and you can feel certain that the same crowd who see the first episode will stick right along for the full sixteen weeks of this exciting photoplay. The names of the two big stars are drawing cards to all the fans who follow pictures closely, because they know that when these two appear there is sure to be thrilling action.

A complete and elaborate Ad Campaign book is all ready prepared for you. It shows you exactly what to do. It shows you ads—stunts to attract attention—offers business pulling novelties that go big with the crowds—posters—everything that is necessary to make "The Purple Mask" one huge success has been thought out and worked out for you by the Universal's big staff of trained publicity men. Send for this book—then book "The Purple Mask" through your nearest Universal Exchange.

FEATURING
GRACE CUNARD & FRANCIS FORD

DOROTHY PHILLIPS

The wonderful power and dramatic force of Dorothy Phillips compels the audience to watch in tense silence the superb photodrama

Hell Morgan's Girl

Its strong plot—its virile action—its scenes of the Barbary Coast of San Francisco during the earthquake grip with an unloosening hold the most seasoned fan, compelling admiration and applause.

"Hell Morgan's Girl" has played capacity at the largest and best houses in the country. Its crowd-pulling abilities has drawn from these showmen words of highest praise and commendation. Many are booking it REPEAT. There is absolutely no reason why you can't cash in on it. Don't be a "Doubting Thomas"—BOOK IT! It isn't a gamble—IT IS A SURE THING WINNER. Communicate with your nearest BLUEBIRD Exchange, or

BLUEBIRD
Photoplays, Inc.
1600 Broadway
New York

CANADIAN NOTES.

TORONTO, Ont.—Mr. R. S. Peck, who is succeeding Mr. Cambridge in charge of the Publicity Department of the Canadian Universal Film Company, has lately been doing special advertising work for the Toronto Daily News. He is well known in newspaper circles throughout Ontario, having held editorial positions on a number of leading Ontario dailies, as well as American papers.

For the past few years he has been devoting time to sales work in automobile field, both in Canada and the United States, though he is Canadian by birth.

The possibilities of the motion picture industry attracted Mr. Peck's attention so much that he decided to break into the game through the medium of the above position. No doubt with his ability and enthusiasm he will be a big success in the business.

G. A. Margetts, of the St. John office of the Universal Film Co succeeded in booking "The Gray Ghost" at the Strand Theatre in Halifax.

Mr. A. A. Huttlemayer, proprietor of the Queen's Theatre, Niagara Falls, spent a few days in Toronto on business recently. Mr. Huttlemayer says that business in Niagara Falls has been splendid.

Mr. Franklin of Halifax was a recent visitor at the Universal Film Co.'s Montreal office. Mr. Franklin did not lose much time in booking "The Gray Ghost" serial, as he has always been a Universal booster and believes that Universal serials are in a class by themselves.

HALIFAX, N. S.—Business in Halifax keeps up and the raise in prices does not seem to affect exhibitors.

ST. JOHNS, N. B.—As the weather has shown signs of warming up, the attendance in the theatres here has a tendency to drop off; for the month of May is reported to be the best month they have had in years, owing to the fact that the weather was much cooler than usual.

The "Voice on the Wire" has been booked to the London and St. John Opera House. This serial has also been booked in Liverpool, Shelburne and Joggin Mines in Nova Scotia during this week. A number of other exhibitors are inquiring for dates.

The Bijou Dream Theatre, Bigby, N. S., has booked Bluebirds for regular runs, also the Peoples Theatre, Yarmouth, N. S. Universal offices at St. John also report considerable increase in business.

MONTREAL, Que.—The New Holman Theatre, opened here recently with seating capacity of 1,032, charging 10 cents and 20 cents Paramount Pictures, Universal Current Events, have been booked by manager, Geo. Rotsky.

OTTAWA, Ont.—A party of nineteen from Government House visited the Imperial Theatre to witness the presentation of Annette Kellermann in "Neptune's Daughter."

WINNIPEG, Man. — The Monarch Theatre, Winnipeg, recently booked the Bluebird Feature, "Bugler of Algiers," prices for this production were raised and Mr. Morton, the Monarch manager, reports that he did excellent business with this feature. This he attributes to the fact that he gave it extensive advetrising. He says he wishes all his feature productions would do as well.

BROCKVILLE, Ont.—The new theatre, which has been run by Nugent & Morton, has been closed indefinitely, no reason given.

"COME THROUGH!"

(*Continued from page 19.*)

son never overdoes a part that is so often ruined by screen actors. The directing of Jack Conway is of the best and the lighting effects and photographphy fine. The entire cast was well chosen and admirably suited to the characters."— Morning Telegraph.

"Upon this tense state of affairs the plot of "Come Through" begins to thicken. The action speeds up, the meledrama thrills, there is a veritable murrain of events. Through it all the romance struggles, strengthens and eventually scintilates with success. Mr. Herbert Rawlinson, who has the role of Jimmy, is the featured player. His performance is intelligent and forceful; an interesting young actor."—N. Y. American.

"The main virture of "Come Through," aside from the exquisite minutiae of the detail of its technical photographic side, lies in its originality. To begin with, as the advertisements boast with reason, it was not called "Hands up!" . . . For a burglar who goes straight without indulging in "dese, dose and dems," to prove that he has been a burglar, Herbert Rawlinson as the hero does surpassingly well . . . The plot? Tut, tut, and again tut. Who would spoil the effect of those beautiful ads? Its there, and you get it all right, and the auto gets there in time, and the Big Fight lasts longer and stays realistic longer than any stage fight ever seen before, and so why worry? Come through, yourself!"—Evening Sun.

"We can go no further than to say that this feature, revealed at the Broadway last night, is the best screen melodrama the Broadway has seen this season, and a whole lot better than most of those we have seen recently in other photoplay houses.—" Evening Mail.

"At the Broadway the latest and best crook play of the films is "Come Through." It fairly vibrates with thrills and quick action."—Evening Telegram.

"The Universal Film Company with the skilled assistance of George Bronson Howard, has turned out a vivid and thrilling screen story with realism in every foot of the film. The underworld of the movies is even more realistic that the lower stratum of such plays as "Kick In" and "Cheating Cheaters."—N. Y. World.

"In an advance announcement of the photodrama, dramatic critics are invited to come through with their opinions, but one is appalled by so much cleverness and is almost inclined to cry "Hands up!" Certain it is that no one will cry "Thumbs down," for the new picture is all that it is claimed to be and then some. What the audience will know is that they are being thrilled and kept on the edge of their seats, figuratively speaking, for two hours. It would be difficult to find a better hero than Herbert Rawlinson. Of course, being a George Bronson Howard hero, he had to be a sort of Raffles; but he reforms so nicely and dances so devinely that no one, not even his wife, remembers that he once owned several aliases. To use up the allotment of adjectives, the cast is excellent, the story novel, the exteriors extremely attractive, and the lighting wonderful."—N. Y. Tribune.

"Remarkably thrilling—wonderfully entertaining—the best suspense drama New York has seen in years, not forgetting a charming love story entwined throughout."—N. Y. Journal.

LIBERTY

Read what Mr. J. A. Lemke, of the Crystal Theatre, Waco, Texas, says about "LIBERTY."

"This wonderful serial is undoubtedly the greatest picture for drawing power that has ever been offered to the public. AFTER HAVING SHOWN IT TO CAPACITY HOUSES AT ITS FIRST SHOWING WE ARE AGAIN REPEATING OUR FORMER EXPERIENCE. It makes us feel good to see the same big crowds turning out to see this picture as we were in the habit of seeing last summer. We have come to the conclusion to ask one question and answer it with the same words: WHAT'S THE USE OF BUYING FIRST-RUN PICTURES WHEN GOOD REPEATERS WILL GET MORE MONEY."

Anything we might add to this letter, Mr. Exhibitor, would be anti-climax.

Featuring MARIE WALCAMP and EDDIE POLO

Write or wire your booking immediately to the your nearest Universal Exchange, or to UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

U. COMEDIES GET THEM.

Canadian Universal Film Co.

Sir—Enclosed find cheque for film service beginning May 19th, 1917. The writer also wishes to inform you that the quality of your programmes has given our patrons entire satisfaction.

A number of our patrons have told me they like your programme much better than anything we have ever run. Now this is saying a good deal, Mr. Hazza, so I sincerely hope you will keep up the good work. Keep going strong on comedies, as that is what gets 'em.

Thanking you for past service and hope it will always be likewise, we remain,

WICKS BROS.
Bredinbury, Sask.

Neal hides the birthday gift. *Neal and Pop.* *Neal brings in Joe's wife.*

NEAL HART *in*

"DOUBLE SUSPICION"

A STORY of the affection between a young man and an old, which makes them each try to take the blame for a crime which neither in reality has committed, is told in this Bison two-reel picture, "Double Suspicion," which was written and produced by George Marshall, with a scenario by George Hively. Neal Hart is the younger man, and George Berrell the older, and there is lots of riding and shooting, a daredevil fall by Joe Rickson, who plays a typical badman.

Neal, the sheriff of Red Rock County, is trapped by a gang of cattle rustlers. He is fighting desperately when his partner, Pop, comes on him. Pop manages to draw the fire of the rustlers and enables Neal to escape. Neal does not like the action of the old man and tells him so, although he appreciates the fact that Pop risked his own life to save him.

In an adjacent town, Joe is chased out of a building which he has robbed and, in the getaway, he wounds one of the men. He escapes and arrives at his near-by camp, where his wife and baby are. Quickly harnessing a horse, he drives out with the wagon and eludes his pursuers. Several days later, Joe arrives at Red Rock. Leaving his wife, who is almost without food, Joe goes to the saloon and starts gambling with the money stolen in the other town.

Neal comes on the wife and, knowing her to be a stranger, asks if there is anything he can do. She tells him about Joe's gambling the money. Neal orders Joe out of the saloon.

Neal tells the proprietor of the store that he has a package coming on the stage that night for Pop's birthday. The storekeeper gives Neal a key to the store, telling him that he will leave the package where Neal can get it. That night Joe breaks into the store. After Pop and Neal have retired, Neal gets up, satisfies himself that Pop is asleep and starts for the store to get the package. Pop, however, wakes and decides to follow him. He approaches and hides.

Neal gets the package and leaves, but Pop, hiding behind some of the buildings, does not see him leave. Pop then goes to the front of the store to see what Neal is doing. Joe, barely visible in the store, is robbing the safe. Pop sees the figure of Joe through the window, and believes it is Neal and that he has taken this method to obtain money, which they need to develop their mine. Pop enters the store and places some of his things conspicuously near the safe so that the blame for the robbery will be placed on him. He then leaves town.

The next morning the robbery is discovered and Neal is sent for. He notices that Pop has not returned during the night. Going to the store he is shown the evidence against Pop and comes to the conclusion that the old man is guilty. A little later Neal finds Pop in the mountains, and he surrenders. Pop is down-hearted, as he can hardly believe that Neal is arresting him for a crime which he himself committed.

Arriving at the town, Neal suddenly takes off his badge and releases Pop, telling the men that he resigns on the spot. He and Pop jump on their horses and ride away. Shortly afterward, a posse from the town originally robbed by Joe, come upon Joe's trail in the mountains and give chase. Pop and Neal cut across to head Joe off. They get into a fight, in which Joe is shot. They find on his body the package of money taken from the Red Rock store, and both realize that the other is not guilty. The posse comes up and decides to take Joe to Red Rock.

After explanations Neal is again made sheriff. He learns that there is a large reward for Joe's capture. They decide to divide the reward with Joe's wife and Neal assures her that she will be taken care of. Returning to the cabin, Pop finds the birthday package under his bunk, where Neal had placed it. Neal reminds him that it is his birthday.

BISON Two-Reel Western Drama. Story and production by George Marshall. From a scenario by George Hively. The tale of two men who each try to shoulder the responsibility of a crime which neither has committed.

CAST.

Neal	Neal Hart
Pop	George Berrell
Joe	Joe Rickson
His Wife	Janet Eastman

CARTER DeHAVEN in "Kicked Out"

"KICKED Out" is the suggestive title of this Victor two-reel comedy, which was written by Harry Wulze and produced by the comedian, Carter De Haven. A young reporter loves a girl, but her father does not appreciate him. However, he tells the cub that if he can secure an interview with the richest man in the world, with pictures, the girl is his. Carter gets the interview, and then he gets kicked out, and there are some laughs in the process which no one wants to miss.

Carter calls on the girl's father and asks for her hand, but the father refuses until Carter proves himself worthy. Carter is sent to get an interview with one John Dollar, notorious for his hatred for all things connected with newspapers. Carter is delighted and goes to tell his girl.

While there, his kodak unconsciously snaps a picture of Carter and the editor's wife, and the kodak later comes into the hands of the editor, who orders the film developed and brought to his home that evening.

Carter has a hard time getting into the house of Dollar, but finally does so in a laundry basket. He is caught and hurriedly ejected. Later he overhears a plot to kidnap Dollar. Carter calls the police, then single-handed he

VICTOR Two-Reel Comedy. Written by Harry Wulze and produced by Carter De Haven. The story of an interview with the richest man in the world and how it was obtained.

CAST.

Carter	Carter De Haven
Mr. Richly	Ed. Clark
Mrs. Richly	Margaret Whistler
Bess	Marcia Moore
Political Boss	Dan Duffy
John Dollar	Edwin Brown

collars the crooks and their prey in a limousine and drives them quickly into the very yard of the jail, where the crooks are captured and Dollar is rescued. Dollar, out of gratitude, offers Carter anything he wants, and Carter at once demands an interview.

He gets it and then hurries to the editor's house with his scoop. The editor is pleased and Carter gets the girl, but even as they embrace, a clerk arrives with the printed kodak picture. This proves to be Carter's undoing, for before he can explain, the editor grabs him and throws him outdoors and Carter finds himself alone with the "welcome" doormat under his arm. There he is with a wonderful interview and no place to print it.

"Keep the Movies Moving"

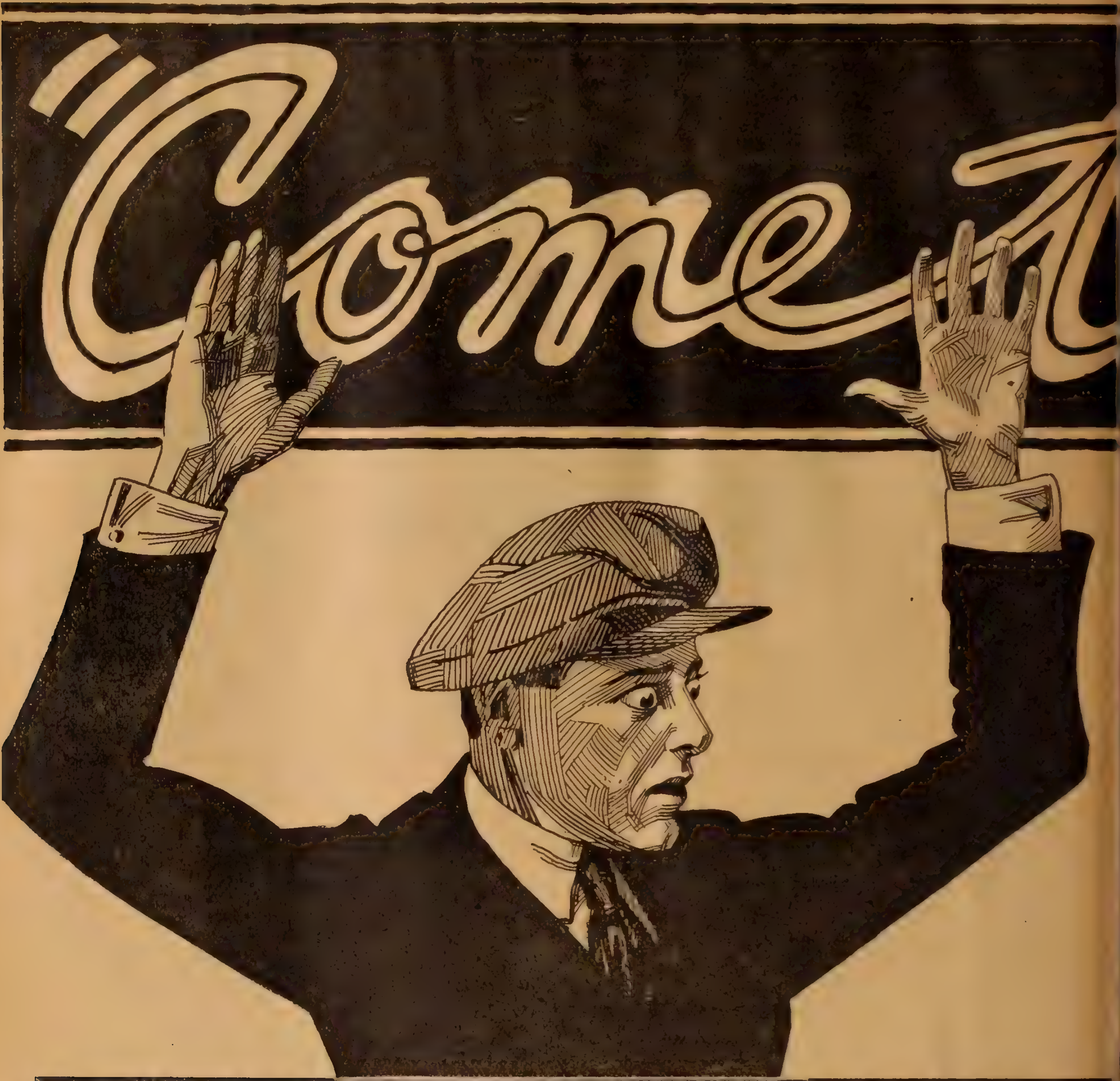
From the "Rocky Mountain News" Denver, Colorado.

IT would not aid in winning battles for the nation to go about in sackcloth and ashes; in fact, such a step would be a hindrance to the cause upon which all good citizens are united. To give a proper account of itself the nation must be in tune, mentally, spiritually and physically, to render true account in the great exigency. A nation in the dumps will look at things with a distorted vision.

All of which preamble brings us to the focal point that innocent amusement must not be blackballed at this time, either by government or public opinion. This applies most particularly to the cosmopolitan "movie," which affords a delight to the million every day, which is instructive and educational as well. An ill-advised movement is on foot in the East to close picture theatres during the summer.

As a matter of fact, psychologically patent, in times like this the people crave amusement — we had almost written "excitement." We all are living in a tenser state. The contagion of the battle front is over all the world and the ocean is no insulator. We are feeling now the ups and downs of the supreme effort being made on another continent, and daily it is coming closer and still closer until the angel of death will be soon hovering at the door.

It is necessary that there should be release from the tension and this can be had, we believe, better for the many from the screen than anything that we know of. The moving picture is not a burden upon the mentality. It appeals to the average intelligence. The man who has been under strain loves the relaxation offered. We have this testimony from Great Britain and France. In these countries cheap amusements are encouraged as good for the people. This summer the American will be in need of popular presentations through the most modern art.



TO STATE RIGHTS BUYERS

"COME THROUGH" Presents the Best STATE RIGHTS Proposition on the Market Today

hrough"!

Critics Say It Is GREAT"

iet Underhill, New York Tribune:
)ne is appalled by so much cleverness."

. Oliphant, New York Evening Mail:
he best screen melodrama the Broadway has
this season."

Logan, New York Herald:
here is a punch to the play."

ell B. Proctor, New York World:
ealism in every foot."

Rathbun, New York Evening Sun:
he plot? Tut, tut. It's there, so why worry?
e through yourself."

Jos. C. Reddy, N. Y. Morning Telegraph:
"With a punch and a dash that should make it a success."

Victor Watson, N. Y. American:
"The melodrama thrills; there is a veritable murrian of events."

Robert G. Welsh, N. Y. Evening Telegram:
"The latest and best crook play of the film."

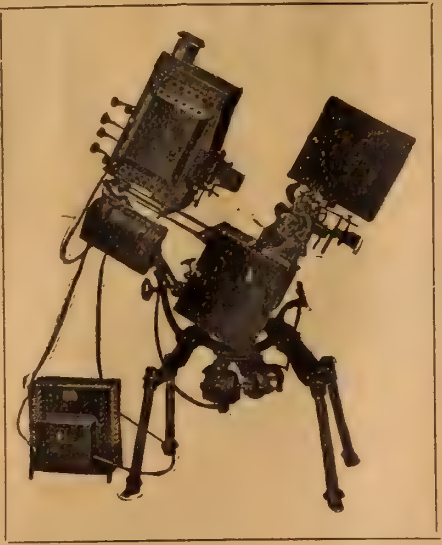
"Zit," N. Y. Journal:
"Remarkably thrilling . . . wonderfully entertaining . . . The best suspense drama New York has had for years."

ome Through" is that master of melodrama—George Bronson Howard—at his best. It captured Broadway on the opening
and continued to play to capacity. It is not only extremely novel in plot, but it is directed and acted with
more than unusual skill.

ome Through" is the only film play shown on Broadway this year that has received the enthusiastic and unqualified endorsement
ry critic in Greater New York.

ome Through" is the best State Rights opportunity on the market today. Positive proof of its pulling power is your assurance of
ay YOU can present this marvelous picture to the Exhibitors in your territory. Choice open territory
g negotiations. Don't be the last to apply. All communications answered in the order of their receipt. For Direct Book-
pply to any Universal Exchange. For State Rights address State Rights Department,

iiversal Film Mfg Co., 1600 Broadway, N.Y.



"SEVENTEEN YEARS OF KNOWING HOW"

SERVICE -- IS THE TRUE MEASURE OF -- WORTH

The Superior Service
RENDERED
THOUSANDS
OF
POWER'S CAMERAGRAPHS
PRACTICALLY SINCE THE BEGINNING OF THE INDUSTRY
CONCLUSIVELY DETERMINES WORTH
WITHOUT COMPARISON
IN THE FIELD OF
Motion Picture Projection

WRITE FOR CATALOG U

NICHOLAS POWER COMPANY, Ninety Gold Street, New York

BLUEBIRD IDEAS FOR "THE CAR OF CHANCE"

THIS story concerns a happy-go-lucky young chap who absolutely refuses to take life seriously—until "the girl" gives him the much-needed incentive. As a result of his care-free ways his legacy from his millionaire father's estate is an automobile and $500, to be expended for gasoline only. This situation presents an opportunity for a stunt that should arouse the desired curiosity.

Get a young man to drive a car about the streets of your town. Arrange with the police department so that he may wear a black hood or mask. On the wind shield have a sign reading:

TAKE "THE CAR OF CHANCE"
TO THE (name) THEATRE
(day and date) ONLY!

Have banners on the sides and rear reading:

Can $500 and
"THE CAR OF CHANCE"
Beat the Street Cars
? ? ? ? ?
Manager (name) of the
(name) Theatre will give the
Answer on (day and date)

Can $500 and
"THE CAR OF CHANCE"
Win Me Success and Happiness
? ? ? ? ?

See the answer at the (name)
Theatre on (day and date)

If you have jitneys in your town, co-operation will help you. Get them cards for their windshields similar to the one above. Have them use them as it will mean increased business for both of you.

When not plying the streets, have your own car stand in front of your theatre. When a crowd collects have your driver rush out, look hastily about him, jump in his car and drive speedily away. Do this with just a suggestion of mystery.

The attached letter to all the names on your mailing list will help you put "The Car of Chance" over in a way that will bring you big returns!

START A
BLUEBIRD DAY
IN YOUR HOUSE

My Dear Friend—If Arnold Baird had not been made of "the right stuff" he surely would have started down the toboggan of life when his legacy from a millionaire father's estate proved to be an automobile and $500 worth of gasoline.

But that's where "the girl" saved the day. With his legacy Arnold broke up a traction strike, secured fair treatment for a host of underpaid workmen, made a fortune for himself—and won the girl of his choice!

It's a great story—"The Car of Chance"—and it is well played. Franklyn Farnum as Arnold Baird gives a vivid portrayal of this happy-go-lucky young chap, and Brownie Vernon simply could not be more charming as Ruth Bennett, "the girl" of Arnold's choice. You will like "The Car of Chance" so remember the day (day and date).

Cordially yours,

(Manager's name here)
Manager (name of theatre).

"Hearts and Flour"

SI. HOPKINS
BUTCHER AND GROCER

Left—Eva, the bone of contention. *Right—In front of the store.*

L—KO Two-Reel Tragedy. Directed by Dick Smith, under supervision of J. G. Blystone, in which the mortality among the contents of the grocery is something startling.

CAST.

The Girl	Eva Novak
The Grocer Boy	Charles Ryckman
The Butcher Boy	Tom Delmar
The Storekeeper	Bob McKenzie

HEARTS AND FLOUR" is the title of this L-Ko, and the director is Dick Smith, upon whose work the L-Ko head, J. G. Blystone, cast an approving eye from time to time. When two men love the same girl, there's bound to be trouble, and when they are employed in the same general store, and she is the boss's daughter, you can see that all the necessary complications for a first-class intrigue are on hand.

Like all ambitious young men, the grocer boy loved the boss's daughter. So did the butcher boy, but Eva favored the former. When she showed her preference too plainly, it started a fight, in which the stock of the store suffered severely. The boss checked the fray just as it was becoming exciting, and they went reluctantly back to work. The minister comes in to ask for a subscription, and the boss, giving him one, drops his roll, which the grocer boy finds for him. Some gossips come into the store and stay so long that the boys let loose a mouse from the trap to drive them away. This succeeds splendidly, and the boss is pleased with the grocer boy, so the other decided to get even. When the boss carries out a bag of flour on his back, Tom cuts a hole in it, and it all pours out. He then blames Ryck. The boss goes into the refrigerator, and Tom shuts him in, letting him out when he is nearly frozen and saying that Ryck did it. Both fall on Ryck and beat him up, but the girl explains the truth.

Tom is sent out to deliver the orders. Ryck fixes the wagon so that on the hill the horse breaks away from it. The wagon runs down-hill and is knocked to bits by an auto. Tom returns almost dead. but a small boy has seen Ryck tampering with the wagon and tells on him. So the boss and Tom beat him up again.

Ryck and Eva have planned an elopement, and he puts a ladder up to her window for her to climb out on. Pa sees them, but Ryck ties him to the tail of a huge kite, cuts the string, and Pa falls into the field. Ryck and Eva are just getting out of the window, when pa takes away the ladder. There is a fight, but Ryck succeeds in getting away with the girl. Tom and the boss follow them. Ryck and Eva are in a buggy, and the others in a car. They are arrested for speeding. Ryck manages to exchange the buggy for a car, grabs the minister, and makes him marry them, while the disappointed Tom beans the boss with a flower-pot.

Start a
BLUEBIRD
DAY
in YOUR house

"A LIMB OF SATAN."

(*Continued from page* 28)

been operated on very successfully and is now almost recovered. Mrs. Converse sees an account in the paper of the unusual case of Naida Rivers. She and Hugh hasten to the court, and Mr. Westlake takes Hugh's promise that he will repay the money as soon as possible.

With the judge's permission, Mrs. Westlake now adopts Naida and sends her away to school. At the end of a year, she returns a much changed person, though it is an effort to repress her natural exuberance of spirit. The Westlakes love her devotedly, and when she goes to visit Hugh and his mother, she finds that Hugh loves her in quite a different manner.

Gold Seal 3-Reel Drama
Released July 24th

Irene Hunt

in

"A Soldier of the Legion"

Here is one of the cleverest novelties ever filmed. It is a story within a story, that can be told only in pictures. Two needy writers evolve a tale of "A Soldier of the Legion," and choose for their heroine the maid of all work. They transform her into an Oriental Princess, and tell the story of her romance with a soldier of France. How his commander, thrilled by her beauty to forgetfulness of his honor, attempts to kidnap her, makes great entertainment.

A Fine Picture That You Can Feature

But the climax that comes with a shock of surprise is too good to be told in advance. This is a three-reeler that will please every one that sees it and you can book it through your nearest Universal Exchange and boost it hard.

Important Telegram Praising Pershing Film

WESTERN UNION

UNIVERSAL FILM MFG. CO.,
1600 BROADWAY, NEW YORK CITY.

OUR SPECIAL FILM OF UNITED STATES SOLDIERS LANDING IN FRANCE WAS SHOWN IN THE WAR AND NAVY BLDG GENERAL WEAVERS OFFICE TO THE OFFICIALS WHO PROCLAIMED IT A MOST WONDERFUL DEMONSTRATION OF AMERICAN INGENUITY AND ABILITY COMPLIMENTING OUR COMPANY ON ITS PROGRESSIVENESS AND PATRIOTIC PRINCIPLES THIS GOES ON RECORD AS THE FIRST MOTION PICTURE THAT WAS EVER SHOWN IN THE UNITED STATES ARMY AND NAVY BUILDING I AM ACTING UNDER INSTRUCTIONS FROM GENERAL WEAVER TO REPORT ON MONDAY AT HIS OFFICE TO SHOW THIS REEL AND OTHER PATRIOTIC REELS MADE BY THE UNIVERSAL COMPANY THIS IS THE BIGGEST SCOOP THE UNIVERSAL HAS EVER RECEIVED KEEP UP THE GOOD WORK SHOOT EVERYTHING TO ME AS I HAVE THE NATIONS HEADS FOR MY AUDIENCE WILL BE AT THE CAPITOL THIS AFTERNOON WASHINGTON FILM EXCHANGE
438 PM C R MILLINAN MANAGER

An Exciting Scene from
"Caught in the Act"

Victor Three-Reel
Comedy Drama

HERBERT RAWLINSON

Supported by Neva Gerber

Handsome Herbert Rawlinson wakes with an "awful head." The telephone bell rings and a friend informs him that he is forever disgraced. Herbert is too miserable to care, but when a half dozen others tell him the same, he begins to worry. Then when he gets to the street he is arrested and taken away on a train, handcuffed to an officer. He continues to worry about the awful crimes he has committed.

"CAUGHT IN THE ACT"

Directed by T. N. Heffron

On the train is his sweetheart, and though she does not know what it is all about, she helps Herbert to escape. There is a fast and furious fight, and a lot of tense situations as well as some good comedy, before the affair is straightened out and we learn that it is a case of mistaken identity. A very pleasing picture that will be well received. Book through your nearest Universal Exchange.

Pictures that Please Prove Popular and Profitable

HE GETS THE MONEY.

Universal Film Mfg. Co.,
New York City:

Gentlemen—Received your letter of the 7th inst., in regard to showing "The Voice on the Wire" to a tremendous crowd which is correct, but Mr. Dodge is misinformed in stating that this is the first Universal serial I have ever run, because I have shown them all and am repeating "Liberty." I think that is going some.

I also use the complete Universal program, as I am a strong believer in the short program for getting the money.

When I say getting the money I mean profits.

I am showing "Liberty" a second time and am cleaning up. I am always on the job. When there is any money to be gotten out of a serial, I get it. Yours truly, JOS. SINKL,
Milwaukee, Wis. Park Theatre.

BEST SATISFACTION.

Central Film Service,
Louisville, Ky.:

Gentlemen—Replying to your inquiry regarding my opinion of the merits of the Universal Weekly, as I have found it in B. F. Keith's Theatre during the past season, it gives me great pleasure to say that having tried one and two-reelers of all sorts, including some extremely expensive reels, I have come to the conclusion that the Universal Weekly has given the best satisfaction and has kept a greater percentage of our patrons seated than any film thus far shown in connection with our vaudeville bills.

Yours very truly,
B. F. KEITH'S THEATRE.
Louisville, Ky.

This Is It
WATCH
this Mysterious
Deck of Cards

BELIEVES IN CREDIT.

L-KO Motion Picture Co.,
New York.

Gentlemen—I believe where credit is due don't stint with your praise. We run your comedies when released and make extra special features out of them, as our patrons seem to look forward to seeing them.

Thanking you for supplying our patrons with so many laughs, I am
Very truly,
EMIL SUNDEIMER, Mgr.,
Palace Theatre,
New York City.

BETTER AND BETTER.

Universal Film Exchange,
115 East 23d Street,
New York City:

Gentlemen—I take this occasion of dropping you a few lines, hoping that you are making more reels than your output at the present time. It seems to me that the people in my section like to see one, two and three-reel subjects instead of being bored by five, six and seven-reel subjects.

I started using Universal service about three years ago, and find it better and better as time goes on.

Hoping it continues the same, I remain, Yours truly,
PEERLESS THEATRE.
New York City.

Musical Program for "THE REED CASE,"

and Universal Pictures Released Week of July 9

Specially selected and compiled by M. Winkler.
This picture does not suggest any one theme.

BUTTERFLY—"The Reed Case."

1. "*Serenade*" (4-4 Moderato) by Widor, until "Burglar in view." 2. "*Mysterioso,*" by Becker, until "It's the seventh inning." 3. "*Maestoso*" (Ein Maerchen) by Bach, until "Nothing could have pleased," etc. 4. "*Dramatic Tension No. 15,*" until "Helen Reed was the Senator's," etc. 5. "*Grazioso,*" Mignonette (4-4 Moderato) by Eilenberg, until Senator Reed," etc. 6. Continue to action until "You can't get away." 7. "*Pansies,*" (6-8 Andantino) by Bendix, until "That evening Jerry," etc. 8. "*Dramatic Tension,*" by Winkler, until "While Brennan was on his way." 9. "*Rustles of Spring,*" (Agitato) by Sinding, until "The taxi driver," etc. 10. "*Dramatic Tension No. 1,*" by Ascher, until "Certain spots in the Catskills." 11. Popular Trot to action, until "Automobile in view." 12. Short Galop to action, until "The fight." 13. Long Hurry, until "After the fight." 14. Continue pp until "Five hundred miles from Broadway." 15. "*Forest Whispers,*" (Gavotte), by Losey, until "Morning." 16. "*Whispering Flowers,*" (Characteristic), by Blon, (Watch shots) until "The morning of the second day." 17. Continue to action until "In the dead of night." 18. "*Creepy Creeps,*" (Moderato Mysterioso), by Tyers, until "And Kerry awoke." 19. "*Prelude Du Deluge,*" (Adagio), by Saint-Saens, until "I was so interested," etc. 20. "*Erl King,*" (Dramatic Agitato), by Schubert, until "Can't you chaps," etc. 21. "*Yelva,*" (Dramatic Overture), by Reissiger, until "The 10.45 P. M." 22. "*The Chase,*" (Grand Galop), by Koelling, until "The fight." 23. Long Agitato until "After the fight." 24. "*Wild Flowers,*" (6-8 Andantino), by Isenman, until "It was a happy day." 25. "*Illusion,*" (Dramatic Intermezzo), by Bustanoby, until the end.

NESTOR—"Minding the Baby"....................(Comedy)

1. "*Baby Sweetheart,*" by Corri. 2. "*Black and White Rag,*" (Popular).

GOLD SEAL—"A Limb of Satan"....(Three Reels)

REEL I.

1. "*La Rose,*" Intermezzo, by Ascher, until "Almost every day," etc. 2. "*Maria Marie,*" Italian Song, by Di Capua, until "To-night I come to the gate." 3. Short Mysterioso to action, until "Hugh Conners a young sculptor." 4. "*Melody,*" by Friml, until "It was poor Hugh's tragedy." 5. "*Love Song,*" by Puerner, until end of Reel 1.

REEL II.

6. "*Melody,*" by Trinkaus, until "The Westlakes soon believed," etc. 7. "*La Grace,*" by Bohm, until "The next day." 8. "*Sieste,*" by Laurens, until End of Reel 2.

REEL III.

9. "*Romance,*" by Morse, until "In the juvenile court." 10. "*Berceuse,*" by Karganoff, until "And I'm sure it was," etc. 11. "*Tendresse,*" Melody, by Ravina, until "At the end of a year." 12. "*Roccoco,*" Intermezzo, by Meyer Helmund, until end.

VICTOR—"Wifey's Mistake" .... (Comedy)

1. "*Folle Extase,*" by Milok. 2 "*Wash Rag,*" by Losey, until end.

REX—"Three Women of France".............(Two Reels)

REEL I.

1. "*March Loraine,*" by Ganne, until "Interior of hospital." 2. "*Dawn of Hope,*" by Casella, until "In the village," etc. 3. "*Lunita,*" Intermezzo, by Loraine, until "The enemy began," etc. 4. Short battle hurry to action, until "On Tuesday," etc. 5. "*Sweet Ponderings,*" by Langey.

REEL II.

6. Continue "*Sweet Ponderings*" until "He is the first man," etc. 7. Piano Solo improvise to action until "The fight." 8. "*Agitato*" to action, until "After the fight." 9. "*Erotik,*" by Grieg, until "Aimee, she has fooled you." 10. "*Heartwounds,*" by Grieg, until end.

VICTOR—"Meet My Wife" ....(Comedy)

1. "*Western Moderato,*" by Winkler. 2. "*Little Puritan,*" Gavotte, by Morse. 3. "*The Trout,*" by Eilenberg, until the end.

VICTOR—"Kicked Out" ....(Two-Reel Comedy)

REEL I.

1. "*Le Secret,*" Intermezzo, by Gautier. 2. "*Lizard and the Frog,*" Caprice, until end of Reel 1.

REEL II.

3. "*Novellette,*" by Marquis. 4. "*Dawn of Love,*" by Bendix, until end.

BISON—"Double Suspicion" ....(Two Reels)

REEL I.

1. "*Allegro Hurry,*" by Becker, (Watch shots) until "And the town of Clay Center." 2. "*Western Episode,*" by Trinkaus, until "To-morrow is dad's birthday." 3. "*To Spring,*" by Grieg, until "Prowlers of the night." 4. "*Andante Mysterioso,*" by Lake, until "Burglar leaves." 5. "*Melody,*" by Paderowsky.

REEL II.

6. Continue "*Melody*" by Paderowsky, until "Morning." 7. "*After Sunset,*" by Pryor, until "Meanwhile other trailors." 8. Long Galop to action, until "Why, this money is from," etc. 9. "*Dolorosa Poeme D'Amour,*" by Tobina, until end.

JOKER—"Kitchenella".................................. (Comedy)

1. "*Fairy Tales,*" by Komzak. 2. "*Joker March,*" by Lake, until end.

REX—"Hatton of Headquarters" ....(Drama)

1. "*Yelva Overture,*" by Reissiger, until "The next night." 2. "*L'Adieu,*" by Favarger, until "The fight." 3. Long Hurry to action, until the end.

Mary Fuller Feature, July 26

MARY FULLER in "The BEAUTIFUL IMPOSTER"

Here's a treat for the FULLER FANS, and their name is legion. Here is "Our Mary" in some of the most ravishingly beautiful gowns your lady patrons ever will see. Mary is fighting to save the legacy left her by her father. She becomes a manikin in a swell gown shop. She agrees for a large sum of money to impersonate a titled lady at a week-end party.

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Musical Setting for "THE CAR OF CHANCE"

Specially Selected and Compiled by M. WINKLER

THEME—INTERMEZZO (¾ Allegretto) By PIERNE

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

	SUB-TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	4 Min. & 5 Sec.	Heart's Message, Caprice (Tempo di Gavotte) by Santelmann
T	William Mott Smith, Capitalist	4 Min. & 10 Sec.	Budding Roses (Valse Caprice) by Kretschmer
S	Guests Arrive	2 Min. & 20 Sec.	Gavotte Moderne by Edmund Severn
T	I'm Going to Ask Your Father	1 Min. & 5 Sec.	....Continue to action
T	James Bennett, President	3 Min. & 25 Sec.	.... Theme
T	He Had the Car	4 Minutes	Idle Hours, Caprice (2-4 Allegretto Moderato), by Kretschmer
T	Ruth Treated Mr. Mott Smith	2 Min. & 40 Sec.	Amo (3-4 Andante) by Robyn
S	Telephoning	50 Seconds	Serenade (2-4 Andantino) by Herbert
T	Little Wanda's Father, etc.	1 Min. & 10 Sec.	....Continue to action
T	The Masquerade	4 Min. & 30 Sec.	Pierrot and Pierrette (Intermezzo) by Lehar
T	Hello, Willie	30 Seconds	Dramatic Tension by Winkler
T	The Next Morning	4 Min. & 10 Sec.	Lamento (4-4 Andante) by Gabriel Maire
T	Say, if Jitney Fellows, etc.	4 Min. & 25 Sec.	Romeo and Juliette (4-4 Mignonette Moderato) by Tobani
T	Mott Smith Held a Mortgage	1 Min. & 20 Sec.	Little Puritan Gavotte (4-4 Moderato) by Morse
T	A Momentous Evening	3 Min. & 35 Sec.	Berceuse (6-8 Andante Tranquillo) by Delacour
T	I Shall Need You Again	2 Minutes	Dramatic Tension No. 1 by Reissiger
S	Telephoning	1 Min. & 25 Sec.	......Allegro by Bach
T	The Key Is On the Desk	2 Min. & 40 Sec.	Romance (3-4 Andantino) by Hegner
T	The Next Morning	4 Min. & 50 Sec.	Serenade (4-4 Moderato) by Drigo
S	Beginning of Part V	2 Min. & 30 Sec.	Tender and True Characteristic (4-4 Allegretto) by Tobani
T	The Next Morning	2 Min. & 45 Sec.	Dramatic Tension by Winkler
T	Three Days Later	3 Min. & 10 Sec.	Love Song (6-8 Andante) by Puerner
T	Young, Man On What Term, etc.	4 Min. & 15 Sec.	Elegie (6-8 Moderato) by Czibulka
T	The Final Reckoning	2 Min. & 30 Sec.	.... Theme

— Mr. Exhibi
meet "The Gray

("Yes—this is Me")

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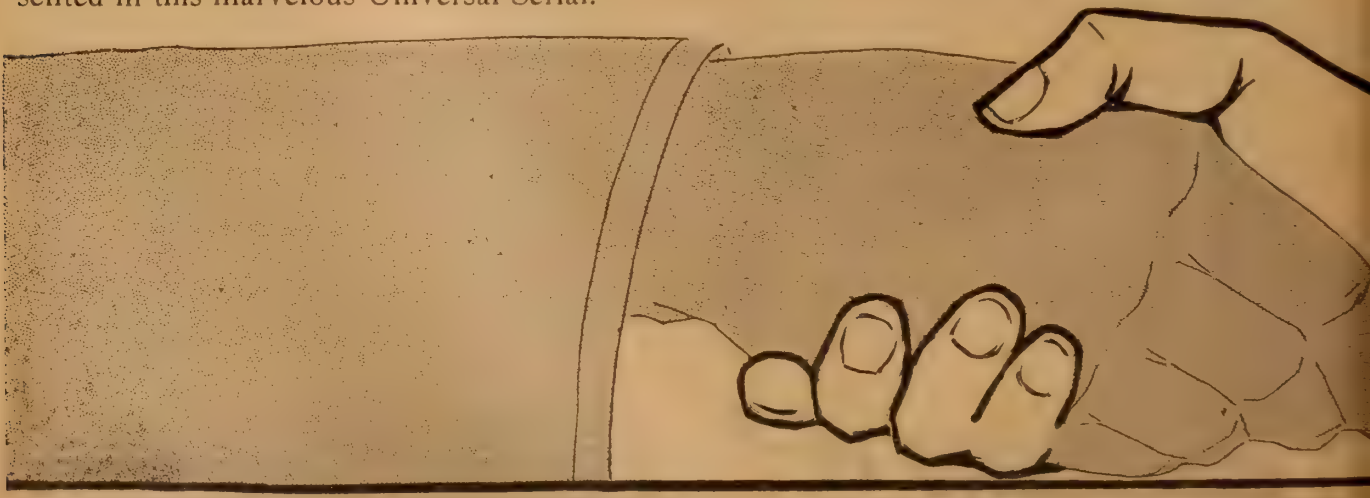

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"MEET MY WIFE."

Victor Comedy.

Written and produced by George Marshall.
Scenario by Karl Coolidge.

CAST.

Neal	Neal Hart
Violet	Mignon Anderson
Bill	Bill Gillis
Skeeter	Bud Osborn
Pete	Pedro Leon
Jack	Jack Walters
Tom	Tom Grimes
Joe	Joe Rickson

While the boys of the Flying W and Circle C are fighting, Neal sits behind the desk in the hotel and reads poetry. Violet arrives with a tale of woe, and every one of the boys falls for it. She relieves them of all their money, but each thinks himself the only contributor. Neal thinks Violet his ideal, and is inspired by reading Lochinvar to try to steal her. The boys arrange a championship fight, the loser who represents one side, to stay away from Violet. Bill and Skeeter are selected. They commence to train. Violet's brother arrives and goes to her room. She tells him that she is sick of this business of cheating and lying, but he insists upon her going through with it. He offers to train the boys for the fight. He is a real pugilist, and they prevail upon him to take Skeeter's place. The big fight is staged, and while it is on, Neal grabs Violet and runs away with her. He ropes the minister and makes him marry them. When the boys appear he calmly tells them "Meet my wife!"

"MINDING THE BABY."

Nestor Comedy.

Written by Fred Palmer.
Produced by Roy Clements.

CAST.

Mr. Youngwed	Eddie Lyons
Mrs. Youngwed	Edith Roberts
The Janitor	Lee Moran

Mrs. Youngwed goes out, leaving hubby with the baby. The janitor comes up to turn on the water, and when the baby cries, Mr. Youngwed gets him to make faces for it. But baby goes on crying, and they consult the doctor book. While they are looking, the nigger baby from next door crawls in and their baby crawls out. They think that child has turned black and try all sorts of things. Mrs. Youngwed comes home, and is in despair, when the colored woman rushes in with the white baby and the mystery is solved.

Looking for a Tip on What To Book! Read This Letter

Universal Animated Weekly,
New York City.

Gentlemen—I really believe you are rendering the public a real service through your Animated Weekly. I feel that I am not only passing on the good work, but I know that I am profiting by so doing.

MY PATRONS ARE VERY FOND OF THE WEEKLY AND NEVER MISS A SINGLE ONE, SO THAT IT ENABLES ME TO BUILD UP MY PATRONAGE AND HOLD IT. This, I consider, is very good business.

Just as long as the Universal Weekly continues to get the real live news as it now does, it will convince me that I POSITIVELY CANNOT AFFORD TO BE WITHOUT IT EVERY WEEK.

With best wishes for your continued success,
I am, very truly yours,
HIPPODROME THEATRE,
EDWIN A. MORRIS,
Manager.
San Francisco, Calif.

(This original letter may be seen at our N. Y. Offices.)

Looking for a tip on what to book, Mr. Exhibitor? Then take Mr. Morris' advice and book the weekly that gets live news. If your nearest Universal Exchange hasn't a print, fill in coupon.

Universal Animated Weekly,
1600 Broadway, N. Y.

Gentlemen—Kindly send me Particulars / Print of latest Universal Animated Weekly.

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"I have shown your Bluebirds in my theatre for some time and find them consistently good, and they always please my patrons, which is the best indication that I know of as to the absolute reliability of Bluebirds." Ida Aronson, Mgr. Cameraphone Theatre, Pittsburgh, Pa.

"Allow me to congratulate you on one of the best features that I have ever rested my eyes upon, in your Bluebird subject, 'THE FLASHLIGHT,' which I am showing to-day. Photography excellent—scenes beautiful—the cast extra good, cannot be beat. I have never in my five years of business received so many compliments from my patrons as I have to-day on this subject." C. D. Haug, Mgr. Majestic & Rex Theatre.

"We played capacity business on the first day of showing 'A Jewel in Pawn' to 2,900 people, and on the second day, we had to stop selling tickets at 7:45. Business being so good that we re-booked it for a return engagement." Sam Bernstein, Mgr. Globe Theatre, Montreal.

"Thanks for 'A Doll's House.' A few more plays of this sort would, I feel certain, bring to the theatre new patronage, people that come to the theatre only for such plays as this. 'A Doll's House' attracted people to the Regent that I do not see often, if at all, or, as I heard a lady say, 'I have never been in here before.' If given enough publicity it would have played to capacity business both nights, and to a class of people that I would like to have attend the Regent a little more often." J. M. Connors, Mgr. Regent Theatre, Washington, Pa.

(Telegram)

"'MEASURE OF A MAN' ONE OF THE BEST MOST SATISFACTORY PRODUCTIONS SHOWN HERE FOR MANY MONTHS. PHOTOGRAPHY AND CAMERA WORK AMONG THE BIG TIMBER OF CALIFORNIA TRULY REMARKABLE. ALTHOUGH I HAVE SHOWN MANY PERSONALLY PICKED FEATURES EVERY WEEK, I CONSIDER THIS PRODUCTION WILL HOLD ITS OWN ALONG WITH MANY OF THE SO-CALLED SPECIALS, AS IT HAS BEEN SOME TIME SINCE MY PATRONS HAVE SO UNANIMOUSLY PRAISED A PICTURE AS THEY DID LAST NIGHT. PLEASE RUSH WINDOW CARDS AND ONE SHEET EXTRA ON 'WE ARE FRENCH.' THIS FEATURE PICKED BY LOCAL COMMITTEE HERE FOR RED CROSS BENEFIT NEXT THURSDAY." JOE YEAGER, Mgr. Raton, New Mexico.

"I have been using BLUEBIRDS about five months. I am showing Fine Arts, Fox, Vitagraph, K. L. E. S. Gold Roosters, and special features. I am more than pleased with your BLUEBIRDS. The stories, acting, settings and photography are excellent. I consider BLUEBIRDS among the best of my features. My patrons are very much pleased with them, and I find them an excellent box-office attraction. Give us more good stories like 'The Mysterious Mrs. M.,' 'Mutiny,' 'Polly Redhead,' 'The Clock,' 'Bringing Home Father' and 'A Doll's House.' Such stories are clean, and are sure to please the whole family. You have my permission to use this letter in any way you may desire. G. A. Loveland, Mgr. Odeon Theatre, Colorado Theatre, Colo.

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Now, I want the return date on "Her Soul's Inspiration" Saturday, and if you can't get it here Saturday I want it Friday, and wire me at once about the date, so that I can advertise it. If you have any heralds for it, send us about three hundred of them.

Business is beginning to pick up now, and our best night is Bluebird night. I think we will be able to use more than one a week in the near future.

LLOYD MEYERS,
Mgr. Lyric Theatre.
North Bend, Neb.

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Bluebird Photoplays, Inc.,
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Gentlemen—We are showing Bluebirds here once a week, and are very well pleased with them. We always have large crowds when we show a Bluebird. The crowd seems to be growing right along.

EWALDT & WERNER,
Mgrs. Scenic Theatre.
Holstein, Iowa.

UNIVERSAL SCREEN MAGAZINE.

Issue no. 27.

A demonstration of the evils of bad sitting postures while working at a desk is the first subject of the screen magazine, Issue No. 27. Exercises to counteract the bad effects of sedentary pursuits are shown. Then comes the manufacture of a baseball, from the winding of the heart of yarn, to the stamping of the trade-mark. The Screen Magazine has started a question department, which furnishes a lot of humor. Science is represented by a demonstration of the unsuspected properties of well-known substances. At the end is a clay cartoon by Willie Hopkins entitled, "The Vegetable Kingdom."

"MONKEY LOVE."

Powers Animated Cartoon Split Reel.

The flirt, a comely young lady monkey, tries to make monkeys of all the other animals in the jungle. The elephant, the leopard and all of them fall for her, but she loves another monkey. They are broken-hearted when she marries him, but their revenge is complete when they see him out walking with a whole row of little monkeys, and the cost of living going up

"IN THE ROCKS OF INDIA."

Powers Dorsey Educational Split Reel.

Some of the wonderful rock carvings of India are shown in this educational. Temples cut from the solid rock and then adorned with sculptured elephants and lions are seen. The elephant has been a favorite subject with Indian sculptors for thousands of years. Some of the strange, many-armed gods are seen. Pilgrimages to famous shrines are caught by the camera. All Hindus love pilgrimages.

"THE PUNISHMENT."

Big U Western Drama.

Big Bill was down on his luck, and his family were starving. He rushed into the saloon where a game was in progress, and grabbed what money he could lay his hands on, taking it to his wife, and then trying to make his escape. The sheriff and the boys pursued and caught him. He accepted his fate, but when the boys saw the pitiful condition of his family, they relented, and decided to let him go. They even took up a subscription for his wife, sending her the money with a note to say that they had given Bill a chance to make good.

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the News
of the
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Universal Current Events Has Broken All Records

for its immediate jump into popularity. It has no connection with either the Universal Animated Weekly or the Universal Screen Magazine. It is an entirely NEW feature—another mark of the Universal's progressiveness. Book CURRENT EVENTS while your territory is still open through any Universal Exchange or UNIVERSAL CURRENT EVENTS, 1600 Broadway, New York.

"HATTON OF HEADQUARTERS."

Imp Drama.

Written by Crawley and Maude.
Produced by Donald McDonald.

CAST.

Frank Hatton	Lee Hill
Big Tim	Charles Hill Mailes
Rose	Agnes Vernon
Slim	Clyde Benson

Rose refuses to work as a tool for the gang of which Big Tim is the leader. Her father has betrothed her to Tim, but she loves Hatton. Slim tells Tim about it, and the boss goes to her room. Frank Hatton, the detective who has rescued Rose, and whom she loves, is there, and she has just time to hide him. Tim tells her that his men are awtching for Frank, and that he intends killing him. Frank pounces on him, and there is a fight in which Tim is knocked senseless. Slim and the others come to the door, and Frank props the unconscious Tim in a chair, and lets them see his head through the door. Rose tells them he does not want to see them. After a while they become suspicious, and break down the door. There is an unequal fight, in the midst of which the police arrive.

Gale Henry in "KITCHINELLA."

Joker Comedy.

Written by C. B. Hoadley.
Produced by Allen Curtis.

CAST.

Kitchenella	Gale Henry
Count Jassbo	Milton Sims
His Confederate	Charles Haefli

Kitchenella has two stepsisters who are preparing for the Street Sweepers' ball. She wants to go, too. Count Jassbo has left a note of vital importance in the toe of one of a pair of old slippers, for his confederate Mike. The landlady throws the slippers out of the window, and Kitchenella finds them. She puts them on, takes the window curtains, and makes a gown out of them, using the workbasket for a hat. She goes to the ball. So do the count and Mike. They search the feet of every woman in the place, hunting for the slippers, but fail to find them. The next day the count puts an ad in the paper that he will marry the girl who has the mate of the slipper which he has found at the ball. Kitchenella had thrown it at her stepsister. She reads the ad, and rushes to meet the count. His confederate drops a brick on her head, and she collapses into the horse-trough, while the count beats it with the slipper.

The "Eagle's Wings"

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"THE PAPER HANGER'S REVENGE."

Victor Comedy.

Written by W. Warren Schoene.
Produced by Allen Curtis.

CAST.

Miss Prued	Margaret Whistler
Mrs. Newlywed	Eileen Sedgwick
Mr. Newlywed	Ralph McComas
The Boss	Charles Haefli

Miss Prued refuses the boss of the paperhangers, so he refuses to finish his job. She promised the house to Mr. Newlywed, and he determines in order to have it ready in time, to do the papering himself. But the boss rushes in revenge to Mrs. Newlywed and tells her her husband is spending all his time with Miss Prued. Mrs. Newlywed rushes to the house, and finds her husband just changing into overalls. He tries to hide in the cupboard, but the overalls stick in the door, and she finds him. At last she is pacified by seeing the receipt for the rent.

REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

JUNE—
17—*A Pesky Pup*....(Com. Cart.)
and *China At Work and At Play*....(Dorsey Ed.)
24—*Young Nick Carter, Detectiff*....(Com. Cart.)
and *"China's Wonderland"*....(Dorsey Ed.)
1—*Duke Doolittle's Jungle Fizzle*....(Com. Cart.)
and *In the Land of Many Temples* (Dorsey Ed.)

REX.

JUNE—
3—**The Purple Scar**....(2-R. Drama)
Constance ***Johnson.***
7—**Tacky Sue's Romance**....(2-R. Human-Int. Dr.)
Ruth Stonehouse.
21—**Helen Grayson's Strategy**....(2-R. Society Dr.)
Irene Hunt.

UNIVERSAL SPECIAL FEATURE.

JUNE—
4—Ben Wilson in **"The Voice on the Wire,"** Episode No. 13, **"'Twixt Death and Dawn"**....(2 Reels)
with *Neva Gerber.*
11—Ben Wilson in **"The Voice on the Wire,"** Episode No. 14, **"The Light of Dawn"**....(2 Reels)
With *Neva Gerber.*
18—Ben Wilson in **"The Voice on the Wire,"** Episode No. 15, **"The Living Death"**....(2 Reels)
with *Neva Gerber.*
25—The Gray Ghost, Episode No. 1, "The Bank Mystery," with *Priscilla Dean, Eddie Polo and Harry Carter.*

VICTOR.

JUNE—
14—*The Flopping Uplifter*....(Comedy)
15—**A Blissful Calamity**....(2 R. C. R.)
19—*A Pirate Bold*....(Comedy)
26—*Damaged Goodness*....(Comedy)
28—*Her City Beau*....(Com. Dr.)
29—**Swede Hearts**....(2-R. Comedy-Dr.)
Neal Hart-Janet Eastman.

LAEMMLE

MAY—
18—Her Great Dilemma....(2-R. Drama)
Lee Hill* and *Louise Lovely.
25—Money's Mockery....(2-R. Soc. Drama)
Douglas Gerrard-Francelia Billington.
26—*The Light of Love* (Drama)
JUNE—
6—*The Missing Wallet*....(Drama)
20—*Bartered Youth*....(Drama)

UNIVERSAL ANIMATED WEEKLY.

JUNE—
6—*Animated Weekly, Vol. 2, No. 75*....(News)
13—*Animated Weekly, Vol. 2, No. 76*....(News)
20—*Animated Weekly, Vol. 2, No. 77*....(News)
27—*Animated Weekly, Vol. 2, No. 78*....(News)

UNIVERSAL SCREEN MAGAZINE.

JUNE—
8—*Universal Screen Magazine. Issue No. 22.*
15—*Universal Screen Magazine. Issue No. 23.*
22—*Universal Screen Magazine. Issue No. 24.*
29—*Universal Screen Magazine. Issue No. 25.*

UNIVERSAL CURRENT EVENTS.

JUNE—
9—*Universal Current Events. Issue No. 4.*
16—*Universal Current Events. Issue No. 5.*
23—*Universal Current Events. Issue No. 6.*
30—*Universal Current Events. Issue No. 7.*

JUNE—
24—*The Two-Gun Parson*....(Drama)
28—**The Pointed Finger**....(2-R. Underworld Drama)
George Pearce-Gretchen Lederer.
JULY—
1—*Love's Turmoil*....(Drama)

GOLD SEAL.

JUNE—
12—**The Black Mantilla**....(3-Reel Drama)
Claire McDowell and ***Beyond the War Zone In France***....(Short Scenic)
14—**Heart of Gold**....(2-Reel Drama)
Zoe Rae-Gertrude Aster
19—**The Brand of Hate**....(3-R. Melodrama)
Tina Marshall.
26—**The Golden Bullet**....(3-R. West. Drama)
Harry Carey-Fritzi Ridgeway.

IMP.

JUNE—
7—*Doomed*....(Drama)
10—*The Hunted Man*....(Drama)
16—**The Thief Maker**....(2-Reel Crook Dr)
Molly Malone-Jack Nelson.
17—*Her Strange Experience*....(Drama)
JULY—
1—*A Double-Topped Trunk*....(Drama)

BISON.

JUNE—
2—**No. 10 Westbound**....(2 R. Railroad Dr.)
Eileen Sedgwick-Kingsley Benedict.
9—**The Scrapper**....(2-Reel Cowboy Drama)
Jack Ford.
23—**Lone Larry**....(2-R. Western Drama)
Eileen Sedgwick-Kingsley Benedict.
30—**Money and Mystery**....(2-R. West. Drama)
Eileen Sedgwick-Kingsley Benedict.

L-KO.

JUNE—
6—**Dry Goods and Damp Deeds**....(2-R. Comedy)
Phil Dunham-Lucille Hutton.
13—**Chicken Chased and Henpecked**....(2 R. Com.)
Phil Dunham-Lucille Hutton.
20—**Where Is My Che-ild?**....(2-R. Comedy)
Dan Russell-Gladys Varden.
27—**Her Daring, Tearing Ways**....(2-R. Comedy)
Merta Sterling-Lucille Hutton.

BUTTERFLY.

JUNE—
4—**The Circus of Life**....(5 Reels)
Little Zoe Rae, Mignon Anderson, Emory Johnson and Pomeroy Cannon.
11—**The Field of Honor**....(5 Reels)
Allen Holubar, Louise Lovely, and M. K. Wilson.
18—**The Flame of Youth**....(5 Reels)
Jack Mulhall.
25—**Men and Beast**....(5 Reels)
Eileen Sedgwick-Kingsley Benedict.

JOKER.

JUNE—
9—*Simple Sapho* (G. Henry)....(Comedy)
16—*One Damp Day*....(Comedy)
23—*A Burglar's Bride*....(Comedy)
30—*His Fatal Beauty*....(Comedy)

NESTOR.

JUNE—
8—**Who's Looney Now?**....(2-R. Comedy)
Eddie Lyons-Lee Moran.
11—*To Be Or Not To Be—Married*....(Comedy)
18—*Jilted In Jail*....(Comedy)
25—*The War Bridegroom*....(Comedy)

UNIVERSAL PREPAREDNESS PRODUCTIONS

Book these seven thrilling patriotic productions—push them hard—arrange to run one each week and you'll make a hit with your patrons, because they are intensely interested in everything that has to do with PREPAREDNESS. Tear this page out and send it to your nearest Universal Exchange with an order——DO IT and start your advertising immediately.

"The Birth of Patriotism" Featuring Irene Hunt and Leo Pierson. A five-reel production that grips the heart. Shows the effect of passing through war's crucible on those at the front and the ones at home. From the famous Saturday Evening Post story by I. A. R. Wylie. Produced by E. M. Ingleton.

"Liberty" Featuring Marie Walcamp—Eddie Polo—Jack Holt. The Universal's timely big 20-week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Shows conditions on the Mexican Border. Twenty installments; 2 reels each. Complete ad props.

"Uncle Sam at Work" Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskins' great book—"The American Government." Nothing like it ever put out by any one. Complete ad props.

"The War Waif" Featuring Allen Holubar, Zoe Rae and Claire McDowell. Two-reel special produced by Allen Holubar. A crackin' fine war picture in two exciting reels.

"The White Feather Volunteer" Featuring Rupert Julian and Elsie Jane Wilson. Two-reel war drama based on the slacker difficulties of enlistment. Produced by Rupert Julian.

"Court Martialed" Featuring Allen Holubar, Frances Nelson, Hobart Henley and William Welsh. A crackerjack three-reel production. Produced by Stuart Paton. A gripping three-reel picture that will go over big.

"If my Country Should Call" Dorothy Phillips gives a wonderful performance, supported by a brilliant company, including Lon Chaney and Vola Smith. This thrilling patriotic drama is from the story by Virginia Terhune Vandewater; five reels, directed by Joseph De Grasse. It is a red-blooded picture with an especial appeal at this time.

Book any or all of these SPECIAL PREPAREDNESS
PICTURES THRU any of the 73 Universal Exchanges

BOOKINGS ACCEPTED ON

Written and
Produced by

LOIS WEBER

LOIS WEBER

is the producer of such
successes as

"WHERE ARE MY
CHILDREN?"

"SHOES"

"HYPOCRITES"

"JEWEL"

and others

"GOD'S LAW"

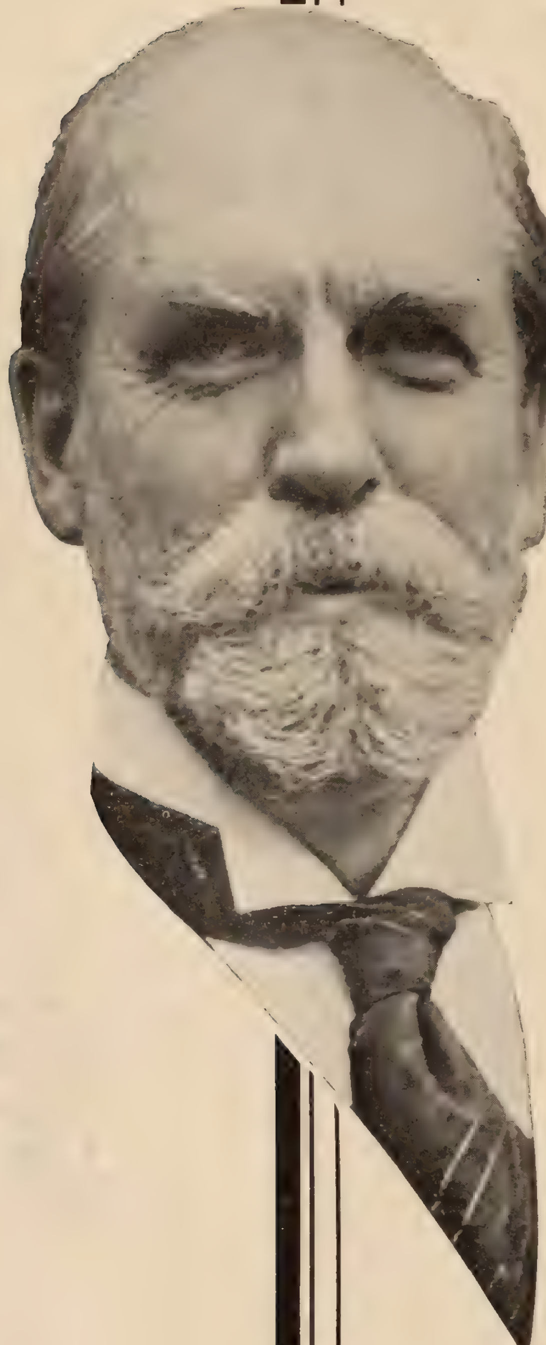
"GOD'S LAW" has such a forceful appeal that it changed a minority vote on capital punishment in Pennylvania State Legislature to an almost even vote. It has such intense action that it commanded the most important front page positions in the Philadelphia daily papers.

DIRECT BOOKINGS WILL BE ACCEPTED ON ALL UNSOLD STATE RIGHTS TERRITORY. Valuable State Rights territory still procurable. Direct bookings also accepted (until further notice) on Lois Weber and Phillips Smalley's "EVEN AS YOU AND I" and "THE HAND THAT ROCKS THE CRADLE"—direct from Broadway run. Your nearest Universal Exchange will give you information and arrange bookings on either or all of these three big productions, or address UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

The MOVING PICTURE WEEKLY

MYRTLE GONZALEZ AND VAL PAUL
IN "IT HAPPENED IN HONOLULU"
RED FEATHER PRODUCTION

VOL. 2, No 26 JUNE 24, 1916 PRICE 5 CENTS



First Again!

Again the Universal Animated Weekly scoops all other news Weeklies. Again the Universal presents to the American public the first moving picture in news form of Charles E. Hughes, Republican candidate for President. The first picture was taken in Washington on Sunday morning, June 11th, 1916, showing the Justice going to church with his family. Next, we scooped them all by securing and first showing the very first specially posed picture of him at the Hotel Astor on Monday morning, June 12th. Secured exclusively by the

UNIVERSAL ANIMATED WEEKLY

We've scooped all other so-called News Weeklies so often that there's simply nothing to it. Rather than shoot the bull in the Trade Papers, the Universal Animated Weekly accomplishes first—then mentions it afterwards. You will never read a statement made by the Animated that isn't true. That's why the biggest moving picture theatres on Broadway, New York City, use the Universal Animated.

The Animated huge and original staff of correspondents and official cameramen in the war zone are still on the job sending in absorbing news of action from everywhere. Every week in the U Animated you will see FIRST, the most interesting news in pictures of the world's events. The novelty and variety of the U Animated has made it FIRST CHOICE in theatres throughout the land. Book it and play it up right and you'll find it a whale of a drawing card and Box Office attraction. Write your U Exchange or the Universal Animated Weekly, 1600 Broadway, New York City.

BLUEBIRD PHOTOPLAYS, (INC)

Present

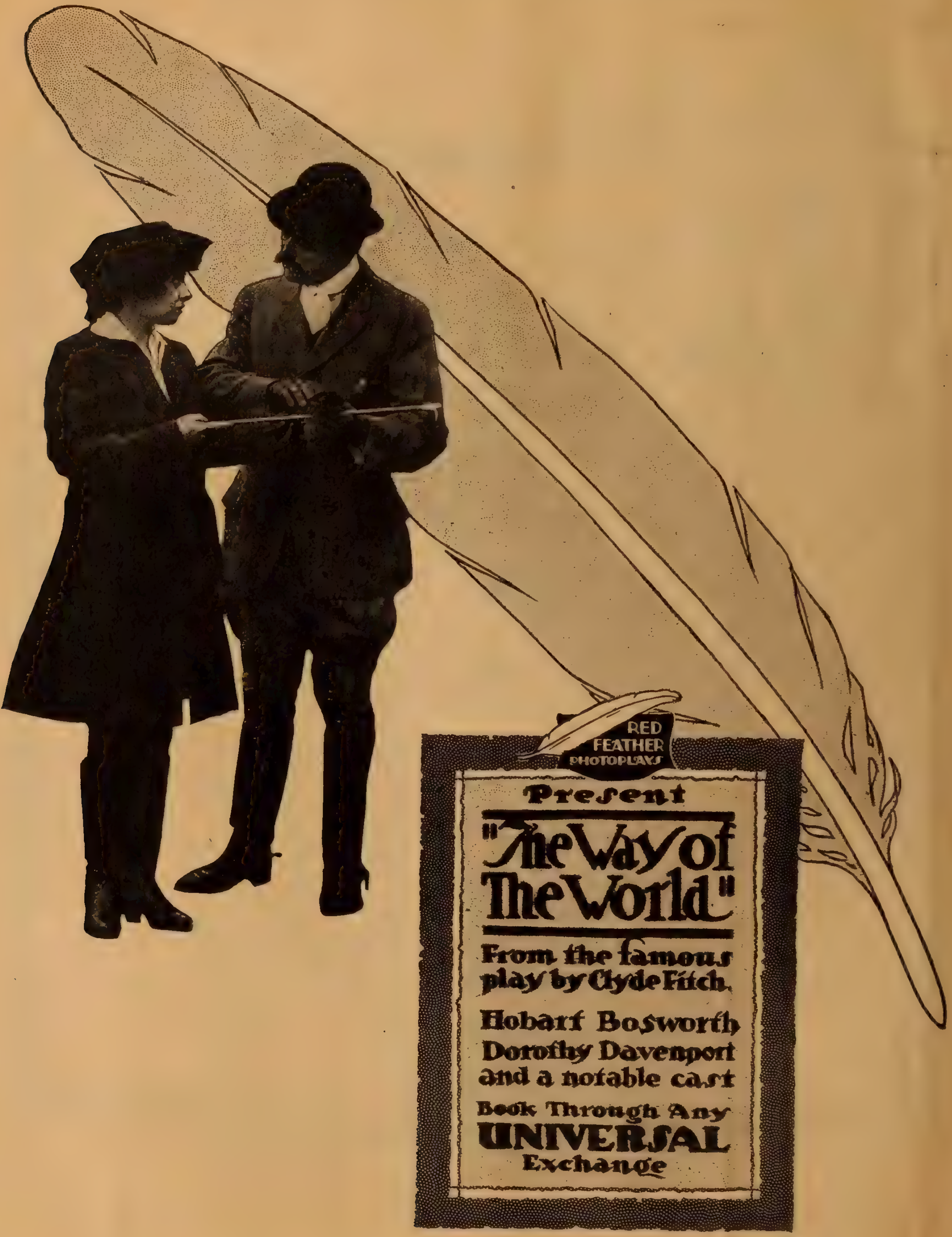
Violet Mersereau
AND
William Garwood
IN

"BROKEN FETTERS"

A romantic love story
of Oriental charm

Written and Produced by
Rex Ingram

Book through your local BLUEBIRD Exchange or
Executive Offices BLUEBIRD Photoplays (Inc.)
1600 Broadway, New York



RED FEATHER PHOTOPLAYS

Present

"The Way of The World"

From the famous play by Clyde Fitch.

Hobart Bosworth
Dorothy Davenport
and a notable cast

Book Through Any
UNIVERSAL
Exchange

RED FEATHER PHOTOPLAYS

Red Feather Photo Plays
PRESENT
Another Charming Heart Interest story like "MY OLD DUTCH"

"THE HEART OF A CHILD"

By the famous novelist Frank Danby—of "Pigs in Clover" fame

BOOK THROUGH ANY
UNIVERSAL
Exchange

SAVE MONEY

There is more waste today in the operating
room of the average theatre than in any
other one place

EXHIBITORS

Should have their operators read the

PROJECTION DEPARTMENT

of the

MOTION PICTURE NEWS

EACH WEEK

It Means

MONEY IN YOUR POCKET

BEGINNING WITH THE JULY 22 ISSUE

Published July 11, 1916.

the

PROJECTION DEPARTMENT

Will be in charge of
Ira G. Sherman, Past President,
Local 438, I. A. T. S. E.
12 years experience

Tear out this page and mail to

MOTION PICTURE NEWS

729—7th Avenue, New York City.
We will immediately send you a free sample copy.

RED FEATHER PHOTOPLAYS PRESENT

"FLORA PARKER DE HAVEN"

IN

"THE SEEKERS"

AN ABSORBING DRAMA OF A
QUAINT COMMUNITY ROMANCE

PRODUCED BY OTIS TURNER
BOOK THROUGH ANY
UNIVERSAL
EXCHANGE

RED
FEATHER
PHOTOPLAYS

How Much Mone

(No. 139. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

The time has come for the exhibitor to pause a moment in his reckless expenditure of money and ask himself this question——

Where Do I Stand?

As I write, there lies before me a list containing the number of houses that closed their doors this last year. The figures for one city alone—Greater New York—reveal that more theatres went out of business during that period than at present exist in the states of New Mexico and Nevada combined!

Why did these theatres fail? Here is the answer——

Their Owners Forced Themselves Out of Business!

How many of you exhibitors are running your houses at the barest margin of profit?

How many of you are just about breaking even?——

How Many of You Are LOSING Money?

Here is the whole story in a nutshell. Never before has the exhibitor—running a big feature every day—paid so much for his shows. In spite of the occasional big business that comes as the result of some extra special subject, his feature rental bill is the millstone about his neck that has been dragging him down to financial death.

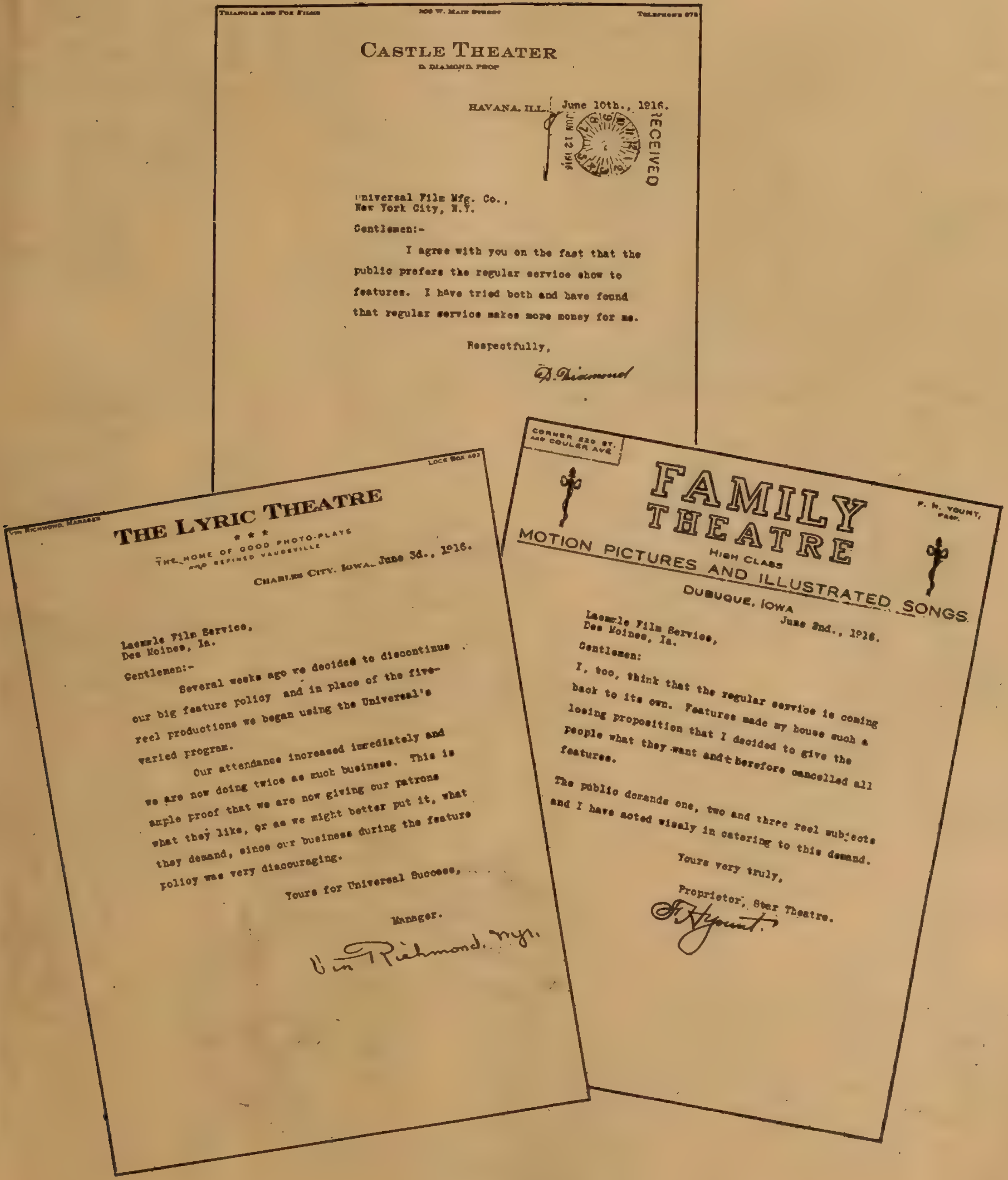
Last? Of course, it can't last. Even now exhibitors are awakening to the fact that a regular service show, **advertised as aggressively as the feature show is advertised,** will bring them as much business and at a **lower rental cost.** They are awakening to the true state of affairs and are going back to the diversified regular service that brought them the money.

The letters on the opposite page are representative of the hundreds that have reached me during the last month. They contain a message that YOU must take to heart, unless you desire YOUR house to be among those marked "CLOSED" on the License Bureau records next year.

Carl Laemmle

President.

y Have You Lost?



TRIANGLE AND FOX FILMS 206 W. MAIN STREET TELEPHONE 678

CASTLE THEATER
D. DIAMOND, PROP

HAVANA, ILL., June 10th., 1916.

RECEIVED
JUN 12 1916

Universal Film Mfg. Co.,
New York City, N.Y.

Gentlemen:-

I agree with you on the fast that the public prefers the regular service show to features. I have tried both and have found that regular service makes more money for me.

Respectfully,

D. Diamond

VIN RICHMOND, MANAGER LOCK BOX 407

THE LYRIC THEATRE
★ ★ ★
THE HOME OF GOOD PHOTO-PLAYS AND REFINED VAUDEVILLE

CHARLES CITY, IOWA, June 3d., 1916.

Laemmle Film Service,
Des Moines, Ia.

Gentlemen:-

Several weeks ago we decided to discontinue our big feature policy and in place of the five-reel productions we began using the Universal's varied program.

Our attendance increased immediately and we are now doing twice as much business. This is ample proof that we are now giving our patrons what they like, or as we might better put it, what they demand, since our business during the feature policy was very discouraging.

Yours for Universal Success,

Manager.

Vin Richmond, Mgr.

CORNER 22D ST. AND COULER AVE

FAMILY THEATRE
F. H. YOUNT, PROP.
HIGH CLASS
MOTION PICTURES AND ILLUSTRATED SONGS
DUBUQUE, IOWA

June 2nd., 1916.

Laemmle Film Service,
Des Moines, Ia.

Gentlemen:

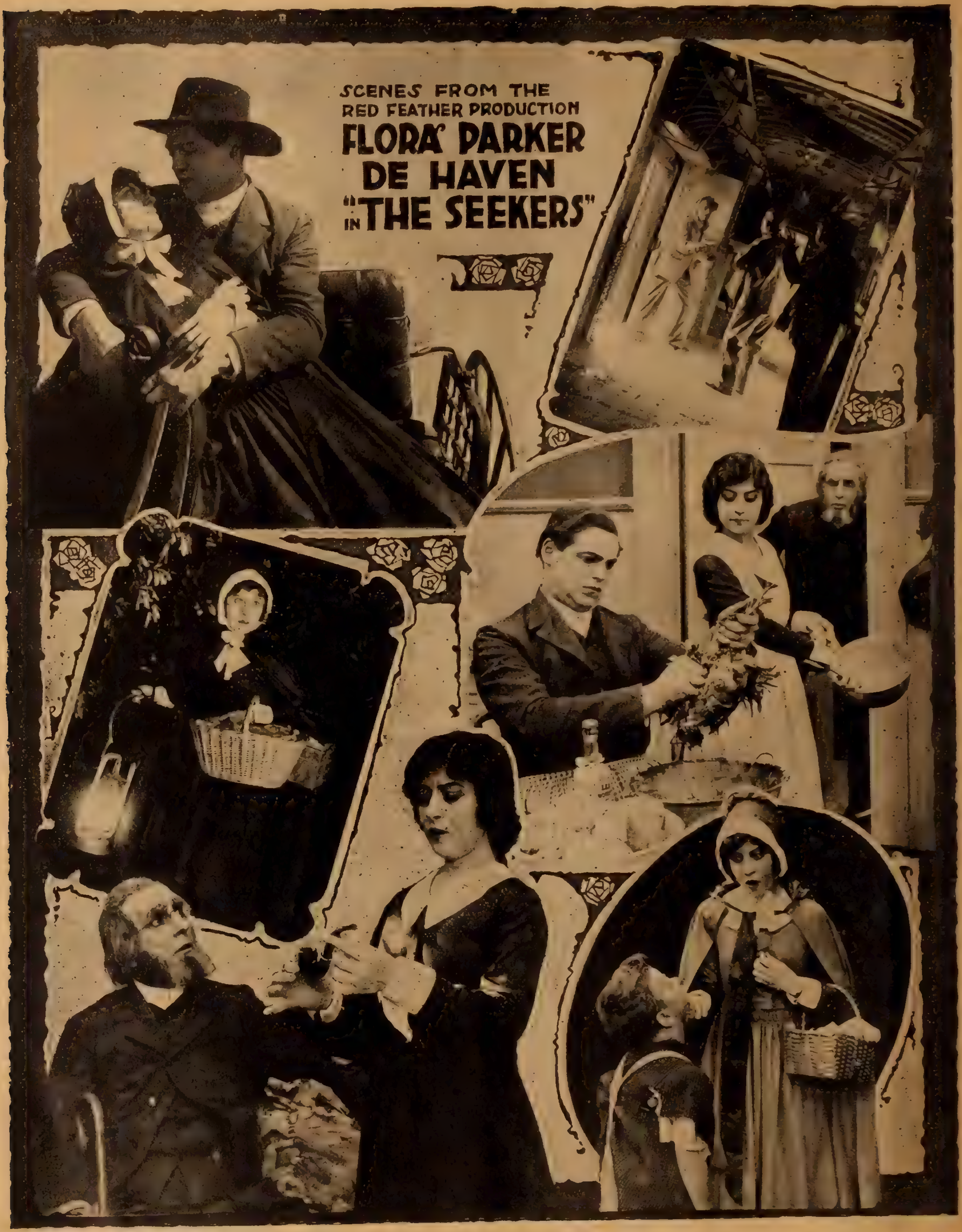
I, too, think that the regular service is coming back to its own. Features made my house such a losing proposition that I decided to give the people what they want and therefore cancelled all features.

The public demands one, two and three reel subjects and I have acted wisely in catering to this demand.

Yours very truly,

Proprietor, Star Theatre.

F. H. Yount.


SCENES FROM THE
RED FEATHER PRODUCTION
FLORA PARKER
DE HAVEN
"IN THE SEEKERS"

The Strange Case of Mary MacLaren

By *Peter Pepper*

DOZENS of moving picture stars have obtained their first opportunities in moving pictures in strange ways, but it is safe to say that no star before the public today has as unusual a story to tell of her first part as has Mary MacLaren, the star of the Bluebird photoplay, "Shoes," written and produced by Lois Weber.

Mary MacLaren is Lois Weber's discovery, and it is entirely due to her chance meeting with the totally inexperienced girl that a new screen star has risen in the photoplay firmament. The story reads like a fairytale, and in itself would make an extremely interesting photoplay if Lois Weber should ever be at a loss for a striking plot.

To go back to the beginning—Lois Weber, as every one knows, is the best known woman director of photoplays in the world, and as such she is the object of ceaseless solicitation for an opportunity to appear before the camera from a thousand different sources. Any one who can appear in a picture directed by the Smalleys is, indeed, lucky, and the hundreds of extras and would-be extras who besiege the gates of Universal City every day always cast longing eyes in the direction of Phillips Smalley and his wife, Lois Weber, and unless they take precautions they would find their time occupied for the most part in interviewing people who want to appear on the screen.

One of Lois Weber's most important discoveries.

There is quite a little walk between the garage where Lois Weber leaves her car, and her office in Universal City. Progress along this walk had come to be like running the gauntlet for Lois Weber until she discovered that if she were apparently occupied on this walk she was seldom interrupted. Even the boldest thought twice before interrupting the pursuit of genius. In this way, either writing or reading a book, Miss Weber contrived to escape interruption quite successfully.

One day during the early part of December, while she was practicing her usual defense against interruption, she had a strange feeling that there was some one near her whom she herself wanted to see. The feeling was so strong that she turned around and found herself face to face with a bevy of young girls.

Among them was one whose face arrested her attention immediately. There were others in the group, but she does not remember to this day a single face except that of Mary MacLaren. With her usual directness, she bowed to Mary and said: "Are you looking for work?"

"Yes, indeed; I have been here for several months, but have not been able to get a hearing with any one of the directors," said Mary, quite beside herself with agitation.

Mary MacLaren.

"Have you had any experience?"

"Not in pictures," said little Miss MacLaren, with a sinking heart, "but I danced one year at the Winter Garden in New York."

Miss Weber at the time was working on "John Needham's Double," and she managed to make a small part for Mary in this Bluebird photoplay. She gave her the part of a maid, and she took part in three or four scenes —a very inconspicuous part. Her part in "Where Are My Children?" was not much larger.

In Miss Weber's next play, "The Eye of God," there was no part for Mary MacLaren. Miss Weber tried to have Mary put on a regular salary as an extra in stock, but there seemed to be no demand for her services, and in spite of Miss Weber's own earnest endeavors not one of the directors at Universal City would give her a part. So it was some little time before she acted again.

In the meantime Lois Weber read the story of "Shoes" in Collier's Weekly, and as she read the story the face of Mary MacLaren fairly swam before her through the printed pages. She could not rest until Mr. Davis had bought the story for her, and she immediately started upon it

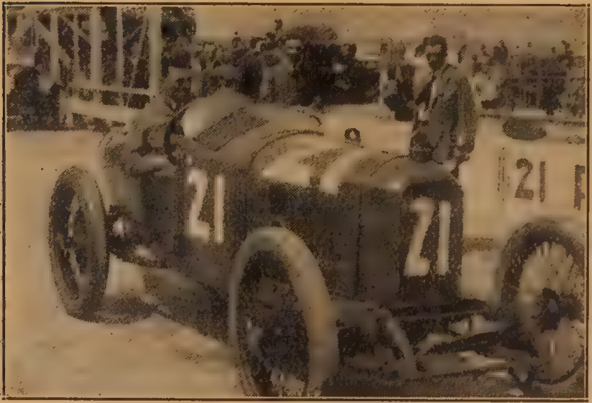
Continued on Page 34.

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

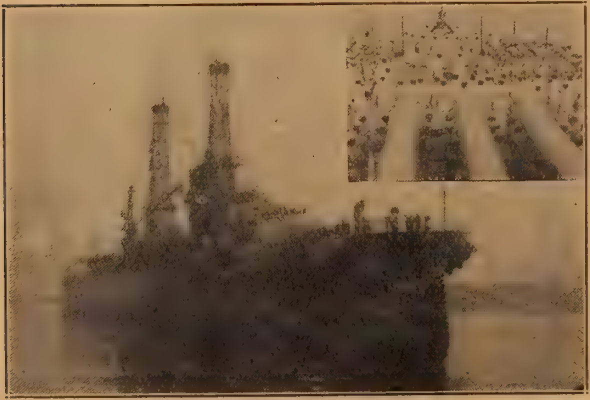
President Wilson Reviews Parade.

Cyclone's Wake At Jackson, Miss.



Dario Resta Wins Again in Chicago.

Hunting Glen Springs Raiders in Mexico.



Latest Super-dreadnaught "Pennsylvania."

Cadets Graduate At West Point.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

ANIMATED FILMS $2,000,000 SAN FRANCISCO FIRE.

ONE of the interesting pictures in the Animated this week is the scene showing the two million dollar fire on San Francisco's waterfront, in which a great deal of damage was done to shipping, docks, cargo, and many huge vessels were threatened. The Animated Weekly cameraman was aroused from a well-deserved sleep at 2:15 in the morning to get this picture, and half an hour after the start of the fire he was on the job. The fire burned for almost four hours after he reached the scene.

PRESIDENT WILSON MARCHES AHEAD OF FLAG DAY PARADE.

THE President of the United States marching at the head of a parade is enough to interest any Animated Weekly cameraman, even during a period when parades are extremely prevalent. This unusual spectacle took place at Washington, D. C., when President Wilson headed the thousands of government employees engaged in the Flag Day parade, the number of people being made possible through the day having been declared a holiday throughout Washington. The Animated Weekly has an excellent close-up view of President Wilson, both at the head of the Parade, making the address; Secretary Lansing, several views of the parade itself, and the meeting held in the shadow of the Washington Monument.

POWERFUL BATTLESHIP PLACED IN COMMISSION.

THE ceremonies incident to putting a gigantic battleship into commission are interestingly portrayed in the Universal Animated Weekly this week. Incidentally it may be stated that any views of the United States troops or war vessels have to be submitted to Washington, and passed upon there before they are released. The pictures of the super-dreadnaught Pennsylvania, the most powerful battleship afloat, being placed in commission, were submitted to Washington, and were duly passed by the censors there. The scenes show the ship tying up at the Navy Yard, the crew coming aboard with their baggage and outfit, Admiral McLean boarding the vessel with due ceremony, a mass formation of the officers, bluejackets and marines, Captain Henry B. Wilson reading his orders, and Commander F. E. Ridgely. Then the interesting scenes incident upon the ceremony of placing a battleship in commission are shown in full, after which the Admiral and his party leave the ship.

The ceremonies took place at the United States Navy Yard at Norfolk, Va. The vessel had just been brought to the Navy Yard from the builders, The Newport News Shipbuilding and Drydock Company, and her dimensions are as follows: Length 608 ft., draft 28 ft. 6 inches, displacement 32,000; horse-power, 32,000; speed, 21 knots; armament, twelve 14-inch breach-loading rifles, twenty-two 5-inch breach-loading rifles; four 3-inch anti-craft guns, four submerged torpedo tubes. The 14-inch guns are mounted in four turrets, three in each turret. The armor of the Pennsylvania weighs approximately eight thousand tons.

BATTALION RECEIVES COLORS.

ANOTHER interesting ceremony reproduced in the Animated Weekly this week is the presentation of the Colors of the Thirteenth Royal Regiment to the 120th City of Hamilton Battalion, filmed by the Animated cameraman at Hamilton, Ont. The ceremonies were held in Victoria Park, and were witnessed by thousands of Hamilton citizens. The battalion had been drilling in that vicinity for a long time, and local interest and admiration in it had reached a high pitch. The battalion will be leaving for the front to join the other units of the division in a few days.

GENERAL GALLIENI'S FUNERAL

THE funeral of General Gallieni, who saved Paris with his taxi army shift early in the war, is shown in the Animated this week lying in state at the Chapel of the Hotel des Invalides, Paris, where thousands of grateful French people pay honor to the great French general. Both President Poincare and General Dubail, the Governor of Paris, are shown in the sad cortage.

DARIO RESTA WINS AGAIN.

IT is getting to be a habit with the Animated Weekly to chronicle the triumphs of Dario Resta. This week shows him winning the second annual automobile Derby at Chicago on May 11th, breaking the 300-mile record and winning the $12,000 prize. Close-ups of the winner, and De Palmer, who came in second, are shown, together with those of Barney Oldfield, Richenbacher, McCarthy, Starter Wagner, and the scenes are completed by interesting views of the line-up of the drivers, the start, the fight for the lead, and the battle at the finish of the races.

GLEN SPRINGS RAIDERS.

FROM Marathon, Boquillas and El Paso, Texas, Beverly Griffith, in charge of the Animated Weekly's invasion of Mexico, sends interesting views, not only of captured bandits in Mexico, but of the life of the United States border patrol, and of the inspection of guns, horses, men and equipment for the troops in Mexico. These are the first views to be shown of the captured bandits who took part in the Glen Springs Raid, These bandits were taken by Major Langhorne a few days after the raid, and were brought back and tried at Alpine, Texas. There is also an interesting scene showing the Animated Weekly men with their camera in an automobile suspended 296 feet in the air by cable over the Butte dam. The scene that they took from this exalted height is a very interesting one.

PHILLIES HOIST FLAG.

WILLIAM J. GANZ, whose bailiwick is Philadelphia, secured views of the raising of the National League pennant won last year by the Philadelphia National Baseball team. These scenes are shown in this week's Weekly. Pat Moran, Manager of the Phillies, his son, and Mrs. Moran, Captain Wagner and Manager Callahan, were the principal participants in the actual ceremony, but the entire rank and file of the Phillies joined in the joyous parade which signalized the raising of the pennant.

SYRACUSE WINS.

Saturday's Varsity eight-oared shell race on the Hudson River, the annual sporting event of the college world, was filmed on Saturday by the Animated Weekly, which secured an advantageous situation, and consequently wonderful views of the race over its entire course. The finish in particular is shown to advantage, particularly the sprint whereby the Syracuse Varsity crew won so handily over Cornell, which was badly whipped at the finish, whereas the Syracuse crew had plenty of fight in them as they dashed over the finish line. Cornell led Columbia by five lengths, with Pennsylvania an almost equal distance still in the rear. From start to finish this was one of the greatest, if not the greatest race, in the history of inter-collegiate rowing.

“SHOES”

A BLUEBIRD Photo Play written and produced by Lois Weber, from the original story by Stella Wynne Herron in Collier's, which in turn was suggested by Jane Addams.

Eva felt that the end had come.

NO other comment on the latest Bluebird Photoplay, with the strange title, “Shoes,” is necessary, after reading the following criticism by Miss Louella O. Parsons, the motion picture critic of the Chicago Herald. Miss Parsons writes as follows:

After sitting through five reels of the vice commission's villainous pictorial investigation at the LaSalle Theatre we whose duty it is to review the films made a solemn vow to give all moving pictures with the minimum wage theme a wide berth. The enigmatical title of “Shoes,’” terse, undescriptive and meaningless, took me to the Bluebird offices. I am glad I did not know the story of “Shoes,” else my readers would have missed hearing about and I would have failed to see one of the best moving pictures of 1916.

Risking even the vitriolic pen of my co-worker, Richard Henry Little, I am compelled to call into play some of the superlatives I have been saving for just this auspicious occasion. Mignonettes and other blossoms gathered as symbolical of Richard Henry's professed idea of moving picture criticisms are scarcely fragrant enough to express what I really think about “Shoes” as a moving picture drama.

It loosens the heartstrings, stirs the pulse and makes one choke with emotion. All of these things I saw this one five-reel picture do when I reviewed it in the company of some exhibitors.

It deals with a subject difficult of discussion with a delicacy that cannot bring a blush of shame to the most modest cheek. It takes for its subject, instead of the craving for immorality, the sadness of poverty and the unspeakable misery which an empty pocketbook causes.

“Shoes” is the title that was given a story by Stella Wynne Herron which appeared last January in a current magazine. The story in turn was based upon a statement made by Jane Addams in a book called “A New Conscience and An Ancient Evil.” The book has been used as authority by many societies and organizations which are working night and day for the establishment of a minimum wage scale for woman.

Neither the statement nor its fictioned garment is entirely responsible for the beauty of the cinematic “Shoes.” To Lois Weber, the producer of this Bluebird masterpiece, belongs most of the credit—her delicacy in treating an awkward subject, her fine perception in introducing the pathos and her psychological analysis of the deplorable situation.

The picture is not released yet. I am reviewing it in advance because I feel the exhibitor deserves to be told about this picture. It has a pink slip attached to it, I am sorry to say, but even ticketed with this censorial criticism it is the cleanest version of a distressing story I have ever seen.

And Miss Parsons is a severe critic.

This pitiful story is based upon an actual case which is recorded in all the simplicity of its tragedy in Jane Addams' book, “A New Conscience and An Ancient Evil.” Out of this reality Stella Wynne Herron made her story for Collier's and then Lois Weber took it and her magic turned the simple material into the most poignant photoplay which she has ever put upon the screen.

The photoplay relates three eventful weeks in the life of a shop girl. Eva Meyer works by day in a five and ten cent story for the magnificent sum of five dollars a week. At home her mother takes in washing to support

“Sold out for a pair of shoes!”

two smaller children and a lazy, good for nothing father who "rushes the can" and reads dime novels in preference to seeking work with any purpose of finding it.

For some time Eva's shoes have been growing more and more tattered and worn until finally through great holes in the soles, she picks up splinters from the floor where she stands behind the counter. To give her feet some measure of protection, she inserts pasteboard soles, but these flimsy excuses cannot withstand the siege of rainy weather which sets in and further rots and destroys her worthless shoes.

In a shop window which Eva must pass in going to and from her work, there is a pair of shoes which she has set her heart upon, and for weeks when she takes home her pay envelope, she asks her mother for money to buy the shoes. But each week the mother has some good and valid excuses through which the girl is deprived of her necessary shoes.

First the rent is due and must be paid. Then the butcher will trust them no longer and they must pay cash for their meat; and the other merchants will not trust them while the father remains idle. And so it goes from week to week until one Saturday night, Eva demands of him money to buy her shoes. The best she gets from the old man is the statement that he needs shoes himself.

There is during this time going on a lure and temptation which Eva has steadfastly resisted. The girl who stands beside her at the ten cent store wears better clothes than Eva, largely because she has the acquaintance of several sporty young men of the neighborhood.

She longed for strength to make him work.

CAST.

Eva Meyer	Mary MacLaren
Her Father	Harry Griffith
Her Mother	Mrs. Witting
Lil	Jessie Arnold
"Cabaret" Charlie	William Mong

One of these sports is a cabaret entertainer who meets Eva through an introduction and invites the foot-sore and almost shoeless shop girl to come to the cabaret where he is employed and be entertained. Eva's working companion has been to the cabaret and tells Eva that it is all very nice and urges her to go.

Every night when Eva comes home and sees her lazy father reading novels with a "can of beer" by his side, and she wonders if it is worth while to wear shoes with holes in them to keep food in the stomach and "beer in the can" of her lazy parent.

She finally demands that her father shall contribute to her support and when she sees money that she needs for shoes being spent on this eventful Saturday night for meat that her lazy father might eat his fill, Eva soaks her tired feet, as customary, in warm water, and makes a resolution.

She puts on a clean shirtwaist and lowers her skirt by pinning it far down on her hips until it covers her shoes and gets carfare from her mother, saying that she is going to spend Sunday with her girl companion from the store.

(*Continued to Page* 34)

Eva meets the singer of "The Blue Goose."

Claire McDowell Famous Film Star Joins Universal Stock

CLAIRE McDOWELL, well known as a film actress, especially for her work as a member of the Biograph Company, has joined the Universal Film Manufacturing Company at the Pacific Coast studios and for the present will appear in general stock.

Miss McDowell comes of a long line of theatrical ancestors, and has appeared not only on the legitimate stage, but in many of the big productions before the camera.

She admits that her birth had the dramatic effect of causing a "stage wait." Her father, Eugene A. McDowell, was playing in Brooklyn at the time, and at a matinee was seized with curiosity to see his new daughter and dashed away from the stage. When he returned he found an understudy had taken his part, so that he was free until the evening performance.

Miss McDowell is known as "the girl of the people," and plays all parts from heavy emotional to light comedy.

BABY KERRIGAN AGAIN ACTING

THE youngest featured player in the world, Baby Virginia Kerrigan, five months old, is again appearing before the camera at Universal City.

This time the niece of the famous star, J. Warren Kerrigan, has a part in a one-reel drama, entitled, "In His Service," being filmed by Director Francis Powers.

Alice Howell in "Lizzie's Lingering Love."

Her father, Wallace Kerrigan, declares that her bank account is increasing by leaps and bounds, as every cent the baby earns is put out on interest to her credit.

In addition to being the youngest featured player in the world, she is also noted for the fact that she never cries.

MISS GERTRUDE SELBY PRAISES ALICE HOWELL.

THE unqualified praise of an associate is one of the most musical sounds that you can make in the ear of a photoplayer. When it comes from a rival star in the same company it is doubly sweet and ten times as convincing. Alice Howell, the principal funny woman of the L-Ko Komedy Kompany, and the star of one of the funniest of all the funny features which the L-Ko has contributed to the joy of nations, "Lizzie's Lingering Love," cannot help being flattered at the praise of Gertrude Selby, who has resigned from the L-Ko to go with the Universal in a more gentle kind of comedy.

Miss Selby was in the Universal offices last week and she was looking at the cut of Miss Howell shown on this page. Julius Stern, who was saying "Good-bye" all around as he hustled for the train to take him out to Hollywood, where he will be associated in the management of the L-Ko, had just come out of the projection room with Miss Selby and Lillian Greenberger, the new eastern representative of the L-Ko. The film at which they had been looking was "Lizzie's Lingering Love."

"There is no doubt about it," said Miss Selby, "Alice Howell is the greatest comedienne on the screen today." And she meant every word she said. "And I admire her more than any other woman I know for the work I have seen her do and for the difficulties she has labored under. She is a wonder and she will do anything they ask her to, no matter how much risk there is in it. Half the time that woman is covered all over with bruises. She deserves every bit of success she receives. And she is going to get more and more of that."

Claire McDowell.

MARIE WALCAMP TACKLES MOTORCYCLE.

MARIE WALCAMP, one of the best known actresses at Universal City, thoroughly fearless, is known as a girl who will try anything at least once.

A few days ago she rode into the film capital on her horse, and, alighting, noticed a motorcycle standing nearby. Miss Walcamp is an expert automobilist, but she had never tackled a motorcycle.

Curiosity got the best of her, and finding out how to start the machine, she climbed aboard and bent off down the street like an old-timer. She laughingly said that she had run railroad engines, automobiles and aeroplanes and now has add the transportation of the speed cop to her list of accomplishments.

DOROTHY MOURNS FOR DOG.

ONE of the saddest little actresses at Universal City these days is Dorothy Davenport, the leading lady of Director Lloyd Carleton's company, who is mourning the death of her pet St. Bernard puppy, who was killed by an automobile delivery truck. The owner of the machine had his driver discharged and declares that he will do all in his power to secure another pet for Miss Davenport.

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PAUL GULICK .... Editor
ROBERT S. DOMAN..............City Editor
M. WINKLER..................Music Editor
MLLE. CHIC...............Fashion Editor
PETER PEPPER............... Interviews
JOE BRANDT ....Business Manager
W. A. BACH.......Canadian Representative
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ANIMATED WEEKLY No. 25.

President Parades. — Nation's Chief marches for Preparedness for first time in U. S. history.—*Washington, D. C.*

Sub-Titles.—President reviewing marchers. First time flag crowns Washington Monument.

Cyclone Cuts Swath of Death.—13 killed, 65 hurt, when "twister" hits city.—*Jackson, Miss.*

China's New President.—General Li, vice-president, becomes ruler.—*Middle Lakes, China.*

Sub-Title.—Imperial Palace.

Ready for War. — Impressive ceremony marks transfer of colors to 120th Battalion, starting overseas.—*Hamilton, Ontario.*

Bury Man Who Saved Paris.—Last honors for General Gallieni, whose "taxi army" saved city.—*Paris, France.*

98 *Miles an Hour.*—$12,000 auto prize captured by speed demon, who smashes 300-mile record.—*Chicago, Ill.*

Sub-Title.—Dario Resta, winner.

$2,000,000 *Night Blaze.*—Spectacular fire sweeps water front at midnight.—*San Francisco, Cal.*

Commission Newest Sea Giant.—Super-dreadnought Pennsylvania made part of Navy.—*Norfolk, Va.*

Sub-Titles.—Crew boards ship. Reading Navy orders. Raising Old Glory.

Mexican "War" Still On.—Army veterinarians inspect horses' teeth and give antitoxin to to cavalry steeds.—*In camp over the border.*

Sub-Titles.—On bandits' trail. Night encampment.

New Rowing Champions. — Greatest race in intercollegiate history witnessed by thousands.—*Poughkeepsie, N. Y.*

U. S. A.'s New Officers.—President gives diplomas to Military Academy graduates.—*West Point, N. Y.*

Diamond Champions.—Phillies, hustling for '16's flag, raise '15's pennant.—*Philadelphia, Pa.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

"It Happened in Honolulu"

RED FEATHER PRODUCTION, written and produced by Lynn Reynolds.

Larry looks even better to Mabel in Honolulu than he did at home.

DIRECTOR Lynn Reynolds, who wrote and produced the Red Feather, "It Happened in Honolulu," certainly got hold of a good idea for his story. The plot is original, and there is something doing every minute in all five reels. Reynolds is in the habit of writing all his own scripts, so that no one else will have to take the blame, according to his own account. He must have been quite willing to be made entirely responsible for this one. The excellent cast, including such well known names as Myrtle Gonzalez, Val Paul, Fred Church, Lule Warrenton, Bertram Grassby, Jack Curtis and George Hernandez, seconded the efforts of their director in every possible way and all did their utmost to make the latest Red Feather one of the best so far issued.

Many of the scenes were taken at San Diego, but to film seven of them Reynolds took his company to Palm Canyon, a distance of 280 miles, there and back, from the exposition city. The trip was accomplished and the scenes filmed in one day, thus establishing a kind of record. The atmosphere of the Hawaiian Islands has been reproduced with remarkable fidelity, and it is hard to believe that the picture was not taken in Honolulu itself. The interesting story runs as follows:

CAST.

Mr. Wyland	George Hernandez
Mrs. Wyland	Lule Warrenton
Mabel Wyland	Myrtle Gonzalez
Jim Crane	C. Norman Hammond
Larry Crane	Val Paul
Clarence Velie	Fred Church
Lord Percy	Bertram Grassby
Detective Boggs	Jack Curtis

CRANE & SON
WHOLESALE FISH

Larry bribes the janitor.

Larry Crane is the junior partner in the firm of Crane & Son, wholesale fish dealers. Old Jim Crane, the head of the concern, is a self-made man. From a small beginning he has built the business up until it is known from coast to coast. Larry will not take his work seriously, and arrives at work nearer noon than morning. He has an arrangement with the janitor by which the latter is accustomed to smuggle in his breakfast in order to keep his father from finding out what time he arrives for work. In his spare time Larry finds much pleasure in the company of Mabel Wyland. The two have a distinct understanding and are only waiting until Larry becomes settled before they marry.

Mabel's father has risen from the bottom himself, and is now the proud possessor of a shoe factory. In his early days, the old man owned a tannery, but this part of their life is a secret. Mrs. Wyland carries the family affairs with a high hand, and her husband is a henpecked individual. The mother's conversation is all of ancestral halls, blue blood, titles and high society, and when the story opens, mother has definitely decided that Mabel shall be married to Percy Weatherfield, a fortune hunter with an attractive title. Mabel, being typically American, is not easily converted to her mother's love of the nobility, much prefering the careless, happy-go-lucky young fish merchant. Father thinks a great deal of Larry, but being henpecked, is afraid to come out with his own opinions.

"Only a sea voyage can save her!"

Larry and his father have a quarrel because of the former's late habits, and the old man proceds to give him some hard, practical advice, the substance of which is that he must settle down and display more interest in the business.

The Wylands are giving a week-end party in their mountain home to celebrate the Fourth of July, and Mother Wyland has it all arranged so that Lord Percy and Mabel shall have a clear field. Larry breaks up this arrangement, however, and, securing an invitation to the house party, succeeds in side-tracking Lord Percy, while he takes the young girl for his own. Larry enlists the assistance of young Bobby Wyland, to whom the Fourth of July is one long series of exciting explosions. Bobby is persuaded to throw a bunch of small fire crackers beneath the bench on which Lord Percy is sitting, but decides to have a "real" celebration; in addition to the small ones given him by Larry he puts in several large fire crackers of his own. The explosion is a great one, and Lord Percy is rendered unfit for duty for some time. Bobby is severely reprimanded, and laying the blame for his punishment to Larry and Mabel, he determines upon revenge. This opportunity comes while he is scouting about with a camera and is enabled to catch Larry and his sister in a very lover-like embrace. Returning home, this picture is developed and is in due course of time seen by Mother Wyland. She immediately has a fit of the worst kind and nothing but an ocean voyage will help her. Father weakly protests, but is sternly ordered to get ready, as they will leave in a short time for a visit to the Orient.

Clarence Velie is the head clerk in the Cranes' establishment. On every occasion Clarence has endeavored to disparage Larry's work and unknown to the firm has been secretly taking money from them. He has altered his books to cover the discrepancies, but is in daily fear that his action will be found out. Had Jim Crane not been so busy looking for his son's faults the peculations would have been discovered by the guilty appearance of Velie.

Mabel notifies Larry of their departure and he implores his father for a vacation to accompany them. His father flies into a rage and tells him that he has not deserved a vacation and will not get one, and refuses to allow him to leave. There is a sad parting between the two sweethearts, but on the pleasant journey Lord Percy is given every assistance. He and Mother Wyland come to an agreement by which they agree to pay him a dowry of $50,000 in return for marrying the girl.

A big consignment of money is received for Crane & Son and Larry is sent to the office to get the money. Clarence hears the arrangement and his cupidity is aroused by the large sum. Larry secures the money and after many delays reaches the bank too late to deposit it. He is forced to bring the money to the office and put it in the safe. Larry receives a telegram from Mabel telling him that her parents insist that she marry Lord Percy on the third of July, and she begs him to meet her in Honolulu so that she may marry him instead. When Larry brings the money to his father he tells him of this latest development and again pleads to get off. Father refuses again, and tells him he can take $5,000 of the money he has as his share in the business and go, but he need not expect to come back. Father leaves in a rage for home. Larry thinks the matter over and decides to take his father's offer. He takes $5,000 of the money, leaves a note to his father and places the balance of the money in the safe. He then hurries to catch a boat for Honolulu. The boat doesn't sail until morning and Larry spends the night there in order to be sure to get off.

Clarence has worked late at the office and sees Larry when he places the money in the safe for the night. He erases the word five and makes it fifteen thousand, taking the additional ten thousand dollars himself. The shortage is discovered the next morning and father, believing Larry to blame, decides to give him a lesson. A detective is put on the track, who catches the same boat on which Larry sails. The detective's orders are to make a quiet arrest and bring the prisoner home without any publicity, and he decides to wait until they reach Honolulu before acting. On

(*Continued on Page* 34.)

Mabel plans to elude Lord Percy.

Baseball Bill No. 1

LAEMMLE *COMEDY*

"BASEBALL BILL."

Written and Produced by Billy Mason.

CAST.

Bill	Billy Mason
The Girl	Peggy Coudray
Pinpoints	O. C. Jackson

It is the night before the big championship baseball game between the two village teams. At different places the teams are rehearsing signals for the coming game. Bill is the star player of the Town Picks and they are depending on him to win the game. Bill is in love with one of the girls in the village and naturally tells her of his hopes of winning the game next day. The girl's father and Bill cannot get along and the father, meeting Bill that night, orders him off the place.

An opera troupe has visited the village, and when they depart Pinpoints, their manager, is left stranded in the town. While Pinpoints is wandering about the village he sees the notice about the championship game the next day.

Bill's father runs a confectionery store and Bill is kept pretty busy the day of the ball game. The father cannot see the science or sport in playing ball and refuses Bill's request to get off. One of the women of the town phones an order for ice cream and Bill is sent to deliver it. Meantime the two teams have arrived on the field and prepare to start the game. Bill's absence is noted and they stampede to get their tickets returned. Matters are finally straightened out and the game is started. The captain of the Town Picks sends one of his men to locate Bill. Pinpoints attends the ball game and notes that the Town Picks are being beaten. The boy sent by the manager finally locates Bill, who has had a breakdown and the ice cream is nearly melted. The woman who has ordered it arrives on the scene and the two boys take refuge in flight. They arrive at the ball park and Bill enters the game. With the addition of their star player the Town Picks give their opponents a merciless beating and Pinpoints proposes to Bill that they go to one of the large towns, where Bill will have an opportunity to develop his ability. In order to carry out this scheme Pinpoints takes up a collection from the merchants and tells them what a wonderful advertisement it will be to their town to have it known that Bill came from there. They arrange to leave next day. Bill decides to make one more effort to win his girl. Together they set out for the minister's. Pinpoints, fearing to lose Bill, follows him. The girl's father learns of the intended elopement and makes all haste to the minister's. Bill's father, too, gets wind of the affair and hurries to swell the crowd.

The different parties arrive as the ceremony is just beginning and Bill, seeing all is against him, again takes refuge in flight. Pinpoints grabs him and rushes him to the station. The train is just pulling out, but the two succeed in catching it and leaving their pursuers behind.

"BASHFUL CHARLEY'S PROPOSAL."

Written and Produced by Allen Curtis.

CAST.

Charley	Charles Conklin
The Widow	Gale Henry
Heinie	William Franey
Lilly	Lillian Peacock
Rev. Mr. Fish	Milburn Moranti

The widow lives in a houseboat near one of the beaches. Charley is her devoted lover, but his bashfulness prevents him from proposing. The widow schemes various methods to force a proposal from him, but without avail. She has one daughter, Lilly, who is visiting in a nearby town. She accepts Heinie subject to her mother's approval. The mother cannot see it and wires her daughter that she cannot marry the young man unless he shows her $5,000. She orders the girl home. Heinie says that he has a brother living near the widow's houseboat and that he will accompany Lilly home so as to be on the ground.

Charley tells of his difficulty in proposing to the widow and Heinie offers to propose for him for $5,000. Charley accepts and Heinie clips his mustache to correspond to Charley's.

(*Continued to Page* 34)

JOKER *COMEDY*

"Bashful Charlie's Proposal"

"PEG O' THE RING," Episode Nine

The Mexican mob storms the house where Peg and the circus people have taken refuge.

LATEST 2-reel chapter of current Universal Special Serial. Scenario by Grace Cunard. Produced by Francis Ford. "The Leap."

EPISODE eight left Peg bound to a post in the burning shack, while Doctor Lund lay unconscious on the beach. Her hands were tied behind her, and she manages to sever the rope by rubbing it against a nail in the post. Then she leaps to freedom from the window into the sea. She is washed up on the beach near the doctor, and she draws his body out of the water. She half drags him to the hut of a fisherman and his wife, and there they resuscitate him. Then Peg returns to the circus, where Flip is overjoyed to see her.

The place where the circus is showing is on the Mexican border, and Peg has joined them there. An uprising of the populace against the American residents has taken place, and the circus arrives in the midst of it. Doctor Lund remains with the fisherman until he has recovered from his partial drowning. Notwithstanding the threatened uprising, the first performance of the circus is held. The Hindoo has followed, and is surprised to see Peg, whom he left in the burning shack. Mrs. Lund has also followed the circus. She and Marcus bribe the Mexicans to get Peg out of the way again. The outbreak begins in earnest on the night of the first performance, and the circus people join with the other Americans to keep the mob at bay until help can reach the town. Peg holds up the telegraph operator, and gets a message through to Doctor Lund, just before the wires are cut. The old fisherman tells the doctor that a circus has wired for help. Lund sets out at once to enlist the services of the cowboys to help the town. He knows that Peg must have sent the wire.

In the meantime the circus people have been doing all they can to protect the American citizens of the town. Peg has crawled into an outdoor oven, from which she accounts for many of the Mexicans. General fighting takes place through the streets, and many on both sides fall. Most of the Americans retire to a house, into which the Mexicans are just about to make their way, when Lund arrives with the cowboys, and surrounds them. But a band of them, acting under Marcus' orders, kidnap Peg as the picture fades out.

CAST.

Peg	Grace Cunard
Doctor Lund, Jr.	Francis Ford
Doctor Lund, Sr.	Marc Fenton
Mrs. Lund	Jean Hathaway
Marcus	Irving Lippner
Flip the clown	Pete Gerald

Universal, Unaided, Wins Fight of Entire

VICTORY in suit brought against it by The Moti
hibitors, too. Had the Universal lost, it woul
payment of a royalty on his machi

ANOTHER great victory was won by Carl Laemmle, president of the Universal Film Manufacturing Company, a few days ago when Justice Augustus N. Hand, handed down a decision in the United States Circuit Court of Appeals which will save twenty-two thousand exhibitors in the United States from paying large royalties on their projecting machines as a condition of being allowed to continue in business.

The case was the Motion Patents Company against the Universal Film Manufacturing Company and the Universal Film Exchange of New York, wherein the complainant claimed the right to collect royalties on all machines having the Latham-Loop—a small mechanical contrivance which is attached to the machine.

The decision affirmed the ruling of Judge Hough who demurred the complaint when the case was before him in the lower court.

Without the aid of the Motion Picture Board of Trade, or the assistance of any other company the Universal Film Manufacturing Company has won one of the greatest victories in the entire history of the trade. The whole industry is affected by this decision, and directly and tremendously benefited, for it is of the most vital interest to every exhibitor, exchangeman and producer in the United States, and, had the case been decided in favor of the complainant, it would mean that every exhibitor in the country might be compelled to pay a royalty on his projection machine, even after he had bought it. It would also mean that the Universal Film Manufacturing Company would be compelled to pay about $150,000 in back royalties.

In rendering its decision, the Court said:

"It was held by this Court in the case of Victor Talking Machine Company vs. Straus, 230 Fed. 449, that a license to use a patented talking machine upon payment of an initial royalty to cover the life of the patent and upon condition that the licensee purchase all sound records to be used with the machine from licensor was valid even though the license provided that title to the machine should pass to the licensor upon the expiration of the patent if the terms of the license had been observed. The present case differs from that case because here the title to the machine at once passed by the sale of the projecting machine to the 72nd Street Amusement Company. We think this case comes within the doctrine of Bauer vs. O'Donnell, 239 U. S. 1, rather than that of Dick vs. Henry, 224 U. S. 1. This is especially true since the enactment of the so-called Clayton Bill which provides:

"That it shall be unlawful for any person engaged in commerce in the course of such commerce, to lease or make a sale or contract for sale of goods, wares, merchandise, machinery, supplies, or other commodities, whether patented or unpatented, for use, consumption or resale within the United States or any territory thereof, on the condition, agreement or understanding that the lessee or purchaser thereof shall not use or deal in the goods, wares, marchandise, machinery supplies or other commodities of a competitor or competitors of the lessor or seller, where the effect of such lease, sale, or contract for sale or such conditions, agreement or understanding may be to substantially lessen competition or tend to create a monopoly in any line of commerce."

"This Act was not regarded as applicable either in the District Court, or in this Court, in the case of Victor Talking Machine v. Straus, supra. because that case was decided upon a demurrer to the bill upon the face of which no substantial restraint of competition or monopoly in any line

ACTOR BRAVES DEATH OVER CLIFF TO FILM BIG SCENE.

WHAT was probably the greatest death-defying scene ever enacted in motion pictures was performed by Joe Rickson in one scene of "The Committee on Credentials," which has been filmed at Universal City by Directors Harry Carey and George Marshall, and that he lives to tell the tale is considered almost a miracle by those who witnessed the feat.

Peter B. Kyne's story, as prepared for the screen, featuring Harry Carey and with Miss Olive Fuller Golden playing opposite, calls for one man to play the part of a brutal, drinking husband, who finally commits a crime and is run out of the Western town by the cowboys.

The film play shows the mad race of this man in a light wagon, lashing the horse over the road, with the posse in close pursuit.

Finally he comes around a curve in the road, and, apparently losing control of the horse, dashes over the edge of a cliff, which is 120 feet to the bottom and at an angle of forty-five degrees. As he does not strike the brink head on, but with only two wheels first going over, his horse breaks loose and does not even lose its balance, but the man and the wagon turn a complete somersault. Joe Rickson is thrown out while in the air, and as they both crash downward, more than once he is endangered not only from the rocks on which he is falling, but from the wagon as it hurtles toward the bottom.

The horse slid along to the bottom of the precipice without losing its balance at all, but Pedro Leon, who is one of the champion ropers of the world, threw a lariat over its head and held it securely until the other men brought it safely up the bank to the road. It was absolutely without a scratch.

A battery of three cameras was used on this particular scene, as there was no chance for rehearsal and it had to be recorded on the film either then or not at all.

Rickson was practically unconscious when the two actors reached the bottom of the precipice, but the first question he asked was, "They won't think it was a dummy, will they?" And he was not fully satisfied until he had the scene run off in the projecting room at the film capital.

After the scene had been taken, it was necessary for the cowboys to join their ropes together and throw them down the hill in order to pull up Rickson and Carey, the cameraman and the others from the bottom of the cliff.

Carey has played for years in motion pictures requiring feats not only of skill, but of daring, and many of these have been filmed by Cameraman Milton Moore. They have each told Rickson it was the most daring feat that has ever been attempted.

Four visitors to Los Angeles were witnesses of this feat of daring. One of them was Rr. Herman Hille of Oak Hille of Oak Hill Park, Ill.; another, Dr. E. M. Wemster of Oconomowoc, Wisc.; also Frank P. Lodge, a lawyer

Industry in the "Latham Loup" Case

icture Patents Company is the victory of 22,000 ex-
ave meant that every exhibitor would be liable to the
n spite the of fact that he owned it.

of commerce appeared. Here, however, the testimony shows that the complainant has a monopoly under its patents on projecting machines so that if no films not manufactured by complainant can be used upon these machines the complainant will obtain an absolute monopoly of the film business in spite of the fact that its patent on films has expired. If the prohibitions of the Clayton Act mean anything at all this case falls within them and the restrictions as to use of films other than complainant's with the projecting machines are, therefore, void. Indeed, the Report of the Judiciary Committee of the House concerning the Clayton Act shows that its purpose is to reach the film monopoly. A portion of this report, quoted by Judge Dyer in his opinion in United States v. United Shoe Machine Co., 227 Fed. 507, is as follows:

> "Where the concern making these contracts is already great and powerful, such as the United Shoe Machinery Company, the American Tobacco Company and the General Film Company, the exclusive or 'tying' contract made with the local dealers becomes one of the greatest agencies and instrumentalities of monopoly ever devised by the brain of man. It completely shuts out competitors, not only from the trade in which they are engaged already; but from the opportunities to build up trade in any community where these great and powerful conditions are appearing under this system and practice."

"Judge Sessions has held in the case of Elliott Machine Co. v. Center, 227 Fed. 126, that this act applies to contracts made before the passage of the act, and we think his opinion justified by decisions of the Supreme Court on which he relied. Louisville and Nashville Railroad Co. v. Mottley, 21 U. S. 467; Armour Packing Co. v. United States, 209 U. S. 56; Philadelphia, Baltimore and Washington R. R. v. Schubert, 224 U. S. 603. In the case of United States v. United Shoe Machinery Company, 227 Fed. 507, Judge Dyer reached the same conclusion in regard to the Clayton Act.

"Inasmuch as the contract with the Precision Machine Company involved and restrained interstate commerce, it makes no difference that the particular act of infringement occurred within the State of New York, and the prohibitions of the Clayton Act apply.

"Marienella v. United Booking Offices, 227 Fed. 170; Nash v. United States, 229 U. S. 373.

"It is urged that the defendant, Prague Amusement Company, cannot rely upon the license and repudiate its terms. It does not rely upon the license, but obtained a lease of the machine from the owner, the 72nd Street Amusement Company, which acquired it after having paid the purchase price, and this freed the machine from the unlawful restrictions. The remarks of this Court upon the motion for a stay pending the decision of the appeal from Judge Dickinson's decree in the criminal prosecution for violation of the Sherman Act, 235 Fed. 800, would be applicable to the case if the restrictions we have held illegal had been held valid. Then it would have been true that the defendant, who was using the patented article under a license, could not question the validity of the patent, or claim it lacked invention. These remarks are not applicable when the restrictions are held invalid and the article having been thus freed from all restrictions may be used at the will of the licensee.

"In view of the foregoing considerations it is unnecessary to discuss the other defenses raised by the defendants and the decree dismissing the bill is affirmed."

The attorneys for the complainant were Mellville Church and George F. Scull, while Edmund Wetmore, John B. Stanchfield and Oscar W. Jeffery acted as counsel for the defendants.

---

of Detroit and Lowell Hoit, a member of the Chicago Board of Trade. The two doctors made an examination of Rickson, and aside from digging sand and dirt out of his mouth and eyes, they found him none the worse for wear except a few scratches. They declared afterwards that never again would they permit anybody to say that dummies were used in Universal pictures.

CAREY VISITS SAN BERNARDINO

HARRY Carey and his company, including Olive Fuller Golden, leading woman, and his "bunch of cowboys," went from Universal City to San Bernardino a few days ago to film some scenes for his production of "Well Represented."

As the cowboy company went by train, the members created no small sensation among the passengers when they entered, dressed in the garb of the Westerner and armed to the teeth.

However, their fellow travelers soon learned that they were not only cowboys but actors, too, and the entire company enjoyed the trip very much.

CLEO MADISON NEAR DEATH BY SADDLE TURNING OVER.

WHILE taking some scenes for "An Eye for an Eye," Cleo Madison, the star and co-director with Wm. V. Mong, of her company, had what is declared to be the nearest escape from death any actress has experienced at Universal City.

Miss Madison was to ride a horse, and in the scene Charles Gunn was to jump on behind the saddle and dash away.

Miss Madison jumped on her horse and things went well until Gunn made his leap. This frightened the animal. The girth had not been tightened sufficiently and when the horse jumped the saddle turned.

Miss Madison clung to it, and as the horse dashed off both the saddle and rider were underneath the animal's body.

It meant almost certain injury to let go and be trampled, so she clung to her perilous position. The animal hit the post of a barbed-wire fence and fortunately the actress was thrown clear of the wires.

She was scratched and considerably shaken up and congratulates herself that she is alive to tell the tale.

BECKER TO AID COMEDIANS.

BRUNO BECKER has returned to his first love at Universal City and has been installed as assistant director to Eddie Lyons and Lee Moran, who will film Nestor comedies at the film capital.

For some time Becker has been with the property department, but first came to the Pacific Coast studios as an assistant director. He says he is glad to get back to the comedy work and away from the demands for "props" wanted by other assistants.

Becker is very popular among his associates at Universal City, and they are congratulating him on his return to the production end of the business.

"THE STING of CONSCIENCE"

THREE-REEL Rex Drama of the Canadian Northwest Mounted Police, in which a strong man's faith in women is utterly destroyed and revived again by a young girl.

CAST.

First Period.

Gavin McDonald, from the North Wilds, Aged 40	Sydney Ayres
Anne, his young wife	Luella Maxime
Hale McGraw, of the N. W. M. P., Aged 35	T. V. Henderson
Abbie McGraw, his wife	Dixie Carr

Second Period.

Gavin McDonald, of the Primitive, Aged 70	L. M. Wells
John, his son, Aged 25	Sydney Ayres
Hale McGraw, Inspector of the N. W. M. P., Aged 70	T. V. Henderson
Abbie, his daughter, Aged 20	Doris Pawn
MacPherson, of the N. W. M. P.	Harry Archer
Cherry Mellotte, of the Trading Post	Carmen Phillips

Galwin McDonald and his son John.

GAVIN McDONALD, a product of the unfettered North, had fallen in love with a beautiful girl from the city. After their marriage the wife persuaded her husband to give up his wild life and enjoy the luxuries of civilization. The father's heart was set on raising his boy in the wild and open Northwest. He had recognized the hollow mockery of society and had often pleaded with his wife to return with him to the wilderness. She preferred the life of the city. At a reception McDonald sees several men, supposed to be friends, making love to each other's wives.

Hale McGraw, of the N. W. M. P., and his wife are great friends of the McDonalds. McGraw begins to neglect his own wife and show attention to McDonald's. McDonald, disgusted with the way things are going, can hardly withstand the longing to return to the wilderness. McGraw and McDonald's wife indulge in a love scene, but the wife, in a moment of regret, hastens to her husband. He again pleads with her to leave the city and she angrily returns to McGraw. He suggests that they elope, and she easily agrees to the proposition. The two go off together, leaving a note for McDonald telling of the elopement. He decides to take the child far from the abode of women and raise him in a masculine world.

McGraw and Mrs. McDonald arrive in a distant city and the realization of what they have done suddenly comes over both of them. They determine to return and right the error, if possible. Mrs. McDonald finds her husband gone with the baby to parts unknown. McGraw's wife refuses to forgive him for the part he has played and both homes are broken up. Some time later McGraw's wife dies, leaving to his care her baby girl, and to the last refusing to forgive her husband. He, unable to bear the sight of familiar places, gets transferred to the far North and takes charge of the Post.

Far among the mountains McDonald sees his boy grow through child-

(*Continued to page* 35.)

Abbie in her N. W. M. P. Uniform.

"PIRATES OF THE AIR"---L-KO

Two-Reel Komedy of the Sensational Kind, with Alice Howell, Fatty Voss and Bill Bevan.

WHEN Alice Howell is suddenly awakened from a sound sleep in the middle of the night, she is apt to shriek something like "Draw one in the dark!" or, "White Wings, let 'em fly up and down!" These unladylike expressions come instinctively to her lips as the result of her constant association with the typical L-Ko beanery, in which, as a so-called "waitress," she is maltreated in a fashion to arouse the sympathy of all the S. P. C. C.'s and S. P. C. A'.s in existence. If conditions like these exist in any institution of feeding, then it is more than time that a Society-for-the-Prevention-of-Cruelty-to-Waitresses were started by some philanthropic and tender-hearted soul. What Alice has to suffer in order to earn her three dollars a week, is enough to bring tears to the eyes of a sphinx. Wet dish towels in her hair are like a caress to her. Swinging doors which knock her flat are to her as love pats to other women. A plate cracked over her head is a permanent mark of the proprietor's esteem, and sitting down on a hot stove forms for her a mild diversion. Through it all, in the latest L-Ko melange, "Pirates of the Air," she clings to her tulle bow under the chin, and to her faithful parasol which in the end proves its gratitude to her by saving her life. While other than comedy film companies of slapstick morals are shouting the slogan which they have borrowed from Shakespeare as their contribution to the Tercentenary celebration, "The play's the thing;" the L-Ko people have adopted one of their own, namely, "The Chase is the Thing!" The pursuit of somebody, who has done something, and is trying to get somewhere, to elude some one somehow, for some reason or other, is the backbone of a good old-fashioned, roaring comedy and well the L-Ko's know it. When they put on "Pirates of the Air" they certainly gave competition a blow from which it will not recover for some time. They had chased people in every sort of vehicle which goes upon the face of the earth, and so what did they do this time, but take possession of the air for the occasion and film the most extraordinary hue and cry through the clouds, where two aeroplanes—the real thing, mind you, no fake fixed up in the studio—pursue each other across the horizon, while the occupants bombard each other with bombs from mid-air.

It all begins in a beanery, of course, because Alice is in it and a beanery is her chosen milieu, as it were. She is the usual plaything on which the proprietor and the cook vent their attacks of temperament. But she discovers an airship model, stolen from the U. S. Secret Service, in the attic, and then, Oh! how the boss does love her. He bribes her with a whole quarter to hold her tongue, and Alice, who has never seen so much real money in her life, tucks her tulle bow under her chin, takes her trusty parasol and goes out to spend her fortune. Incidentally, just in the ordinary

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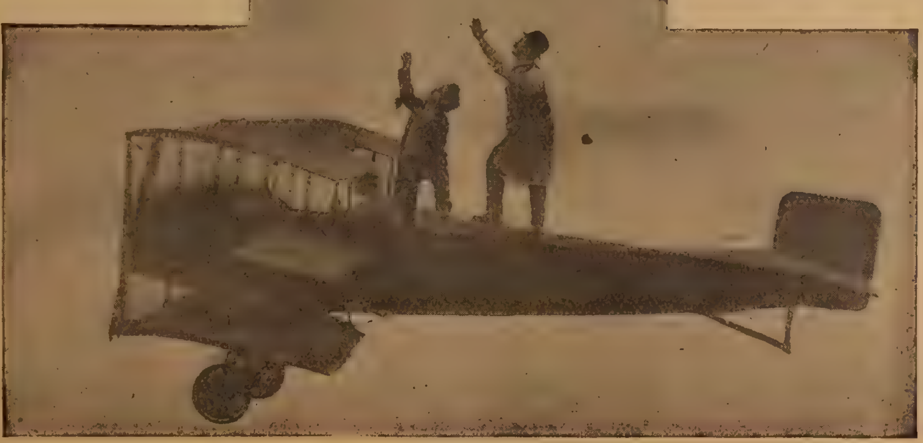


Alice Howell makes dangerous leap from one aeroplane to another in midair and lands safely.

CAST.

The Proprietor	Fatty Voss
The Head Waitress	Alice Howell
The Waiter	Phil Dunham
The Bartender	Bill Bevan
Secret Service Man	Joe Moore

AT WORK AND PLAY WITH THE S

No. 1—Clifford Elfelt and his company of players in which Vola Smith, Hayward Mack, Norbert Myles and Edwin Brown play the principal roles, in a picturesque location at Mt. Baldy, near Los Angeles. The company is temporarily stationed in this picturesque spot, where Elfelt will produce three or four mountain pictures.

No. 2—Timothy Dobbs (Carter DeHaven) instructing his gigantic valet, Jeff (Robert Milash) in what is bound to be one of the most famous comedy series ever filmed. The Timothy Dobbs series, being directed by Wallace Beery.

No. 3—Director Robert Leonard and his all-star feature company, consisting of Ella Hall, Herbert Rawlinson, Thomas Jefferson, Doris Pawn, Gretchen Lederer, Marc Fenton, in front of the Coronado Hotel at Coronado Beach. Mr. Leonard brought his company here to film a number of scenes for his next feature, Eleanor H. Abbott's story, "Little Eve Edgarton." This is one of the strongest feature companies ever gathered together.

No. 4—Cleo Madison, Universal director and star, discussing the details of a scene from "Tillie, the Little Swede" with her co-director, William V. Mong. Mong wrote the story, and is reading a portion of the script to Miss Madison in one of the settings provided for this coming picture.

No. 5—Carter DeHaven is one of the grandest little jokers that ever came down the pike, and has Universal City, and the various companies operating on its huge stages, u arms every day with some practical joke. In scene depicted above, Carter is being paid o stage money by Harry Carey to leave the pany which he is directing in the three drama, "Well Represented." Carter has ref to return to his own company without a settlement from Carey. The scene is on lower stage showing the ranch village at versal City.

No. 6—Fritzi Scheff, the noted comic o star, visits Adele Farrington, friend and former associate in musical com Miss Scheff and Miss Farrington have been g friends for years, and have kept up a corresp ence, although their work has not brought t in personal contact for some years. Marie

ARS IN AND ABOUT UNIVERSAL CITY

camp should have appeared in this picture, for she was also prominent in one of Fritzi Scheff's companies a few years ago.

No. 7—J. Warren Kerrigan is an out-door enthusiast, and when on location with his company from Universal City takes advantage of every opportunity to indulge in hunting and fishing. In addition to his talents as a screen actor, he also lays claim to be an expert angler, but the members of his company tell a fish story on the acter since his return from Coulterville, California, a mining town, where the scenes for "The Beckoning Trail" were made. The course of a mountain stream had been changed to permit the building of a new road. Kerrigan happened along just after a blast had been fired n the wall. Shortly after the explosion the vicinity of the bank was littered with dead and dying fish. Kerrigan had his pole and line and he returned to camp with a big basket of trout. He was congratulated upon all sides and was the pride of the village until some heard how the fish were caught and told the story. The actor finally admitted that he had played a joke on the others and had been caught in his own trap.

No. 8—Eddie Lyons and Lee Moran, co-directors at Universal City of the Nestor Company in a comedy, most appropriately named, "Kill the Umpire." Moran is the umpire and Eddie the excited fan with the murderous mein.

No. 9—Phillips Smalley and his feature company photographed at the Elliott-Brandt Rancho, near Los Angeles, where "Wanted—A Home" was partly taken. This is one of the finest and largest cattle ranches in the West, and they turned over the whole ranch to Mr. Smalley for his use. In the company are Mary MacLaren, in the centre with a hat, "Kewpie" Morgan, at the extreme left with a dog, and just above him, the director, Phillips Smalley.

No. 10—Vola Smith, who supports Carter De Haven in the Timothy Dobbs series and is at the same time the featured player in Clifford Elfelt's company, on the running-board her Overland car and Mabel Condon, the Los Angeles representative of the Dramatic Mirror, probably the best known newspaper woman in the film world to-day. The picture was taken in front of the visitors' gallery at Universal City.

"Jackals of a Great City"

GOLD SEAL two-reel Drama of the Underworld, written by Harvey Gates. Produced by E. J. Le Saint with an All Star cast of Universal players.

TIMID lover, at urging of girl's mother, tries caveman tactics. To his astonishment he falls into a trap set for the girl by underworld agents and his caveman qualities have a real test.

Single-handed, Tom fights for his life and that of the girl whose safety he has jeopardized.

CAST.	
Leila Hughes	Stella Razeto
Her Grandmother	Jeanne Hathaway
Tom Duane	Harry Carey
Clay Wimburn	Hayward Mack

LEILA HUGHES is the sole support of her aged grandmother. Independent and self-reliant, Leila is typical of the present day and has given little thought to affairs of the heart. Her grandmother cannot reconcile the aggressive ways of Leila with the timid manner of the girls of her generation.

Tom Duane, a young contractor, has become acquainted with Leila and finds much to admire in her. Aggressive with his men, Tom always becomes timid and embarrassed in the presence of a woman. He has visited the house several times and the old grandmother approves of him as a man, but not as a lover. One day she calls him to task for his timid advances and shows him a page from her diary in which she has written that she wished her lover would take her by main force and marry her. Tom believes this to be Leila's writing, and the grandmother does not tell him that it is her own diary. Tom's courage revives and he decides to take affairs into his own hands. Leila has another admirer in the person of Clay Wimburn, supposedly a man about town. Clay's independence appeals to her to a certain extent and she finds pleasure in his company because he treats her more like a companion than a woman. In real life, however, Wimburn is connected with a gang of white slavers. They are clamoring for another girl and Clay's real object is to turn Leila over to the gang. He has come to love the girl, and although he has told the gang of his find, he decides not to let them have her. One evening Clay invites Leila to attend a dance with him and she promises. Shortly after Tom calls at the house and she tells him of the date with Clay. Tom's courage urges him to try out the new theory. He upbraids Leila for going with another man. She flies into a rage and slaps his face, ordering him out of the house. Tom determines to use force. He secures a marriage license, and, going to Clay's room, he forces him to telephone to Leila to meet him at a certain place. Leila thinks that this is part of the arrangement for the dance and promises. Clay is tied up and left alone in the room. Tom hails a cab and goes for a minister to marry them.

The white slave gang have been notified that this is the night Clay will get the girl and they have a taxicab with their own driver to see that Clay carries out his part of the bargain. Tom gets into this taxi and is driven to the appointed place, where Leila is waiting. She thinks it is Clay and jumps into the car. The driver, having his own orders, hurriedly takes them to the headquarters of the gang. A raiding party of police has been sent to the gang's headquarters to round them up. When the taxicab arrives at the house both Tom and the girl are hustled inside before they can see what is happening. Leila thinks that it is a plan of Tom's to force her into marriage and she tells the men that she will not marry Tom. They give her the laugh, and upon the arrival in the lighted room, discover that Tom is a stranger, and attack him. He puts up a brave fight, but is overpowered by force of numbers. Leila takes one of the men's revolvers

(*Continued on Page 35.*)

"The Money Lenders"

101 BISON THRILLER

Alice reads of Howard's arrest for the shooting in the office the previous night. Insert: The shot which exploded the powder car.

101 BISON Two-Reel Railroad Drama, produced by Henry McRae. Story by Wright Roberts. Scenario by F. M. Wiltermood.

THE efforts of a man in the clutches of money lenders to retrieve his fortune, even at the risk of his daughter's happiness. The variety and intensity of incidents in this film have never been surpassed.

CAST.

Alice Murray	Marie Walcamp
John Murray	E. N. Wallack
Jack Howard	Lee Hill
Hickman Bruce	L. C. Shumway
Bud Dorgan	Marc Fenton

JOHN MURRAY, a division superintendent on the West Coast Railroad, is in serious financial troubles, as he has borrowed several thousand dollars from money lenders, has lost the funds in speculation and is unable to pay back the borrowed amounts. His creditors appeal to the railroad officials and they notify Murray that unless he soon pays his debts he will be dismissed from his position as superintendent. Murray has a beautiful daughter, Alice, just budding into womanhood, and she is an enthusiastic automobilist. On one occasion she barely averts a collision with a railroad train. The engineer of the train, Jack Howard, sees Alice's carelessness and admires her good looks. Hickman Bruce, an attorney, has long admired Alice and plans to win her as his bride, but she does not like him. Bruce meets Murray and the latter informs Bruce that he is in sore financial straits, whereupon Bruce tells Murray that if he will persuade Alice to marry him he will settle all of Murray's debts. Alice appears and Murray induces his daughter to go to lunch with Bruce. At the cafe Bruce asks Alice to marry him, but she refuses.

Two shippers of explosives meanwhile, Messrs. Lytell and Brown, visit Superintendent Murray and persuade him to agree to send a trainload of explosives over the railway, secretly, as the shippers desire to evade the interstate laws. Lytell and Brown agree to pay Murray $10,000 for his work in sending the train through, and they draw up a signed contract. Murray is glad to have a chance of raising enough money to pay his debts. Bruce is attorney for Lytell and Brown and they turn over to him the agreement signed by Murray, in which document he agrees to bill the explosives as fruit. Murray tells Conductor Bangs to handle the train and pays him some money for his share in the matter. Bruce realizes that if the train plan succeeds Murray will have enough money to free himself financially and thus be able to keep Alice from him. So he employs two thugs, Bud Dorgan and

(*Continued to page* 35.)

"MUGGINS"

VICTOR *DRAMA*

"GOD AND THE BABY."

Story by Richard Shelton.
Scenario by Calder Johnstone.

William Rock	**Malcolm Blevins**
His Wife	**Marjorie Ellison**
Celia, their daughter	**Zoe DuRae**

William Rock, assistant cashier in a wholesale drug company, and his wife live happily with Celia, their little daughter, who is an invalid as the result of an accident. A well known physician advises a warmer climate, but Rock has been unable to get ahead enough to take the necessary trip. The doctor insists that the change is imperative. The privilege of advancing money to employees has been abused and the company has issued a drastic order refusing to advance money under any consideration. William sees his wife's anxiety for the little girl and decides to make an appeal to the head of the firm. He does so and the manager tells him that they cannot make an exception in anyone's case. William is heartbroken, and that night when he returns home finds the child is much worse. To ease his wife's mind he tells her that he has a friend who has promised to let him have the money the next day. The little child, hearing the discussion, writes a little note to God, begging Him to arrange for the trip. That night William finds the note tightly clasped in her hand.

It is part of William's daily duties to carry the deposit to the bank. The next day the cashier delivers to him the portfolio containing the money and he conceals it among his clothes. He turns up a deserted looking alley, and is attacked by two thugs, who take the porfolio from him. The attack is witnessed by several people and a crowd soon gathers. William is taken back to the store and all gather about him. The portfolio is missing, but the manager discovers the money in William's pocket, and when he comes to, he thinks that his plot has been discovered. He hears the manager telling someone that William's forethought was very good, and that his hiding the money has saved it for the firm. As an expression of thanks, the manager gives William $500 and William hurries home to tell the good news to his wife and child. Celia says that God has answered her letter.

"MUGGINS."

Victor Drama.

Story by Harvey Gates.
Scenario by Fred Myton.
Produced by Clifford S. Elfelt.

CAST.

Jeanne	**Gretchen Lederer**
Seth Thorne	**Norbert Myles**
Muggins	**Elizabeth James**
Fred Bradley	**C. Norman Hammond**
Marcia	**Adele Farrington**

Jeanne had been accustomed, all her life, to have whatever she desired. Seth Thorne, a man whose chief asset was a healthy body and a great longing for outdoors, had entered her life. She was attracted by his strong ways, and the two were soon married. Jeanne's sister Marcia, a rich widow, had vigorously protested against the match and told Jeanne that the glamour of her romance would soon wear off. At the time the story opens Jeanne is beginning to feel vague stirrings of dissatisfaction. Seth is still a dreamer and only works their little farm enough to get an existence out of it. Muggins , their child, is very much in love with her father and he slights his work in order to play with the child. After a particularly hard day Jeanne tells Seth that she cannot stand the poverty any longer.

Marcia decides to pay a visit to Jeanne. She is very much shocked at the commonness of the house in which the Thornes live. She sees Jeanne's dissatisfaction and pleads with her to come back to the city with her and enjoy the happiness to which she is entitled. Seth learns of the new arrangement and is dazed by the loss of both Jeanne and the baby. Marcia, fearing Jeanne will change her mind, tells Seth that he has had his chance to make them happy and failed. She contrasts the life that Muggins will lead left on the farm, with the many advantages she would have in a wealthy home in the city. Seth realizes the logic of her reasoning and, although it is difficult

(*Continued to Page* 34)

BIG U *COMEDY*

"God and the Baby"

STORIES OF THE ONE REEL PHOTOPLAYS

"TWICE AT ONCE."

Big U Comedy.

Written and Produced by Craig Hutchinson.

CAST.

The Girls	Margaret Joslin Marcia Moore
Ernie	Ernie Shields
Janitor	Harry Todd

Can a young man become engaged to two ladies at once? Ernie was convinced that one could not before he got into the predicament himself, but unfortunately through some unlucky incidents he found himself in this identical situation. Also unluckily, one of the ladies was rather husky and very demonstrative in her affections. He thought he might elude this lady through the help of the janitor. The idea was all right, but the execution of the plan was all wrong, and Ernie and the janitor found themselves in very unpleasant circumstances. Also the janitor got mad at Ernie in a very impolite moment. Then the fat fiance got mad, the other girl got mad, the cops got mad, and a mysterious gentleman in a black hat got mad. In fact, every one got mad and the result was that there was almost a murder, almost a suicide, a couple of asphyxiations and a hari-kari. Nothing turned out as anybody had expected, and a perfectly inoffensive spectator fell off a high building, into the bargain.

"SAMMY JOHNSIN, MAGICIAN."

Powers Split Reel Comedy Cartoon.

By Pat Sullivan.
The Famous Cartoonist.

Sammy's mother is making flapjacks while Sammy is fishing in the pond. She refuses his request for some when he goes home. He finds an announcement of a magician's show and dreams that he has magic power. He conjures the flapjacks out of the frying pan into his mouth. He makes the duck lay him three eggs. They fly in the air and burst, letting out full grown ducklings. The pig is made to dance on his tail. Sammy conjures a dog until it is small enough to be swallowed by a frog in the pond. A pelican eats the frog. A lady artist is frightened by a big snake, but Sammy charms the serpent and it rolls away like a huge hoop. The pretty artist then kisses him, but he wakes to find that the caress comes from the tongue of a big cow.

"THE TOY SOLDIER."

Rex Comedy.

CAST.

Toy Maker	Hal De Forrest
Toy Soldier	Martin Ferrari
Englishman	Signor Zanfretta

A toy maker has invented a toy soldier which he sells to a gentleman who has four sons. The toy soldier is to be sent that night. A new workman is very much impressed by the different toys displayed in the shop. He falls asleep and dreams the following dream:

In putting the toy soldier through his tricks he breaks him, and to appease the furious toy maker offers to take the place of the toy soldier until the necessary repairs are made. In a wooden box and dressed in the clothes of the toy soldier the workman is delivered to the home of the purchaser. There he is forced to do all the tricks performed by the toy soldier. That night in trying to locate the pantry he discovers burglars entering the house. Still posing [illegible] the toy soldier, he is able to outwit the burglars and take their weapons from them. He then calls the household, who take the burglars in charge. They forgive him for his deception because of this service. In a short time a cable is received with the information that the real toy soldier is repaired and on the way. He wakes and finds it a dream.

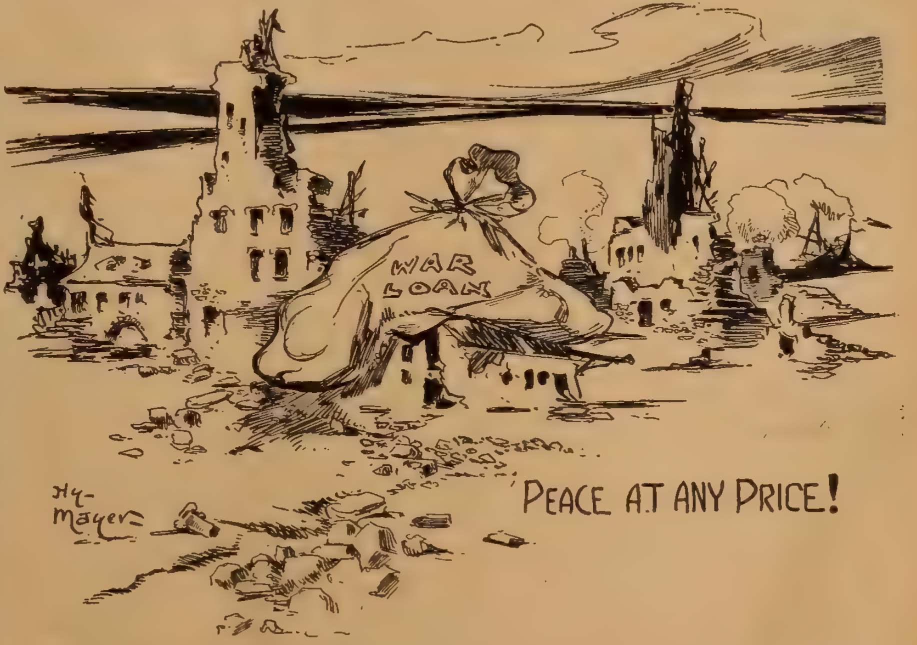
"SUCH IS LIFE IN CHINA."

Powers Travelaugh.
The First of a Clever Series.

By Hy. Mayer.

This is a combination of Hy. Mayer cartoons and travel pictures, which go to make up a travel comedy. Architecture typical of China is shown, a pagoda, a street scene, with soldiers marching through an arch. Cartoons show how Europe taught China to hold the gun, and how China learned to drive the white man out of his country with the European gun. Cartoons caricaturing the fashions follow. The jinrikisha is contrasted with the auto. The children are shown with their living toys, birds, fish, etc. A cartoon shows that a very good boy may some day have a rhinoceros. Market scenes and restaurants in the open air follow. Trades, the shoemaker and barber are illustrated, with comic comments in the form of cartoons. Chinese theatre scenes come next. The interiors of the theatres are shown and the strange antics of the country traveling troupes. The music reminds Mayer of his janitor turning on the steam. The first Chinese skyscraper is shown. When the Chinese cut of their queues they freed themselves from backwardness and bigotry.

A smiling Chinese face closes the picture.



Hy. Mayer's Original Conceit drawn for the Universal Animated Weekly.

"BLIND MAN'S BLUFF"

Jane reads to the supposedly blind young man.

IMP two-reel Comedy - Drama written and produced by Matt Moore. A rich young man fails to arouse any enthusiasm in the heart of a philanthropically inclined beauty whose penchant is the care of the blind. So he pretends blindness. Then he is shot in the eye by accident and the maiden is won.

CAST.

John Livingston	Matt Moore
Jane Reynolds	Jane Gail
Mrs. Patter-Jones	Nellie Slattery
Butler	Howard Crampton
Matty	Matty Rubert
Andy	Andy Clark

JANE REYNOLDS, a young society woman, tired of the strain of high society and determined to do something worth while, sees an advertisement in the paper requiring the services of a young lady to take care of a helpless blind man and decides to apply for the position.

Meanwhile, John Livington, a wealthy young bachelor, is induced by two young boy acquaintances to take a ride in their new auto. Preparing him for the ride with goggles, they drag him out of the house and into their car. They are riding down the hill when they hit a tree, causing a general spill. Mistaking John for the blind man to whom she is going to apply, Jane assists him to his feet and walks with him to the address specified in the advertisement. John tells her she is leading him to the wrong house, as he lives next door. Thinking that there is a mistake in the address, Jane leads him to his own house. They are admitted by the butler, who does not understand the situation until a sly look from John over his automobile goggles puts the butler wise. John, in order to appear blind, continues to wear the goggles. Jane takes care of him until one day she catches him reading a paper. Horrified at the deceit practiced on her, she upbraids John bitterly and flies in a great rage from the house. John feels very badly, as he has learned to care for her.

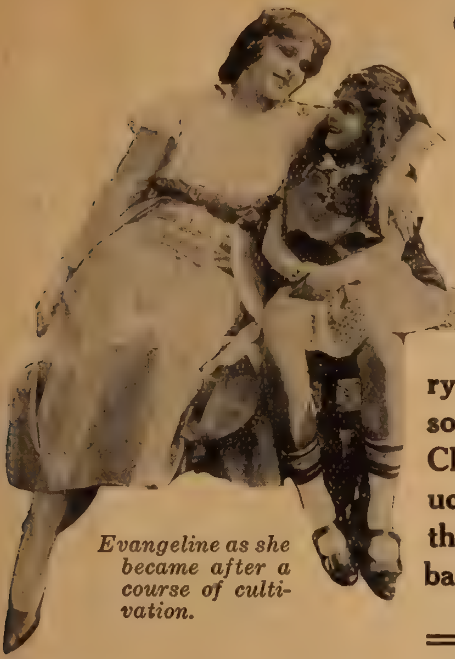
Later the two boys are out in the woods shooting. After one of their random shots they hear a cry of pain. It comes from John, who has been shot by their carelessness, the shock causing total blindness. Not knowing what to do, the boys go to Jane and tell her what has happened.

The doctors are called in and they advise an operation. After the operation they tell Jane that they won't know the result until morning. Jane remains in the hall all through the night and in the morning she goes at once to John's room and there she finds him already dressed. It is apparent that the operation has proved a success and as she leaves Jane says: "You won't need me now; you can see." The two boys who were the innocent cause of all the trouble have been waiting on the porch all night, and they see Jane as she leaves the house. When John comes out in pursuit of Jane, the boys succeed in bringing them together.

Matt Moore and Jane Gail in a forthcoming feature "Vice Versa." Notice the make-up.

"The Human Cactus"

LAEMMLE two-reel Society Drama, produced by Rupert Julian from a story by Elsie Jane Wilson. Scenario by E. J. Clauson. Theorists educate girl of slums and then try to put her back again with an unusual result.



Evangeline as she became after a course of cultivation.

Evangeline, as she was before.

ELSIE JANE WILSON has written an original story of the Pygmalian and Galatea type which Bernard Shaw has made so famous, only Miss Wilson has put new life and a new twist in the old story which afforded Rupert Julian, who produced it, a fine chance for an unusual two-reel picture. The story is as follows:

Henry Roylance, an eminent sociologist, has written a book on his pet theory and he and Dr. Smead, an intimate friend, have been discussing it. The doctor calls him to task for several of his theories. The doctor insists that ladies and gentlemen are born and not made, and to end the controversy Roylance cites the example of the transformation from the spiked wild cactus to the cultivated spineless cactus. In spite of this evidence of the power of cultivation Smead declines to agree with him. So Roylance determines to prove his theory and to select a specimen from the lowest walks of life and make a perfect lady out of her.

In one of the lower alleys of the city lives Evangeline Dugan. The neighbors are unanimous in the opinion that she is the wildest of the wild. Her father is a typical loafer; her mother a ragpicker, while Evengeline sells flowers on one of the street corners. Her affections are bestowed upon one Jimmie O'Toole, a typical tough of the dive variety. Jimmie pretends to reciprocate, as it enables him to work the girl for money. Roylance and Smead, looking for a likely specimen, find Evangeline. They try to talk with her, but when they become inquisitive she refuses to speak to them. One of the gutter snipes nearby volunteers to show the two men where the girl lives and they decide to ask permission from the girl's parents for their experiment. Evangeline's curiosity is aroused and she follows them to the house. Dugan and his wife are quarreling as usual, but he sees their evidence of prosperity and becomes cringing and servile. Roylance makes his proposal to take the girl, and Dugan pretends that Evangeline is their sole support and speaks tearfully of the affection in which they hold Evangeline.

CAST.

Henry Roylance	Douglas Gerrard
Dr. Smead	Rupert Julian
Evangeline Dugan	Elsie J. Wilson
Mr. Dugan	Doc Crane
Genevieve Dugan	Zoe DuRae
Jane Toplady	Lena Baskette
Mrs. Dugan	Lule Warrenton

Arrangements are finally made and Evangeline is taken to the Roylance home. Mrs. Roylance is one of the creme de la creme of society and does not like the idea of having the street urchin brought into the house. Roylance overrides her objections, however, and Evangeline is placed in the first clean room she has ever seen.

Resentful and stubborn at first, Evangeline finally blossoms out into a beautiful woman. Roylance, winning her confidence, finds her an apt pupil, and at the end of a year she is admitted to be externally a perfect lady. According to his agreement, Roylance returns the girl to her parents and she finds the contrast almost insupportable. She again meets Jimmie, now a dope fiend, and shudders at the fate she has escaped. Her father and mother sneer at her ladylike manners, but the younger sister tries to imitate her ways. When the father finds she has no money he angrily upbraids her for returning to live on them.

Roylance and Smead talk over the experiment and Smead is forced to admit that his friend's theory has been proved. He asks Roylance what he is going to do with the girl, now that he has made a lady out of her, and Roylance is at a loss to answer. Smead tells him that the girl can never live the old life now, and that unless she is given some assistance the experiment will be a crime instead of a success. Evangeline is on the point of being cast out when Smead arrives at her house and is met by Dugan. Evangeline is surprised to see him and he tells her that he has come to tell her something he had forgotten. Not willing to take him into the squalid room, Evangeline suggests they take a walk The girl presses Smead for an explanation and he finally tells her that he has always insisted that they could never make a lady out of her. He confesses that he not only believes it now, but he hopes she will undertake the job of making a gentleman out of him. She accepts and the two start their plans for the future.

Director Jacques Jaccard has resumed the production of one-reel film plays of the "Little Stories of Real Life" series, four of which already have ben made by him.

Continued Stories of the Photoplays

"PEGGY AND THE LAW."

Imp Comedy-Drama.

Written by William Addison Lathrop.
Produced by George Ridgwell.

CAST.

Peggy	Edith Roberts
Stanley Rose	Harry Benham
Mandy	Nellie Slattery
Judge Harkness	Frank Smith
Sheriff Perkins	William J. Welsh

With the death of her grandfather Peggy Sanford is left with a heavily mortgaged home and Mandy, a faithful servant. Judge Harkness, an old friend of the family, calls and tells Peggy that Stanley Rose, a city chap, has foreclosed the mortgage. In answer to his query as to where she and Mandy are going to live, Peggy says: "I reckon we're goin' to live right here."

Soon afterwards Stanley Rose calls at the office of Judge Harkness and requests him to take the necessary steps in the matter of the foreclosure. The judge is in a quandary as to what to do, but finally says to the sheriff: "We've known Peggy since she was a baby, but the law is the law, and you've got to put her out." The sheriff and his deputy have to perform their disagreeable duty.

Mandy exclaims: "Jess' lemme see somebody put ma honey out." The sheriff and his deputy have scarcely left when Stanley Rose arrives in person and Peggy comes demurely in to face him. Stanley has imagined Miss Sanford to be a tall, gaunt old maid, probably too mean to pay anything she could avoid. He smiles pleasantly and says: "I asked for Miss Sanford, the tenant here. I suppose you must be her niece." Peggy explains that she is the only Miss Sanford, and the one against whom he has set the mighty mechinery of the law in motion. Stanley assures her that the lawyer must have made a mistake, and says she must remain with him. Neither he nor Peggy give any thought to the question of propriety and they spend a delightful afternoon roaming about the place. That evening Mandy annouces that it is bed time. "Run off to bed, honey," she says, "Ah found a place in de barn fo' the gemman to snooze." Peggy protests at this, but Stanley insists that he intended to sleep there and Mandy makes him as comfortable as possible.

The next day Stanley realizes that his stay at the house would occasion gossip, so he goes to Judge Harkness and requests him to draw a lease in favor of Miss Sanford, as he is going to board in the village. Meanwhile Peggy tells Mandy that they can't stay there. Armed with a lease, Stanley starts back to the Sanford homestead, where he finds Peggy in the parlor surrounded by her most treasured possessions, including the cat, which she intends to induce him to sell to them. Stanley hastily exhibits the lease and Peggy, in her excess of joy, throws her arms around his neck and kisses him. Then, realizing her unmaidenly action, she runs like a scared rabbit out of the room, while Mandy kneels down and kisses the hem of his coat. Stanley runs after Peggy and finds her.

"Don't you think the parson could arrange it so I could stay, too?" he asks, as the willing captive nestles in his arms.

"THE BROWNS SEE THE FAIR."

Nestor Comedy.

Produced by Horace Davey.

CAST.

Henry Brown	Neal Burns
Mrs. Brown	Stella Adams
Passenger	Betty Compson

Harry Brown is given a vacation—the first one in years. He decides to take his wife and children to see the San Diego Fair. The wife has a lame back and is always complaining. That night they give the youngsters a bath in anticipation of the trip. The next morning everything woes wrong. They only have gone a short distance when Stella discovers that they have forgotten the baby's bottle, so Neal and the baby return for it. They arrive at the station just as the train is pulling out, but with the assistance of several onlookers they are helped on board. Neal leaves Stella to mind the children and goes into another car, where he starts a flirtation with Betty, but this only brings trouble, for Stella comes in and takes him out by the ear.

Arrived at the fair, they start in to see the sights. Betty's sweetheart is one of the concession men. Neal is anxious to enter some of the concessions, but Stella refuses. He finally manages to break away and runs in to Betty. He invites her to have some ice cream with him, which she does, but one of the children, who has wondered away from his mother to ride on the merry-go-round, discovers his father and goes back to tell his mother on father. Meanwhile the concessionaire has discovered Betty's duplicity and starts out after her. Stella also starts after her husband. They chase each other through the fair grounds. Stella discovers an officer and solicits his aid. They finally catch Neal and all go home.

"THE CHILDREN'S PARADISE."

Powers Split Reel Educational.

This split reel shows how the children of the New York lower East Side live, eat, play and sleep. The dangers to which they are exposed in street games are graphically illustrated. The gutter games, which are all they have in the way of amusement, are shown. The over-crowded conditions of the districts are shown and the noise is suggested so vividly that we can almost hear it. Children are seen sleeping on the fire escapes close to the elevated.

The contrast comes when the weakly city children are taken by the Christian Herald to the Christian Herald Home at Nyack-on-the-Hudson. Three thousand enjoy a ten days' outing there every year. They are bathed and given fresh clothes on arrival. They are then free to play where they will. They have enough to eat for the first time in their lives. They are provided with swings, seesaws and other forms of amusement which are safe and good for them. They are shown reveling in big dishes of ice cream. The picture closes with a group on the lawn waving flags.

THINKS ACTOR IS BEGGAR.

IN filming "Men and Women," the first episode of the "Dollars and Sense" series being produced by Director Jacques Jaccard, many of the scenes were taken at Venice, one of the summer resorts on the seashore near Los Angeles.

Dr. H. F. Crane, dean of the actors of Universal City, played the role of a blind beggar with an old violin. Robert E. Clarke, a personal friend of Jaccard, was with the director most of the time during the making of the picture, and he told Dr. Crane, jokingly, that he could probably make more money as a beggar than he could as an actor. The two men laughed about it and finally agreed to try.

Clarke fixed the actor on a stool in front of a leading hotel at the summer resort and put a sign, "Blind for twenty years," in front of him, then moved away to watch the results. In less than a minute a well dressed woman came along, stopped and looked at the old man intently, then she opened her purse and dropped fifty cents into the tin cup and went on.

However, Jack Connolly happened along and spoiled the performance by grasping the money and rushing after the woman, who was astonished when told the fact, but then thoroughly appreciated the joke.

"IT HAPPENED IN HONOLULU."

(*Continued from page* 17.)

their arrival at Honolulu, Larry is arrested. The detective searches his belongings and finds the $5,000, but no sign of the additional $10,000. Larry asserts his innocence and claims there is a mistake. Through a clever trick he eludes the detective and joins Mabel at their hotel. Father is told of their scheme and agrees to witness the ceremony, and they hurriedly set out for the church. Detective Boggs pursues the two, but doesn't succeed in locating them until after the ceremony. He takes Larry in charge. The latter, not wishing it to be known that he is arrested, tells Mabel and her father that the detective is an old friend and that they will be back shortly.

Larry is thrown into the native prison and Mabel and her father, returning to the hotel, break the news to mother. Mother collapses, but finally revives sufficiently to take out her spite on poor father. Larry wires his father that there has evidently been a mistake, that he only took the $5,000. Jim Crane believes in fair play, and orders an investigation. Velie's dishonesty is discovered and the forged check is traced back to him. The matter is not straightened out for some time, and meanwhile poor Larry languishes in a Hawaiian prison, the natives and flies being his companions. He is given hard work to do, and Mabel and her father do everything to get Larry's freedom, but without avail.

The Fourth of July approaches and Larry is taken out with the other prisoners. He absolutely refuses to work on the national holiday of America and has a fight with the guards. It would not be a holiday without appropriate celebration and Larry decides to have one of his own. He lights the fuse that is connected with a big store of dynamite and yells for the prisoners to run for their lives. Mabel and her mother have returned to the prison and meet the fleeing prisoners. Just as Larry is about to be taken back, Detective Boggs receives a cable from Larry's father stating that there has been a mistake and Larry, realizing that he is forgiven, makes plans for a happy honeymoon with Mabel.

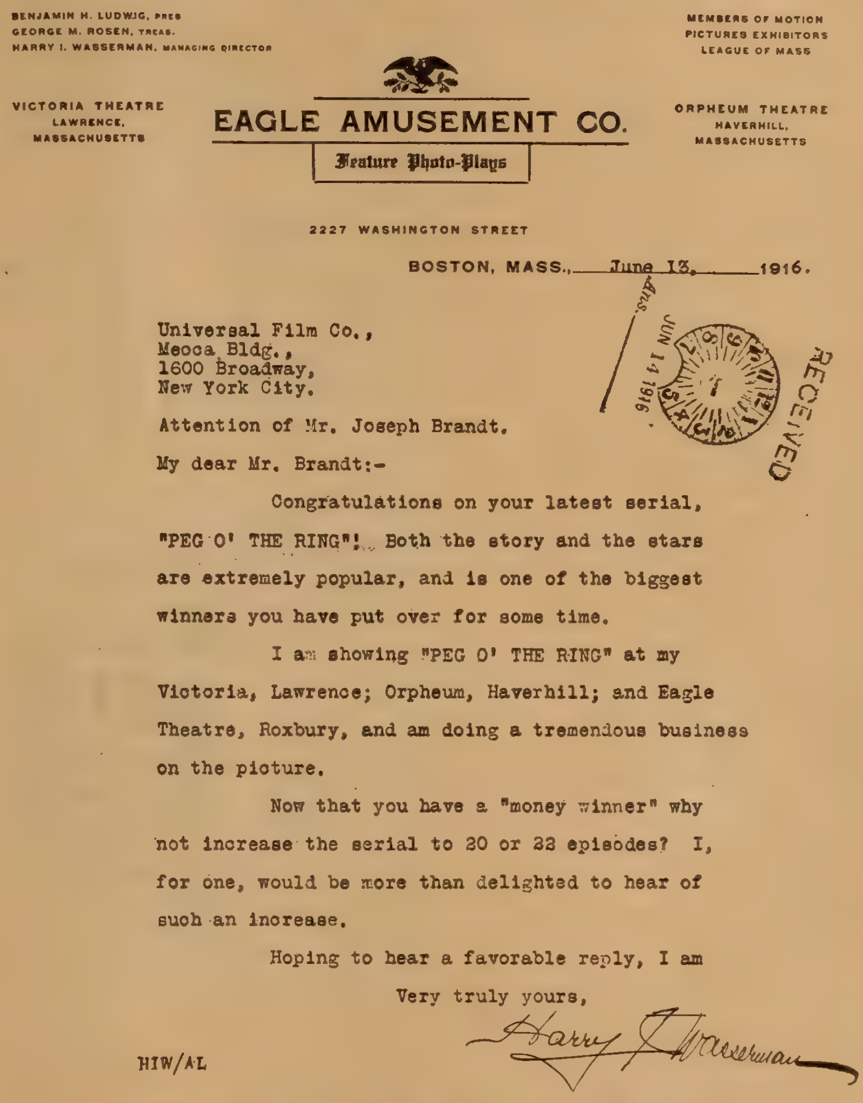
"PIRATES OF THE AIR."

(*Continued from Page* 23)

course of events, she is run over by an automobile, containing the Secret Service man, who is hunting for the stolen model, but no L-Ko actress minds a little thing like that. The only effect it has upon her is to cause her to become violently enamoured of the youth, whom she leads back to the beanery. He spurns her when she won't reveal the secret of the airship, and, overcome with grief, she falls asleep and dreams.

With the S. S. man she mounts her trusty monoplane, the model safely hidden. Up they mount to a height of 17,000 feet. Alice looks over the edge. Horrors! The boss and the cook are in pursuit! "Out with the trusty bombs, boys, and let us blow the miscreants into——" Oh! I forgot that Alice is a perfect lady. She probably said "next week." A rain of bombs descends upon the other machine, without hitting it. "Aim lower and to the left, boys," screams Alice. They try to follow her instructions, but an aeroplane is hard to hit. See descriptions of the European war. No good giving the job to any one else. If Alice wants those miscreants annihilated she has just got to do it herself. No sooner said than done. Alice is an L-Ko actress, and no stunt is impossible for her. Over the edge of the machine she clambers and drops down, down to the machine below. Do the boss and cook welcome her arrival? They do not. They seize her and heartlessly throw her to perdition. But the S. S. man has an inspiration. He throws Alice's parasol after her. She catches and opens it. It acts as a parachute and she lands—kerplunk—and scares herself awake!

What About This?



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BOSTON, MASS., June 13, 1916.

Ans.

RECEIVED
JUN 14 1916

Universal Film Co.,
Mecca Bldg.,
1600 Broadway,
New York City.

Attention of Mr. Joseph Brandt.

My dear Mr. Brandt:-

Congratulations on your latest serial, "PEG O' THE RING"! Both the story and the stars are extremely popular, and is one of the biggest winners you have put over for some time.

I am showing "PEG O' THE RING" at my Victoria, Lawrence; Orpheum, Haverhill; and Eagle Theatre, Roxbury, and am doing a tremendous business on the picture.

Now that you have a "money winner" why not increase the serial to 20 or 22 episodes? I, for one, would be more than delighted to hear of such an increase.

Hoping to hear a favorable reply, I am

Very truly yours,

Harry I. Wasserman

HIW/AL

Do You, or Don't You?

"SHOES."

(*Continued from Page* 13)

Monday night Eva comes home from work and her mother tells her that she now can have her shoes, because the lazy husband and father has finally gone to work. Eva has not raised her eyes from the time she entered the room and her mother, observing this, looks down at Eva's feet —and there is disclosed the girl's new shoes.

This is an outline of the tale, but there is nothing in this cold and colorless telling of the story to reveal the supreme and human struggle through which this shop girl passed until she has finally obtained her shoes.

The last reel deals with Eva's fate as it might have been in happier surroundings. The overwhelming pity of it all is impressed upon the spectator by the little scenes from the life of a normal country girl, and from those of the fortunate daughter of a sheltered home.

The production is made with all the skill and attention to detail which we have learned to expect from Lois Weber. The contents of a whole five and ten cent store was transported to the studio in order to film the store scenes. Real corned beef and cabbage were cooked on a real stove, with real fire in it, and the furniture which was used in the interior of the Meyer home was specially bought from just such people as the Myers were.

"BASHFUL CHARLEY'S PROPOSAL."

(*Continued from Page* 18)

Rev. Mr. Fish has decided to go fishing and casts his line. Heinie arrives at the houseboat, and the widow, seeing the minister nearby, calls him to the boat to marry them at once. This does not suit Heinie at all, and he takes refuge in flight. Running to the upper deck, he discovers the disconsolated Lilly. She does not recognize him at first, but he explains nd they embrace.

He persuades Lilly to elope with him, and arriving at the mainland, they search for a justice to perform the ceremony. The widow grabs the minister and takes him to land also, expecting to catch the fleeing bridegroom and make him marry her. Heinie and Lilly find a justice and the ceremony is started. The widow and the minister, seeing them from the distance, make a short cut and run into Charley. The widow still believes that it is Charley who has caused her anguish and insists that he marry her. This just suits Charley, as he has not been able to make up his courage to propose. Heinie and Lilly return to the house of Charley, but find that Charley and the widow have followed suit. Heinie demands his five thousand dollars, which Charley pays.

Eva couldn't eat her lunch.

THE STRANGE CASE OF MARY MAC LAREN

(*Continued from Page* 9.)

with Mary in the leading role, that of a girl who virtually sold out for a pair of shoes.

Those who have been fortunate enough to see this Bluebird photoplay know the tremendous success which Miss MacLaren scored in this her first real part in pictures. And it need only be said that as soon as the feature was shown in the projection room at Universal City every one of the directors was falling over himself to produce a photoplay with Miss MacLaren featured.

Miss Weber saw the tremendously sympathetic quality in Mary MacLaren's face with unerring accuracy, and it is due to her determination to bring it out on the screen which resulted in adding one of the choicest stars to the Bluebird firmament. She is being featured by Phillips Smalley in a five-reeler, "Wanted—A Home," written by Lois Weber.

"MUGGINS."

(*Continued from Page* 28)

for him to let Muggins go, he finally consents.

Jeanne easily takes up the gay life she lived before her marriage. A young doctor admires her very much and the two are together a great deal. Little Muggins is left in care of a nurse and has every conceivable toy to make her happy, but thinks more of the plain doll that her daddy made her than she does of all her new things. The mother, several times, has told her to throw the old doll away. The child misses her doll and slips out of the house to look for it. She becomes tired and, lying down in the grass, falls asleep. The searchers find her asleep, wet and bedraggled.

The days have been sad ones for Seth; he misses the companionship of Muggins more and more, and one night is troubled by the thought that the little one needs him. Unable to shake off the thought, he sets out for the city. The exposure has resulted in sickness to little Muggins. Her mother still leaves her to the nurse and her condition becomes serious. Seth, knowing that Jeanne and her sister would probably refuse to allow him to see the child, decides to sneak into the house. He prowls about until he locates what he thinks is Muggins' room, but is seen by one of the gardeners, who shoots at him. The shot strikes him in the neck and he falls among the shrubbery. The man thinks the intruder has left and Seth stealthily makes his way to the window of Muggins' room. The nurse has left the room for a few minutes and Seth finds the little one very still. He takes her up and finds that she is delirious and calling for her daddy.

The young doctor and Jeanne are together, when Jeanne suddenly feels that she must go and see the child. The doctor offers to accompany her, Jeanne realizes that after all Seth means a great deal to her and goes to him. A short time later the parents are both back home at the old cabin and the child is on the road to a quick recovery. Jeanne and Seth understand each other better now, and little Muggins is the link which brings them together.

CONTINUATIONS

"THE STING OF CONSCIENCE."

(*Continued from Page* 22)

hood to early manhood. He is known among the trappers and traders as "John o' the Mountains," and is famed for his hunting and trapping ability. He has never seen a woman and only very few men. One day he stumbles upon a magazine and while looking through its pages sees pictures of women. He is captivated by their beauty, and the father, coming upon him, tears the magazine from his hand, angrily telling him that all women are a sham. The boy is surprised and the old man is on the point of telling him his story, but decides to hold the confession until a better time.

John is sent to the Post with the annual catch of skins and realizes quite a sum of money from their sale. He also meets Cherry Mellotte, one of the inmates of the dance hall and becomes infatuated with her. She is tired of the life she leads and is only waiting an opportunity to get away. She tries to steal the money from John, but he catches her at it and angrily throws the money in her lap. Returning home, he runs into a fight between one of the N. W. M. P. and a gang of timber thieves. He brings the policeman, seriously wounded, to his father's cabin. When old McDonald sees the uniform he angrily refuses him any assistance and his son cannot understand it. The wounded policeman reaches the headquarters and turns in a report. McGraw, who has charge of the district, gathers his men together and sets out in pursuit of the bandits. Abbie, McGraw's daughter, has grown up with her father in the wilderness. She begs him to take her with him and he, although knowing the mission is dangerous, consents.

McDonald has told his son why he is so bitter against the M. P. It is because his wife eloped with one of them, and the boy learns why he has been kept from the sight of all womankind. Soon afterwards McGraw and his party arrive at the cabin to ask John to guide them to the haunt of the timber thieves. He meets Abbie and there is a mutual attraction between them, and, although the father protests against his son's going, the boy is unable to resist the opportunity to be near the girl. They all reach a deserted cabin and the girl is left there, while the others set out to capture the thieves. There is a fierce battle and the leader of the thieves, seeing his men getting the worst of it, takes refuge in flight. He returns to the cabin and finds the girl. He determines to take her with him. But John, who has been watching the cabin, enters and frustrates the bad man's plan. He and the theief have a terrific battle and John proves to be the better man. Flushed with his victory, he claims the girl as his own, won in a man-to-man fight. He is just about to carry her away when Cherry enters the cabin. She is on her way to the city, and feeling gratitude to John for the money he has given her, she tells him of the mistake he is making and he lets the girl go.

Old McDonald had followed the officers and comes upon the scene to find McGraw dangerously wounded. He has recognized the officer before, but kept the knowledge a secret. McGraw begs for water and McDonald is about to refuse when his better nature prevails and he eases the last moments of his old enemy. McGraw then tells him that his wife has always been faithful and still awaits his return. He also tells of his own wife's death and begs McDonald to care for his girl. The story ends as McDonald leaves to search out his faithful wife. John's guardianship proves very acceptable to the girl and woman, tired of the strain of society.

"THE MONEY LENDERS."

(*Continued from page* 27.)

Whitey Hale, to go to Carson's Cut in the mountains and fire bullets at the train of explosives to explode the dynamite. As the train passes through the rocky pass. Dorgan sends a bullet into the center car and the train is blown to atoms. Engineer Howard and Conductor Bangs narrowly escape death, while two breakmen perish. Engineer Howard sees Whitey Hale on the top of the pass, fires at him, and Hale falls to his death in the ravine, while Dorgan escapes. Bruce calls at Murray's office, meeting Alice and Murray there. The dire news of the destruction of the train is received by telephone and Murray almost collapses as he realizes that he has lost the opportunity to raise money. Dorgan visits Bruce and demands blood money, but Bruce spurns him, and Dorgan vows to be revenged on Bruce.

Murray, greatly alarmed over the investigation which is being conducted to fix the cause of the train disaster, visits Lytell and Brown and demands a return of the agreement, but they tell him that Bruce has the contract. Murray then asks Bruce for the agreement, but Bruce boldly tells him that he will return the contract to him only on one condition—that he compel his daughter, Alice, to marry him. Murray confesses to Alice and she resolves to use startegy in trying to get the agreement away from Bruce. She calls on Bruce and manages to get the keys of his desk.

That night Dorgan invades Bruce's office in revenge, and while he is there Alice creeps in and begins searching the place for the agreement. Bruce appears, surprises Alice and they struggle, their figures being silhouetted on the window blind. Engineer Howard, passing below, is alarmed and runs up to the place. Dorgan, hiding behind a bookcase in the office, shoots Bruce dead as he struggles with Alice. Dorgan escapes down the stairs. Howard runs into Bruce's office, sees Alice with a revolver in her hand and takes the pistol from her. She runs home with the agreement and gives the document to her father. The police find Howard in Bruce's office with the revolver in his hand, and they arrest him and lock him in prison as the slayer of Bruce. Murray and his daughter read the papers the next morning and see Howard's portrait there, with an account of his arrest. Alice then determines to confess everything, as she believes herself guilty. She sets out in her auto and meets Dorgan as he crosses a street. Dorgan, trying to get out of the path of Alice's auto leaps in front of a street car and is fatally hurt. Dying, he confesses that he slew Bruce because he would not pay him for blowing up the explosive train.

Alice goes east to try to borrow money from relations to aid her father. She meets Howard, who is on his way to take over a rich legacy just bequeathed him. They make the trip together and Howard asks Alice to become his bride, to which proposal she agrees.

"JACKALS OF A GREAT CITY."

(*Continued from Page* 26)

and turns out the lights and when the lights flash on again the window is seen to be open. The chief believes she has fled, so he orders two men to go up the fire escape, while the others are sent below to cut off her escape. Leila then comes from her hiding place in a davenport and finds Tom unconscious. When Tom revives his first words request Leila to marry him that night. She confronts him with a pistol, however, and threatens to have him arrested for his joke. While they are talking, the officers come in with their prisoners, and Tom, hearing footsteps, hides. The officers then tell Leila that she must accompany them, but Tom comes from his hiding place and holds them up. Two of the gang return and attake the officers and Tom and Leila escape in the confusion. She takes him to her home to have his bruises dressed. Poor Tom receives a crushing blow when he finds that the diary he has based his hopes on is her grandmother's. Completely crushed in spirit, Tom starts out dejectedly, but Leila asks him timidly if the license he has secured won't be good the next day.

MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

By W. A. BACH.

MONTREAL, Que., June, 1916.—Mr. Sam Bernstein, of the Globe Theatre, has been the centre of much interesting speculation lately. Owing to his splendid success with the Globe Theatre he has been the recipient of many flattering offers from other well known houses in Montreal, but so far, has refused all of them, preferring to remain with his first love, for the present at least.

THE National Biograph Theatre of this city, one of the oldest houses in Montreal, and one of the very few to maintain a steadily successful record, has, after nine and a half years of continual use of one service, made a change. Mr. Bourget, the manager, is now using Universal Service, and seems well pleased. The house is quite up to date and seats over eight hundred people.

VALLEYFIELD, Que., June, 1916.—The Valleyscope Theatre, under the direction of Mr. Joe Martineau, has been progressing at a great rate lately. Mr. Martineau has been introducing a number of important reforms which have certainly pushed his business ahead. He is a user of Universal service.

FLESHERTON, Ont., June, 1915.—Mr. Graham of this city has opened the Princess Theatre and has announced that he will use Universal Service, including features and serials.

TORONTO, Ont., June, 1916.—From an unusually reliable source of information it has been learned that Toronto is to have still another film exchange. The newest recruit to the ranks of the film business in this city will be the Triangle Company, which it is said have completed all arrangements to open their new offices in August. No announcement has been made as yet of who is to take charge of this territory, but two men at least holding responsible positions in this city are under consideration.

THE Universal Film Company of this city have secured a unique and valuable form of publicity by using the Bulletin Board, which is placed in the front of every trolley car. This space cannot be bought and great credit must be given to the company for securing it.

MR. W. BARRETT, formerly manager of the Winnipeg branch of the Universal Film Company, who resigned recently and returned to Toronto, has been appointed manager of the Toronto branch of the Mutual Film Corporation. Mr. Barrett was on the road for the Mutual Company for a few weeks, but his occupancy of the manager's chair was inevitable and only a matter of a short time.

ST. JOHN, N. B., June, 1916.—Mr. D. Richards, who operates the Gem Theatre in Fredericton, N. B., visited the Universal office in St. John last week and contracted for Red Feather features during the summer months. Also Mr. L. R. Acker, who owns and operates a chain of theatres in Novia Scotia, stopped off long enough to take dinner and make final arrangements for "Peg O' The Ring" in his circuit, including Halifax. Mr. Acker stated that the "Graft" serial had drawn him better crowds than any of his previous serial stories.

THE Imperial Theatre of this city, the largest and finest moving picture house, has arranged to run the Universal serial, "Peg O' The Ring," after the Empress Theatre, also situated in St. John, N. B. That a house of the calibre of the Imperial should consent to take a second run is quite a tribute to the money-making qualities of this serial.

THE past week has been an eventful one in the head office of the Canadian Film Company here. Mr. Hoffman, the general manager of exchanges, was in Toronto again and Mr. Geo. Weeks of the Detroit branch also came over to confer with Mr. Hoffman during his visit. From Mr. Weeks it was learned that he intends to open shortly a publicity department in Detroit, similar to the one in operation in Toronto. Several men are being considered for the position, but no announcement yet has been made. Mr. W. H. Davidson, who for some months past has been special representative of the Universal company in Ontario, announced his resignation to take place immediately.

KANSAS CITY NEWS.

By GEO. H. BOWLES.

KANSAS CITY is going to have a big screen club just like New York, Chicago and other large cities. The organization probably will make its formal bow with a huge movie ball in Convention Hall which would give ample opportunity to stage the most elaborate of affairs.

Many representatives from the film exchanges in Kansas City and also a number of exhibitors met recently in the Hotel Baltimore and organized temporarily. A committee was appointed to draft plans for a permanent organization and a second meeting will be held shortly to effect such an organization. At the first meeting, at which seventy-five men identified with the distribution or the exhibition of pictures attended, there was a great deal of enthusiasm and from the rousing talks made, Kansas City will have just as strong a screen club as any in the country.

It is planned to open club rooms in the downtown district as soon as the club is perfected. Seventy-five persons already have paid the initiation fee and a campaign to boost this number to two hundred is now under way.

THE Kansas City Universal exchange has done a wonderful business recently with the three special Universal features, "Traffic in Souls," "Damon and Pythias," and "The Williamson Submarine Expedition." The exchange has offered a blanket contract for the three at thirty-five dollars or fifteen dollars for each if booked separately. Every exhibitor showing any of these special features has reported a big business.

THE Bluebirds are now in every nook and corner of the Missouri and Kansas territory supplied by the Kansas City exchange and the Bluebird name and trade-mark has become a magnet for the theatres showing these features. The special assistance given each exhibitor by the Bluebird publicity department has proven a great success and has convinced the Bluebird exhibitors the exchange offers aid very few others can give.

THE Colonial Theatre, Wichita, Kas., has contracted for and is showing first run Bluebirds. The run is for two days and the opening, "Naked Hearts," proved the value of Bluebirds in the downtown district.

BLUEBIRD
PHOTOPLAYS (INC)

Announce

Sarah Bernhardt in "Jeanne Dore"

Helen Ware in "Secret Love."

Ida Schnall in "Undine."

Lois Weber and Phillips Smalley in
"Hop—the Devil's Brew."

Carter De Haven and Flora Parker
De Haven in "The Wrong Door."

Louise Lovely in
The Grip of Jealousy."

"Rupert of Hentzau," with Jane Gail.

Mary Fuller in
"The Strength of the Weak."

"The Yaqui."

"The Flirt," with Marie Walcamp.

Louise Lovely in "Tangled Hearts."

Tyrone Power in
"John Needham's Double."

Violet Mersereau in
"The Great Problem"

J. Warren Kerrigan in
"The Gay Lord Waring."

Robert Leonard and Ella Hall in
"The Crippled Hand."

Louise Lovely in
"The Gilded Spider."

Florence Lawrence in
"Elusive Isabel."

J. Warren Kerrigan in
"A Son of the Immortals."

Rupert Julian in "Naked Hearts"

Tyrone Power and Lois Weber in
"The Eye of God"

Louise Lovely in "Bobbie of the Ballet"

Harry Carey in
"The Three Godfathers"

Mary MacLaren in "Shoes"

For Bookings Communicate with your local BLUEBIRD Exchange

Executive Offices of BLUEBIRD Photoplays (Inc.) 1600 Broadway, New York

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The Dorsey Expedition Pictures

A Quarter of a Million Dollar Feature Handed Out on a Silver Platter To All Universal Exhibitors.

TOPS EVERYTHING IN PROGRAM HISTORY

AN accomplishment EXTRAORDINARY—an achievement for Universal Program users that "tops" anything ever heard of. The famous DORSEY EXPEDITION PICTURES are as vastly different from the usual so-called Travel pictures as day is from night. You can advertise them BIG—making the biggest noise you ever made—for 14 straight weeks—insuring yourself 14 straight weeks of capacity houses. Booked through any other medium than the Universal you would be forced to pay BIG PRICES for this 14 week box office attraction. As a regular U Program user you get this marvellous Travel series for 14 weeks without one cent extra cost. Non-users of the U Program can book these Dorsey Expedition Pictures at attractive rates. Communicate with your nearest U Exchange, and get the regular U Program if you possibly can, which includes this DOREY EXPEDITION without extra cost. Get busy today.

Universal Film Mfg. Co.

CARL LAEMMLE, President.

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

The New Carter De Haven Comedies give the Exhibitor the most original pictures he has ever been privileged to show his patrons. If you are bucking stiff competition---write today for full particulars.

UNIVERSAL FILM MFG CO.

1600 Broadway, New York

CARL LAEMMLE,
President.

MUSIC FOR THE WEEK OF JULY 3, 1916.—"THE WAY OF WORLD."

Specially Selected and Compiled by M. Winkler.
"Just a Gem," Intermezzo, by Tobani, Theme.

REEL I.

1. *"New Era,"* Overture, by Heed, until "Mrs. Nevill, who has adapted herself," etc. 2. *"Tendresse,"* by Langey, until "I swear that I will never touch," etc. 3. Theme, until "At sea." 4. *"Maesmawr,"* Valselente.

REEL II.

5. *"Silvery Brook,"* Waltz, byBraham. Tremolo ff. during accident, until "A letter from Ostend." 6. Theme, until "There was a continuous battle," etc. 7. *"Nature's Adoration,"* by Brooks, until "I have something of importance," etc. 8. *"Among the Roses," Idyl.*

REEL III.

9. *"Daisies,"* by Bendix, until "The eve of the election." 10. Theme, until "The night of the inaugural ball." 11. *"Folle Extase,"* Waltz, by Milox, pp. during scenes, not dancing, until scene, "Interior of a club." 12. *Tone Picture,"* by Langey, until "Several years later." 13. *"Songs d'Enfante,"* by Gabriel-Marie.

REEL IV.

14. *"Fleurette,"* by Herbert, until "The capitol grounds." 15. Theme, until "Go over to the Star," etc. 16. *"Love'sMenu,"* Intermezzo, by Tyers, until "The christening." 17. *"Dreams of Devotion,"* by Langey.

REEL V.

18. Continue *"Dreams of Devotion,"* until "I christen thee Walter Lake." 19. *"Agitato, No. 20,"* by Lake, to be played pp., until "I'm leaving your house forever." 20. *"Love's Sunshine,"* by Wolf, until "Wait, you owe me something." 21. Theme, Tremolo ff.

GOLD SEAL—"They Wouldn't Take Him Seriously"

REEL I.

1. *"Sparklets,"* Intermezzo, by Armand, until "Thursday." 2. *"The Coquette,"* by Johnstone, until "Since that afternoon," etc. 3. *"Heloise,"* Intermezzo.

REEL II.

4. *"Melody,"* by Kretschmer, until "With the arrival of Jimmie's second letter," etc. 5. *"Romance,"* by Goens, until "The new home finished." 6. *"Serenade,"* by Rondegger, until "Remember, if some one calls," etc. 7. *"Souvenir,"* by Drdla, until the end.

REX—"The Head of the Family"................(Drama)

1. *"Idyl,"* by Himan, until "Next morning." 2. *"Love's Sunshine,"* by Wolf, until "Where money and social position," etc. 3. *"Forest Whispers,"* by Losey, until "In the still watches of the night," etc. 4. *"Pizzicato, No. 14,"* by Lake, until "A month later." 5. *"Idyl,"* by Himan, until the end.

IMP—"The Clever Mrs. Carter"................(Comedy)

1. *"Cupidietta,"* by Tobani, until "Mademoiselle plays the game," etc. 2. *"Oriental Dance,"* by Aronson, until "The following day." 3. *"Lola, Entr'acte,"* by Johnstone, until the end.

VICTOR—"Behind the Veil"....................(Two Reels)

REEL I.

1. *"After Sunset,"* by Pryor, until "In her element." 2. *'Antiope,"* Air de Ballet, until "Moulding his story." 3. Continue *"After Sunset,"* until "Another infatuation." 4. Continue *"Antiope."*

REEL II.

5. "*"Berceuse,"* by Grieg, until "An Echo of the Past." 6. *"Longing,"* Waltz, by Sebor, until "Diana heeds the word of the tempter." 7. *"Expectation,"* Song, by Kuccken, until "The bright lights reveal," etc. 8. Continue *"Longing,"* Waltz, until "Nearing the great white throne." 9. *"Lamento,"* by Gabriel-Marie, until "Virtue outraged," etc. 10. *"Tarantelle,"* by Arditi, until "With heavy heart, Harrieet seeks," etc. 11. Continue *"Lamento,"* until the end.

L-KO—"A Gambler's Gambol"....................(Comedy)

1. *"Wiggle a Wee."* 2. *"Roberts' Globe Trot."*

IMP—"The Man Across the Street"............(Comedy)

REEL I.

1. *"Why," Song,* by Schumann, until scene, "telephoning." 2. *"It Was a Dream,"* by Lassen, until "Watching and waiting." 3. *"Ein Maerchen,"* Fantasia, by Bach.

REEL II.

4. *"Murmuring Breezes,"* by Jensen, until "So you thought I was Doctor Carl," etc. 5. *"Dream Shadows,"* Tone Picture, by Langey. Tremolo, until "They belong to Doctor Carl," etc. 6. "Continue *"Dream Shadows,"* regular tempo, until "Mr. Otto, this will make," etc. 7. *"Fleurette,"* by Herbert,

BIG U—"The Wishing Lamp"........(Juvenile Drama)

1. *"Idyl,"* by Ringleben. 2. *"Little Michief,"* Caprice, by Armand, until end.

POWERS—"The Janitor" ....(Comedy)

1. *"Plenty o' Pepper."* 2. *"The Boomerang."* by Lithgow.

IMP—"The Man Across the Street"....(Comedy-Dr.)

1. *"Caprice,"* by Ascher. 2. *"In Lovers' Lane,"* by Pryor, until the end.

VICTOR—"Any Youth" ....(Drama)

1. *"Menuet, No. 2,"* in G, by Beethoven, until "Temptation, who knocks at every one's door." 2. *"Amo,"* Melody, by Pryor, until "And after a night of temptation." 3. *"Broken Melody,"* by Auguste Van Biene, until the end.

NESTOR—"Double-Crossing the Dean" (2-R. Com.)

REEL I.

1. *"There Is a Quaker,"* Song. 2. "A Bunch of *Blues."*

REEL II.

3. *"Sunshine of Your Smile."* 3. *"Sweet Cider Time,"* One-step, until the end.

BISON—"The Committee on Credentials"........(3-R.)

REEL I.

1. *"Little Story,"* by Zimmerman, until "The fight." 2. *"Hurry, No. 4,"* by Lake, until "The fight is Over." 3. Continue *"Little Story,"* until the mob scene. 4. *"Pantomine,"* by Johnstone, until the end.

REEL II.

5. *"Intermezzo,"* by Macbeth, until "The fight." 6. *"Furioso, No. 2,"* by Lake, until "The fight is over." 7. *"Serenade,"* by Drdla, to action pp. or ff., until the end of Reel 2.

REEL III.

8. *"Reverie,"* by Barton. Tremolo ff. during fight, until scene, "The chase." 9. *"Chase,"* Gallop, by Koelling; pp. during scenes of slower action, until scene, "Horse and wagon falling down hill." 10. Open with big crash, followed by *"After Sunset,"* by Pryor, until the end.

POWERS—"Sports of the Rajah in India"

"Marche Indienne," by Sellenick.

JOKER—"An All-Around Cure"................(Comedy)

1. *"Trombone Frolique,"* by Lake. 2. *"Razzazza Mazzazza,"* by Pryor, until the end.

REX—"A Dead Yesterday"........................(Two-Reels)

REEL I.

1. *"Berceuse,"* by Karganoff, until "Arrives at the Cumberland mine," etc. 2. *"Sieste,"* by Laurens. (Watch the explosion), until "Months later." 3. *'Extase,"* by Ganne, until "An hour later." 4. *"Quietude,"* Gregh.

REEL II.

5. *"Idyl,"* by Lake, until "After months of hardship." 6. *"Tendresse,"* by Langey, until "Three years later." 7. *"Just a Gem,"* by Tobani, until end.

REEL V.

L-KO—"Getting the Goods on Gertie"........(Comedy)

1. *"Love, Here Is My Heart,"* Song. 2. *"I'm Looking for a Warm Spot,"* One-step, until the end.

THIS·WEEKS PROGRAM

MONDAY, JUNE 26.
01545 RED FEATHER—"It Happened in Honolulu" (5 Reels), Fred Church, Myrtle Gonzalez and Val Paul
01546 NESTOR—"The Browns See the Fair" (Com.) *

TUESDAY, JUNE 27.
01547 GOLD SEAL—"Jackals of a Great City" (2-Reel Drama), Harry Carey. ***
01548 REX—"The Toy Soldier" (Com.) *
01549 IMP—"Peggy and the Law" (Drama), Harry Benham and Edith Roberts. *

WEDNESDAY, JUNE 28.
01550 BIG U—"God and the Baby" (Drama), Zoe DuRae. *
01551 L-KO—"Pirates of the Air" (2-R. C.) Alice Howell ***
01552 ANIMATED WEEKLY, No. 26.

THURSDAY, JUNE 29.
01553 LAEMMLE—"The Human Cactus" (2-R. Drama), Rupert Julian, Elsie Wilson and Douglas Gerrard.***
01554 BIG U—"Twice at Once" (Com.), Shields-Moore. *
01555 POWERS—"Sammy Johnsin, Magician" (Com. Car.) and the "Children's Paradise" (Ed. Split Reel). *

FRIDAY, JUNE 30.
01556 IMP—"Blind Man's Bluff" (2-R. Com.-Drama), Matt Moore and Jane Gail. ***
01557 VICTOR—"Muggins" (Drama), Norbert Miles and Gretchen Lederer. *
01558 POWERS—"Such is Life in China", Hy Mayer. Travelaugh. (Com.) *

SATURDAY, JULY 1.
01559 BISON—"The Money Leaders" (2-R. Dr.), Marie Walcamp and Lee Hill. ***
POWERS—No release this week.
01560 JOKER—"Bashful Charley's Proposal" (Com.), Gale Henry and William Franey. *

SUNDAY, JULY 2.
01561 REX—"The Sting of Conscience" (3-R. Dr.), Doris Pawn. ****
01562 LAEMMLE—"Baseball Bill, No. 1" (Com.), Billy Mason. *
L-KO—No release this week.

WEEK OF JUNE 26.
01563 UNIVERSAL SPECIAL FEATURE—Francis Ford and Grace Cunard in "Peg o' the Ring" (Episode No. 9) (2 Reels) "The Leap."

BR

NEXT WEEK

MONDAY, JULY 3.
01564 RED FEATHER—The Way of the World (5 Reel Drama). Dorothy Davenport and Hobart Bosworth).
NESTOR—No release this week.

TUESDAY, JULY 4.
01565 GOLD SEAL—Herbert Rawlinson in "They Wouldn't Take Him Seriously." (2 Reel Light Drama) (Agnes Vernon ***
01566 REX—Ben Wilson in "The Head of the Family" (Dr.) (Edna Hunter) *
01567 IMP—The Clever Mrs. Carter (Com.) (Harry Benham and Edith Roberts *

WEDNESDAY, JULY 5.
01568 VICTOR—Mary Fuller in "Behind the Veil" (2 Reel Drama) ***
01569 L-KO—A Gambler's Gambol (Com.) *
01570 UNIVERSAL ANIMATED WEEKLY NEWS No. 27.

THURSDAY, JULY 6.
01571 IMP—King Baggot in "The Man Across the Street" 2 Reel Drama) ***
01572 BIG U—The Wishing Lamp (Juvenile Dr.) *
01573 POWERS—The Janitor (Com.) (Wallace Beery) *

FRIDAY, JULY 7.
01574 IMP—The River Goddess (Com. Dr.) (Moore-Gail) *
01575 VICTOR—Any Youth (Dr.) (Holubar-Phillips) *
01576 NESTOR—Double Crossing the Dean (2 Reel Com.) (Eddie Lyons and Lee Moran) ***

SATURDAY, JULY 8.
01577 BISON—The Committee on Credentials (3 Reel Western Dr.) (Harry Carey and Olive Fuller Golden) ****
01578 POWERS—Sports of the Rajah in Mysterious India. The Famous Dr. Dorsey Expedition (Educational) *
01579 JOKER—An All Around Cure (Com.) (Gale Henry and Wm. Franey) *

SUNDAY, JULY 9.
01580 REX—A Dead Yesterday (2 Reel Dr.) (Cleo Madison and Hobart Henley) ***
LAEMMLE—No release this week.
01581 L-KO—Getting the Goods on Gertie (Com.) *

WEEK OF JULY 3.
01582 UNIVERSAL SPECIAL FEATURE (Grace Cunard and Francis Ford in "Peg O' the Ring" (Episode No. 10) (2 Reels) "The Uprising."

THE WEEK AFTER

MONDAY, JULY 10.
01583 RED FEATHER—"The Heart of a Child" (5 Reels) (Dr.) Edna Flugrath.
01584 NESTOR—"Henry's Little Kid" (Com.)

TUESDAY, JULY 11.
01585 GOLD SEAL—Herbert Rawlinson in "Nature Incorporated" (3 Reels) (Agnes Vernon. Story by Sinclair Lewis (Sat. Eve. Post) ***
01586 REX—Ben Wilson in "The Laugh of Scorn" (Joe Girard and Edna Hunter) *
01587 IMP—"A Stranger in His Own Home" (Com.) (Matt Moore and Jane Gail) *

WEDNESDAY, JULY 12.
01588 VICTOR—"A Conflicting Conscience" (Dr.) (Bertram Grassby-May Emory) *
01589 L-KO—"Ignatz's Icy Injury" (2 Reel Com.) (Billy Armstrong and Lucile Hudson) ***
01590 UNIVERSAL ANIMATED WEEKLY NO. 28. ***

THURSDAY, JULY 13.
01591 LAEMMLE—"No. 16 Martin St." (2-Reel Dr.) (Emory Johnston and Dorothy Davenport) ***
01592 BIG U—"The Three Brave Hunters" (Com.) *
01593 POWERS—"Sammy Johnsin Gets a Job" (Com. Cart.) and Mexican National History (Ditmars) *

FRIDAY, JULY 14.
01594 IMP—"The Little Grey Mouse" (2-Reel Dr.) (Harry Benham and Edith Roberts) ***
01595 VICTOR—"Little Boy Blue" (Dr.) (Rupert Julian and Elsie Jane Wilson) *

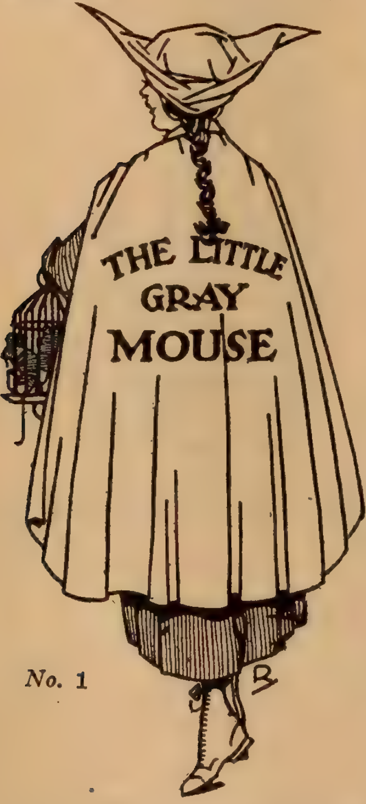
SATURDAY, JULY 15.
01596 BISON—"The Human Pendulum" (3-Reel R.R. Dr.) (Marie Walcamp and Lee Hill) ****
01597 JOKER—"The Harem-Scarem Deacon" (Com.) *

SUNDAY, JULY 16
01598 REX—"The Crimson Yoke (2-Reel Mex. Dr.) (Cleo Madison and Wm. V. Mong) ***
01599 LAEMMLE—"Baseball Bill No. 2" (Com.) (Mason)*
01600 IMP—"Two Seats at the Opera" (Com.) (Wm. Garwood, Wm. Welch and Helen Martin) *

WEEK OF JULY 10.
01601 UNIVERSAL SPECIAL FEATURE—Grace Cunard and Frances Ford in "Peg O' the Ring" (Ep. 11, 2-R.)

PUTTING IT OVER

ARE you "Putting 'em Over," friend Exhibitor? Are you taking advantage of this new department of advertising suggestions, and making a noise in your town that echoes in the tinkle of coins at the box office? Get the habit. The cost? Machs nix aus. Nil, negligible, trivial, too small to be considered. There' a peculiar something about us humans that draws us to the novel, the strange, original and spectacular. We are assisting you to take advantage of this queer trait, in a way that will net you many, many admissions you might not get otherwise. If you didn't happen to notice this department in last week's M. P. W. here's the plan. Every week we shall select three or more pictures, and suggest novel advertising stunts that will draw attention not alone to the features advertised, but to your house as well. Keep these stunts going and people will begin to look for them and to talk about your house in a way that will mean crowds where empty seats now yawn discouragingly.



No. 1

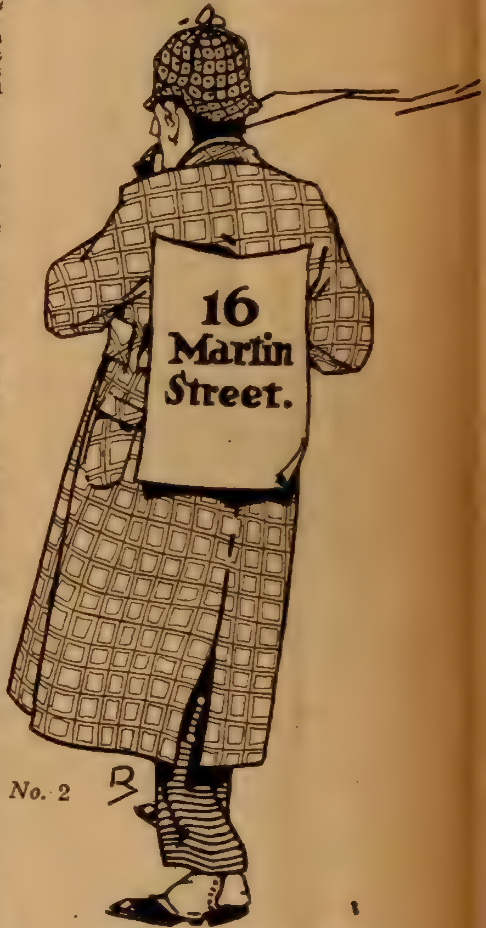
FIRST on the list we have "Nature Incorporated," with those popular stars, Herbert Rawlinson and Agnes Vernon, favorites both. You will find the story in the WEEKLY, issue of July 8, which will be three days in advance of release date. A brief review will be found in this issue, page 45. The accompanying illustration shows an automobile filled with girls in bathing costume. The driver of the car should be dressed as an old man, with gray wig, big black-rimmed spectacles and a grey flannel—well, nightshirt, about meets the description. Heavy gray moustache and the stern expression of a social reformer will fill the bill. The banner shown on the car in the illustration gives you the tip as to the necessary signs, and you can bet your day's receipts that the outfit will attract a lot of attention. Shoot it all through town, business, residence, suburban districts—wherever a movie fan lives let him or her know you are showing a picture so good you can give it special advertising.

Number Two is "16 Martin Street," with Dorothy Davenport and Emory Johnson. Released July 13. A detective story which immediately suggests a Sherlock Holmes make-up as illustrated. Get a man dressed in a long and loud ulster or macintosh, with a long moustache, a fore-and-aft cap, a big pipe, and a placard on his back with the name of the play as shown. On his breast let him show a placard with your theatre name and date. People will see that first as they meet him, and they will turn to rubber, getting a flash at the title then.

Do the same with number three, "The Little Gray Mouse," Edith Roberts and Harry Benham. Released July 14. Only use the prettiest girl you can find. Fix up a white head-dress and a long gray cloak and gray skirt, painting the name of the play on the cape good and big. The theatre name and date for the front had better be painted on a card as the opening of the cape would prevent a broad smooth surface necessary for easy reading. See review, page 35, this issue.

Try these schemes this week and you'll be watching for this department of suggestions every week. If these do not appeal to you they may at least suggest to you that every week and every feature contains possibilities that you should take advantage of.

If you have any suggestions send them to the editor.



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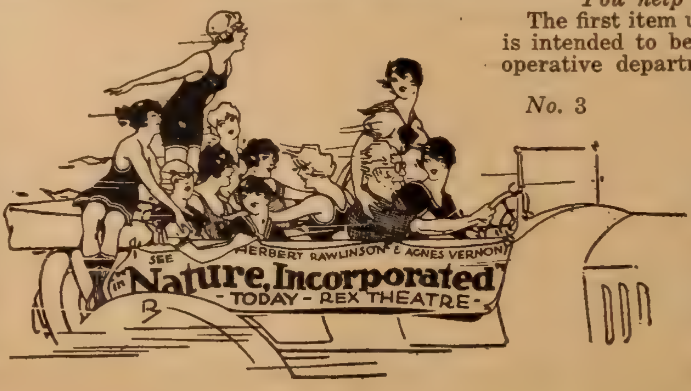


No. 3

✤ ✤ ✤ ✤

EXCHANGEMEN'S CO-OPERATIVE COLUMN.

You help me and I'll help you.

The first item under this new heading, which is intended to be, as the title suggests, a co-operative department devoted to the interest of the exchanges, is an offer of assistance rather than a cry for help. Here it is:

I. Van Ronkel, Manager of the Bluebird Chicago Exchange, states that his office is overstocked with 24-sheets on almost all Bluebird subjects, and that they would gladly dispose of them in any office which is in need of them.

Read the Pink Sheet for particulars of this column.

These Astounding Photographs

Were clipped from a print of

"Ignatz's Icy Injury"

The most remarkable stunt comedy ever filmed or even attempted. Billy Armstrong is shown in the first hanging over the edge of a skyscraper while the traffic far down below is plainly seen.

A ROARING SCREAMING L-KO

NATIONAL COLLEGE
SH & CO.

In the lower picture the "skate squad" cops are actually roller skating along the coping, the very roof edge of the same towering building. Your audiences get more than this in the picture. A skating rink scene where the entire company are falling all over the rink is not only one of the biggest punches in comedy, but one of the most lavish sets ever used in a comedy.

Book L-KO'S for profit. They make friends for you and for your house. They will draw the crowds. The smashing success of this stunt picture, "Ignatz's Icy Injury," is repeated week after week in L-KO Komedies. Released on the regular Universal Program, and may be booked through any Universal Exchange, or

L-KO Motion Picture Co.

HOLLYWOOD, CAL.

H. "Pathe" Lehrman, Pres. and Director Gen'l.
Eastern Offices:... 1600 Broadway, New York.

BLUE RIBBON

Feature Releases in the Universal Program of Two Weeks from This Week

"It Happened in Honolulu," with Myrtle Gonzalez. Directed by Lynn Reynolds.	Twenty-second Red Feather Production In Five Reels. Released June 26.
"Pirates of the Air," with Funny Alice Howell and Ray Griffith. One of the Best Yet.	Prize L-Ko Secret Service Komedy In Two Reels. Released June 28.
"The Human Cactus," with Julian, Elsie Jane Wilson, Gerrard and Zoe Du Rae.. Dir. Julian.	Prize Laemmle Redemption Drama In Two Reels. Released June 29.
"The Money Lenders," with Marie Walcamp and Lee Hill. Directed by Henry McRae.	Prize Bison Railroad Drama In Two Reels. Released July 1.

Feature Releases in the Universal Program of Three Weeks from This Week

"The Way of the World," with Dorothy Davenport and Hobart Bosworth.	Twenty-third Red Feather Production In Five Reels. Released July 3.
Mary Fuller in "Behind the Veil." Directed by Lucius Henderson.	Prize Victor Double Exposure Drama In Two Reels. Released July 5.
King Baggot in "The Man Across The Street," with Edna Hunter.	Prize Imp Emotional Drama In Two Rels. Released July 6.
"The Committee on Credentials," with Harry Carey and Olive Fuller Golden.	Prize 101 Bison Heart-Interest Drama In Three Reels Released July 8.

ADVANCE NOTICES

Feature Releases in the Universal Program of Four Weeks from This Week

"The Heart of a Child." With Edna Flugrath and a brilliant cast. Twenty-fourth Red Feather Production. Released July 10. Another "My Old Dutch?" Impossible, you say? Not a-tall, not a-tall. There's a way of telling a very human story. There's a way of showing the unfolding of character. There's a way of using the tricks of the theatre, that includes the use of easily recognized types; and one almost might say, of using standard situations, that gets 'em, that's all. It gets 'em. Every director hasn't this gift. Many are afraid of being called theatrical. Or they are afraid they will produce something "melodramatic," just as though melodrama wasn't recognized on the stage and off as a standard form of the drayma. Yeh. And so when the folks in your theatre see "The Heart of a Child" they will sit on the edge of their seats and they will forget that they are watching a play. And the heroine's innocence; and her struggle to make something of herself; and the foiling of the villain; the triumph of the hero; the lovers' embrace while the rest of the company look on in smiling approval, will prove just as effective as it did in "My Old Dutch" or any other successful play built along similar lines. It is one of those sure-fire pictures that have the universal heart appeal. Portraying the rise of a girl of the slums to musical comedy honors, with all the temptations and dangers that lingered along her path, "The Heart of a Child" is a bully fine picture that will pack your house and send the audiences out asking for "more of the same."

Herbert Rawlinson in "Nature Incorporated." With Agnes Vernon. Two-Reel Gold Seal Romantic Drama. From the Saturday Evening Post Story by Sinclair Lewis. Directed by Wm. Worthington. Released July 11. Well, well, well. And they say that Herbert gets paid for it, too. Imagine him, a young real estate man. Sells a plot of ground to an old guy who preaches the simple life and induces folks to join his colony, where they cultivate and live on the humble bean, wear as few clothes as Ruth St. Denis and generally disport themselves unconventionally to say the least. The prettiest disciple of all is Agnes and Herbert had to join the colony (and live on beans) to be near her. How he persuaded the high brow nature faker over a bottle of schnapps to have a "revelation" that bade him give Agnes into his (Herbert's) keeping, and what the simple life amounts to after all makes one of the most absorbingly interesting light dramas that have ever been graced by these two popular players. A corking story, wonderfully well acted and directed.

"Ignatz's Icy Injury." With Billy Armstrong and Lucille Hudson. Two-Reel L-Ko Stunt Comedy. Released July 12. Another of those amazing L-Ko com-binations of fun, foolishness and dare-devil doings. Billy is "Count ———," or so his card reads, and he borrows a dollar from Reggie so that he can call on Reggie's girl. Reggie tries to expose him, but the ladies are all for the Count. The party adjourns to an ice rink (one of the finest and biggest sets ever used in a comedy), and after watching some fine fancy skating Billy gets up on the icy stage himself. Later the whole company are flopping around on the ice, and it is positively the funniest stunt ever pulled. Ignatz (Billy) finally makes his escape to the top of a skyscraper. The police "skate squad" chase him along the edge of the roof. Billy falls off and lands in an ambulance a couple of hundred feet below. Some picture. A wonder and a winner.

"The Little Gray Mouse." With Edith Roberts and Harry Benham. Two-Reel Imp Love Drama. Directed by Winthrop J. Kelly. Released July 14. One of those love dramas that have all the elements of heart interest, strong plot, real and swift action, and last but not least, a beautiful young woman playing the heroine and a handsome young man opposite. That's an unbeatable combination. Edith is in a convent and Harry lives close by with an invalid father. A fake housekeeper, member of a blackmailing gang, is after father's coin, and Edith gets wise. That's the situation up to the climax, which is unusual and gives the final punch that puts this fine picture over with a bang.

REVIEW OF UNIVERSAL PAST RELEASES.

BIG U.

JUNE—
8—***The Sea Lily*** (Drama)
15—*Betty's Hobo* (Comedy-Drama)
20—*The Grip of Crime* (Drama)

GOLD SEAL.

JUNE—
6—**Herbert Rawlinson in "The Rose Colored Scarf"**
Agnes Vernon.
13—**J. Warren Kerrigan in "The Melody of Love"**
(Three-Reel Drama) *Nell Shipman.*
20—Herbert Rawlinson in "The False Part" (2 R.)
Agnes Vernon.

IMP.

JUNE—
13—*Her Wonderful Secret* (Comedy)
16—**The Devil's Image** (2-Reel Drama)
Hobart Henley and Irene Hunt.
18—*A College Boomerang* (Comedy)
20—*His Picture* (Comedy)
22—**Behind the Secret Panel** (Three-Reel Drama)
Paul Panzer, Wm. Welsh and Sonia Marsel.
23—*The Heart Wrecker* (Comedy)

101 BISON.

JUNE—
3—**Tammany's Tiger** (2-R. Animal Com.)
Marie Walcamp and Lee Hill.
10—**The Cage Man** (2-R.)
G. Raymond Nye and Roberta Wilson.
17—**A Railroad Bandit** (2-Reel Drama)
Marie Walcamp and Lee Hill.
24—**The Ghost of the Jungle** (2-R. Animal Drama)
Rex de Rosselli and Yona Landowska.

L-KO.

MAY—
31—**Tough Luck on A Rough Sea** (2-R. Com.)
JUNE—
7—***Billie's Waterloo*** (Comedy)
11—***Phoney Teeth and False Friends*** (Comedy)
14—**How Stars Are Made** (2-Reel Comedy)
Alice Howell and Ray Griffith.
21—*The Jailbird's Last Flight* (Comedy)
25—*Dirty Work in a Beanery* (Comedy)

RED FEATHER PRODUCTIONS.

MAY—
29—**The Iron Hand** (5 Reels)
Hobart Bosworth.
JUNE—
5—**Flora Parker De Haven in "The Madcap"** (5 R.)
12—**What Love Can Do** (5 Reels)
With Adele Farrington.
16—**King Baggot in "The Man From Nowhere"**
(5 Reels)

JOKER.

MAY—
27—*A Stage Villain* (Comedy)
JUNE—
3—***A Dark Suspicion*** (Comedy)
17—*Love Quarantined* (Comedy)
24—*The Fall of Deacon Stillwaters* (Comedy)

NESTOR.

JUNE—
12—*Their Awful Predicament* (Comedy)
16—*Almost a Widow* (Comedy)
19—*Wanted—A Husband* (Comedy)
23—**What Could the Poor Girl Do?** (2-R. Com.-Dr.)
Eddie Lyons, Lee Moran, Billie Rhodes.

POWERS.

JUNE—
1—*It Can't Be True* (Comedy)
8—***Mr. Fuller Pep—He Breaks for the Beach*** (Ed.)
and Pigmies of the Zoo (Ditmars' Ed.)
10—***Betrayed by the Camera*** (Comedy)
15—*Professor Wiseguy's Trip to the Moon*—and
—*"Little Journeys in Japan"* (Ed. S. R.)
22—*The Young Sleuths* (Juvenile Comedy)

REX.

JUNE—
18—**Ben Wilson in "The Finer Mettle"** (2-R. Dr.)
23—*The Rosary* (Drama)
25—**Ben Wilson in "The Fool"** (2-Reel Drama)
Edna Hunter.

UNIVERSAL SPECIAL FEATURES.

Week of May 22—
"The Adventures of Peg O' the Ring" (Episode No. 4) "The Circus Mongrels" (2 Reels)
Francis Ford and Grace Cunard.

Week of May 29—
"The Adventures of Peg O' the Ring" (Episode No. 5) "The House of Mystery" (2 Reels)
Grace Cunard and Francis Ford.

Week of June 5—
"The Adventures of Peg O' the Ring" (Episode No. 6) "The Cry for Help" (2 Reels)
Francis Ford and Grace Cunard.

Week of June 12—
"The Adventures of Peg O' the Ring" (Episode No. 7) "The Wreck" (2 Reels)
Francis Ford and Grace Cunard.

Week of June 19—
"The Adventures of Peg O' the Ring" (Episode No. 8) "Outwitted" (2 Reels)
Grace Cunard and Francis Ford.

VICTOR.

JUNE—
7—**Object Matrimony** (2-Reel Comedy)
Myers-Theby.
9—**The Scorpion's Sting** (3-Reel Drama)
16—*The Golden Boots* (Comedy)
21—**Mary Fuller in "The Scarlet Mark"** (2-R. Dr.)
Joe Girard.

LAEMMLE.

JUNE—
4—**Herbert Rawlinson in *"The Wire Pullers"*** (Com.)
Agnes Vernon.
8—**Alias Jane Jones** (2 Reels)
11—***The False Gems*** (Drama)
15—**Her Soul's Song** (2-Reel Drama)
18—*Romance at Random* (Comedy)
Emory Johnson and Dorothy Davenport.
25—*The Rogue With a Heart* (Drama)

ANIMATED WEEKLY.

MAY—
24—***Animated Weekly, Vol. 2, No. 21*** (News)
31—***Animated Weekly, Vol. 2, No. 22*** (News)
JUNE—
7—***Animated Weekly, Vol. 2, No. 23*** (News)
14—*Animated Weekly, Vol 2. No. 24* (News)
21—*Animated Weekly, Vol. 2, No. 25* (News)

The Serial that Thrills, Delights and Fascinates

Never in the history of serials has there been a subject so human, so intensely interesting to young and old as the Universal's great special all-star circus serial, "PEG O' THE RING." Filled to the brim with all that makes the circus a perennial delight; crammed to running over with love, romance and adventure; jammed to the guards with action, thrills, the mysteries of life under the big tops and the people of the sawdust arena, it stands today unparalleled in public appreciation; unique as a money maker, the most extraordinary serial ever offered.

"Peg O'The Ring"

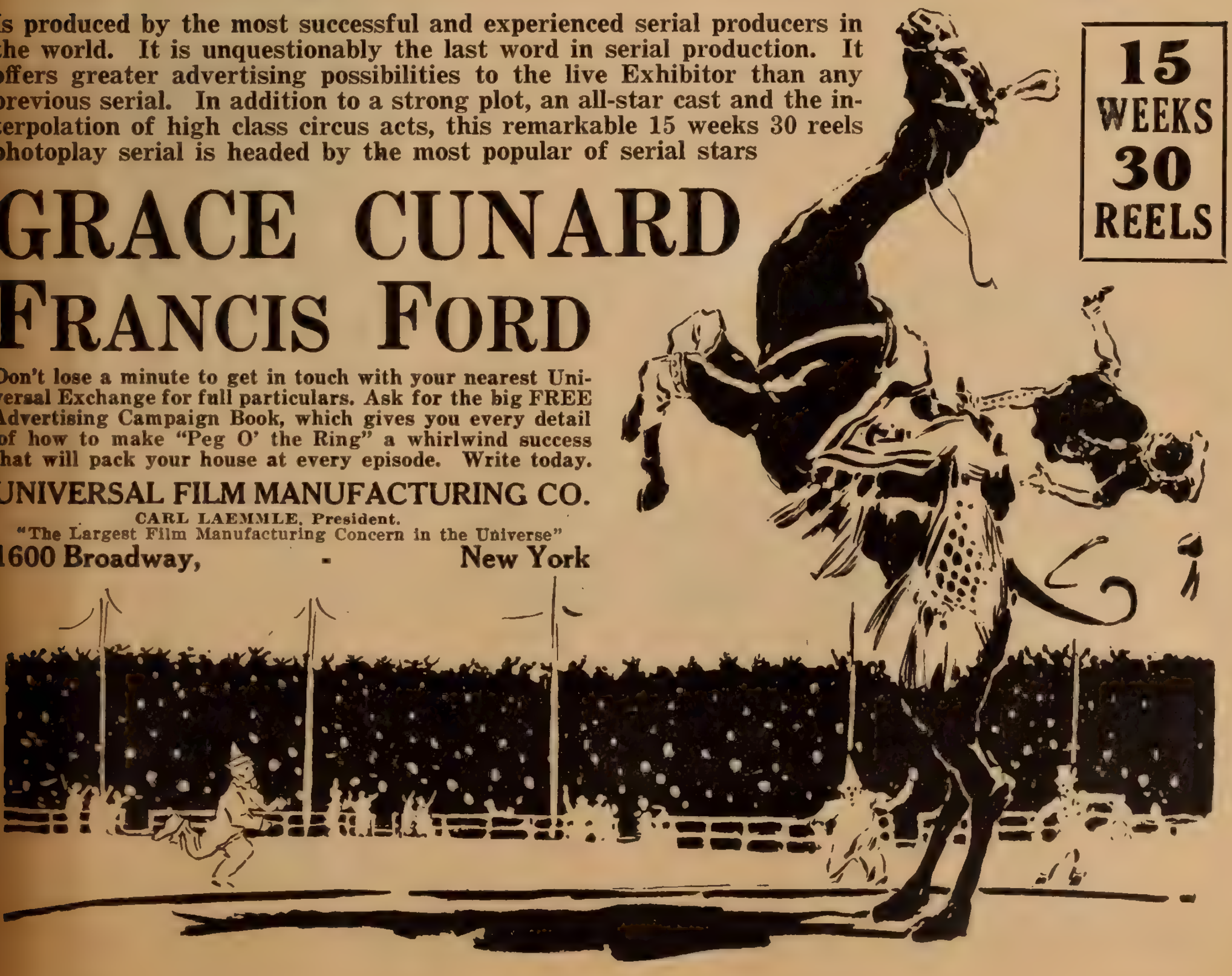
Is produced by the most successful and experienced serial producers in the world. It is unquestionably the last word in serial production. It offers greater advertising possibilities to the live Exhibitor than any previous serial. In addition to a strong plot, an all-star cast and the interpolation of high class circus acts, this remarkable 15 weeks 30 reels photoplay serial is headed by the most popular of serial stars

15 WEEKS 30 REELS

GRACE CUNARD
FRANCIS FORD

Don't lose a minute to get in touch with your nearest Universal Exchange for full particulars. Ask for the big FREE Advertising Campaign Book, which gives you every detail of how to make "Peg O' the Ring" a whirlwind success that will pack your house at every episode. Write today.

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, - New York



Red Feather Photoplays
Present

"TEMPTATION AND THE MAN"

The Redemption of a Man
By Might of Right... Featuring

Hobart Henley & Sydell Dowling

Story by Catherine Carr
Produced by Robert F. Hill

BOOK THROUGH ANY UNIVERSAL EXCHANGE

RED FEATHER PHOTOPLAYS

MORGAN POSTERS
Make Two Blades Grow Where Only One Grew Before

THE power of Morgan Posters has been driven home into the minds of thousands of Exhibitors in every part of the civilized world, because of the prestige Morgan Posters bring to ANY Theatre and into Exhibitors' hearts because Morgan Posters bring home the dough, week after week, year after year.

If you are using Morgan Posters now, use more of them. If you are not using them you are losing out in the mightiest business getting admission pulling power in the wide, wide world of advertising. We supply paper for all Universal Exhibitors. The chart below gives a skeleton description of what you can secure from ANY Universal Exchange. Advise us promptly if you don't get instantaneous service.

POSTERS NOW READY FOR
The Twenty-third Red Feather Release
"THE WAY OF THE WORLD"
FEATURING HOBART BOSWORTH

For the above RED FEATHER RELEASE and all past RED FEATHER RELEASES you can secure two 6-sheet stands, two 2-sheet stands, two 1-sheets and a matched streamer which you can combine to make into a great 16-sheet stand. You can secure beautiful lithographed window cards done in five elaborate colors to use for local advertising in Store Windows to back up your billboard advertising. Send for samples to ANY Universal Exchange. Window cards for all RED FEATHER releases.

Posters for "Peg o' the Ring" can be secured from ANY Universal Exchange. You can see all the paper for "Peg o' the Ring" by asking for a copy of the great Advertising Campaign Book on this serial which shows the posters in full color effects on the cover of this book.

The following paper for the Universal Program can be secured promptly from any Universal Exchange or direct from Morgan:

FOR two reelers, striking 1-sheet and 6-shet stands.

FOR all three and four-reelers, two 1-sheet stands, three 3-sheets, a 6-sheet and a 3-sheet streamer to make up a smashing 12-sheet stand, or you can use this paper separately.

FOR all Universal Screen Stars, and ALL Broadway Stars, 5-color 1-sheet poster portraits. Also the striking 3-sheet gray metal background posters to accommodate the 1-sheet poster portraits of all stars.

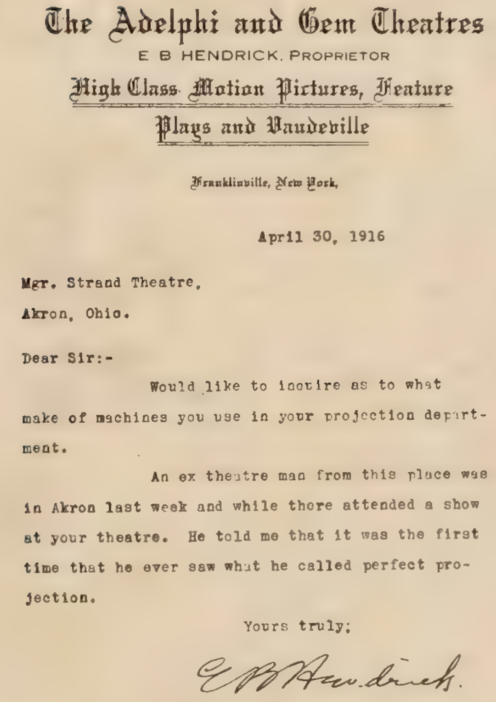
Morgan
LITHO.CO. CLEVELAND.

Do You Want PERFECT PROJECTION?

YOU CAN GET IT WITH

The Motiograph

HERE'S PROOF---



The Adelphi and Gem Theatres
E B HENDRICK, PROPRIETOR
High Class Motion Pictures, Feature
Plays and Vaudeville

Franklinville, New York,

April 30, 1916

Mgr. Strand Theatre,
Akron, Ohio.

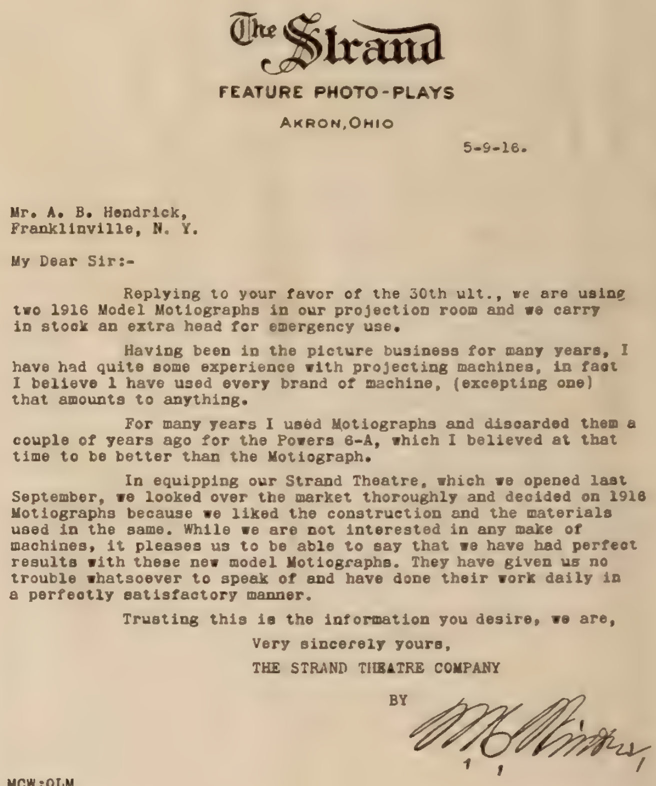
Dear Sir:-

Would like to inquire as to what make of machines you use in your projection department.

An ex theatre man from this place was in Akron last week and while there attended a show at your theatre. He told me that it was the first time that he ever saw what he called perfect projection.

Yours truly;

E B Hendrick.



The Strand
FEATURE PHOTO-PLAYS
AKRON, OHIO

5-9-16.

Mr. A. B. Hendrick,
Franklinville, N. Y.

My Dear Sir:-

Replying to your favor of the 30th ult., we are using two 1916 Model Motiographs in our projection room and we carry in stock an extra head for emergency use.

Having been in the picture business for many years, I have had quite some experience with projecting machines, in fact I believe I have used every brand of machine, (excepting one) that amounts to anything.

For many years I used Motiographs and discarded them a couple of years ago for the Powers 6-A, which I believed at that time to be better than the Motiograph.

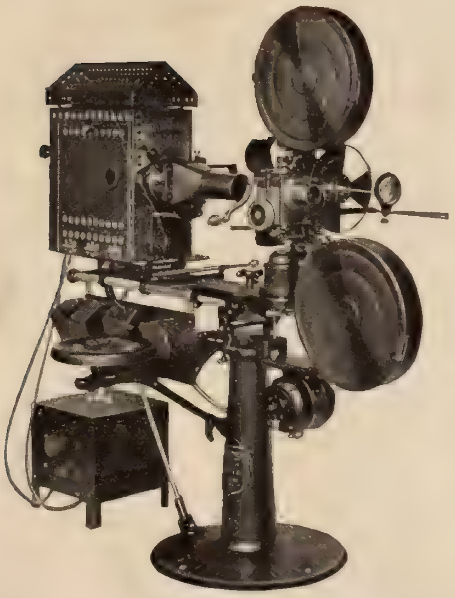
In equipping our Strand Theatre, which we opened last September, we looked over the market thoroughly and decided on 1916 Motiographs because we liked the construction and the materials used in the same. While we are not interested in any make of machines, it pleases us to be able to say that we have had perfect results with these new model Motiographs. They have given us no trouble whatsoever to speak of and have done their work daily in a perfectly satisfactory manner.

Trusting this is the information you desire, we are,

Very sincerely yours,
THE STRAND THEATRE COMPANY

BY

MCW:OLM



A PERFECT PROJECTOR for $285

The Enterprise Optical Mfg. Co.

562 West Randolph Street CHICAGO, ILL.
Western Office: 833 Market Street, San Francisco, Cal.

The Moving Picture Weekly

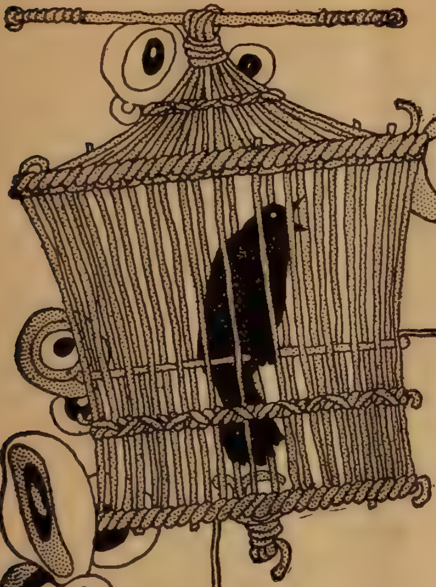
The Museum of Modern Art
LIBRARY
Periodical

JULY 1, 1916
VOL. 3, No. 1
PRICE 5 CENTS

CLEO MADISON
IN
"A DEAD YESTERDAY"
REX TWO REEL
DRAMA

Red Feather
Photoplays Present
Greatest Human Interest Drama
of the Year
"THE HEART
of a CHILD"
A Play of English Society,
the Stage and a girl from
the Slums - Another "MY OLD DUTCH"

RED
FEATHER
PHOTOPLAYS



BLUEBIRD
PHOTOPLAYS, (INC)

Present

"THE LOVE GIRL"

A Beautiful Drama Portraying
the Powerful Influence
of a Child's Love.

WITH

ELLA HALL

Written and Produced by
ROBERT Z. LEONARD

Book through your local BLUEBIRD Exchange or
Executive Offices BLUEBIRD Photoplays (Inc.)
1600 Broadway, New York

Red Feather Photo Plays

Present

FLORA PARKER DE HAVEN

In a fascinating Love Drama-A romantic story of an Unusual Community

"THE SEEKERS"

Directed by OTIS TURNER

Book Through Any UNIVERSAL Exchange

HG

RED
FEATHER
PHOTOPLAYS

Red Feather Photo Plays
Present

"TEMPTATION AND THE MAN"

Featuring
HOBART HENLEY & SYDELL DOWLING

A Dramatic Story of a Man's
Redemption—By Catherine Carr
Produced by Robt. F. Hill

Book Through Any
UNIVERSAL Exchange

RED
FEATHER
PHOTOPLAYS

Before beginning his New Series of Original Comedies Soon to be released

RED FEATHER PHOTOPLAYS

Carter De Haven

Starred in a Red Feather Photoplay

"From Broadway to a Throne"

(Direction of Otis Turner)

That is novel, big and lavishly produced

Book through any Universal Exchange

ALICE HOWELL

Pronounced by hundreds of Exhibitors and millions of movie fans—

The World's GREATEST *FEMALE SCREEN* COMEDIAN

Beautiful of face and figure, Alice Howell does not hesitate to don the most ridiculous make-ups when she's busy producing laughs for L-KO Komedies. No mere male comedian has anything on Alice when it comes to stunts. Game as a world's champion, Alice gives and takes with the best athletes on the lot. That is one of the few reasons why she always surprises you in

L-KO KOMEDIES

You don't expect a woman to interpolate a hundred and one bits of funny business in every picture she plays—but Alice does. In fact, her methods are so highly original, her costumes are so wierd and different that she can be compared to no other comedian, male or female.

Some of her big and recent successes include "Pirates of the Air," where Alice dropped from one aeroplane to another in midair (?), "How Stars Are Made," a comedy scream, where this versatile young woman posed in a street parade in Los Angeles and almost broke up the procession; "A Busted Honeymoon," which was a hilarious medley, even funnier than the title, and "The Great Smash," a comedy built around a railroad wreck which causes convulsions of laughter wherever shown.

Alice Howell Appears Only in L-Ko Komedies

If you are looking for the simon-pure laugh-provokers; the comedies that put an audience in good humor and send them out to tell their friends "all about it," book L-KOs. For sheer novelty and originality remember that Alice Howell, the funniest woman on the screen, has the call. Watch for announcements of releases featuring this clever girl, and book early and often.

UNIVERSAL FILM MANUFACTURING COMPANY,
CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, - - - - New York

DO THEY ASK FOR FE

(No. 140. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

ASK the exhibitor who runs a big feature every day to tell you why he sinks so much money into his shows, and his answer will be: "My patrons want big features." But, DO they?

The trouble with the average exhibitor is that he takes things for granted. Having been stampeded into running big features, he has come to believe that his patrons **demand** them.

Convinced that this belief is absolutely WRONG—convinced that the picture fans want a **varied** program, I recently went to the expense of providing theatre owners in different sections of the country with ballots on which their patrons could indicate their preference in the way of motion picture entertainment.

The Result of this Vote has demonstrated that Two-thirds of the Photoplay public want the Regular Service Program

The vote proved that, instead of the big feature, it was the show containing three, four or five different subjects that is the most popular. **It was also proved that where a two or a three-reel feature is advertised as heavily as the average five-reel feature is advertised, the short subject draws just as well—BETTER, when the public discovers that several other pictures are on the same program!**

So sure am I that the same condition prevails in YOUR community that I will supply you, FREE OF CHARGE, with as many ballots as you can use in the event that you want to get your patrons' views on the program *vs.* the feature show. I want you to see for YOURSELF that the demand for the regular service program is just as strong in YOUR community as in the communities where the voting was originally conducted.

On the opposite page you will find two letters. Read these letters and then get this fact firmly fixed in your mind——

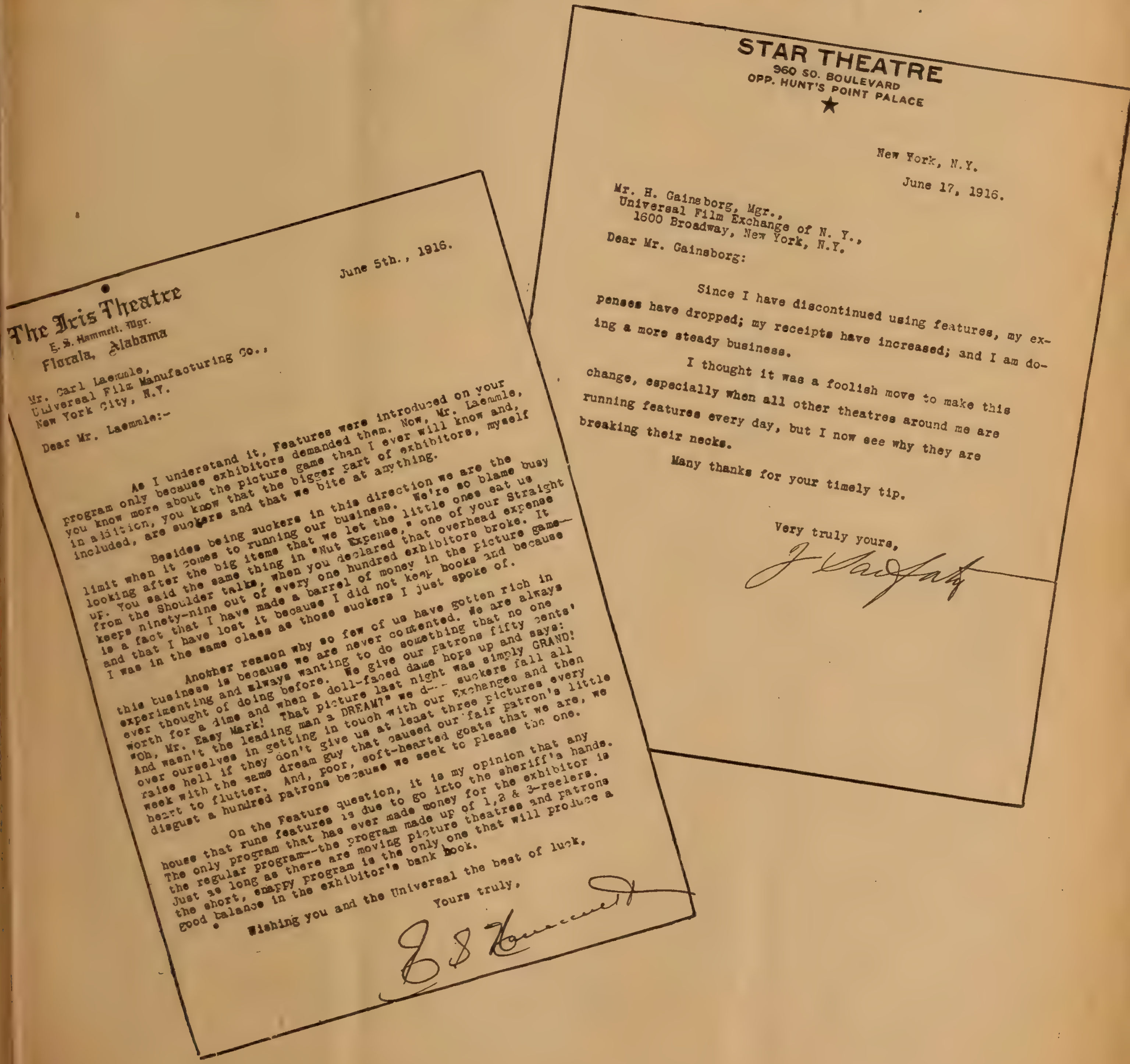
YOUR PATRONS DON'T WANT FEATURES—THEY WANT **PICTURES**—PLENTY OF THEM, AND VARIETY.

Give Them What They Want!

Carl Laemmle

President.

ATURES OR PICTURES?



The Iris Theatre
E. S. Hammett, Mgr.
Florala, Alabama

June 5th., 1916.

Mr. Carl Laemmle,
Universal Film Manufacturing Co.,
New York City, N.Y.

Dear Mr. Laemmle:-

As I understand it, Features were introduced on your program only because exhibitors demanded them. Now, Mr. Laemmle, you know more about the picture game than I ever will know and, in addition, you know that the bigger part of exhibitors, myself included, are suckers and that we bite at anything.

Besides being suckers in this direction we are the limit when it comes to running our business. We're so blame busy looking after the big items that we let the little ones eat us up. You said the same thing in "Nut Expense," one of your Straight from the Shoulder talks, when you declared that overhead expense keeps ninety-nine out of every one hundred exhibitors broke. It is a fact that I have made a barrel of money in the picture game— and that I have lost it because I did not keep books and because I was in the same class as those suckers I just spoke of.

Another reason why so few of us have gotten rich in this business is because we are never contented. We are always experimenting and always wanting to do something that no one ever thought of doing before. We give our patrons fifty cents' worth for a dime and when a doll-faced dame hops up and says: "Oh, Mr. Easy Mark! That picture last night was simply GRAND! And wasn't the leading man a DREAM?" we d--- suckers fall all over ourselves in getting in touch with our Exchanges and then raise hell if they don't give us at least three pictures every week with the same dream guy that caused our fair patron's little heart to flutter. And, poor, soft-hearted goats that we are, we disgust a hundred patrons because we seek to please the one.

On the Feature question, it is my opinion that any house that runs features is due to go into the sheriff's hands. The only program that has ever made money for the exhibitor is the regular program—the program made up of 1,2 & 3-reelers. Just as long as there are moving picture theatres and patrons the short, snappy program is the only one that will produce a good balance in the exhibitor's bank book.

Wishing you and the Universal the best of luck,

Yours truly,

E S Hammett

STAR THEATRE
960 SO. BOULEVARD
OPP. HUNT'S POINT PALACE
★

New York, N.Y.

June 17, 1916.

Mr. H. Gainsborg, Mgr.,
Universal Film Exchange of N. Y.,
1600 Broadway, New York, N.Y.

Dear Mr. Gainsborg:

Since I have discontinued using features, my expenses have dropped; my receipts have increased; and I am doing a more steady business.

I thought it was a foolish move to make this change, especially when all other theatres around me are running features every day, but I now see why they are breaking their necks.

Many thanks for your timely tip.

Very truly yours,

Scenes From The Red Feather Production "TEMPTATION AND THE MAN" with HOBART HENLEY

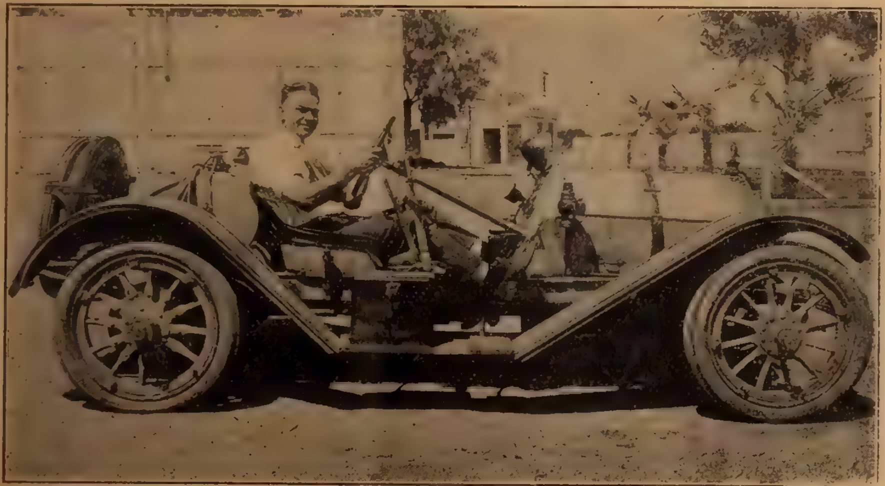
IDENT.
PATON.
GHN.

"The Janitor" Wins Year's Contract for Beery

Wallace Beery at last makes friends with Joe the ape.

WALLACE BEERY, who was especially engaged by the Universal Film Company to direct the comedy series, "Timothy Dobbs," which features Carter De Haven, has been nicknamed "The Human Dynamo" at Universal City. Beery was a former member of the Essanay forces, and has a great reputation to sustain as a producer of genuine, clear-cut comedy, without either "slapstick" methods, or the slightest suggestion of vulgarity. He has announced his intention of beating all his previous records in the new series, and judging from the peals of laughter which echoed from the Universal projection room when the first episodes were shown to a critical audience, composed of the officials of the company, he has succeeded. His brand of humor is a very original one, and he has a star of the first magnitude to work with in Carter De Haven, and one of the best companies besides which the Universal has ever chosen to work together. Beery is astonishing every one at the picture municipality by the speed with which he works—hence his nickname. In three days, a few weeks ago, he produced three reels of pictures, in addition to writing three others. It was while waiting for the sets for "Timothy Dobbs," which, in the second episode, are unusually elaborate, that he found time to put on the one-reel comedy, "The Janitor," which has resulted in a year's contract with the Universal. He plays the lead in this himself, as well as writing and directing it, and the entire thing was completed in eight hours. Beery is a very clever and original comedian, whose work in the character of "Swedie," which he invented, is well known. "The Janitor" is a part of this type, in which he has the assistance of no less a personage than Joe Martin, the Universal ape of nationwide fame. During part of his varied career, Beery was an elephant trainer, and he has always flattered himself that he has winning ways with animals. Joe is almost as intelligent as a human being, where he knows the people with whom he is to work. He is absolutely devoted to Zoo-Superintendent Rex De Rosselli, and never allows him to pass without stopping to take the big monkey in his arms. Beery wanted Joe to do the same thing for him in the picture, but it was some time before he succeeded in persuading Joe that his intentions were honorable. At last he was forced to descend to bribery and corruption and present Joe with many lumps of sugar, finally winning his affections in this way. Joe has taken the director into his good graces at last, and De Rosselli pretends to be quite jealous.

Besides his adventures with the orang-outang, Beery took some extraordinary risks in the making of this super one-reeler, which entitles him to a place among the reckless dare-devils of the films. Many of the scenes were taken on the top of the Gates Hotel in Los Angeles, a ten story building, with a tall flag pole on the roof. Beery, in pursuit of Ernest Grider, a member of his company, who was playing a second-story man, followed the thief up the fire escape of the building, across the roof and twenty-five feet in the air up the flag pole. At the very top, Grider turned upside down, hanging on by his feet, and the two men had a scrap in mid-air, risking instant deaht on the pavement below, if either had lost his hold on the swaying pole.



Wallace Beery in his Mercer racer in which he entered the Memorial Day races at Ascot Park.

Not content with this feat, Beery decided to increase the comic effect, by hanging out of a ninth story window, going through all kinds of contortions, which threatened any minute to land him in the street. Passersby gazed up at the struggling figure, and their anxious interest was caught by the camera, which was placed on the fire escape in order to film the scene. It was all very dangerous, but Beery belongs to the heroic school of actors who will take any risk in order to get a laugh into their productions.

Besides being a director, comedian and playwright, the "Human Dyna-

(*Continued to page 35*)

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Artillery Off To Camp Whitman.

What Militia May Expect in Mexico.

Suffragists Get Key To 'Frisco.

Marie Walcamp in Preparedness Parade, Los Angeles.

Big Guns Aid Recruiting for Navy.

The Fighting Sixty-Ninth Entrains.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

MORE CAMERAMEN RUSHED TO MEXICAN BORDER.

War Danger Induces Universal to Augment Forces Along the Rio Grande.

WAR with Mexico seems imminent and the Universal Animated Weekly is making extensive preparations to cover every phase of the situation. No sooner had Gilbert Warrenton and Beverly Griffith reached Universal City from the border than news of the trapping of forty American soldiers was received at the New York offices of the Animated Weekly and Jack Cohn at once telegraphed Mr. Griffith and his star cameraman. The Animated is the only news weekly blessed with a director and a cameraman at the front. Then Jack took the train Monday for Washington to see Secretary of War Baker.

In New York the Animated cameramen were kept busy filming the rally of the National Guard to the flag. The "fighting Sixty-ninth" is seen marching up Fifth Avenue, trailed by its artillery; Jersey's soldiers were filmed on their way to their camp; the arrival of the New York National Guard regiments at Camp Whitman, Beekman, New York, and of cavalry at Van Cortlandt Park, New York City, and farewell scenes at various other cities throughout the country all make the 26th number of the Universal Animated Weekly an unusually patriotic one. Cameraman Double M. Fleming officiated at Camp Whitman.

The force of Universal cameramen at the Mexican border will shortly be augmented by operators from Universal City, but the boys now on the job are not letting the grass get yellow under their feet. This week's issue shows scenes at Ciuadad Juarez, Mexico, nurses attending wounded soldiers, the reinforcement of American troops, preparation for attack and the ways and means used by the Universal cameramen to obtain their pictures from the recalcitrant natives.

Uncle Sam is adopting every means to encourage recruiting and to bring the militia up to war strength before President Wilson is forced to call for volunteers. A short flash shows Edna Payne, the only girl recruiter for the navy, and the deadly guns which, placed on exhibition in New York, have done much to encourage recruiting. Secretary Daniels' visit to the navy's school for apprentice seamen at Lake Buff, Ill.; a gigantic parade by Los Angeles patriots who want the United States to prepare for war led by Marie Walcamp, the Universal star; the launching of a United States transport at the League Island navy yard, Philadelphia—all combine to make Issue 26 of the Animated Weekly a distinctively belligerent one.

WRECK COSTS FIVE LIVES STEAMER "BEAR" HITS ROCK.

ISSUE 26 of the Universal Animated Weekly contains some remarkable views of the wreck of the steamer "Bear" which recently ran ashore on Blunt's Reef, near Eureka, California. The steamer went off course in a dense fog off Cape Mendocino and presented a picturesque sight as she pounded on the rocks not more than a hundred feet off shore. Five lives were lost in the disaster and the bodies of the unfortunate passengers were washed ashore while the cameramen were filming the wreck scenes.

The Universal camerman, B. E. Moisant, had a difficult time reaching the scene of the wreck. It was necessary for him to make a three hundred mile run by automobile, twenty-two hours of steady driving, before he reached Eureka, near the scene of the disaster. Most of the distance was over mountain roads and especially bad ones at that.

HARVARD AND YALE HOLD COMMENCEMENT EXERCISES.

CLASS Day and Commencement exercises at the big American universities are always interesting and picturesque events. Issue 26 of the Universal Animated weekly shows the exercises held at the Harvard Stadium, Cambridge, Mass., and also the Yale Commencement held at New Haven, Conn.

At Harvard, 15,000 students and graduates hurled tons of confetti down upon 5,000 more Harvard men who took part in the stadium exercises. Thousands of America's fairest daughters witnessed the ceremonies, which were more elaborately staged than usual.

SUFFRAGISTS AUTO TO COAST.

NEW YORK suffragists who started out several weeks ago on an auto trip through the Pacific coast finally arrived at San Francisco this week and were presented with the city's key by the mayor. All along the route the suffragists made impromptu speeches and added converts to the cause. The weather encountered was especially bad, and for almost a week at a time the club women were obliged to pilot their cars through seas of mud.

TROOP TRANSPORT LAUNCHED.

THE launching of the United States transport "Henderson" at the Philadelphia Navy Yard, Philadelphia, this week was attended by 30,000 people and partook of the nature of an athletic meet, a naval regatta, a preparedness field day and a popular seaside resort festival.

The first scenes show Miss Genevieve Welling Taylor, the sponsor and grand daughter of General Archibald C. Henderson, after whom the ship was named. Then follow a sham battle and the revue of the sailors, the launching of the "Henderson," the first transport ever built at League Island, and views of the crowd leaving the yard after the launching.

COPYRIGHT ANIMATED VIEWS.

THE Universal's Animated Weekly is obtaining such excellent and original photographs of late that Editor Jack Cohn is now taking care to have them copyrighted.

While in Washington recently, Cameraman U. K. Whipple succeeded in getting such excellent pictures of President Wilson that Cohn decided to have them protected by copyright. Later, he sent Whipple to Oyster Bay, where Roosevelt posed especially for the Animated Weekly.

Finding that some of these pictures were being stolen, Cohn resolved to put an end to it by copyrighting all the pictures which were taken at the Republican Convention at Chicago, and all others taken during the politocal campaign. During the first convention, the Animated Weekly covered the proceedings from every angle and had a moving picture camera continuously during the sessions. With this exclusive privilege, the Animated Weekly obtained the best pictures, and were shown in the Strand, Rialto, Broadway and other leading metropolitan theatres.

When the Republican candidate, Charles E. Hughes, came to New York, after nomination, Cameraman Whipple took a series of pictures of him on the roof of the Hotel Astor. These were admitted to be the best pictures ever taken of the noted jurist and the New York Sun, Press and several Sunday papers eagerly sought them and used them in their publications. In fact, the majority of pictures which have appeared in the New York papers of Mr. Hughes were those taken by Cameraman Whipple.

Editor Cohn presented the candidate with a set of these pictures, and sent another set to Washington.

Violet Mersereau in "Broken Fetters" with William Garwood

Chang stabs Foo Shai in the back before the great Joss.

NEW YORK and the Far East, Oriental magnificence and the commercialism of the new world, are contrasted in the latest Bluebird photoplay, "Broken Fetters," which was written and produced by Rex Ingram, the clever young director whose work in a previous Bluebird, "The Great Problem," receives so much recognition from the public and the professional critics. Violet Mersereau was his chief star in his first success, as she is of the present play, which gives her an even better opportunity for her talents than the former did. As the little American girl, brought up in the Celestial Empire, by a Mandarin, and lured to the new world by tales of its splendor, she shares the honors with William Garwood, who has a sympathetic role as the young artist, which he handles with his usual skill. The part of Ming-Ti, the "chinafied" little American, is full of opportunities for Miss Mersereau, of whch she takes full advantage. There is plenty of comedy of the dainty kind, for which she is famous, and, as the story develops, she has emotional moments which call for all the power which she is able to bring to them. Another whose work deserves recognition, is Frank Smith, who, in the role of the opium merchant of New York's Chinatown, gives an impersonation of the Oriental character which is a remarkable screen achievement.

BLUEBIRD Photoplay. Written and produced by Rex Ingram. A thrilling tale of the importation of an American girl brought up in China, into an opium den in New York's Chinatown.

CAST.

Mignon (as a child)	**Kittens Reichert**
Mignon (grown up)	**Violet Mersereau**
Foo Shai	**Frank Smith**
The Captain	**William T. Dyer**
Mr. Demarest	**Paul Panzer**
His Wife	**Isabel Patterson**
Lawrence Demarest	**Wm. Garwood**
"Spike"	**Paddy Sullivan**
The Detective	**Guy Morville**
Chang	**Charles Fang**

The story of the unusual photoplay is as follows:

Captain Ferrers, an English officer in China, befriends an old Chinese Mandarin. When the Boxer rebellion deprives Mignon, the Englishman's little child of both her parents, the Mandarin shows his gratitude to the dead man by adopting his daughter. He changes her name to Ming-Ti, and brings her up with all the care that he would bestow upon a child of his own blood. Several years later, the merchant, Foo-Shai, proprietor of a den in an American Chinatown, finds his way, when in China, to the garden of the Mandarin, and, beguiling Ming-Ti with stories of the "wonderful country with houses like mountains that reach into the clouds," persuades her to come with him. Together with another slave girl, she is brought to America and smuggled into New York in a barrel of rice. The slave

Ming-Ti poses for Demarest.

girl Foo-Shai sells for $500, but Ming-Ti he holds for $5,000.

Carlton Demarest, a wealthy man who has disowned his son, Lawrence, an artist, on account of the latter's refusal to give up art and join his father in business, now relents, and Lawrence, who has been in straightened circumstances, finds himself suddenly commissioned to paint a picture with the understanding that he choose the subject himself, the dealer acting in secret for his father, depositing one hundred dollars to start with, and another hundred to follow, providing the picture meets with his approval. Not knowing the source of the order, Lawrence goes to Chinatown with his model, "Spike," an ex-pugilist, who, having caught a glimpse of Ming-Ti in the den of Foo-Shai, tells him "dere's de swellest dame" for a model for his picture. Together they go to Foo-Shai's joint and, after a lot of wrangling, and a deposit of $25, the Chinaman agrees to let Ming-Ti pose.

During the first sitting, a Chinaman, called Kong, whom Foo-Shai had maltreated, goes to the police, and tells them Foo-Shai has a white girl as a slave in his joint. The detectives go to his joint, but fail to find the girl. Upon their departure, Chang, Foo-Shai's servant, who has already been won over by Ming-Ti, goes to Demarest's studio to tell Foo-Shai of Kong's treachery.

Foo-Shai, leaving Chang to watch Ming-Ti and Demarest, returns to the joint, and, sending for Kong, under the pretext of making amends for his ill-treatment of him, murders him, throwing the body in the river that runs under the Joss-House. He returns almost in time to catch Ming-Ti and Demarest, between whom (thanks to Chang's discreet retirement to outside the door) the ice has considerably thawed.

During the last sitting, Demarest, completely captivated by Ming-Ti, has determined to buy her freedom, expecting to be paid for his picture, but little dreaming of the price Foo-Shai will ask for his white captive. Unfortunately for both Ming-Ti and her lover, the watchful Chang dozes while on guard outside the door. Foo-Shai, returning unexpectedly this time, catches them together. Demarest's blood rises as Foo-Shai, with a sinister look, orders Ming-Ti to follow him. But she soothingly tells Demarest that they have only a day to wait.

How slave-girls are shipped here from China.

At their home, the artist's father is feeling his son's absence more than he cares to admit. He tries to veil it from his wife, but she sees he is weakening, though too proud to admit it.

In his studio, Demarest is dreaming of the little girl who is to be his to-morrow. In her attic, the little girl is dreaming of him who will rescue her from slavery before another day is gone.

In his room, Foo-Shai is donning a robe of great magnificance. He is covering his hands with rings, and perfuming his moustaches. He had intended to sell Ming-Ti, his slave, to the highest bidder, but now, since there is a lover in the field, he decides to make sure of his possession before allowing another to have the chance.

As Ming-Ti, dreaming of her lover, raises the fingers of her left hand to her lips—the fingers he had kissed—Foo-Shai comes to claim that which is his by law of might. In a desperate struggle for her honor, she breaks away from him and, springing to the window, smashes it out with a bucket lying near. Jumping on the ledge, she cries "come near and I'll jump!" Below lies the pavement five stories down. Foo-Shai, temporarily thwarted, descends to the Fan-Tan room to spend his night in gaming, while the girl lies in a stupor on the inside of the threshold of her attic—her hand grasping the key that, for the time being, saves her from the monster in whose power she is.

The next evening Demarest is paid by the art dealer, and hastens to the den of Foo-Shai to pay the $25, and to bargain for Ming-Ti. Chang fetches her to him. Demarest sees the tear-stains on her cheeks, but she only smiles a little when he asks her what they mean. He then enters the Fan-Tan room. Chang warns him that Foo-Shai is a cheat. Demarest asks Foo-Shai what Ming-Ti's liberty will cost when he has paid his debt for Ming-Ti's services as a model. The Chinaman tells him $5,000. Demarest looks at his remaining $75. Foo smiles, but he is loth to let even $75 go. He induces Demarest to play. The artist watches him, and catches Foo-Shai cheating. The Chinaman soothes him rather than quarrel, and loses the money. They play again. This time Demarest, watching Foo-Shai, wins. The skill acquired in playing with his model, Spike, stands him in good stead. Again he wins and wins.

Ming-Ti, shut inside, waits for her lover. Now Demarest cleans the board. Foo is ruined. As the artist gathers his winnings, he stops, laying his hand on Foo-Shai's. He whispers: "For Her?" Foo-Shai nods—again they play. This time Ming-Ti is the pool. Foo-Shai plays slowly, desperately—the artist with beads of persperation on his brow. Demarest is winning now—he drops a card. As he stoops to

(*Continued on Page* 35.)

The Latest War News--

TRUMPETER KATZ, operator of the Bluebird Exchange, joins his regiment —A war film released, "War in Mexico." Animated makes plans for all eventualities. Lyons and Moran back at Universal City.

Kramer promises to pay Trumpeter Katz his salary while he is away at war.

ABRAHAM KATZ, the genial operator of the Bluebird projecting artillery, is also trumpeter in Company B of the Twelfth Regiment, New York National Guard. In time of peace the two jobs work all right together, but in times of war and alarms of war the infantry job comes before the operating one, and consequently Mr. Katz shook hands all around on Thursday, and departed for Camp Beekman with every expectation of being transferred in a few weeks' time to the Mexican border. It is no new experience for Abraham, for he has served six years in the regular army in the hospital corps, having been honorably discharged from the service on December 11th, 1912. Since his connection with the Bluebird Mr. Katz has thoroughly ingratiated himself with all with whom he has come in contact, and is an extremely popular member of the Bluebird organization.

Our illustration shows Trumpeter Katz bidding good-bye to E. W. Kramer, assistant manager of the Bluebird exchange.

Before the merchants of the city began discussing the payment to the men in their employ the salaries which they would have earned, the Bluebird had decided to pay full salary to Trumpeter Katz for the entire time he is away. Katz has a wife and three-year-old child, and forty cents a day will not get them very far with Better Baby-food being boosted all the time. Now Mrs. Katz and the kitten will have cream while Papa Katz is away chasing the Mexican hairless dogs.

Two young men who are so often in the Universal and Bluebird offices that they have become almost part of the family, although they are engravers, and, as such, don't stand half the chance of entering the kingdom of Heaven that is enjoyed by the proverbial camel in his well known passage through the eye of the needle, have also joined their regiment. The young men are Henry Reston of the Standard Engraving Company, and John Donovan of the Eggers-Knickerbocker Engraving Company, 'and the regiment is the famous Seventh Infantry. They have every expectation of being sent direct to Galveston by water and by rail from there to the front.

Jack Cohn, editor of the Animated Weekly, has made elaborate plans for filming the mobilization of troops on the Texas border and any eventualities which may arise. There are four of the best cameraman on his staff stationed at various places all along the border ready to "shoot" the troops of the National Guard as they arrive, and as well prepared to "shoot" the Mexicans, if that necessity arises. Next week's Animated will contain views of the mobilization of troops at Camp Whitman and Beekman, New York, filmed by the Cameraman Double M. Fleming, who among other things was equipped with ye editor's camera.

"WAR-RIDDEN MEXICO" SET ON THE PROGRAM.

IN these times of alarms of war the Rex single-reel release on the program for next week under the title, "War-Ridden Mexico" will be found extremely welcome and mighty timely. This subject was taken by the Animated Weekly cameraman at the front in the last few weeks, and in addition to being right up to date, and of the most timely interest, this film shows the conditions which will have to be faced by "the boys" if they are ordered to cross the line into Mexico. "War-Ridden Mexico" takes the place of Ben Wilson in "The Laugh of Scorn" which has been withdrawn in favor of the more timely subject.

EDDIE LYONS AND LEE MORAN RETURN TO UNIVERSAL CITY.

MIGHTY glad to be back among the old folks once again," chimed Eddie Lyons and Lee Moran as the two well-known Nestor comedians walked into Universal City a few days ago to make comedies under the brand they have made famous.

The comedy players will direct their own company and Eileen Sedgwick has been selected to play the ingenue

(*Continued on Page* 33.)

Co-Directors Lyons and Moran.

THE MOVING PICTURE WEEKLY

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ROBERT S. DOMAN..............City Editor
M. WINKLER................Music Editor
MLLE. CHIC..............Fashion Editor
PETER PEPPER............. Interviews
JOE BRANDT ....Business Manager
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ANIMATED WEEKLY No. 26. *Answering Country's Call.*—Guardsmen from every State rally around Flag for service in Mexico.

Sub-Title.—"Fighting 69th" first to go.—*New York City.* Up Fifth Avenue. Artillery off to camp. "Good-bye." Getting Camp Whitman ready.—*Beekman, N. Y.* Writing to loved ones. Jersey's soldiers start.—*Newark, N. J.* They'd like to go, too! They're off. Kissing kiddies good-bye.—*Camden, N. J.* Cavalry reaches camp.—*Van Cortlandt, New York City.*

In Graveyard of Ocean.—Five died, when Steamer Bear hits reef that trapped many ships.—*Blunt's Reef, Cape Mendocino, Cal.*

80,000 *Ask Preparedness.* —Gigantic parade by patriots who want U. S. ready.—*Los Angeles, Cal.*

Sub-Title.—Marie Walcamp, as "Columbia."

Training Boys For Sailors.—Secretary Daniels visits Navy's school for apprentice seamen.—*Lake Bluff, Ill.*

Guns Aid Recruiting.—Deadly machine weapons bring enlistments to Navy Station.—*New York City.*

Sub-Title.—Edna Payne, only girl recruiter.

Cross Continent For Votes.—Suffragists from New York end auto trip at Pacific.—*Frisco.*

Sub-Title.—Presented with City's key.

Old Graduates Play Kids.—Yale men, back for Commencement, wear odd costumes.—*New Haven.*

Sub-Title.—Harvard had big time.—*Cambridge, Mass.*

Where Militia Is Going.—In Mexico with Universal camera man.—*Ciudad Juarez, Mexico.*

Sub-Titles.—Nursing *wounded* soldiers. Popular nurse.—*"No spik Inglees."* Pay first or no pictures. Mexican soldiers. Reinforcing U. S. Troops. Ready for an attack.

Launching U. S. Transport.—Throng sees vessel glide into water at "Navy Yard" Celebration.—*League Island Navy Yard, Pa.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

"The Way of the World"

RED FEATHER Production. From the play of the same name by Clyde Fitch. Produced by L. B. Carleton. Scenario by F. M. McG. Willis.

Society man, estranged from wife, makes desperate love to wife of another. No lengths too hazardous to win her for his own.

Nevill calls attention to the day he saved Beatrice at the beach.

PETER STURTON, a politician and head of the machine, decides to support Walter Croydon, a rising young attorney, for the position of Governor of the State. Croyden is in love with Beatrice Farley, a young society belle, but they have not been formally engaged. Croyden, on the evening that he is to take Beaturice to a society affair, meets Sturton at the club and becomes slightly intoxicated. He is in this condition when he calls upon Beatrice, and she refuses to accompany him. The next morning Croydoy comes back and apologizes for his condition of the night before, and begs Beatrice to forgive him and promise to marry him. She tells him that she is leaving for Europe with Mr. and Mrs. Lake, her close friends, and that she will give him an answer when she returns.

John Nevill, a man about town, of fast life, is a warm personal friend of Sturton's. Nevill is unhappily married, but he and his wife still continue to live together, although there is very little, if any, love between them. Nevill decides to go abroad, and tells his wife she can go to Newport, or wherever she wishes to spend the summer. As the boat is ready to sail, Nevill sees Beatrice bid Croydon goodby and come on board. At once he is attracted by her beauty, and manages to make her acquaintance on the ship, and becomes madly infatuated with her. He decides to win her love and begins paying her attention without telling her that he is married. Beatrice and the Lakes come to Monte Carlo where Nevill is staying, and Nevill, renewing the acquaintance, begins making love to her. Beatrice finds that she loves him in return. Finally, Nevill proposes that they go to Paris to be married, and Beatrice consents; but, as they return to the hotel to pack, friends of Nevill's, who have arrived from the States, betray the fact that he is already married.

Beatrice, heartbroken, begins packing to return home. Nevill pleads with her to no avail, and finally, in anger, tells her that he will not give her up, and that at some future time he will force her to declare again her love for him. After Beatrice leaves, Nevill takes to drink, and word of this reaching Mrs. Neville, she comes to him and persuades him to return home with her.

CAST.

John Nevill	Hobart Bosworth
Beatrice Farley	Dorothy Davenport
Walter Croyden	Emory Johnston
Mrs. Nevill	Gretchen Lederer
Peter Sturton	Jack Curtis
Mr. Lake	C. Norman Hammond
Mrs. Lake	Adele Farrington
Mr. Van Norman	Herbert Barrington

In the meantime, Croyden has married Beatrice, and has become Governor. Sturton calls upon the Nevills and asks them to attend the inaugural ball to meet the Governor and his bride. Nevill finds, of course, that the Governor's wife is no other than Beatrice. His love for her is again aroused and he becomes crafty in an attempt to win her away from Croyden. Beatrice sees the ravages of dissipation in Nevill, and listening to his plea, promises to become his friend. After this, they are seen much together, but Croyden is of an unsuspicious nature, and Beatrice herself believes that there is nothing wrong in her friendship for Nevill.

Time elapses and Croyden is running for re-election. Sturton has a falling-out with the Governor and is opposing him with every weapon in his command. The Croydens now have a child—a boy a few months old, of whom Croyden is especially fond. Lake goes to Croyden and tells him that the people are beginning to talk of Nevill's being seen so much with Mrs. Croyden, but the Governor refuses to believe it is more than idle gossip. To turn the people against Croyden, Sturton causes an article to be published saying that while the Governor has been away on a tour of the State to secure votes, his wife has been seen continually in the company of a certain man whom the paper does not mention, but who, of course, is Nevill. When Croyden sees this he goes to Nevill, but the latter tells him that surely he can trust his wife, and Croyden dismisses the matter from his mind.

Beatrice is devoted to the baby.

Nevill, realizing that the seed of suspicion has been sown, decides upon a plan to turn Croyden from his wife, believing that Beatrice will then come to him. He gives Sturton a paragraph to put in the papers on the day before election. This is the day that Croyden's baby is to be christened. As the guests are gathered for the christening and Croyden is preparing to leave his office, he sees a copy of the newspaper hinting that the child's father is not Croyden, but the man who Beatrice has been seen with so much of late. Overcome with grief, Croyden drinks heavily and returns when the christening is in progress, quite intoxicated. He breaks in upon the affair, denouncing Beatrice and forbidding her to name the child after him. Neville and his wife, who are present, return home after a scene, in which Croyden accuses Nevill to his face of being the father of the child. This Nevill refuses to deny. Locking himself in his room, Croyden refuses to see Beatrice or let her explain. Mrs. Nevill, convinced of her husband's guilt, tells him she is leaving his home, declaring that Beatrice was the woman who was responsible for his dissipation in Europe. He tells her to go, for he believes now that Beatrice will come to him.

Beatrice, in terror over her husband's action, and realizing that Nevill alone can clear her name, decides to go to him and make him right her. She tells Mrs. Lake where she is going. She arrives at Nevill's and is admitted to see him alone. Nevill believes that he has won and tells her that he will give her a letter clearing her name, but that she must pay the price—she must be his, if for no longer than one hour.

He writes the note and then locks the door and confronts her. In the meantime Croyden has learned where she has gone and follows. Beatrice struggles desperately with Nevill to preserve her honor and finally, in desperation, catches up a sharp paper knife and stabs him, dropping the weapon to the floor. Croyden, bursting down the door, enters, accompanied by Mrs. Nevill, and finds Nevill on the floor dying. He knows that he is at the verge of death, and the good in him comes to the surface. He picks up the knife with a shaking hand and tells them that for love of Beatrice, and because she has repulsed him, he has attempted suicide. He takes the note clearing Beatrice from his pocket and gives it to Croyden. Croyden realizes that this will clear him in the eyes of the people. He begs forgiveness of Beatrice and as she grants him this they glance down at Neville, who falls back dead. He has paid the price of his infatuation. It is the "Way of the World."

The scene of the christening when the Governor accuses Nevill of being the father of his wife's child.

"A Gambler's Gambol"

L-KO *KOMEDY*

"A GAMBLER'S GAMBOL."

CAST.

The Wife ....Fatty Voss
The Husband...............Harry Coleman

Hubby was a gambler and was in the habit of making a gambling den out of his home. Wife objected to this and tried to get hubby interested in other things more important in life. But just at the time she thought she had him away he pulled a phony suicide on her and hied himself home where he was joined by his old pals, and the game started. Wifey discovered his clothes on the bank of the lake and thought hubby was gone for good, so she prepared herself with a new mourning bonnet and clothes suitable for the occasion and returned home a broken-hearted widow. But to her consternation, she discovered hubby and his pals playing the game. Wife, to teach them a good lesson, appropriated the kitty and none dared to take it from her. The pals were considerably upset over this action and fled the house after an attempt to have the money restored. Hubby was given his dose of discipline, but it was so strong that he decided to end it all by drowning. He was deterred from this action, for when on the bank of the lake and ready to plunge in, a large alligator was seen waiting to receive him with open mouth. That night the pals returned to the house with a professional house-breaker to get their money, but wifey darling received them with open arms.

Ben Wilson in

"THE HEAD OF THE FAMILY."

Written by William Addison Lathrop.
Produced by Ben Wilson.

CAST.

Hugh Van Schuyler...........Ben Wilson
Ruth, his wife..................Edna Hunter
The Guide.........................Charles Ogle

Hugh Van Schuyler, a man of great wealth and high social position, realizes that Ruth, his wife, cares little for her home life. Ruth, elegantly gowned, comes down the stairs and Hugh asks her significantly, "Are you going out again tonight?" "Certainly," she says; "I am going to the Galesworthy dance."

Charley Martinez is ushered in and Ruth leaves with him for the evening's entertainment. Hugh sits down to think over matters.

On her return home at 3 A. M. Ruth is reminded that she has not spent an evening home in a month, and Hugh asks her how long she intends to continue in her present course of social frivolity. "Until I get tired of it, I suppose," she says flippantly. Then losing her temper, she asks Hugh what he thinks she married him for, if not for money and social position. Hugh makes no answer and she retires for the night. The next morning, however, he announces abruptly, "We are leaving town today. Pack some heavy clothes and be ready at 4 o'clock this afternoon." Ruth protests that she will do nothing of the sort. But Hugh pays not the slightest attention to this, as he calmly proceeds with his writing. Finally Ruth tries tears, when Hugh turns on her with great severity and says: "Do you intend to do as I bid you or not?"

Later we see a queer group of travelers coming down the trail of a wild and rugged country. As they come nearer we recognize Hugh and Ruth, accompanied by a guide, who is leading a pack mule. Ruth is getting very tired. Her high-heeled shoes hurt her and Hugh compels her to take off her elaborate dress, for which he substitutes a camping outfit with suitable footgear. In due time they arrive at a camping place, where money and social position count for little. They are miles away from civilization. Ruth sits down in rebellious anger and despair. The guide unloads the pack mule and carries their luggage into a rough shack, provided with a single bunk.

Hugh dismisses the guide after paying him, and Ruth follows her husband spiritlessly as he ushers her into the shack. She throws herself upon the bunk and buries her face in her hands as Hugh announces that henceforth the shack is to be their home. He tells her that he brought here there to make her love him. That night Ruth sleeps in the bunk, while Hugh makes himself as comfortable as possible on the floor. Suddenly Ruth hears the howl of a wolf and she sits up in her bunk with staring eyes. She creeps out to Hugh, who is fast asleep on the floor, but hesitates about waking him, until another howl from the wolf makes her fully realize her dependence on him.

(*Continued on Page* 28.)

REX *DRAMA*

"The Head of the Family"

"Peg o' the Ring" Tenth Episode

Grace Cunard and Francis Ford in "In the Hands of the Enemy". Latest two-reel installment of the Universal SpecialFeature Serial, recounts the escape of Peg from the Mexicans and shows her winning a horse-race.

DOCTOR LUND arrives at the Mexican town only to find that Peg has been spirited away by Mrs. Lund's ruffians, as we saw at the close Nine. He rushes out when Flip tells him of her disappearance, seizes a horse and rides at full speed after the kidnappers. He overtakes them and succeeds in snatching Peg from the ruffian who is carrying her on his saddle. He turns and gallops with her safely across the Mexican border and on to American soil. They come up with a patrol of American troops, who at once set out to rescue the Americans in the town. Doctor Lund wishes to go with them, but Peg will not hear of it. "You stay away from Mexico," she says, "You are not the American army."

The circus also returns from across the border and Peg rejoins her friends. Flip has a surprise for her. It is a beautiful race horse. She is overjoyed and they decide to enter the horse in the coming races at Tia Juana. Mrs. Lund has entered her own horse in the same race, in a desperate effort to obtain money for her schemes and Peg and Flip are determined to beat her. "Lucile," Peg's horse, is a Kentucky thoroughbred of great reputation.

Young Doctor Lund invites Peg to his home to visit his mother. Peg is unwilling to go, but she does not wish to tell the doctor what she knows about his mother and rather than arouse his suspicions, she consents to go. Soon after their arrival the two bicycle cops, who arrested Peg for speeding, and to whom she gave the letter, come to deliver it to her again. They are just about to hand it Mrs. Lund when the young doctor appears and takes charge of it. This is the letter which has been stolen from Flip and which both factions wish to possess. When Peg enters, the doctor offers her the letter, but she begs him to take charge of it, as she has no pockets in her gown. Frank is called away and asks Peg to stay with his mother until he returns.

Peg wanders out into the garden, and while she is gone Mrs. Lund calls Marcus and his accomplice and lays another trap for her. She says that they can tell Frank that she has been called away. Mrs. Lund takes Peg up to the attic under pretense of showing her something and they lock her in there. Then Mrs. Lund tells the two men that Lucile, the horse, is being shipped to Tia Juana and that they are to get it out of the way.

Nº4
GRACE CUNARD
FRANCIS FORD
IN THE U-SERIAL
"PEG O'THE RING"

CAST.

Peg	Grace Cunard
Doctor Lund, Junior	Francis Ford
Doctor Lund, Senior	Marc Fenton
Mrs. Lund	Jean Hathaway
Flip, the Clown	Pete Gerald
Marcus, the Hindoo	Irving Lippner

Peg manages to escape from the attic by breaking the skylight and scrambling down the branches of a tree which overhangs the roof. She takes Frank's auto and runs away with it to rejoin the circus. Marcus and his men have in the meantime come up with the train to which the car containing Peg's horse is attached. They succeed in uncoupling this car. Peg, in her flight, runs beside the railroad track. She sees the freight car running wild. It is about to crash into a coming train, which, to her horror, she recognizes as the circus train. She leaps from the auto, clambers up the side of the car, and puts on the brakes just in time to avert a collision.

Peg and Flip arrive at Tia Juana for the great race. Peg's jockey is devoted to her and determined to win for her. Mrs. Lund is there determined to spoil Peg's chances. She and her men find it impossible to dope the horse, as Peg catches them at it and, firing at Marcus, hits the bottle of dope out of his hand. They determine to get the jockey. In this they are successful. Mrs. Lund has told her men to bet heavily against Peg's horse and has done so herself. Just before the race is called her men overcome the jockey and injure him. Peg sees that Lucile is not in the line-up. She runs to the jockeys' quarters and finds her boy too hurt to ride. She rushes out to the judge's stand and informs them of the injury, asking for time as she wants to ride her horse herself. They consent and she hurriedly dresses for the race in the jockey's clothes. She wins "by a neck" and is carried to quarters on the shoulders of the crowd. She is about to resume her own clothes when Marcus and his man break in and seize her once more. They throw her into an automobile and rush away from the race track with her.

New Program Arranged by Subject, Not Brand

George Cochrane, Director, and Thomas Jefferson, Star.

GEORGE COCHRANE FINDS THAT IT'S A SMALL WORLD.

"IT is a small world, after all," remarked Director George Cochrane to a group of friends at Universal City a few days ago. "A number of years ago I was mining and ranching in Montana and made my headquarters in Butte.

"One day Thomas Jefferson came to that city and I was introduced to him, and from this introduction a friendship grew up between us that lasted for years. Eventually, I went on the stage myself and finally drifted into the moving picture business.

"I accepted an engagement to direct at Universal City and asked who was to play the featured lead in my company, and you can imagine my astonishment when I was told he would be Thomas Jefferson.

"And, mind you, Jefferson had had no inkling that I was to be his new director. So you can see in this instance there is no question of harmony between director and star."

PIVAR'S PATENTED PROGRAM.

MORRIS PIVAR, who arranges the order and selects the subjects from the available supply for the Universal program, has devised a program which more nearly meets the desires of the officers and directors of the Universal and the exchange managers. After a correspondence covering some period, he has come to the conclusion that the majority of the exchanges are in favor of identifying certain types of subjects with various brands, rather than identifying the stars with these brands, which has been the practice in the past. This is the basis on which the new Universal program is selected. Beginning with the week of July 17th, this change will go into effect, and several of the brands will be switched about in conformity with the plan. Following is the schedule which will be followed hereafter in branding the various subjects:

Red Feather Features.—Weekly five-reeler will be released under this brand.

Nestor.—Parlor comedies.

Gold Seal.—Weekly three-reeler will be released under this brand.

Victor.—Comedies or comedy-dramas will be released under this brand.

L-Ko.—Slap stick comedies.

Animated Weekly.—Topical subjects.

Big U—Rural, costume, sea, light western and juvenile dramas.

Laemmle.—Refined society dramas will be released under this brand.

Powers.—Novelties, such as cartoons, manikins, juvenile comedies and educationals.

Imp.—Melodramas, detective, mystery and underworld dramas.

Rex.—Refined society dramas.

Bison.—Western, mountain, Indian, railroad and animal dramas.

Joker.—Slap-stick comedies will be released under this brand.

In the week of July 17th, which is shown on Page 41 under the caption, "The Week After," it will be noticed that the following changes have been effected: The Tuesday Victor takes the place of the former Imp. The Wednesday Laemmle takes the place of the former Victor. The Thursday Victor takes the place of the former Laemmle. The Friday Rex takes the place of the former Victor. The Saturday Laemmle takes the place of the former Powers. The Sunday Imp takes the place of the former Laemmle. Standing orders for the Tuesday Rex will be automatically discontinued after the week of July 10th. Standing orders for the other brands which are affected by the change will be automatically transferred to the new brands which take their places.

BILLIE RITCHIE SCORNS THE USE OF A DOUBLE.

BILLIE RITCHIE'S talents as a fun-maker can scarcely be overemphasized, but Billie himself has never laid any particular stress, and neither have his L-KO directors, on having him perform any of the dangerous feats which are such a contributing factor to the humor of L-KO Komedies. However, in a two-reel comedy soon to be released under the L-KO brand, under the title of "A Bold, Bad Breeze," Ritchie was called upon either to do some extremely daring "stuff" or to have some one double in his place. It was the first time such a suggestion had ever been given Ritchie, and he repudiated it with a scorn. "I certainly can do anything that anybody that looks like me can, so here goes." What followed gave Bill the run of his life, and he was mighty glad to accept a three days' vacation to recuperate. He did not even care to see the picture run off before he went, but trotted down to the exposition at San Diego like a little lamb.

Heartened by the success of "A Bold Bad Breeze," the L-KO is planning now to put on a steamer picture in which they will blow one boat to atoms and sink another one. Some doings at the L-KO.

Universal Regular Service and Red Feather Features will put any theatre on Easy Street.

Yes, it's Billie Ritchie as a stunt puller in "A Bold, Bad Breeze," Lko.

Lule Warrenton Becomes a Director

CREATOR of many character roles at Universal City for three years, at last attains her ambition to direct pictures for children. Allan Watt her assistant.

By *Peter Pepper.*

SOME of us are born old, while others seem to have drunk of the fountain of youth and the years have absolutely no power over them. One of those who have succeeded in outwitting Father Time is Lule Warrenton, the Universal's famous character actress, who owns to fifty-two, and is growing younger every year. "Mother" Warrenton, as she is affectionately called at Universal City, has been on the stage all her life—literally all her life, as she was carried on the first time when she was only a few months old. A history of the American stage would be incomplete without her name, which has always stood for what is best and highest in dramatic art. She has owned her own company; she has managed stars; she has supported, in the role of character woman, nearly every actor of prominence in the last thirty years; she has toured Europe, under the management of the famous Major Pond, where she gave dramatic readings from Shakespeare, Browning, and Tennyson for three seasons.

Three years ago she went into pictures under the banner of the Universal Film Company, with which company she has remained ever since. She has seen screen players come and go, but she remains firmly intrenched in her unique position, which would be extremely difficult to fill. A list of her important roles would be far too long for the Weekly; but some of her recent parts have been the social-climbing mother in "It Happened in Holoulu," the housekeeper in "Drugged Waters," both Red Feathers, and the Italian nurse in the Bluebird "Tangled Hearts," for which she was specially loaned to the Bluebird organization. She is a mistress of the art of make-up, which fact she proved abundantly in the latter production, in which she had to change herself, before the searching eye of the camera, from a middle-aged peasant woman, to an old creature, grown half childish from age. Her dependability and the wide recognition at the picture city of her striking ability, cause a great demand for her services. At one time, recently, three directors were contending for her, all at once. Phillips Smalley wanted her for a part with Tyrone Power. and she was just about to accept when up came Francis Ford, who said he simply had to have her for one of his pictures. Then Dowlan appeared, who said that the part of the character woman in his Red Feather "Drugged Waters" had been written with her in mind, and that no one else could play it. Mother Warrenton had to do some tall thinking, but she was able by careful planning to make an arrangement which was satisfactory to every one.

She confessed, a long time ago, that her greatest ambition was to be the director of special features for children. This was a modest ambition, but very near her heart. When she was informed the other day that her dream had come true, she could hardly believe in her good fortune. She lost no time in setting to work and chose her company from among the ranks of the Universal's large "flock of starlings." Her assistant director will be Allan Watt, and her company will include Clara Horton, the fearless little girl who has been featured in some of Henry McRae's Bison pictures, Nora Dempsey, Irma Sorter, and Benjamin Suslow. Other children will be added to the list as occasion arises. A very important member of the force, who will be featured in the first picture, is Ernestine Jones, a little colored girl, who is a great favorite with Mrs. Warrenton. She will have the name part in the film called "The Calling of Lindy," which tells the story of a child with a big, unmanageable voice, who is always getting into trouble by making too much noise, but who finally saves the whole school by making her voice heard above the din, when the school house catches fire.

The Warrenton family is well represented in the Universal. "Mother" Warrenton's son, Gilbert, is one of the best of the Animated Weekly's fine corps and every one knows what that means. He has just returned from Mexico, with Beverly Griffith, another of the staff of the Animated, where the two have secured a number of "scoops" of the thrilling scenes in

(*Continued on page 35*)

Lule Warrenton directing her first picture, "The Calling of Linda." Allan Watt is at her right, and Margaret Whistler, the only grown-up in the picture, is standing in the doorway of the school ringing the bell.

"A Dead Yesterday"

REX Two-Reel Society Drama, written by Tom Lewis. Directed by Chas. Giblyn. Features Cleo Madison and Hobart Henley. A wife gives up her right in favor of one who would otherwise have been without the law.

CAST.

Tom Wren	Hobart Henley
His Mother	Jean Hathaway
Agnes Kempler	Cleo Madison
Miss Eaton	Hilda Sloman
John Ford	Ray Hanford
Ella Ford	Agnes Vernon
Baby Girl	Baby French

TOM WREN is the pampered son of a wealthy mother, who has spoiled him by giving him everything he asks for, without counting the cost of what is to follow. The family fortunes are at a low ebb on account of the poor management by the widow and her son, Tom, and it is the mother's fond wish to replenish them by a marriage between her son and a wealthy young heiress. Tom apparently agrees with this plan, but is really in love with Agnes Kempler, an artists' model at one of the large department stores. He has furnished a house in anticipation of his marriage with the model, and one day, while his mother is shopping in the store in which the model works, he sends the girl a note that everything is ready for the marriage, and that she is to be at the house at four that evening. The girl has just had a trying time posing with a gown for Tom's mother, although neither of the women knew of the other, and receives the note with joy, knowing that her hard life will soon be over. The young couple are married secretly and start on their new life full of hope.

Nearly all the fortune of the Wrens is invested in coal mines in West Virginia, and on the recommendation of an old family friend Tom is sent to look after their interests. While in the mine fields Tom meets John Ford, a mountaineer whom he formerly knew, and his daughter, Ella. Tom is trying to figure a road out which is unfamiliar to him, when Ella offers to accompany him and they set out in the machine. An accident happens and they are forced to remain out all night. Her father has grown anxious over her absence overnight with a man and sets out to find them in an ugly frame of mind. He finds them and tells Tom he will either have to marry the girl or be killed. He is forced to marry her. Soon afterwards he leaves for home.

Time passes and Tom gets a note from his mountaineer wife that she is in the hospital with a baby. He goes to his mother's house and she confronts him with the news that all their fortune is gone and says he will have to marry the heiress to save them from ruin. He shows her the note he has just received from one of his wives and tells her it is impossible. The mother is deeply shocked and goes to the hospital. Tom leaves for his first wife's.

Tom arrives at his home and Agnes notices his pocket is torn and insists on fixing it. In running her hand in the pocket to sew it she finds the note. She is horror-struck, but manages to keep him in ignorance of her knowledge. She goes to his mother's house to make herself known. While there Ford, the father of Ella, arrives, and Agnes, in the next room, hears him tell of the baby. She renounces her claims as a wife in favor of the wife and baby.

Time passes and Agnes has become an outcast. Ella has died and her child is left to comfort the husband. He has vainly tried to find Agnes. Ella's child is the pride of the household and has a great hold over Tom.

Agnes is brought into court on a charge of vagrancy. A society woman present, representative of an uplift league, takes her to the league, telling the judge she would like to try and reform her. At the room she meets Tom's mother, who is also a member of the society. Mrs. Wren overrides the girl's objections and takes her home with her. At the home Tom is playing in the garden with the little girl when his mother sends him word to come in at once. Wonderingly he complies and finds his long looked-for wife, who has ever held his love.

JENNIE LIND RELATIVE IS CLEVER ACTRESS.

ONE of the clever young actresses at Universal City is Viola Lind, who is a grand-niece of the famous Jennie Lind, the Swedish songstress, who captured the world by her singing more than half a century ago.

Miss Lind is appearing in a number of parts at the Pacific Coast studios, and a few days ago caused a big laugh when she was playing in the Joker company's comedy entitled, "The Harem Scarem Deacon," when she made the remark, "I would be willing to bet this is the first time any-one ever found a Swede in a harem."

"Double-Crossing the Dean"

The Dean of Fudgely Hall breaks up a promising moonlight sonata.

THE dean of Fudgely Hall was an inveterate hater of men. The two drug demons, Soda Sam and Lee the Peach-Picker, held down the corner drug store across from the Hall, also the honors as village Lotharios. On a tip from a friend they spot Corinne and Jane. The girls have to contend with the Hall monitor in getting romance under way, but are finally partially successful.

The boys decide as they cannot get the girls as model moral men, they will then get them as habitual users of Baruna. The dean likes the stuff. It is her one weakness, and she buys many bottles at the store. When a dance is given at the opening of a new garage, they inveigle the girls into attending it in overalls. The dears are smuggled out into the night through the window, so that the dean can have ample opportunity to see them. Of course, the dean and the monitor, who had learned of the clandestine affair, are shrewd enough to nab some extra clothing of the janitor's and they are admitted to the dance, too. But the boys had prepared for them. The janitor was informed, so was the town reporter; also the town policeman. And when, full of the contents of the merrymakers' punch-bowl, the dean and monitor are pinched for the larceny of the janitor's wearing apparel; they have to take off their masks, confess their identity and pray for mercy. The punch had been loaded with Baruna by the wicked boys and the dean and monitor had fallen prey to the old harpy's only weakness. In exchange for the promise of the newspaper man to withhold the story and of the cop not to tell, romance is given immunity on the campus thereafter.

TWO-REEL Nestor Feature Comedy, with Eddie Lyons and Lee Moran, takes this eminent pair to a Ladies' Seminary to seek feminine companionships. Their endeavors to outwit the dean furnishes the fun.

CAST.

The Dean	**Stella Adams**
Soda Clerk	**Eddie Lyons**
Drug Clerk	**Lee Moran**
The Girls	**Corinne Lesser** **Jane Waller**

"IMPERIAL INDIA."

Part 1—"Sports of the Rajahs."

Powers One-Reel Educational

This is the first installment of the famous Dorsey travel pictures and shows scenes in little known parts of India. Most of the scenes are unknown even to the most traveled tourist and were secured by Dr. Dorsey with great difficulty. Beautiful buildings in Delhi and other cities are shown, including the higest tower in India, and the "Friday Mosque," the largest in the country. Extraordinary contests between animals at the court of one of the Rajahs are presented. A fight to a finish between two elephants, another between wild boars and a leopard and hyena, in which it is proved that no animal will stand up to the charge of the boar.

The Nizam of Hyderabad entertains his guests with a cheetah hunt, and we go with them. The Maharajah of Udaipoor gives a tiger hunt, the pictures of which were taken from the swaying howdah on an elephant's back.

Fights between rams are depicted, and then we are taken to the old fortress of Golconda, its fabulous wealth long since scattered, and shown the tombs of the "Rockefeller" dynasty of India.

The Dual Personalit

By Mi

Cleo Madison in the costume she likes best for directing.

A VERY serious-minded magazine commented on the fact, in a recent issue, that the women of the screen are almost invariably uninterested in suffrage. A reference to recorded opinions of screne actresses on this question confirms the magazine in its statement, at least as far as the Universal players are concerned. This includes a great many of the most prominent names in motion pictures. Probably one reason for their lack of interest is the intense preoccupation of their profession, which fills almost every waking hour, and takes all that they can spare in both mental and physical force. Another reason is found, undoubtedly, in the fact that men and women occupy positions of absolute equality in pictures, as they do upon the stage, so that agitation for further "rights" is foreign to their thought. Any position which a man has occupied in the new industry has been and is now occupied by a woman. There are even women "cameramen." In the field of direction, women take an important place. There are not as many directresses as directors, but in reputation and accomplishment they stand just as high.

Cleo Madison's name occurs to every one when women directors are mentioned. This versatile and beautiful actress has occupied the dual positions of star and director for some time, and filled both with honor. She came into prominent, as every one knows, through her daring and convincing work in the Universal serial, "Trey o' Hearts." She is a student and close observer, and had been in pictures only a short time when she began to extend her interest beyond the day's work and toward the producing and the mechanical side of the profession. She made a special study of the camera itself, and she is one of the few directors who is able, if necessary, to film her own productions.

When her opportunity to direct came she was ready for it. The experience was not altogether new to her, for she had been her own stage manager in the company known as "The Cleo Madison Stock Company," which had presented a large repertoire of modern plays. She grasped eagerly the opportunity to try out some of the theories of photoplay production which she had been accumulating during her experience as a screen actress.

"Every play in which women appear needs the feminine touch," she declared upon taking up her new duties. "Lois Weber's productions are phenomenally successfully, partly because her woman creations are true to the spirit of womanhood. I believe in doing most of the work before the camera is called into action. It should never be necessary, except in the case of accident, to retake a scene. Every actor should have an opportunity to read the whole play from start to finish before playing his bit. How can you interpret a role unless you know its relation to the whole drama? If anyone is in ignorance of the story, the production always suffers. Once th filming of the scene is begun nothin should hinder its completion. All th preparation for it should be thorough supervised beforehand."

It was on this principle that Miss Mad son produced many one and two reele and the two five-reel features that stan to her credit during her experience as director. For she is voluntarily resignin that position, in order to give her who attention to the portrayal of one of th great heroines of the theatrical world, L Tosca. The screen version of the stor of this famous character, conceived Victor Sardou for Sara Bernhardt, w created the role in the heigh-day of h beauty, will be eagerly awaited by those familiar with the drama and wit the musical version by Pucini, which one of the favorite operas of the moder school and is associated with the name of Mary Garden, Geraldine Farrar, Emm Destin and Olive Fremsted.

The role is one which Miss Madiso whose greatest joy is, as she says hersel "the portrayal of the human emotions joy and grief," has long wished to tr She feels that she must concentrate all her powers on the interpretation of this great part, so she has resigned the reins of direction in favor of Rex Ingram, who is already known to all admirers of Bluebird Photoplays for his splendid work in the Mersereau pictures, "The Great Problem" and "Broken Fetters." The photo adaptation will be based upon the opera rather

Cleo finds relaxation and pleas

# of Cleo Madison

CHIC

an the play, and there will be a wealth
detail and "atmosphere" seldom equalled
en by the lavish Bluebird productions
emselves.

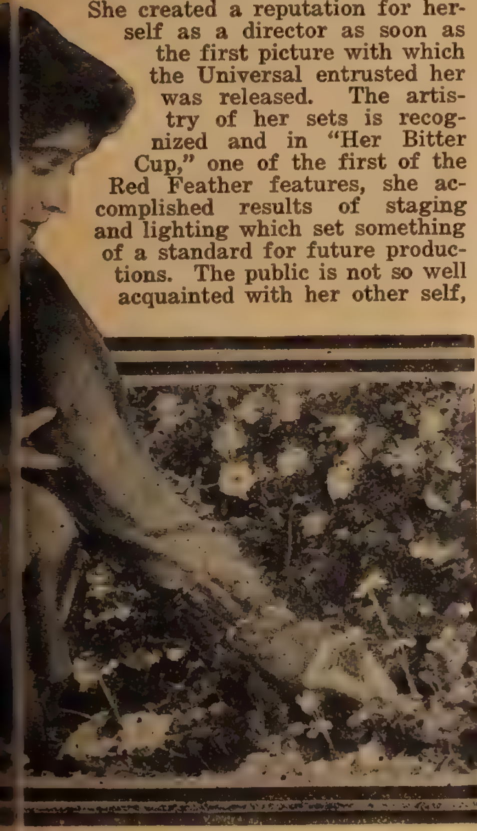
Miss Madison might be called the woman
dual personality, for two sides of her
aracter seem to be developed in equal
easure, and she finds herself alternately
the grasp of each of them. She is both
professional woman, and a domestic one,
d it is impossible for her to decide, at
nes, which is the real taste and which
e cultivated one. She is the type of
rson who does whatsover her hand finds
do with her might, and while she is in
e grasp of one personality she entirely
rgets the other. Her screen side is fa-
iliar to her public. Her thousands of
mirers know her for a beautiful woman,
o dresses with originality and distinc-
n, who is absolute master of her emo-
ns, and can portray the deepest human
ssions with an intensity which makes
r acting seem like a page of life itself.
ose who remember "Trey o' Hearts"
ow that she possesses personal courage
a high degree, for the risks she took in
at hair-raising serial entitle her to rank
among the dare-devils of the screen.
She created a reputation for herself as a director as soon as the first picture with which the Universal entrusted her was released. The artistry of her sets is recognized and in "Her Bitter Cup," one of the first of the Red Feather features, she accomplished results of staging and lighting which set something of a standard for future productions. The public is not so well acquainted with her other self, but her friends insist that they alone know the real Cleo. She lives in one of the most charming bungalows in Hollywood with her mother and a little invalid sister, to whom she is devoted and for whom she makes her home as beautiful and attractive as a home can be. She is an ardent gardener, partly for the pleasure it gives her to make two blades of grass grow where one grew before and partly for the added interest which her flowers bring to the shut-in life of her little companion. The first days of spring find Cleo Madison, the homemaker, in her garden, planning new decorations for the flower beds and watching for the re-appearance of her bulbs. She has a famous Dutch garden, which contains some of the finest specimens of bulbs to be found in this country, which were sent to Miss Madison by some of her admirers in Holland, the land of the tulip.

Her gardening over for the day, Miss Madison visits her chicken farm, for she is a poultry expert as well. Some one presented her with a queer gift one day—five white hens. They seemed so much at home in their new surroundings, and Helen, the little sister, derived so much pleasure from watching them, that the actress decided to keep them and order a dozen more. With her usual thoroughness, she read up on the subject and found out just what chickens need in order to keep them happy and contented and insure a plentiful supply of eggs, and she was so pleased with her results that she declares her intention of going in seriously, some day, for poultry farming on a large scale.

Another of Miss Madison's accomplishments, when she is under the influence of her domestic personality, is cooking. She is a famous cuisiniere and she enjoys nothing more than donning a big apron and setting to work to cook a real old-fashioned chicken dinner. Can you imagine the tearful heroine of "A Soul Enslaved" preparing a fowl for the oven, or the temperamental Rethna of "Her Bitter Cup" concocting a plate of biscuits that simply melt in your mouth? Do you think that La Tosca knew very much about cocoanut icing? But, on the other hand, cooking seems just as uncongenial to a woman who has fought for her life on the edge of a cliff, who has climbed down between two freight cars and uncoupled them while the train was going at full speed, or performed any of the other little stunts which Cleo Madison undertook as all in the day's work during the filming of the serial. Just the other day, in one of her own pictures called "The Crimson Trail," she was dragged at the tail of a wagon along a dusty road. But she performs all these things while the professional Cleo is holding sway, for the domestic Cleo confessed with frankness in an interview the other day that she is not very happy on the top of the kitchen ladder.

The connecting link between the two Cleos seems to be a love of artistic clothes. This characteristic persists no

(*Continued on Page* 34.)



ardening and the care of chickens.

Miss Madison in the character of a Swedish girl in "Tillie, the Little Swede," almost the last single reeler in which she will be seen.

"The Committee On Credentials"

REMARKABLE Three-Reel Bison Western Drama, adapted by Harvey Gates from a Peter B. Kyne story. Produced by Harry Carey. A tough prospector stakes out a claim which he is unable to hold and jeopardizing the lives of his wife and girl, goes to his death in one of the most sensational accidents ever accomplished in the movies.

Bob pleads with the widow.

THE Camp of Pinon had sprung into existence over night. A prospector seeking the elusive metal had overturned something that glittered and the news spread fast and the population came in over night. Ballarat Bob is the owner of a gambling establishment. Bob's reputation for fair dealing is known throughout the country. He bunks with Doc Bleeker, a doctor by profession and gambler by taste, and Chuck Walla Bill, an old desert rat. Doc and Bill are both old enough to be Bob's father and both take a paternal interest in him. The three are more than bunkmates—they are pals, and it is indeed a happy time when Doc and Bill beat the game and win their partner's money.

Clem Hardy, a victim of the gold fever, arrives in the mining camp, accompanied by his wife, Josephine, and their child, Peter Boy.

They stake a claim near the camp of the three pals. Clem's first visit, after staking his claim, is to the gambling hall.

As Bill and Doc approach their home they see the new neighbors and are annoyed by the crying of the child. The child's crying gets on their nerves and when Bob arrives Bill is in a towering rage. They decide that the noise is unbearable and Bill, as a committee of one, goes to the tent to remonstrate. Bill enters blustering and bullying, but one glance at Josephine calms him more than a six-shooter would. Clem, angry at the intrusion, hits Bill and knocks him out. Bill starts to retaliate, but, seeing Josephine, retreats in fierce anger. He returns to his friends and tells them of the incident.

CAST.

Ballarat Bob	**Harry Carey**
Doc Bleeker	**George Berrell**
Chuck Walla Bill	**Neal Hart**
Clem	**Joe Rickson**
Josephine	**Olive Fuller Golden**
Peter Boy	**Elizabeth James**

The next day, as Bob is returning from the hall, Peter Boy is playing in the road. Bob snatches the child from death underneath the oncoming stage, but the child receives a minor injury to his hand. Doc is nearby and hurries out with his medicine case. Bob is especially thanked by the woman, and immediately the two find interest in each other.

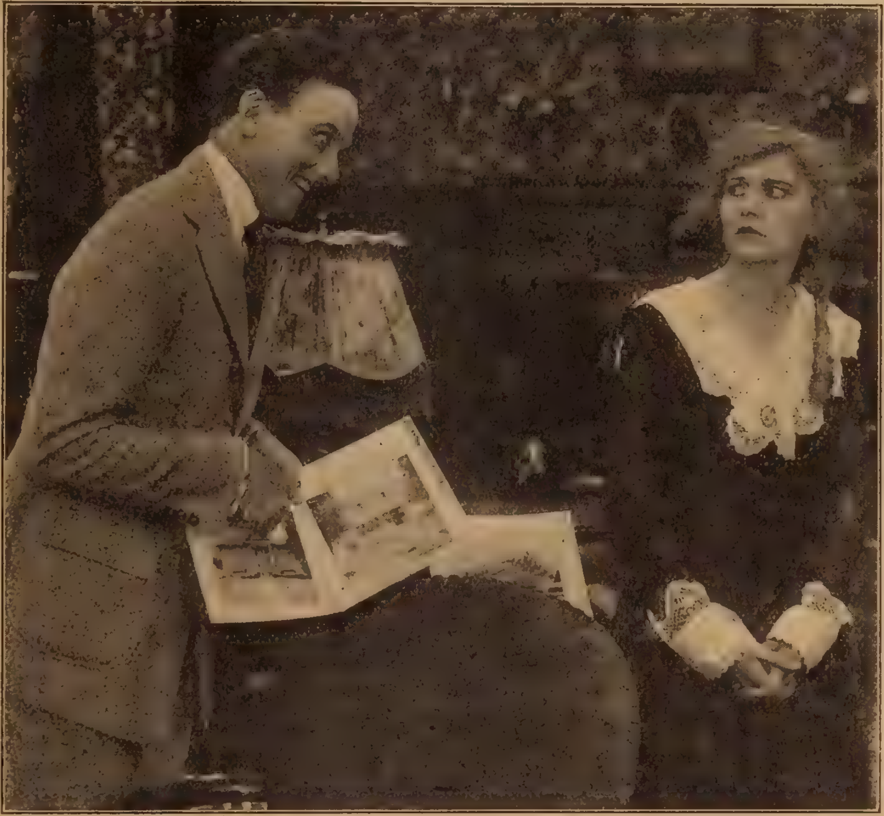
Clem at last makes a rich strike of gold and at once starts on a wild career of gambling and drinking. At first Bob bars Clem from his tables on account of his family, but realizes if he does not take his money someone else will. Bob revokes his rule in Clem's favor. Josephine has come to look upon Bob as partly responsible for Clem's condition, and she believes that Bob encourages the latter to play. At last comes the time when Clem loses everything. After he leaves Bob goes to the safe, consults a notebook, takes out a sack of money and goes to the Hardy tent. Josepine at once accuses him of leading her husband to ruin. Bob then presents her with the sack of money, explaining he knew the gambling would fall hardest on her and the child, and that he had kept account of Hardy's losses. He gives her the money, telling her it belongs to her entirely. He then meets Hardy and threatens him with an awful death if he does not brace up and treat his wife and child decently.

Later on Clem finds that Josephine has received the money and accuses her of playing with Bob on the side. He strikes her down and leaves for the hall to find Bob. He picks a quarrel with Bob, but for the wife's sake the latter holds his hand.

Peter Boy is ill and Doc goes to visit him. Clem sees their shadows on the wall and thinks that Bob is there with his wife. He shoots through the tent and Doc falls. Bob comes running to the spot and Clem wounds him in the shoulder. Then he jumps into his wagon and drives furiously away. The whole town rides after him. On the edge of a cliff he is lassoed and wagon and all falls headlong down the side of the steep incline and Hardy is killed.

Bob is left to comfort Josephine.

"They Wouldn't Take Him Seriously"



"But I am in dead earnest this time," said Jimmie.

JIMMIE O'DAY was born with a smile which struck to him throughout his boyhood days. To see Jimmie was to see his smile, and naturally his close friends were accustomed to call him smiling Jimmie O'Day. A member of exclusive clubs, and well supplied with money, Jimmie, unlike the majority of wealthy young men, was not an idler. Much of the business sense that had made the elder O'Day a power was possessed by Jimmie, yet he was never too busy for a frolic. As a consequence of his genial disposition, Jimmie was a favorite with both men and women, but his friends refused to take him seriously. It had become an expected thing for Jimmie to propose to every girl he met. Vera Langley had been the victim of more proposals than any other girl in the crowd and she earnestly pleaded with Jimmie to pick out some new model. A short time later Vera received a notice from an old friend that she and her mother were coming to their city to live, and Vera laughingly told Jimmie that he would have another chance to exercise his habit.

Jimmie and Lucille, Vera's friend, become interested from the start and soon the usual proposal pops out, but it is serious this time. They are interrupted, however, by Vera, who laughingly tells Lucille of Jimmie's proposals. Lucille is deeply hurt, but manages to laugh the matter off. Jimmie insists that he is serious this time, but his friends all give him the laugh. Jimmie makes his proposals so much a matter of business that Lucille believes, he is merely carrying on his old tactics. Finally they have a break and for the first time in many days, Jimmie's smile is absent. He absently picks up a photograph of his father, across the face of which is written "never be a quitter." Jimmie takes courage from this message from the dead and decides to persue his case with vigor. Lucille refuses to see him, but Jimmie writes Lucille a long letter every day telling her of the bungalow he has selected for their new home and askink her advice about decorating it. Lucille at first tears the letters up unread, but her curiosity finally gets the better of her. Enclosed within one is the diagram of her new home and she can't resist the desire to go over and look at it. In order to convince Jimmie that she believes he is playing with her affections, Lucille calls to her assistance her cousin Frank. She arranges things so that Jimmie will see her and Frank apparently in a lover's embrace, but Jimmie decides that he will have her in spite of fate. The next day he calls at the house to win or lose on one last effort. Lucille and Frank are in the room when he forces his way in, and they quickly hide. The mother is in on the plot and she tells Jimmie that Lucille and Frank are out looking for a house. This is too much for poor Jimmie, and he decides that all is lost. Lucille sees how hard Jimmie is taking his defeat, and decides that he has learned his lesson. The next day Lucille and Frank decide to look over the bungalow, and while they are inside Jimmie drives up. Lucille peers out of the window and notices his face shows suffering, but she hides behind the curtains. As Jimmie stands dejectedly in the room, he hears a smothered sneeze and hastily pulling the curtains aside, he discovers Lucille. She is unable to hide her emotion, and at last Jimmie's dazed senses return, and he takes her in his arms. He begins an ardent proposal and Lucille laughingly tells him if he had only proposed like that in the first place they both would have saved a lot of heart-ache. At last Jimmie has been taken seriously.

GOLD SEAL Two-Reel Society Drama by Ben Cohn. Produced by Wm. Worthington, deals with a young man who had proposed so often that the girls didn't count them. Herbert Rawlinson starred.

CAST.

Jimmie O'Day	Herbert Rawlinson
Lucille	Agnes Vernon
Her Mother	Jean Hathaway
Her Cousin	Charles Gunn
Vera	Betty Schade

"The Janitor"

POWERS

"THE JANITOR."

CAST.

John, the janitor	Wallace Beery
John, the clerk	Gilmore Hammond
The Stenographer	Ruby Cox

John, the janitor, has a pet monkey who accompanies him on his different jobs. He thinks very much of the monk. Because of his wonderful ability, John is given a post of janitor in one of the large hotels. He becomes acquainted with the stenographer in the place and he admires her very much. Her affections are bestowed upon John, the clerk of the hotel, and John, the janitor, is unable to get her interested in himself. One day he finds a flower and places it upon her desk. John, the clerk, also sends a flower of the same kind, with a note, begging the girl to meet him that night. She answers the note, thanking him for the flower and promising to meet him that night. She lays the note on the clerk's desk.

While John, the janitor, is cleaning up, he finds the note, addressed to John and thinks it is for himself. He reads it and is pleased that the girl thinks so much of him. He receives a rude jolt, however, when the girl tells him that he is "off his nut" and does not care for him at all. He goes to his room first and dozes off.

He is sadly cleaning a room on the thirteenth floor when he detects a crook robbing a room. He takes him in charge and gets a substantial reward. The hotel management praises him for his good work and the girl, regretting her harsh action, forgives him. He is kissing her with relish, when the owner of the house awakens him and he finds that he has been kissing the monkey. The owner tells him to get busy or he will get fired and poor John goes back to his drudgery.

COMEDY

IMP

"THE CLEVER MRS. CARTER."

Written by Catherine Carr.
Produced by George Ridgwell.

CAST.

Helen Carter	Edith Roberts
Owen Carter	Harry Benham
Mazgie Mabelle	Finita De Soria

Helen Carter, a charming young society matron, is desperately in love with her husband, but her devotion begins to pall upon him. He finds various excuses to remain in town over night away from his country home. Mrs. Carter investigates and discovers one Mazie Mabelle, a dancer, to be the object of his interest. By chance, Mazie and Mrs. Carter both patronize the same dressmaker. Through the voluable fitter, Mrs. Mrs. Carter learns that Mazie is socially ambitious, and she arranges to meet Mazie. She explains the situation to Mazie and offers not only to pay her a large sum of money, but to introduce her socially if she will help her in a scheme to cure her husband of his infatuation.

Mazie, who considers Carter only as a stage-door Johnny, assents, and Mrs. Carter arranges a house party at her country place to meet the well-known dancer. Carter is delighted at first. Mrs. Carter is seemingly blind to his infatuation, and to his amazement, becomes the center of interest herself to all the male guests of the house-party.

By pre-arrangement, Mazie pretends to sprain her ankle, and it is impossible for her to leave the house. Mrs. Carter, who has arranged an outing for the house-party, explains to Carter that, as hostess, she must continue to entertain her guests, but he, as host, must remain with Mazie. Carter, who has become desperately bored with Mazie, begins to realize the difference between a beautiful woman of mentality and culture, and a beautiful woman dependent entirely upon her physical attractions. His enforced attendance upon the dancer becomes a torture, and he finally collapses, proclaiming his devotion to his wife, and insisting that his friendship for Mazie is purely platonic.

Mrs. Carter realizes that the cure is genuine. Secretly she pays Mazie, who returns to the white lights delightedly, after the boreaom of the country, leaving Carter a chastened husband, and Mrs. Carter a satisfied wife.

"THE HEAD OF THE FAMILY."

(*Continued from Page* 18.)

On meeting Hugh outside she is astonished to find that he has no intention of accompanying her, as he holds out his hand and bids her goodby. His masterfulness has conquered her, and won her heart as well. She returns to the shack and when he enters she tells him that she wants to live in the shack—with him.

COMEDY.

"The Clever Mrs. Carter"

STORIES OF THE ONE REEL PHOTOPLAYS

"AN ALL AROUND CURE."

Joker One-Reel Comedy.

Written by W. Farmer.
Produced by Allen Curtis.

CAST.

Mr. Fussy	Charles Conklin
Mrs. Fussy	Lillian Peacock
Mrs. Nagg	Gale Henry
Mr. Nagg	William Franey
Dr. Takslifeasy	M. Moranti

Mrs. Fussy, wife of a chronic grumbler, decides to test the truth of the saying, "Absence makes the heart grow fonder." She engages passage on a steamer bound for London. Mr. Fussy is broken-hearted and writes a note in which he tells her that upon her return she may look for his body in the briny deep. On his way to the ocean a serious accident befalls him and he is carried to the hospital. The doctor declares he will never regain his right mind. Mrs. Fussy learns of the sinking of a steamer by a submarines and decides to return home. She finds the note and is led to think she is a widow. She puts out a sign of rooms for rent and goes into mourning.

Mr. Nagg, who suffers torments from a cruel wife's tongue, decides to teach his wife a lesson. He places a farewell note and a bundle of his clothes on the beach and goes off in search of a furnished room. By accident he obtains a room at Mrs. Fussy's. Meanwhile Mrs. Nagg becomes involved in an unfortunate incident with Dr. Takslifeasy, the inventor of Biff, a sure cure-all. She falls for his proposition and the doctor hustles off to get his testimonial published. An accident occurs in the editorial rooms of the Daily News and Mrs. Nagg's picture appears as the principal in a suicide instead of in a medical testimonial. Mr. Nagg thereby learns with sorrow of the death of his wife. Mrs. Nagg is furnished with the poof of her husband's death and she obtains a position as nurse in the hospital. Under the careful nursing of Mrs. Nagg, Fussy is on the road to recovery of everything except his memory. Seven days and nights of mourning and Mrs. Fussy falls for the wiles of Mr. Nagg, who falls violently in love with her, while Mr. Fussy is fascinated with his nurse. Mr. Fussy suggests that he purchase a set of costumes and that the nurse accompany him to the Fifth Ward masque ball. She agrees, and Fussy sets out to visit a bargain store, where he finds a big sale on cowboy and cowgirl outfits. Mr. Nagg obtains the consent of Mrs. Fussy to forget her mourning long enough to accompany him to the big ball. She agrees and Nagg buys an outfit exactly like the ones purchased by Mr. Fussy. Dr. Takslifeasy decides to advertise Biff in front of the dance hall. Nagg and Mrs. Fussy, in their masques and costumes, recognize the doctor, who has a room with Mrs. Fussy, and they decide to play a trick on him. In a ludicrous series of scenes the doctor proves a tartar and poor Nagg is given a dose of Biff without the removal of the cork. Mr. Fussy and Mrs. Nagg arrive on the scene and they are attired in the same outfits as Nagg and Mrs. Fussy.

The masques are the cause of a ludicrous mixup. Nagg and Fussy both get a novel dose of Biff and are carted home by their escorts. When the unmasking comes Mrs. Nagg discovers her partner is none other than Nagg himself. Mr. Fussy, who is mentally afflicted, does not recognize his wife. Nagg and his wife arrive at Fussy's in search of explanations and new complications set in. In a novel manner Dr. Takslifeasy furnishes the remedy for a chaotic mind and Fussy is restored to reason, but no one gives the poor doctor credit and he bows his head in anguish at the way a cruel world had rewarded a genius.

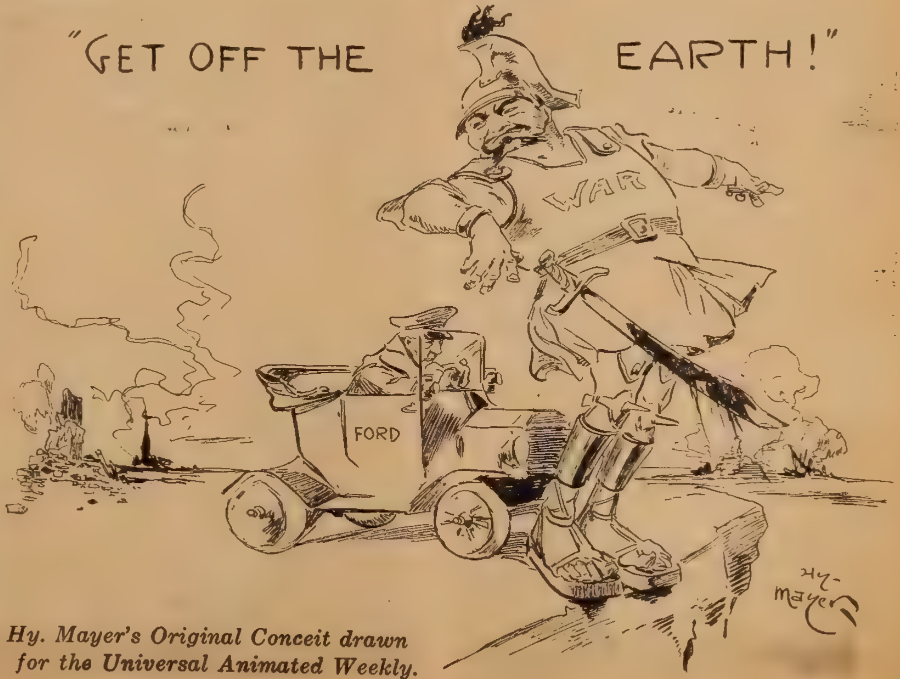
"GETTING THE GOODS ON GERTIE."

L-Ko Komedy.

CAST.

The Husband	Reggie Morris
The Wife	Gertie Selby
The Detective	Dave Morris

Reggie was a very jealous husband and made life miserable for himself and his pretty little wife, who was not allowed to speak to a gentleman. In his desperation he sought the services of a famous detective to get the goods on his wife. The famous detective was taken to the house and Reg introduced him to Gertie as his father, who, thinking to make father fel at home, gave a great deal of attention to him. This angered Reg very much, but when he called the detective to account he secured very little satisfaction from him. During the first night in Reg's home the famous detective, though, showed his real colors, for he was nothing more than a porch climber. Hardly had the house become quiet before he sought his able assistant and together they started to secure the silverware and other valuables. The assistant, however muddled things up a bit by trying to shower his attentions on the maid, who resisted so strongly that she attracted the attention of a sleeping cop and aroused Reg from his peaceful slumbers, thereby landing himself and his boss in the hands of the law.



Hy. Mayer's Original Conceit drawn for the Universal Animated Weekly.

King Baggot in “The Man Across the Street”

IMP Two-Reel Drama deals with a husband who finds his wife faithless and so plots her death as to make it look like the deed of her lover. Baggot plays both roles in story by Robert T. Harvey. Produced by Henry Otto.

CAST.

John Warren	King Baggot
Mrs. Warren, his wife	Edna Hunter
Dr. Carl	King Baggot
The New Maid	Nellie Slattery

JOHN WARREN, a traveling salesman, arrives home unexpectedly. He asks for his wife, and the new maid tells him that she is down town, shopping. On entering his wife's bedroom, Warren discovers a handsome evening dress that he has never seen and shows surprise. Presently Mrs. Warren returns in a taxi, and, on meeting her husband, she says, “Why John, I didn't expect you back until next week!” She removes her handsome furs and, noting John's surprise, pretends that she bought the furs at a sale for almost nothing. Then she tells him that she will try to make up for the maid she has just engaged by self-denial and saving, and finally obtains his consent to retain the maid.

After a while the telephone rings, and Mrs. Warren goes to answer it. Dr. Carl is at the other end of the 'phone. Warren asks his wife who has called her up, and she responds, nervously: “It was my mother. She told me father is not feeling well.” Mrs. Warren then goes to her room and tries to hide the new evening dress behind her other clothes, unaware that her husband has already seen it.

Warren's suspicions have now been fully aroused, and he sets a trap for his wife. A week later, after finishing breakfast, he announces that he is compelled to start on a business trip unexpectedly, and that he will be away two weeks at least.

Instead of leaving town, Warren rents a room commanding a view of his house from across the street. While he is smoking at the window, he sees Dr. Carl approaching. The doctor is admitted by the new maid. Shortly afterwards, Warren, through his binoculars, sees his wife, handsomely gowned, drive off with him in an automobile. Warren is now convinced that Dr. Carl is his wife's lover. That night, Warren, still watching from his post at the window, sees the doctor and his wife return and enter his house by means of a latch key.

The maid, who has been asleep on a couch in the dining-room, peeps through the key-hole and sees them enter the reception room, where Mrs. Warren removes her wraps. The maid shrugs her shoulders significantly, and lies down again on the couch.

Soon afterwards, the doctor takes leave of Mrs. Warren, who closes the door after him, and crosses to her bedroom. The maid now awakens, but has not heard the doctor leave. Warren, from the window on the opposite side of the street, sees the

(*Continued on Page* 35.)

Mary Fuller in "Behind the Veil"

DIANA and Harriet Terrace bear the remarkable physical resemblance that usually marks twins, but their natures differ as the day and night. Diana is self-willed and turbulent in disposition, while Harriet is considerate and reserved.

Wilbur assures Harriet that he needs her.

Wilbur Steele, a wealthy young author, has gone blind from overwork and is anxious for quiet and seclusion. So it is arranged that he is to board with Mrs. Terrace. On the day of Wilbur's arrival, Diana catches a glimpse of him as she is starting to the station on her way to a fashionable boarding school. Harriet frankly welcomes Wilbur, who takes her hand and says, "Although I cannot see you, to hear your voice is a pleasure." Harriet helps Wilbur with a book he is writing, which is to be called "Behind the Veil."

Diana proves a refractory pupil at boarding school. During a tennis game, she scrapes an acquaintance with Perry Jarvis, a lively young college chap, and subsequently goes out motoring with him.

One day Wilbur announces to Harriet that the doctor has given hope that an operation on his eyes may prove successful. He then tells her of his love for her, which the girl reciprocates. The mother notes the progress of their love affair, and is overjoyed at Harriet's prospect of happiness. Some months later, Mrs. Terrace suffers from an attack of appendicitis, and is taken to the nearest city for an operation. As Harriet is starting with her mother for the railroad station, the rural postman sees her and hands her a letter from Wilbur in which he tells her that he is about to undergo the operation on his eyes and hopes that she will be the one he will see first.

At the boarding school, Diana is called down by the principal, who tells her that she will not brook her misconduct any longer, especially as her last escapade in going out motoring with a young collegian has become the talk of the school. Diana defies the principal, and is ordered to leave for her home.

THIS Two-Reel Victor Drama by Elizabeth R. Carpenter, tells the story of twin sisters, one of whom steals the place in society belonging to the other. Directed by Lucius Henderson.

CAST.

Diana Terrace Harriet Terrace (Twin Sisters)	Mary Fuller
Mrs. Terrace, (mother)	Inez Marcel
Wilbur Steele	Niles Welsh
Perry Jarvis	Johnnie Walker

Meanwhile, Wilbur has had his eyesight restored, and returns during the absence of Mrs. Terrace and Harriet at the hospital. Diana happens to return from boarding school on the same day. On seeing Diana, Wilbur mistakes her for her twin sister, and rushing up to her, catches her in his arms, exclaiming: "Harriet, I knew you at once, although I have never actually seen you before." Diana plays the deception to the limit. A country curate alights from a buggy and makes a request for a glass of water and then suggests to Wilbur that they surprise her mother, while she is away, by getting married. Wilbur assents delightedly, and the curate is prevailed upon to make them man and wife. At first Diana is terrified at what she has done, but soon recovers her assurance, and looks carelessly up into his face and smiles. In order to keep up the deception Diana tells her mother and says that the only thing to do now is to let him think that she is Harriet. She adds that she hopes that Harriet will forgive her. Mrs. Terrace is dumfounded on reading the letter, and tries to conceal it, but Harriet gets possession of it, and is broken-hearted on learning what Diana has done.

Five years pass without the deception being discovered. Diana is fond of amusement and neglects her little boy, David, so that the care of the child falls largely to her sister. Wilbur has lost interest in his work, and when Harriet asks him one day when he intends to finish his book "Behind the Veil," he says, "I cannot explain why I do not finish it. While blind, Harriet was my inspiration, since my marriage to her, I have experienced a blindness of soul, and all is different."

Diana meets her former college friend, Perry, at a fashionable reception. He makes ardent love to her, and, heeding the voice of the tempter, she leaves her home, after writ-

(*Continued on Page 33.*)

Continued Stories of the Photoplays

"THE RIVER GODDESS."

Drama in One Reel.

Written by Franz May.
Produced by Matt. Moore.

CAST.

James Courtney	Matt. Moore
Jane Haven	Jane Gail
Daniel Emmett	Tom Lehmann

Night hangs over the river. The River Goddess beckons and a tortured soul, James Courtney, heeds the call of the silent black waters. Another totured soul, Daniel Emmett, approaches him. They look into each other's eyes, each answering the questioning look of the other. Courtney tells his companion that he is a poor artist and that he loved a girl who seemed to return his love, but her parents objected to his suit. As his story is visualized, we see the girl telling him that she must obey her parents. He folds her in a fond embrace and she agrees to elope with him. We next see Courtney waiting for the girl at the trysting place. A newspaper flutters to his feet. He picks it up and runs across a paragraph stating that Jane Haven, the pretty and talented heiress, evading her mother, has eloped with her chauffeur. Life holds nothing more for Courtney and he seek surcease of sorrow in the river.

It is now Dan's turn to tell his story. He had wealth and position, but loved the green woods better than society. In the visualization of the story we see him out hunting. Meanwhile, Jane Haven, who is driving with her mother in a car through the forest road, spies a deer. Impetuously she jumps out of the car and runs towards it, just as Dan raises his gun to take aim. The shot hits the girl instead of the deer and both Dan and her mother run toward her as she falls to the ground. They carry her to Dan's hunting lodge, where she is tenderly cared for. Dan believes he has found his ideal and the girl promises to marry him. After her recovery he receives a letter stating that she has gone with the man she really loves. Life has no further interest for Dan, and he, too, seeks the river.

Courtney now takes a picture out of his pocket and hands it to Dan. Dan stares at it in wonder, and produces another picture from his own pocket. The pictures are identical. The two men look at each other in amazement. Presently they are approached by two policemen, who announce that they are under arrest. In the police station they are charged with being suspicious characters. A car stands in front of the station, which is recognized by Courtney. The officer tells him that it is Jane Haven's car and adds: "You are both under suspicion of being the chauffeur who ran away with her."

Both Courtney and Emmett hand their cards to the officer at the desk, who orders them to be released. The two men look at each other as they reach the sidewalk, and Courtney says: "So the girl ran away with the chauffeur. It is not worth while sacrificing one's life to the River Goddess for a girl like that. Let's drown our sorrows at the shrine of Bacchus."

The River Goddess laughs as she disappears beneath the black waters. She has lost two victims, but while human life exists there will be others.

"THE WISHING LAMP."

Big U One-Reel Juvenile Drama.

Produced by H. C. Mathews.

Gordon Griffith (played by himself) is the spoiled son of a wealthy woman. He has tired of all his toys and wishes that he were poor and then he would not have to learn so many lessons, but could play all the time with Skinny's gang. His mother's old gardener receives a letter from his former sweetheart recommending her boy to his care. The boy arrives and the gardener takes him in. The boy soon wishes he were rich, so that he would not have to work so hard. A few days later the Mrs. Griffith sees Gordon throw his book, "Aladdin and the Wonderful Lamp," impatiently to the floor. She says that she shall take it to a boy who will appreciate it, and gives it to the gardener's boy. Gordon meets the other boy and they express their wishes to each other. Mrs. Griffith overhears them and forms a plan. The gardener's boy suggests finding an Aladdin's lamp, so that they can wish on it.

Mrs. Griffith arranges so that they shall find an antique lamp. That night when they are both asleep she has them carried to each other's houses, and when they wake in the morning they think that their wishes have come true. But, of course, they are not satisfied long. Gordon finds the other boy's work monotonous and is homesick for his mother, while the other longs for the gardener and the comfort of his old clothes. When they have learned their lesson Mrs. Griffith has them changed back again, and everybody is happy once more.

"ANY YOUTH."

Victor One-Reel Drama.

Written and Produced by Allen Holubar.

CAST.

Any Youth	Allen Holubar
Circe	Dorothy Phillips
Faith	
Temptation	Hector V. Sarno

This story is an allegorical fantasy dealing with the eternal conflict between the better and baser self of the average human being.

Any Youth has made a moderate success in the city and writes to his sweetheart, Faith, begging her to come to him. Faith is happy in her parents' home, but she is willing to try the difficulties of a new home with the man she loves.

Temptation, the ever-present good-fellow who is always on hand, visits Any Youth. He tells him of the good times in store for a young man and pleads with Any Youth to go out with him and make a night of it. There is a battle between the better and baser self of Any Youth. He is torn between the two, but finally the baser self prevails and the better self is driven into hiding. The baser self takes him in charge and they make the rounds of the gay White Way. Although this better self is driven out he is not discouraged, and patiently awaits the return of Any Youth.

Temptation is at the elbow of Any Youth and leads him from one thing to another. His better self feels the call to duty and again enters the contest with his baser self. This time Any Youth heeds the counsel of his better self and returns to his apartment.

The next day Faith arrives at the home of Any Youth. While Any Youth is waiting to welcome her. Temptation slips into the room and uses his arts. Any Youth's baser self, angry at his defeat of the night before, pleads with Any Youth not to marry the girl; he shows him that if he marries her, he will be tied for life. He tells him that women are like flowers, to gather and throw away. His better self enters the contest and the two have a bitter struggle. Fearing he is losing the fight, the better self tells the youth that he should remember Faith is a woman, as his own mother. The selves fight, but finally the better self crushes the baser self and Youth goes to meet Faith. The better self, smiling, accompanies the two to the minister's and afterwards proves a faithful guardian in the home of Any Youth and Faith.

The Universal City Entertains Knights Templars

TEN thousand Knights and ladies see spectacle. Gigantic rodeo and field stunts arranged at the picture city, which is dressed in gala colors for occasion.

Universal City, Cal., June 24.

(*Special.*)

FOR the last week California, or that portion of it bounded by the environs of Los Angeles, has been given up almost entirely to the Knights Templars and their ladies. The Knights have been having a convention in Los Angeles, and the numerous excursions for pleasure and instruction which have been planned for them have been many and varied. None of them, however, drew the crowd, or excited as much interest as the day devoted by them to exploring Universal City. More than ten thousand Knights Templars and their ladies visited the capital of the film world yesterday afternoon at the invitation of H. O. Davis, Vice-President of the Universal, and general manager of Universal City. Mr. Davis is himself a Knight, and his courtesy in throwing open the entire picture-making plant of the Universal for the enjoyment of the visitors was thoroughly appreciated by them. The lid has been on for visitors at Universal City for some little time, but Mr. Davis gave instructions that it was to come off for this occasion, and it certainly did come off with a bang.

The rodio and wild west show which had been provided was far more exciting than any other held before at Universal City, partly because none has been given in some time, and partly because there were so many first-class riders gathered for the new serial, and already present in the Harry Carey company. These, together with the cowboys, soldiers, Indians, and other equestrians who are a permanent feature at the City, formed a wild west show of which Buffalo Bill would have been proud. The City was decorated with the Knights' colors, and with American flags, in honor of the flower of Knighthood, and the genuine festival spirit prevailed all over the lot.

Rex de Rosselli, superintendent of the Universal zoo, began the official proceedings after the grand reception with a lion act in the arena, which was set in the upper part of Universal City, which here forms a natural amphitheatre. There were natural seats for all, but the officers of the Grand Encampment occupied tiers of boxes specially constructed for their use. After the lion act, the rodio proper began with a troop of 100 cowboys and girls, led by Jacques Jaccard, who will direct the new serial, "Liberty," Wallace Kerrigan, superintendent of the Universal ranch, Harry Carey and George Marshall, of the Carey Features, Jane Bernoudy, crack cow woman, and Neal Hart, champion broncho buster of the West. Jaccard had the entire cast of his new serial at work, including Marie Walcamp, Jack Holt, Eddie Polo, G. Raymond Nye, and his Mexican troopers and cavalry squadron.

The program was made up of bucking horse riding, fancy roping, sharp shooting, exhibitions of relay riding, a quadrille on horseback, scenes at a round-up camp, a massacre of the members of a wagon train, and a number of other moving picture thrill producers which had the large audience in uproarious applause time and again. Twenty-five of the Universal's most beautiful stars and leading women acted as guides for the Sir Knights and the members of their families, and after the exercises of the rodio conducted them about the various stages and introduced them to the stars and directors and the various players. Among the notables present were Most Eminent Sir Lee S. Smith, of Pittsburgh, Grand Master; Right Eminent Sir Joseph K. Orr, of Toronto, Deputy Grand Master, and most of the other grand officers, together with Mayor Sebastian and the officials of Los Angeles.

"BEHIND THE VEIL."

(*Continued from Page* 31.)

ing a note stating that she is going away with Perry as the life of seclusion she has been compelled to lead has palled upon her, adding that Harriet will look out for the boy. Wilbur is stunned on reading her letter.

About this time, Mrs. Terrace becomes ill and on her death-bed, hands Wilbur a letter, telling him to read it after she is gone. In this letter, Mrs. Terrace reveals to Wilbur that during his blindness he had loved Harriet, but that Diana had deceived him, and had thus wrecked two lives; and she urges Wilbur to bear his sorrow courageously. Wilbur determines to defy social convention, and endeavors to persuade Harriet that, rightfully, she ought to be his wife, but the girl tells him that society is merciless, and that she can no longer remain under his roof to care for his boy. Wilbur rebels at this but, after a struggle with himself, Harriet persuades him to bear his cross with fortitude. With heavy heart she seeks the solitude of her desolate home.

We now see Diana playing with fire in a quaint Spanish cafe, where she engages in a desperate flirtation with a young Spaniard, who has been dancing with a pretty brunette. Perry has begun to tire of Diana, and gives much of his time to other female companions. Presently the Spanish girl notes the young Spaniard's attentions to Diana, and in a frenzy of hate and jealousy, springs upon Diana with uplifted knife, and stabs her to death.

Wilbur is shocked on hearing the news of Diana's death, but the barrier that separated him from Harriet, is now rolled away. Wilbur seeks Harriet at her home and assures her that David needs her, but that he needs her even more than the boy.

NEW HAMBURG, Ont., June, 1916. —Mr. Ralph Gribble of the Grand Theatre here has notified all interested that he is selling out his business in the above city next month. Mr. Gribble is advertising his theatre for sale in "The Canadian Universal Bulletin."

EDDIE LYONS AND LEE MORAN RETURN TO UNIVERSAL CITY.

(*Continued from Page* 14.)

role with them. The young men have just returned from New York, where they had a conference with President Carl Laemmle and other officers of the Universal Film Manufacturing Company.

While in New York they attended the exhibition at Madison Square Garden of the motion picture makers of the United States and declare that of the Universal was the best they ever saw.

While in Omaha they attended a ball given by the exhibitors, and declare that never in their lives had they been given such a royal reception. Manager F. A. Van Dusan, of the Laemmle Exchange, had a brass band at the station to greet them and Franklyn Farnum, who was also en route west to Universal City. They were escorted to their hotel in style.

They appeared at the Universal houses in Omaha and were given great receptions.

WITH THE EXCHANGEMEN

BARNEY ROSENTHAL WINS THE MAY PRIZE.

THE honor of winning the Universal exchange prize for the month of May fell to the lot of Barney Rosenthal, of Universal Film & Supply Company, of St. Louis, and in accepting the prize from Mr. Hoffman, Mr. Rosenthal wishes it distinctly understood that a large share of the credit for this prize belongs to the energetic members of the exchange rather than to himself.

SHEPARD CONSOLIDATES BOSTON EXCHANGES.

H. J. SHEPARD, manager of the New England Film Exchange, is emulating M. H. Hoffman in respect to the double-handedness of his duties. He has been appointed manager of the Bluebird exchange as well as the New England exchange, and in order to bring the two exchanges in perfect harmony, has moved the Bluebird into the same building with the New England Exchange, 1100 Boylston Street.

Mr. Shepard was in New York to confer with P. A. Powers, Treasurer of the Universal, on Monday, and as an illustration of the all-sufficiency of the product of the Universal and Bluebird exchanges, cites Manchester, N. H.:

The manufacturing city of Manchester is blessed with four moving picture theaters, and four only. They are the Eagle, Lyric, Granite Square and the Modern. It is interesting to note the service that they are running. The Lyric is running Bluebirds regularly, and one-half of the Universal first-run service out of the New England Universal Film Exchange. The Eagle is running Red Features regularly, and the other half of the same first-run service. The Granite Square takes second-run following the Lyric, and the Modern takes second-run following the Eagle.

ST. LOUIS SEES "UNDINE."

FOR three months St. Louis was deprived of the opportunity of seeing "Undine," the third Bluebird picture to be released. The opposition developed through the efforts of some would-be reformers who took it upon themselves to inform the District Attorney's office that St. Louis would be forever besmirched if "Undine" were played. The case, after numerous delays, has just been argued in St. Louis, and was won by the Bluebird Photoplays Co. of St. Louis, hands down. After the first witness for the prosecution was called the trial developed into a farce, and before the Bluebird had had an opportunity to even call its first witness the judge dismissed the case, and the house which booked its first run has reserved the right to run it indefinitely. It should be a very long run.

WOOD'S "PEG" STUNT.

THE photographs on this page were taken of an advertising stunt well executed by D. L. Wood, manager of the Palace Theater of Plano, Texas. James B. Kelly, manager of the Consolidated Film & Supply Company, of Dallas, has this to say of Mr. Wood, and Kelly ought to know: "This guy is some booster, as you can see by the enclosed photos. He is a showman of the old type, having owned tent shows of his own, and knows how to get the jits."

The name of the young lady in the picture is Flora Mae Spilman, age 13, of Plano, Texas, and Flora Mae's one object in life since she played the leading role in this advertising stunt is to become a Universal moving picture star.

NEW OFFICES.

THE Canadian Universal Film Company of Vancouver has been forced to move into larger quarters, and is now comfortably located at 711 Dunsmuir Street, Vancouver, B. B., Canada. Mr. Finch is in charge of this office.

There was a man in our town,
And he was most unwise,
He tried to run a picture show,
And didn't advertise.

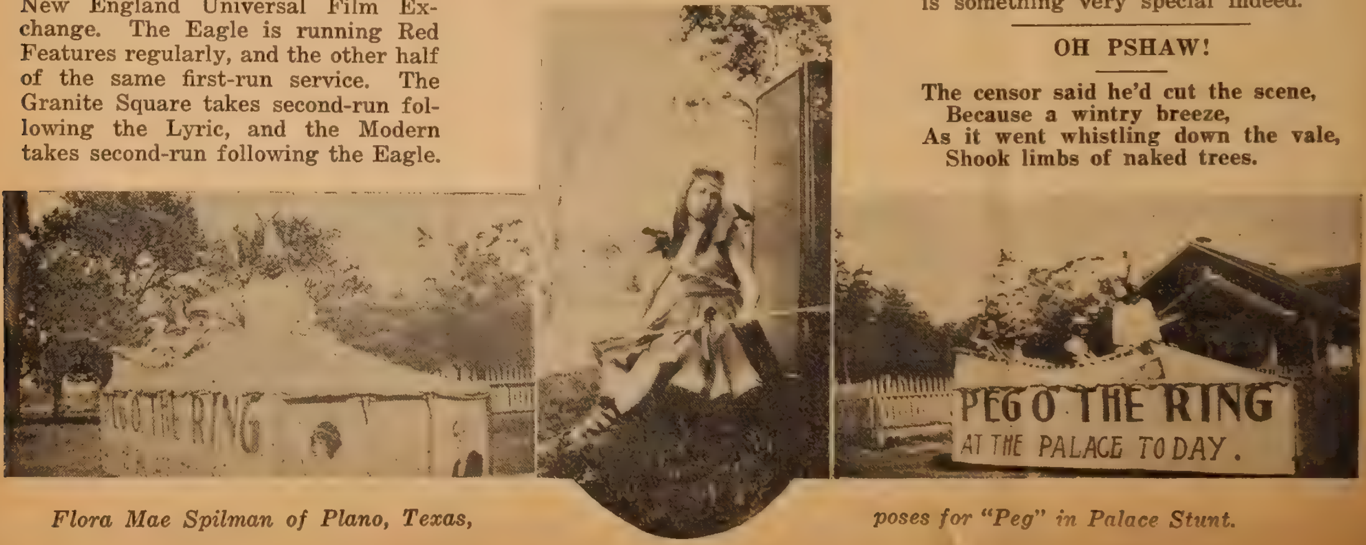
THE DUAL PERSONALITY OF CLEO MADISON

(*Continued from page* 25)

matter which personality seems to be in possession of her. She designs her most successful gowns herself, and they are wonderfully well adapted to her style of large-eyed, rather wistful beauty. She is planning something "extra special" for the Tosca production and rejoices that the lack of the cares of direction will enable her to put more time into the costuming of her roles. The clothes period of the story, that of the picturesque First Empire, should be particularly becoming to the star, and her admirers may look forward to a treat. The Empress Josephine is said to have invented the short-waisted, narrow-skirted style which bears her name, in order to try to keep the waning love of her husband, for this type of dress is said to make a woman look younger than any other. Miss Madison need not worry about that for some time to come, but she will certainly look her very best in the graceful gowns of the Italian singer, and we all know that Cleo Madison's best is something very special indeed.

OH PSHAW!

The censor said he'd cut the scene,
Because a wintry breeze,
As it went whistling down the vale,
Shook limbs of naked trees.



Flora Mae Spilman of Plano, Texas, poses for "Peg" in Palace Stunt.

CONTINUATIONS

"THE MAN ACROSS THE STREET"

(*Continued from Page* 30.)

doctor leave the house and drive off. Warren now proceeds to make himself up to look like the doctor, with the aid of cosmetics and a false moustache. Next we see Dr. Carl enter the library of his own house where he removes his coat and deposits his cap and gloves on a chair before turning out the light. Warren, having finished his make-up, is seen to enter the doctor's library from a window, where he borrows the doctor's coat, cap and gloves for the purpose he has in view.

Back in the Warren residence, Mrs. Warren, in an evening dress, is admiring herself in front of the mirror. Next we see her in a night dress as she is about to go to bed. Warren opens the front door of his house with a key and enters the bedroom of his wife, who, taking him for the doctor, rushes up to him and puts her arms around his neck. Warren holds her in his embrace for a few seconds before removing his false moustache. On recognizing her husband, Mrs. Warren screams with terror and the scream is heard by the maid in the dining-room. We see Warren with his fingers at his wife's throat, glaring at her threateningly. The maid looks through the key-hole of the dining-room door, and sees Warren come out of the bedroom. Immediately afterwards, we see Warren leaving the house and passing into the street. The maid goes into the bedroom, where she finds Mrs. Warren stretched out dead on the floor. She recoils in horror and telephones to the police station.

Warren deliberately returns to the doctor's house which he again enters through the library window, and, after replacing the coat and cap, he goes out the same way he entered.

Meanwhile, a detective accompanied by policemen, arrive at Warren's house. The detective picks up the doctor's gloves that Warren has purposely left behind him, and the maid declares that they belong to Dr. Carl, being positive that it was he who killed her mistress.

Warren returns to the room across the street and gloats over his revenge. Dr. Carl is tried for the murder of Mrs. Warren and is pronounced "guilty" on the maid's testimony. During the trial we see Warren sitting in the court-room and smiling with satisfaction after the verdict, as the doctor is being led off to prison.

The picture now fades into the next scene where we see King Baggot seated with a manuscript in his hand. Seated alongside of him is his director, Henry Otto, also holding a manuscript. Mr. Baggot tells his director that he thinks the story he has just read from the manuscript will make a wonderful photoplay, and the company seated about them, are equally enthusiastic.

Mr. Otto agrees with them and says: "I am glad you like it, Mr. Baggot; I will have you play the part of the husband as well as the doctor."

"BROKEN FETTERS."

(*Continued from Page* 13.)

pick it up, Foo-Shai pulls an extra card from his sleeve, and claims the pool.

Outside, Ming-Ti still waits for her lover. Slowly Demarest rises—he staggers out to the street from the side door—but something halts him. Slowly Foo-Shai gathers in his winnings and steps to the curtains. There stands Ming-Ti. She turns to great her lover, and sees Foo-Shai. With a scream she backs away, fascinated by his stare. Back to the opium den Foo-Shai follows her slowly, into the Joss House beyond. There before the great Joss she flings herself in an agony of supplication. But Buddha is unmoved. Ming-Ti feels the hand of her pursuer. The next moment Chang hurls himself upon Foo-Shai, only to be knocked senseless to the floor. Outside Demarest hears the cry, and rushes back into the Fan-Tan room, but Foo-Shai and Ming-Ti are gone.

Foo-Shai lifts Ming-Ti in his arms, and as she feels his hot breath on her cheek, loses consciousness. A few feet away, a little black figure drags itself painfully toward where the knife lies where Foo-Shai knocked it from his grasp. Then as the huge Chinaman turns with his burden, Chang plunges the knife hilt deep into Foo-Shai's back. Dropping the girl, Foo-Shai staggers back, and tears open the trap door. He and Chang struggle toward it. In the den, Demarest hears the struggle. He rushes in just as they disappear.

A few moments later, Ming-Ti regains consciousness. In terror she shrieks: "Where is Foo-Shai?" Then as Demarest tells her he is gone she says: "Ah, the great spirit who sent him to take me from China has taken him now." And when told that Chang is gone, too, she sobs pitifully for her ever-trustful and loyal friend. Then, silently she sinks at the foot of the great Joss, holding up her hands in heartfelt gratitude. Below, in the swirling river, two bodies, locked in a death-grip, are dashed against the sewerage grating, and then drawn down into the inky depths. Gently Demarest raises Ming-Ti. Nothing separates them now. Together they slip out into the night that will presently dawn into their endless day.

LULE WARRENTON BECOMES A DIRECTOR.

(*Continued from Page* 21.)

which the American troops have played a part. The Animated has lived up to its great reputation while under their charge, and they have sent home wonderful views of the events in the troubled country. Now they are going back.

Before leaving for Chihuahua, Gilbert arranged with his mother to send her postcards in cipher, which would let her know of his movements without danger of betraying any information. Cards bearing this important news came almost daily to the character actress from her boy. But, alas! "Mother" Warrenton mislaid her cipher code and consequently all the precious communications were Greek to her until Gilbert returned. It was really almost exasperating enough to drive one to tears, only that Mrs. Warrenton does not believe in tears. She has one of those sunny dispositions which never become so absorbed in their own troubles that they cannot spare a kind word and a helpful deed for any one else who may need them. Perhaps her habit of ignoring her troubles and rising superior to them is the secret of her "perpetual youth," for the fact is that she is just as keen about her work, just as tickled over her popularity, and, what is more, just as ready to take a dangerous chance in a picture as any 18-year-old debutante in the picture game.

"THE JANITOR" WINS YEAR'S CONTRACT FOR BEERY.

(*Continued from Page* 9.)

mo" is also an ardent motorist. The cut shows him in his new Mercer racing car, which he drives himself at a terrific clip. He entered the car, with himself at the wheel, in the Memorial Day races at Ascot Park, Los Angeles; for here was another opportunity to play with death, and that is the game which this young man apparently enjoys above all others. He was a dangerous contender for first place until the fifth lap, when one of his tires blew up with a bang and the delay of repairing it put him out of the race. The trophy was offered for the occasion by Barney Oldfield and was competed for by a large field. Universal comedies and comedians were not entirely left out of the honors of the day, for the L-Ko, with Wake Walter, had the distinction of winning the five-mile motorcycle race.

Beery is such a fast worker that he is constantly getting ahead of his sets, which are always heavy in the "Timothy Dobbs" series. While waiting for No. 5 he took a company to the beach near Universal City and finished in one day "The Janitor's Vacation," with Peggy Coudray and Gertrude Astor, the latter a well known swimmer who appeared in "Undine."

MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

By W. A. BACH.

TORONTO, June, 1916.—Many rumors are afloat in this city concerning the release of two big pictures by the Canadian Universal Film Company or other parties interested. "The Dumb Girl of Portici" and "Where Are My Children?" are the two films in question, and it is known that the former has already been privately screened and passed by the Ontaria and Quebec Censor Boards. The later picture has not yet been presented to the boards. "The Dumb Girl of Portici" would command some exceptionally big bookings and prices in Ontario, owing to the popularity of Madame Pavlowa in Toronto, where she appeared during the winter opera season. The Universal company, while not giving any definte information, state that they already have received several inquiries from theatre men, who have noticed the small publicity the matter has received so far.

MONTREAL, P. Q., June, 1916.—According to the film editor of the Montreal Star, he has arrived at the conclusion that Montreal does not want the best theatrical productions, whether they be legitimate stage plays, French productions or motion picture feature films. The lamentable failure of everything good that has come to Montreal in the past season, including the "Birth of a Nation," is the basis for this editor's remarks, which are very logically expressed, although one is loath to accept them as final, for the good of the entire theatrical world.

ST. JOHN, N. B., June, 1916.—Mayor Hayes of this city brought up in Council meeting a suggestion or motion to tax motion picture theatres and others at the rate of 30 cents a seat up to the first thousand seats, and then 15 cents per seat per annum in excess of that number. According to this schedule, the tax on the various local theatres would be as follows: Star, $120; Palace, $75; Empress, $120; Gem, $240; Lyric, $235; Unique, $195; Opera House, $330; Imperial, $412.50, or a total revenue to the city of $1,717.50, as against the present $1,400. There were two cases of small decreases, but the mayor suggested that for the present year the $200 license for dramatic purposes be waived for at least this year. The new schedule was adopted. It was also pointed out by the committeemen that some minor improvements in safety regulations would also have to be carried out in some of the theatres.

GODERICH, Ont., June, 1916.—It is learned on good authority that Mr. Wetmore of the Model Theatre of this city intends selling out his interest in the playhouse and seeking another sphere of action. It is believed that Mr. Wetmore's health is the principal reason for this change.

CAMP BORDEN, Ont., June, 1916.—Among the great army of Canadian volunteer soldiers gathered at this point, three Canadian movie men are very prominent. These are Ltd. Jim Stubely, formerly manager of the Princess Theatre, Orillia.; Ltd. Bill Duncan, for many years in charge of the Model Theatre of Midland, Ont., and one of the well known Duncan Bros. Also Pte. Charlie Beattie, formerly of Barrie, Ont. These three men are just representatives of the many hundreds of movie men, who have volunteered to go overseas since the first drafting of troops began in Canada.

TORONTO, Ont., June, 1916.—The amusement tax has not decreased the attendance at moving picture theatres as far as can be ascertained by J. T. White, solicitor to the treasurer. It was said in some quarters before the tax went into effect that some of the smaller theatres which charge five cents for admission would be forced to close up on account of the tax. So far from this being the case, Mr. White states that one of the large five-cent houses has reported to him that the attendance since the tax has been even larger than before. It is probable that some of the houses will have to close up, but other houses causes that the tax will be accountable. For instance, the recruiting has reduced the population of Toronto by at least 60,000. Then to the attendance at picture theatres is bound to fall off about this time of the year.

NEW ENGLAND NOTES

By H. J. SHEPARD.

BOSTON, Mass.—After playing all over the New England territory several times "Annette Kellerman" will have a week's run in the Park Theatre, Washington Street, Boston, beginning Monday, June 19.

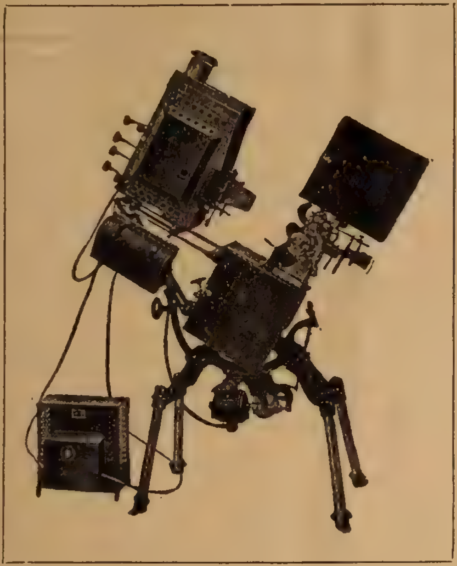
L. P. GORMAN, formerly manager of the Stanley Theatre, New York, is now connected with Bluebird Photo Plays as special representative covering Vermont and New Hampshire territory, and has become quite a favorite with exhibitors in this section. He has been voted as being the best 133 pound film salesman working out of any Boston exchange.

JIM DONOVAN, who has been connected with the New England Universal Film Exchange for several years, has been assigned to the Massachusetts, Rhode Island and Connecticut territory and has started out for summer business with a scalping knife, tomahawk and with blood in his eyes. Among the remains of the first week's campaign were several General and Mutual Film Company's accounts.

BLUEBIRD is becoming a household name in the different localities of this territory. The following are some of the large houses that have booked Bluebirds in Boston recently: Loew's St. James Theatre, Globe Theatre, Park Theatre, Keith's Bijou, Exeter Street Theatre, Olympia Theatre, Allstone; also Poli's Theatre, Worcester, Mass.; Plaza Theatre, Worcester, Mass.; Strand Theatre, Providence, R. I., and they are still coming. Bluebird exhibitors claim they are the best box office attraction in their houses.

THE New England Universal Film Exchange has established a Social Welfare Department in charge of Sam Steinfeldt. Through this department the various social and welfare organizations and churches will be supplied with a certain type of program that will be especially suited for their affairs. This is a step in advance towards devising a method by which special films can take care of the wants of these various organizations.

THE Park Theatre, Boston, will run Tyrone Power in "The Eye of God" entire week of July 17.



POWER'S

"SIXTEEN YEARS OF KNOWING HOW"

AT THE START WE ASSUMED A POSITION OF **LEADERSHIP ON QUALITY,** AND OUR POSITION AS LEADERS HAS NEVER BEEN QUESTIONED BY ANYONE WHO IS FAMILIAR WITH THE FACTS.

CATALOG U WILL BE OF INTEREST

CAMERAGRAPH 6 B.

NICHOLAS POWER COMPANY
Ninety Gold Street - New York

KANSAS CITY NEWS.

By GEO. H. BOWLES.

FROM the interest that has been aroused by the formation of a temporary organization for a Kansas City screen club, the new organization is going to prove one of the most formidible of the country. Charles Hardin, temporary secretary, is receiving a number of letters from out-of-town exhibitors who want to know more about the screen club with the idea of becoming members. The plan to open downtown quarters is proving particularly attractive to them, as it will give them a headquarters when in Kansas City and also an opportunity to get ideas from other exhibitors.

Just what kind of formal bow the screen club will make to the public will be decided upon soon. It is probable that something more than a big movie ball will be staged. The organization will be named as soon as the club is permanently formed.

JOE SILVERMAN, owner of the Murray Theater, Kansas City, Mo., was a long time in deciding to run "The Adventures of Peg O' the Ring." Finally he "kicked through," however, and last week he showed the first episode. The picture brought 1,400 patrons to his theater at ten cents.

WHAT is probably the high water mark for gross receipts in one day in a town of 400, was made recently by G. F. Clarke, of the Opera House at Belpre, Kans. Mr. Clarke showed "the Williamson Submarine Expedition" for a gross of $156.75. The picture cost him $15. In a letter to the Universal exchange, Mr. Clarke says the Universal's fine publicity department assisted him in advertising the picture.

ARTHUR FORD, of the Marple Theater, Wichita, Kans., was a visitor at the Universal last week and reports that he has been doing capacity business almost every day of the week. Mr. Ford runs regular Universal service and "Peg O' the Ring." He opens at 10 o'clock in the morning and says that on "Peg" days—for he runs the serial two days—from one hundred and fifty to two hundred patrons await the opening.

THE Kansas City exchange of Bluebird Photo-Plays, Inc., is now enjoying an honor no other feature company in Kansas City has enjoyed—a first and second run on Twelfth Street, Kansas City. The Maze Theatre, one of the largest downtown houses, recently took over first run of Bluebirds, the pictures proved so excellent that Wonderland Theatre contracted for a second run.

IT is evident, from a letter from Harry K. Rogers, of the Auditorium Theater, Marion, Kans., that Kansas floods can't stop movie patrons from seeing a serial picture that interests them:

"Marion has been under water four times in the last two weeks and consequently business has been rotten, except on 'The Adventures of Peg O' the Ring,' and that brings them anyway.

THE help to newspapers running movie columns The Universal Weekly, the small motion picture newspaper published by the Kansas City Universal exchange, is shown by a letter received by the publicity department of the exchange from George B. Newland, dramatic editor of the Cincinnati Post, Cincinnati, O. The letter follows:

"I should be interested in seeing your Universal Weekly, which seems to have created at lot of favorable comment. We are always in line for new ideas in our movie department on The Post. It might be a good idea to put me on your exchange list."

THE new novelty designed by the Universal publicity department, mounted folder photographs of the Universal stars to be used by exhibitors as souvenirs, is proving unusually popular, not only with the exhibitor, but with his patrons.

Exhibitors Using the Entire UNIVERSAL Program---receive the $250,000 DORSEY TRAVEL PICTURES without one cent of cost

The advantage of being an Exhibitor of the Universal Program is again shown by the release on the Universal Program, as a part of the regular Universal Service, of the celebrated Dorsey Expedition Pictures.

Dr. Dorsey, who is Curator of the world famous Field Museum of Chicago, is perhaps the most travelled man in the world. This expedition, which cost $250,000, resulted in the filming of new and strange parts of the world and their queer inhabitants.

The various parts of the Dorsey Expedition pictures take your audiences through little known regions of China, Japan, Burmah, India, Ceylon, Australasia, off the beaten path of travel. The pictures are fascinating and great crowd-getters for any Exhibitor. You can arrange with educational bodies, clubs and societies for special nights or showings of these wonderful pictures and make a nice clean-up every week. Write your nearest Universal Exchange for full particulars.

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Announce

Sarah Bernhardt in "Jeanne Dore"

Helen Ware in "Secret Love."

Ida Schnall in "Undine."

Lois Weber and Phillips Smalley in
"Hop—the Devil's Brew."

Carter De Haven and Flora Parker
De Haven in "The Wrong Door."

Louise Lovely in
The Grip of Jealousy."

"Rupert of Hentzau," with Jane Gail.

Mary Fuller in
"The Strength of the Weak."

"The Yaqui."

"The Flirt," with Marie Walcamp.

Louise Lovely in "Tangled Hearts."

Tyrone Power in
"John Needham's Double."

Violet Mersereau in
"The Great Problem"

J. Warren Kerrigan in
"The Gay Lord Waring."

Robert Leonard and Ella Hall in
"The Crippled Hand."

Louise Lovely in
"The Gilded Spider."

Florence Lawrence in
"Elusive Isabel."

J. Warren Kerrigan in
"A Son of the Immortals."

Rupert Julian in "Naked Hearts"

Tyrone Power and Lois Weber in
"The Eye of God"

Louise Lovely in "Bobbie of the Ballet"

Harry Carey in
"The Three Godfathers"

Mary MacLaren in "Shoes"

Violet Mersereau in "Broken Fetters"

For Bookings Communicate with your local BLUEBIRD Exchange

Executive Offices of BLUEBIRD Photoplays (Inc.) 1600 Broadway, New York

MUSIC FOR THE WEEK OF JULY 10, 1916—"THE HEART OF A CHILD."

Specially Selected and Compiled by M. Winkler.
"*Cupidietta*," by Tobani, is the theme.

REEL I.

1. "*The Booster*," Rag, by Lake, to be played as a piano solo, until "Gilbert's parents." 2. "*Flora*," Overture," by Schlepegrell, until "After her mother's death," etc. 3. "*Menuet, No. 2*," in G, by Beetroven, until "Gilbert returns from college." 4. "*La Rose*," Intermezzo, by Ascher, to action pp. or ff., until "Three months later." 5. "*Swing Song*," by Barns.

REEL II.

6. Continue "*Swing Song*," until "You may take me out on Monday," act. 7. "*Canoeing*," Idyl, by Pryor, until "Lady Dorothea decides to drive (first 16 bars pp.). 8. "*Affection*," Idyl, by Himan, until "Two weeks later." (Tremolo during accident.) 9. "*Sunshine and Shadows*," by Sudds.

REEL III.

10. Continue "*Sunshine and Shadows*," until "The theatrical office in Maiden Lane.' 11. "*Pierrot and Pierrette*," by Lehar, to be played as a piano solo, until "Two months later." 12. "*Red Pepper*," Rag, until "Johnnie recognizes Sally." 13. "*Ninfa*," by von der Mehden, until "A three months' contract," etc. 14. "*At the Pantomine*," by Johnstone, until "Rehearsing for the new show." 15. *Anitope*, Air de Ballet until the end of reel.

REEL IV.

16. Theme, until "Here is the girl that looks like Sal," etc. 17. *Aurora*, Intermezzo, by von der Mehden, until "The last act." 18. "*Daphne*," Air de Ballet, by Langey, until "We want to go around," etc. 19. "*Gretchen*," Intermezzo, by Martin, until "Of course, I shall go to their wedding." 20. Theme, until "I have come for my reward." 21. Theme, Tremolo.

REEL V.

22. Continue Theme, Tremolo, until "Morning." 23. Continue Theme, regular tempo, until "The next morning." 24. "*Love's Sunshine*," by Wolf, Tremolo during dispute, until "A Reminder." 25. "*Caprice*," by Emil Ascher, until "The wedding party." 26. Theme, to action, until the end.

NESTOR—"Henry's Little Kid"....................(Comedy)

1. "*Youth and Beauty*," Waltz. 2. "*My Own Iona*," Song.

GOLD SEAL—"Nature, Incorporated".. (Two Reels)

REEL I.

1. "*Sunshine of Your Smile*," Waltz, until "Some time later." 2. "*Valvet of the Rose*," by Barnard, until "And so after the marriage," etc. 3. "*Are You Prepared for the Summer?*" Song, until end.

REEL II.

4. "*On the Koko Moko Isle*," Song, until "That afternoon." 5. "*Balladora*," by Tobani, until "Speed now became their motto." 6. "*Valvet of the Rose*," by Barnard, until the end.

REX—"The Laugh of Scorn"........(Mountain Drama)

1. "*Barcarolle*," by Rivele, until "The first session. 2. "*Songe D'Enfant*," by Gabriel-Marie. Tremolo ff. during dispute, until "The months pass.". 3. "*Fleur-de-Lys*," by Dillea, to action, pp. or ff. Tremolo during dispute, until "The fight." 4. "*Hurry*," by Bendix, until "The fight is over." 5. Continue "*Fleur-de-Lys*" until the end.

L-KO—"Ignatz's Icy Injury" ....(Two-Reel Com.)

REEL I.

1. "*Sliding Jim*," by Losey. 2. "*Flying Rag*," by Pryor.

REEL II.

3. "*Trombone Frolic*," by Lake. 4. "*Glitchy Jacob*," by Losey, until the end.

IMP—"A Stranger in His Own Home" ......Comedy)

1. "*My Grandfather's Girl*," One-step, until "*Home, Sweet Home*,." 2. "*Home, Sweet Home*," Song, until "After several hours," etc. 3. "*Goodbye, Jennie, Dear*," popular song, until the end.

VICTOR—"A Conflicting Conscience" ....(Drama)

1. "*Serenade*," by Widor. 2. "*Adoration*," Barnard.

LAEMMLE—"No. 16 Martin Street"....(Two Reels)

REEL I.

1. "*Esperanza*," by Johnstone, until scene, "Newspaper clipping. 2. "*Melody*," by Friml, until cabaret scene. 3. "*Oh, My Love*," by Monaco, until scene, "Stage entrance." 4. "*In Cupid's Net*," Armand.

REEL II.

5. Continue "*In Cupid's Net*," until "Closing time." 6. "*Dream Shadows*," by Langey, to action, pp. or ff., until scene, "No. 16 Martin Street." 7. "*Agitato, No. 6*," by Lake, pp. until the end.

BIG U—"Three Brave Hunters"...............(Comedy)

1. "*A La Carte*," One-step. 2. "*Pepper Pot*," Ivers.

IMP—"The Little Gray Mouse".................(Two Reels)

REEL I.

1. "*Heart to Heart*," by Trinkaus, until "Felice carries things," etc. 2. "*La Rose*," Intermezzo, by Ascher, until "Accompanied by the new housekeeper," etc. 3. "*Love in Idleness*," by Macbeth, until "In order to visit," etc. 4. "*An Odd Number*," by Davis.

REEL II.

5. Continue "*An Odd Number*," until "That night." 6. "*Longing*," by Bendix, to action pp. or ff. Tremolo during dispute, until "The little gray mouse leaves the cage," etc. 7. "*Love Song*," Flegier.

LAEMMLE—"Flirting With Marriage".....(Comedy)

1. "*Hello, Boys*," One-step. 2. "*They Didn't Believe Me*," popular song, until the end.

BISON—"The Human Pendulum" (3-Reel R. R. Dr.)

REEL I.

1. "*New Era*," Overture, by Head, until "The fight." 2. "*Hurry, No. 4*," by Lake, until "We've got to have this road," etc. 3. Continue "*New Era*," until "The trainload of material." 4. "*Melody*," by Kretschmer. Watch the explosion, until the end.

REEL II.

2. "*Jasmine*," by Bendix, until "Let's go up on Eagle Peek." 6. "*Ein Maerchen*," Fantasia, by Bach, to action, until "McKay's heroic rescue," etc. 7. "*Concert Scene*," by Kreisler.

REEL III.

8. Continue "*Concert Scene*," until "If this fails," etc. 9. "*The Chase*," by Koelling, until "At Dorothy's house," etc. 10. "*Dreams of Delight*," by Milok, until the end.

JOKER—"The Harem Scarem Deacon".....(Comedy)

1. "*Gay Spirits*," Tompkins. 2. "*Never Too Much*."

REX—"The Crimson Yoke" (2-R. Mexican Drama)

REEL I.

1. "*Mexican Kisses*," by Roberts, until "Luridi, a planter," etc. 2. "*Alla Pedrida*," Mexican Fantasia, until scene, "Interior of saloon." 3. "*Pantomine*," by Johnstone, until "I'm your slave," etc. 4. "*Manzano*."

REEL II.

5. Continue "*Manzano*," until "The following day." 6. "*Jovitta*," Serenade, to action, pp. or ff., until the fight. 7. "*Hurry, No. 21*," by Lake, until the fight is over. 8. Continue "*Jovitta*" until end.

POWERS—"Sammy Johnson Gets a Job"

1. "*Kahola*," Honolulu one-step.

POWERS—"Mexican National History"

1. "*Jovitta*," Mexican Serenade.

VICTOR—"Little Boy Blue" ....(Drama)

1. "*Berceuse*," by Iljinsky. 2. "*Romance*," Goens.

THIS WEEKS PROGRAM

MONDAY, JULY 3.

01564 RED FEATHER—The Way of the World (5 Reel Drama) Dorothy Davenport and Hobart Bosworth).
NESTOR—No release this week.

TUESDAY, JULY 4.

01565 GOLD SEAL—Herbert Rawlinson in "They Wouldn't Take Him Seriously." (2 Reel Light Drama) (Agnes Vernon ***
01566 REX—Ben Wilson in "The Head of the Family" (Dr.) (Edna Hunter) *
01567 IMP—The Clever Mrs. Carter (Com.) (Harry Benham and Edith Roberts *

WEDNESDAY, JULY 5.

01568 VICTOR—Mary Fuller in "Behind the Veil" (2 Reel Drama) ***
01569 L-KO—A Gambler's Gambol (Com.) *
01570 UNIVERSAL ANIMATED WEEKLY NEWS No. 27.

THURSDAY, JULY 6.

01571 IMP—King Baggot in "The Man Across the Street" 2 Reel Drama) ***
01572 BIG U—The Wishing Lamp (Juvenile Dr.) *
01573 POWERS—The Janitor (Com.) (Wallace Beery) *

FRIDAY, JULY 7.

01574 IMP—The River Goddess (Com. Dr.) (Moore-Gail) *
01575 VICTOR—Any Youth (Dr.) (Holubar-Phillips) *
01576 NESTOR—Double Crossing the Dean (2 Reel Com.) (Eddie Lyons and Lee Moran) ***

SATURDAY, JULY 8.

01577 BISON—The Committee on Credentials (3 Reel Western Dr.) (Harry Carey and Olive Fuller Golden) ****
01578 POWERS—Sports of the Rajah in Mysterious India. The Famous Dr. Dorsey Expedition (Educational) *
01579 JOKER—An All Around Cure (Com.) (Gale Henry and Wm. Franey) *

SUNDAY, JULY 9.

01580 REX—A Dead Yesterday (2 Reel Dr.) (Cleo Madison and Hobart Henley) ***
LAEMMLE—No release this week.
01581 L-KO—Getting the Goods on Gertie (Com.) *

WEEK OF JULY 3.

01582 UNIVERSAL SPECIAL FEATURE (Grace Cunard and Francis Ford in "Peg O' the Ring" (Episode No. 10) (2 Reels) "In the Hands of the Enemy."

NEXT WEEK

MONDAY, JULY 10.

01583 RED FEATHER—"The Heart of a Child" (5 Reels) (Dr.) Edna Flugrath.
01584 NESTOR—"Henry's Little Kid" (Com.)

TUESDAY, JULY 11.

01585 GOLD SEAL—Herbert Rawlinson in "Nature Incorporated" (2 Reels) (Agnes Vernon.) Story by Sinclair Lewis (Sat. Eve Post) ***
01586 REX—War-Ridden Maxico (War Picture) *
01587 IMP—"A Stranger in His Own Home" (Com.) (Matt Moore and Jane Gail) *

WEDNESDAY, JULY 12.

01588 VICTOR—"A Conflicting Conscience" (Dr.) (Bertram Grassby-Maude Emory) *
01589 L-KO—"Ignatz's Icy Injury" (2 Reel Com.) (Billy Armstrong and Lucile Hudson) ***
01590 UNIVERSAL ANIMATED WEEKLY NO. 28.

THURSDAY, JULY 13.

01591 LAEMMLE—"No. 16 Martin St." (2-Reel Dr.) (Emory Johnston and Dorothy Davenport) ***
01592 BIG U—"The Three Brave Hunters" (Com.) *
01593 POWERS—"Sammy Johnsin Gets a Job" (Com. Cart.) and Mexican National History (Ditmars) *

FRIDAY, JULY 14.

01594 IMP—"The Little Grey Mouse" (2-Reel Dr.) (Harry Benham and Edith Roberts) ***
01595 VICTOR—"Little Boy Blue" (Dr.) (Rupert Julian and Elsie Jane Wilson) *

SATURDAY, JULY 15.

01596 BISON—"The Human Pendulum" (3-Reel R.R. Dr.) (Marie Walcamp and Lee Hill) ****
01597 JOKER—"The Harem-Scarem Deacon" (Com.) *

SUNDAY, JULY 16.

01598 REX—"The Crimson Yoke (2-Reel Mex. Dr.) (Cleo Madison and Wm. V. Mong) ***
01599 LAEMMLE—"Baseball Bill No. 2" in "Flirting with Marriage" (Com.) (Mason) *
01600 IMP—"Two Seats at the Opera" (Com.) (Wm. Garwood, Wm. Welch and Helen Martin) *

WEEK OF JULY 10.

01601 UNIVERSAL SPECIAL FEATURE—Grace Cunard and Frances Ford in "Peg O' the Ring" (Ep. 11, 2-R.) ('The Stampede."

THE WEEK AFTER

MONDAY, JULY 17.

01602 RED FEATHER—Flora Parker DeHaven in "The Seekers" (5 Reels)
01603 NESTOR—"Kill the Umpire" (Com.) Lyons-Moran. *

TUESDAY, JULY 18.

01604 GOLD SEAL—"The Crystal's Warning" (3-Reel) (Henley, Dowling, Beyers & Bracey) ***
01605 VICTOR—"The Gentle Art of Burglary" (Com.) (Violet Mersereau and Wm. Garwood) *

WEDNESDAY, JULY 19.

01606 LAEMMLE—Mary Fuller in "The Garden of Shadows (2-Reel Dr.) ***
01607 L-KO—"A Bold Bad Breeze" (Com.) (Billie Ritchie) *
01608 UNIVERSAL ANIMATED WEEKLY NEWS NO. 29.

THURSDAY, JULY 20.

01609 VICTOR—"The Belle and The Bell Hop" (2-Reel Com.) (Pat Rooney). ***
01610 BIG U—King Baggot in "His Own Story" (Dr.) *
01611 POWERS—"The Devil Dancers of India." (As seen by Dr. Dorsey) (Educ.) *

FRIDAY, JULY 21.

01612 IMP—Herbert Rawlinson in "Lee Blount Goes Home" (2 Reels) (Agnes Vernon) *
01613 REX—"The Phone Message" (Soc. Dr.) (Allen Holubar and Ruth Stonehouse) *
01614 NESTOR—"The Come-On" (Com.) (Moore-Gail) *

SATURDAY, JULY 22.

01615 BISON—"Midwinter Madness" (2-Reel Snow Picture) (Dorothy Phillips) ***
01616 LAEMMLE—"A Social Slave" (Dr.) (G. R. Nye and Roberta Wilson) *
01617 JOKER—"She Was Some Vampire" (Com.) (Wm. Franey and Gale Henry) *

SUNDAY, JULY 23.

01618 REX—"Branscombe's Pal" (2-Reel Dr.) ***
IMP—No release this week.
01619 L-KO—"Spring Fever" (Com.) (Billie Armstrong

WEEK OF JULY 17.

01620 UNIVERSAL SPECIAL FEATURE—Grace Cunard and Frances Ford in "Peg O' the Ring" (Episode 12) (2 Reels)

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

WHILE the response to our request for advertising suggestions, made last week, has brought in a number of replies, there seems to be a timidity on the part of Exhibitors to "speak up in meeting."

We know that there are lots of live Exhibitors who are putting over clever stunts every week, and we ask them to send in accounts of them to this Department. This page is run for the benefit of all Exhibitors, and for every suggestion you send in there will be several printed every week that will be new to you. A little co-operation all around will do wonders for some of the brethren who are hoeing a stiff row of competition. All that are of general interest will be printed and illustrated whenever possible.

ON the Universal Program for the week of July 17 are some splendid two-reel features which can be exploited in a novel manner that should prove very profitable. The first on the list is the popular comedian, Pat Rooney, in a screaming comedy, "The Belle and the Bell Hop." Released Thursday, July 20.

GET a very short, or tall, or very fat man or boy, and dress him in a bell hop's uniform. Have the trousers very tight, and short, and make up his face in a comical manner. Have a girl or a young boy dressed in a burlesque of the extreme fashion and have them parade the streets with your announcement cards on them, front and back. If your city ordinance permits, have the bell boy carry and ring a large hand bell to attract attention.

"THE CRYSTAL'S WARNING," released July 18, lends itself to a street stunt in a very happy manner. Dress a tall man in Hindu costume. Darken his face to a light chocolate, and add square-trimmed black (small) beard and heavy moustache. Have him wear a bright colored turban. If you can get a solid glass ball, such as is used for crystal gazing, let him carry one. If this cannot be procured, get an ordinary gold fish globe, which will do very well for a substitute. Let him parade the streets, and every hundred feet or so say, "Heed the Crystal's Warning." Placards announcing the play and your theatre name, date, etc., should be prominently displayed on the man's back and chest.

JULY 22 there is a fine picture called "Midwinter Madness," with the ever popular Dorothy Phillips. This does not lend itself to street stunt as well as it does to a lobby decoration. There have been some very fine posters prepared for this play. Get a full set and display them in your lobby. Get some evergreen trees and arrange them from the front sides of the lobby and thence toward the rear of the same. At their base place odd size packing boxes and cover them with cotton batting. Sprinkle powdered glass or other glittery stuff over the cotton and hang out a special banner with a border of evergreen. It will make your house a most attractive place on a hot day.

In the Week of July 10.

ON Saturday, July 15, "The Human Pendulum," a three-reel Bison railroad drama, will be released. This contains an extraordinarily novel rescue scene, which suggests an equally novel method of advertising the picture. Marie Walcamp, Lee Hill and another actor hang in a human chain, of which the girl is the last link, over the edge of a precipice, until she is drawn up to safety by their combined efforts. Imagine the effect of duplicating this scene, with three life-sized, human-looking dummies, suspended in mid-air right on the front of the theatre running the picture. They might hang from a window, or from the cornice of the building, and they would be certain to arouse a lot of curiosity to see the stunt itself on the screen. The more life-like the dummies can be made, the more effective the thing will be.

"THE CRIMSON YOKE" is a story of slavery, in which a woman is mercilessly dragged at the tail of a wagon along a dusty road. Cleo Madison, the intrepid, performs the feat in the picture. The police would interfere if you attempted to reproduce the scene with a real woman, but it would be mighty effective carried out with a convincingly realistic dummy, dragged along on its face by a real wagon, with a real slave owner inside, made up in the traditional manner, with white clothes, sombreros, heavy whip and villainous moustaches. The wagon would carry placards advertising the feature and the theatre at which it was to be seen.

PERMIT us to repeat your request for advertising suggestions. Every one will profit by them. Address the Editor, "Putting It Over," Moving Picture Weekly, 1600 Broadway, New York.

THE WISE MAN.

By M. F. T. and M. H. D.

There was a man in our town,
And he was wondrous wise,
He hopped into a movie show,
Which opened both his eyes.

When his eyes were opened,
To the pictures therein shown
Said he: "The UNIVERSAL
Can claim me for its own.

Its pictures are so daring,
Attractive and sublime,
They make you think of poetry
And apple blossom time.

I used to dote on vaudeville,
But it's Big U now for mine.
Their actresses are classy,
And make a fellow pine.

For the screen's an aggravation
When a pretty woman smiles,
And you can't get any nearer
If you travel miles and miles.

Now, when you mention actors,
Universal's got 'em beat,
They simply set your head awhirl
And take you off your feet.

For there's some front row talent
And looks by Venus imbued,
And stories that keep you guessing,
Delighted, excited, subdued.

But what's the use of talking ,
That's neither here nor there.
Watch out for Universal,
You'll find it everywhere.

And once, old man, you find it,
Just hang to it like glue,
For it'll give you satisfaction,
Whether you're glad or blue.

Past, Present and Future

Always First

In all great world's news events of the past the Universal Animated Weekly has scored scoop after scoop. At the present time—on foreign battlefield—in the political arena—at the party conventions—with pictures of candidates and other leading figures—the Universal maintained its reputation by showing these pictures FIRST. In the news weekly field the unquestionable BEST is the

UNIVERSAL ANIMATED WEEKLY

In the future, as in the past, the Universal Animated Weekly will maintain its supremacy, because it has the largest staff of cameramen stationed at the best points from which to operate. Instead of having ONE man with the different armies in **Europe, the Animated has its original before-the-war staff of European correspondents, in addition to scouts, who are as near the firing lines of all the armies and all divisions of all the armies as exclusive privileges can get them. Book the Universal Animated and you will have the best. A sure fire cure for that dull day that happens in the best regulated theatres. Write for particulars today. Universal Animated Weekly, 1600 Broadway, New York.**

BLUE RIBBON

Feature Releases in the Universal Program of Two Weeks from This Week

"The Way of the World," with Dorothy Davenport and Hobart Bosworth.	Twenty-third Red Feather Production In Five Reels. Released July 3.
Mary Fuller in "Behind the Veil." Directed by Lucius Henderson.	Prize Victor Double Exposure Drama In Two Reels. Released July 5.
King Baggot in "The Man Across The Street," with Edna Hunter.	Prize Imp Emotional Drama In Two Reels. Released July 6.
"The Committee on Credentials," with Harry Carey and Olive Fuller Golden.	Prize 101 Bison Heart-Interest Drama In Three Reels Released July 8.

Feature Releases in the Universal Program of Three Weeks from This Week

"The Heart of a Child," with Edna Flugrath. Directed by Harold Shaw.	Twenty-fourth Red Feather Production In Five Reels. Released July 10.
Herbert Rawlinson in "Nature Incorporated," with Agnes Vernon. Dir. by Worthington.	Prize Gold Seal Romantic Drama In Two Reels. Released July 11.
"Ignatz's Icy Injury," with Bill Armstrong and Lucile Hudson. Another Hair Raiser.	Prize L-Ko Stunt Komedy In Two Reels. Released July 12.
"The Little Gray Mouse," with Edith Roberts and Harry Benham. Directed by Kelly.	Prize Imp Love Drama In Two Reels. Released July 14.

ADVANCE NOTICES

Feature Releases in the Universal Program of Four Weeks from This Week

Flora Parker De Haven in "The Seekers." Twenty-fifth Red Feather Production. Directed by Otis Turner. Released July 17. Nothing adds more to a human interest drama, such as is "The Seekers," than a quaint setting, a portrayal of customs and manners out of the ordinary. The "Seekers" are members of a religious sect, and the prettiest human flower of the lot is Flora. Devoted to charitable works, she becomes a nurse in the home of a preacher, one of the leaders of the community. Her brother, convicted and sentenced to prison for a crime of which he was innocent, is destined to play a large share in her life. The son of the minister is the local sheriff and madly in love with Flora. You can readily see the complications which logically ensue from even this brief statement; but if you want your audiences to enjoy a fine play, with splendid acting, book this Red Feather and be glad that the mighty Universal stands between you and those feature producers who would have charged you a prohibitive price for this strong picture if they had the facilities to produce it.

Hobart Henley in "The Crystal's Warning." With Sydell Dowling, Clara Beyers and Sydney Bracey. Two-Reel Gold Seal Vampire Drama. Directed by Robert F. Hill. Released July 18. Whether you believe in the gentle art of crystal gazing or not, you will surely be impressed with this strong drama, which has to do with Hobart, in the diplomatic service; an Indian prince; his brother who is seeking to recover a jewel known as "the sacred eye;" Hobart's wife,, and a woman who, finding her charms have no attraction for Hobart, whom she loves, gives her life to save his. A story full of strong and surprising situations, played by a company of unusual strength.

Pat Rooney in "The Belle and the Bell Hop." Two-Reel Victor Farcical Comedy. Released July 20. Pat Rooney has made the whole world laugh at his comical antics on the speaking stage, and on the screen his unique methods seem to be even more effective. In this screaming comedy we see Pat as a bell hop; he is in love with the girl at the cigar counter. What he doesn't do to extract fun out of the hotel lobby and its habitues isn't worth extracting. Pat is supported by a notable company, including Adele Farrington, Ed. Sedgwick, Marc Fenton, Jay Belasco, Hayward Mack and others. These widely experienced people help Pat to make more fun than you ordinarily see in a dozen reels of comedy. And the story was written by Chas. E. Van Loan. 'Nuff said.

"Midwinter Madness." With Dorothy Phillips and Stanley Walpole. Two-Reel 101-Bison Snow Picture. Directed by Winthrop Kelly. A strong story, swift action, and most beautiful photography make this picture distinctly out of the ordinary. It is a tale of the French-Canadian Northland, sympathetically portrayed by an exceptionally good company of players. Dorothy, the neglected wife of Stanley, is tempted by a former sweetheart, and is saved from ruining her life by a climax that is dramatic in the extreme. A fine picture that will please your audience and add to the reputation of your house.

REVIEW OF UNIVERSAL PAST RELEASES.

BIG U.

JUNE—
20—*The Grip of Crime*..........(Drama)
28—*God and the Baby*..........(Drama)
29—*Twice at Once*..........(Comedy)

GOLD SEAL.

JUNE—
13—J. Warren Kerrigan in "The Melody of Love" (Three-Reel Drama) *Nell Shipman.*
20—Herbert Rawlinson in "The False Part" (2 R.) *Agnes Vernon.*
27—Jackals of a Great City..........(2-Reel Drama) *Harry Carey.*

IMP.

JUNE—
18—*A College Boomerang*..........(Comedy)
20—*His Picture*..........(Comedy)
22—**Behind the Secret Panel**..........(Three-Reel Drama) *Paul Panzer, Wm. Welsh and Sonia Marsel.*
23—*The Heart Wrecker*..........(Comedy)
27—*Peggy and the Law*..........(Drama)
30—Blind Man's Bluff..........(2-Reel Comedy-Drama) *Matt Moore and Jane Gail.*

101 BISON.

JUNE—
10—**The Cage Man**..........(2-R.) *G. Raymond Nye and Roberta Wilson.*
17—**A Railroad Bandit**..........(2-Reel Drama) *Marie Walcamp and Lee Hill.*
24—**The Ghost of the Jungle** (2-R. Animal Drama) *Rex de Rosselli and Yona Landowska.*
JULY—
1—The Money Lenders..........(2-Reel Drama) *Marie Walcamp and Lee Hill.*

L-KO.

JUNE—
7—*Billie's Waterloo*..........(Comedy)
11—*Phoney Teeth and False Friends*..........(Comedy)
14—**How Stars Are Made**..........(2-Reel Comedy) *Alice Howell and Ray Griffith.*
21—*The Jailbird's Last Flight*..........(Comedy)
25—*Dirty Work in a Beanery*..........(Comedy)
28—Pirates of the Air..........(2-Reel Comedy) *Alice Howell.*

RED FEATHER PRODUCTIONS.

JUNE—
5—Flora Parker De Haven in "The Madcap" (5 R.)
12—What Love Can Do..........(5 Reels) *With Adele Farrington.*
16—King Baggot in "The Man From Nowhere" (5 Reels)
26—It Happened in Honolulu..........(5 Reels) *Fred Church, Myrtle Gonzalez and Val Paul.*

JOKER.

JUNE—
3—*A Dark Suspicion*..........(Comedy)
17—*Love Quarantined*..........(Comedy)
24—*The Fall of Deacon Stillwaters*..........(Comedy)
JULY—
1—*Bashful Charley's Propoasl*..........(Comedy)

NESTOR.

JUNE—
12—*Their Awful Predicament*..........(Comedy)
16—*Almost a Widow*..........(Comedy)
19—*Wanted—A Husband*..........(Comedy)
23—**What Could the Poor Girl Do?** (2-R. Com.-Dr.) *Eddie Lyons, Lee Moran, Billie Rhodes.*
26—*The Browns See the Fair*..........(Comedy)

POWERS.

JUNE—
10—*Betrayed by the Camera*..........(Comedy)
15—*Professor Wiseguy's Trip to the Moon*—and—*"Little Journeys in Japan"*..........(Ed. S. R.)
22—*The Young Sleuths*..........(Juvenile Comedy)
29—*Sammy Johnsin, Magician* (Com. Car.)—and—*"The Children's Paradise"*..........(Ed. Split Reel)
30—*Such Is Life in China*, Hy. Mayer Travelaugh (Comedy)

REX.

JUNE—
25—**Ben Wilson in "The Fool"**..........(2-Reel Drama) *Edna Hunter.*
27—*The Toy Soldier*..........(Comedy)
JULY—
2—The Sting of Conscience..........(3-Reel Drama) *Doris Pawn.*

UNIVERSAL SPECIAL FEATURES.

Week of May 29—
"The Adventures of Peg O' the Ring" (Episode No. 5) "The House of Mystery"..........(2 Reels) *Grace Cunard and Francis Ford.*

Week of June 5—
"The Adventures of Peg O' the Ring" (Episode No. 6) "The Cry for Help"..........(2 Reels) *Francis Ford and Grace Cunard.*

Week of June 12—
"The Adventures of Peg O' the Ring" (Episode No. 7) "The Wreck"..........(2 Reels) *Francis Ford and Grace Cunard.*

Week of June 19—
"The Adventures of Peg O' the Ring" (Episode No. 8) "Outwitted"..........(2 Reels) *Grace Cunard and Francis Ford.*

Week of June 26—
"The Adventures of Peg O' the Ring" (Episode No. 9) "The Leap"..........(2 Reels) *Francis Ford and Grace Cunard.*

VICTOR.

JUNE—
9—**The Scorpion's Sting**..........(3-Reel Drama)
16—*The Golden Boots*..........(Comedy)
21—Mary Fuller in "The Scarlet Mark" (2-R. Dr.) *Joe Girard.*
30—*Muggins*..........(Drama)

LAEMMLE.

JUNE—
15—**Her Soul's Song**..........(2-Reel Drama)
18—*Romance at Random*..........(Comedy) *Emory Johnson and Dorothy Davenport.*
25—*The Rogue With a Heart*..........(Drama)
29—The Human Cactus..........(2-Reel Drama) *Rupert Julian, Elsie Jane Wilson and Douglas Gerrard.*
JULY—
2—*Base Ball Bill, No. 1*..........(Comedy)

ANIMATED WEEKLY.

MAY—
31—*Animated Weekly, Vol. 2, No. 22*..........(News)
JUNE—
7—*Animated Weekly, Vol. 2, No. 23*..........(News)
14—*Animated Weekly, Vol 2. No. 24*..........(News)
21—*Animated Weekly, Vol. 2, No. 25*..........(News)
28—*Animated Weekly, Vol. 2, No. 26*..........(News)

MOTION PICTURE STUDIO DIRECTORY

(Published by MOTION PICTURE NEWS, Inc.)

WILL BE ISSUED

September 9th, 1916

(OUT AUGUST 29th, 1916.)

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Carter De Haven

Whose name is magic on the speaking stage; who has won additional honors on the screen; one of the most popular comedians of the day, is to appear in a series of comedies portraying the rise to fame of an aspirant for "movie" honors. His fresh, spontaneous methods give these pictures a charm that will create a huge demand for them the moment the first one is shown.

Directed by Wallace Beery

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CARL LAEMMLE, President.
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Huge Box Office Attraction

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"PEG O' THE RING"

—has the "pep" in it, has the action, the sets, and gives the public of this country exactly what they want in distinctly new and clever serial entertainment. The very fact that it gives the public what it wants is why it is WINNING out BIG everywhere. Headed by the two greatest Serial Stars—

GRACE CUNARD
AND
FRANCIS FORD

GREATEST FILM SHOW ON EARTH

and including a huge cast of talent, acts, incidents and real circus events, "Peg o' the Ring" tops them all. Book it now for the big money in it. Book it for the added prestige, popularity and profits it will bring you. Communicate with your nearest Universal Exchange for more facts and figures, and be sure to ask for a copy of the smashing big Ad Campaign Book that tells you how to put this great serial on in a manner that will keep your house packed for fifteen consecutive weeks. Write today. Tomorrow may see it in the hands of your competitor.

UNIVERSAL SPECIAL FEATURE

UNIVERSAL FILM MFG. CO.,

CARL LAEMMLE, President.

"The Largest Film Manufacturing Concern in the Universe."

1600 Broadway,
New York

15 WEEKS

30 REELS

MORGAN POSTERS

PEG O' THE RING

THE tremendous success of "The Adventures of Peg o' the Ring" has kept us working under pressure turning out additional paper for this great Serial. Hundreds of Exhibitors have written us telling us of the big help and the power of Morgan Posters on this fifteen-week master Serial photoplay.

All the paper for "Peg o' the Ring" has the punch—the exact style of the circus paper that pulled the masses to the BIG SHOWS for many years. The use of more than the usual amount of "Peg o' the Ring" paper will repay itself to you in a score of ways. Order from your NEAREST UNIVERSAL EXCHANGE.

POSTERS NOW READY FOR
The Twenty-fourth Red Feather Release

"THE HEART OF A CHILD"

For the above RED FEATHER RELEASE and all past RED FEATHER RELEASES you can secure two 6-sheet stands, two 2-sheet stands, two 1-sheets and a matched streamer which you can combine to make into a great 16-sheet stand. You can secure beautiful lithographed window cards done in five elaborate colors to use for local advertising in Store Windows to back up your billboard advertising. Send for samples to ANY Universal Exchange. Window cards for all RED FEATHER releases.

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FOR two-reelers, striking 1-sheet and 6-sheet stands.
FOR all three and four-reelers, two 1-sheet stands, three 3-sheets, a 6-sheet and a 3-sheet streamer to make up a smashing 12-sheet stand, or you can use this paper separately.
FOR all Universal Screen Stars, and ALL Broadway Stars, 5-color 1-sheet poster portraits. Also the striking 3-sheet metal gray background posters to accommodate the 1-sheet poster portraits of all stars.

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The MOVING PICTURE WEEKLY

HARRY BENHAM and EDITH ROBERTS in
"THE LITTLE GRAY MOUSE"
IMP TWO-REEL HEART INTEREST DRAMA

VOL. 3 No. 2 JULY 8, 1916 PRICE 5 CENTS

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The Universal Film Manufacturing Co. announces copyrighted titles of recent and forth coming releases as follows: "American Home," "Harvest," "The Whispered Name," "Preparedness." These have no connection with the Carter De Haven Series.

THE MOVING PICTURE WEEKLY

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ANIMATED WEEKLY No. 27.

Hughes is "Boy" Again.—Candidate for President has jolly time at college reunion.—*Brown University, Providence, R. I.*

Sub-Titles.—A fine clam bake. Jitney race for peace. Uncle Tom's cabin. Race for life over ice. Broad smile.

Universal Camera Man Over Mexican Border.—Care of cavalry horses plays big part in Army's plan for Preparedness.—*On Pershing's Trail.*

Sub-Titles.—Texas rangers, Nemesis to Mexicans. At Juarez Bridge. Vaccinating baby immigrant. Gonzales and Garcia, who surrendered, captive soldiers.

Martial Law as Soldiers Leave.—Bayonets keep spectators from 71st Regiment's street kitchens.—*New York City.*

Sub-Titles.—Signs draw recruits. Off to the front. Reviewed by Governor Whitman.

Army's "Spectacles" to Front.—Company "B," signal corps, route-finder for soldiers entrains for border.—*Oakland, Cal.*

Defending the Flag.—22d Corps engineers road making in mobilization camp—*Beekman, N. Y.*

Sub-Titles.—Letters from home. "Eats." Major-General J. F. O'Ryan, N. Y.'s commander.

Carnival for Hero "Cops."—"The Finest" gives exhibit to aid Honor Roll's Relief Fund.—*Sheepshead Bay, N. Y.*

Films Beat Fireman.—Camera man first on scene as war munitions plant burns.—*Bloomfield,*

Guilty of High Treason.—Death sentence passed on Sir Roger Casement after sensational trial.—*London, England.*

Undesirable Immigrants.—Orient sends tigers and monkeys to United States.—*San Francisco, Cal.*

President Talks to Camera.—"In fighting mood," Wilson tells advertising men his beliefs.—*Philadelphia, Pa.*

Cartoons by Hy Mayer, World Famous Caricaturist.

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Wilson in fighting mood at Philadelphia.

Martial law in New York streets.

Philadelphia troops leaving for front.

Gen. O'Ryan of the N. Y. National Guard.

Presidential candidate Hughes at Brown.

Care of horses on Mexican border.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

Heads of News Weeklies Visit Washington.
Left to right—McKeon (Hearst), Cohn (Animated), Wheeler (Selig-Trib.), Mayell (Pathe), Mitchell (Mutual).

HUGHES ENJOYS CLASS REUNION.

ONE of the principal scenes in the Universal Animated Weekly, No. 27, is a comprehensive picture covering the reunion of the class of 1881 at Brown. This class happens to be that in which Presidential Candidate Charles E. Hughes graduated, and for that reason an unusual amount of eclat took place at Providence during this commencement. The celebration began with a reunion at the home of Benjamin Parker, Tiberton, R. I., then follows the meeting of the classmates, views of the grounds, a glimpse of the Rhode Island Clam Bake, a panorama picture of the entire class, and a close-up picture of the governor. This close-up incidentally was taken with a telephoto lens, as none of the cameramen were allowed on the ground, and H. A. Burnam, the Animated representative in Providence, was the only one who received special permission to film this spectacle in its entirety. He also obtained a picture of the procession, and the procession stopped long enough for him to get an excellent close-up picture of Candidate Hughes, with an unusually genial smile on his countenance. The balance of the views are taken up with the pranks and stunts of the student body on Commencement Day.

WILSON IN FIGHTING MOOD.

ANOTHER popular candidate for the next presidential race, President Wilson, is also shown in this week's Weekly in a fighting mood, when he told the Associated Advertising Club of the World his views on the Mexican situation. Ten thousand persons crowded into Independence Square to hear from the President's own lips an utterance of the views for which the entire country is waiting. The Animated Weekly will be especially favored in that they can get an even closer glimpse than ninety-nine out of one hundred of those who actually heard his voice, for Cameraman Bill Ganz set his tripod up very close to the President, and obtained pictures of the President in fighting mood, which are unusually virulent.

LATEST WAR NEWS IN ANIMATED WEEKLY.

PREPAREDNESS just now is the watchword of the Universal Animated Weekly, and it has to be with the war news crowding so fast from every quarter. It is able to present this week a striking variety of background for its war scenes. Pictures taken across the border show the care of the cavalry horses which play such a tremendous part in the army's plan for preparedness, and for an invasion of Mexico, if this becomes necessary. The Texas rangers are shown in all of their leath eagerness to be at the enemy. These men have gained the soubriquet of Nemesis as far as the Mexicans are concerned. Their main job has been to protect the border, and to punish swiftly any violation of it by Mexican forces. In this connection Carranza's soldiers volunteering for service in Mexico are also shown going to the front.

The Universal camera also caught scenes in New York, where bayonets had to keep eager spectators away from the field kitchens, which were erected in the streets, and also had to keep the inquisitive crowds back from recruiting stations in order that the work might go forward.

There is a review by Governor Whitman, scenes when the boys entrained, and then when they reached Camp Whitman at Beekman, New York. Cameraman Double M. Flanders, who last week went to Camp Whitman with the editor's camera under the name of Double M. Fleming, has given us fair warning that his name is Flanders, and inasmuch as he has acquired some of the martial spirit of the camp, we hasten to correct the impression created by our last week's reference to him.

Company B. of Signal Corps of Oakland, California, entrained for the state capital there to take an oath of federal allegiance in one of the most exciting scenes which ever took place in the "undefended city of Oakland," and at various state capitals and at cities from which troops are going forward constantly the same scenes are crowding in upon Jack Cohn, editor of the Animated Weekly. Most of them find a place in the Weekly, even though they have to be short flashes, for it is the boast of the Animated that it covers the entire United States.

Other scenes shown are those taken at Saturday's carnival given by the Police Department at Sheepshead Bay, and the fire in the munition plant at Bloomfield when the cameraman beat the fire-fighting apparatus, and characteristic cartoons by Hy. Mayer, the world famous.

Universal
WEEKLY

The Animated Weekly camera outfit at Camp Whitman.

The two children stared into the room. →

"THE LOVE GIRL"

CAST

Ambrosia	Ella Hall
Her Aunt	Adele Farrington
Her Cousin	Betty Schade
The Boy Next Door	Harry Depp
Betty's Sweetheart	Kingsley Benedict
The Maid	Grace Marvin

EVERYONE is of the opinion that Robert Leonard has struck twelve again in his latest Bluebird photoplay, "The Love Girl," in which Ella Hall has the stellar role. The "best interpreter of child's parts," as the little lady has been called, has never had a better opportunity for the display of her dainty art than in the present Bluebird photoplay. Neither she, nor Harry Depp, who plays the part of the rich little boy next door, would be considered "children" when they are not acting for the cameras, but it is almost impossible to believe that they are "grown up" when you see them in this play. It is not alone in make-up that they succeed in giving the impression of childhood, but in every action and every change of facial expression as well, a matter far more difficult.

This photo-drama also carries with it the merit of novelty and originality in plot. The pivotal incident hinged on Hindu mystics, which have not been exploited on the screen. The "Swami" is a character new to the films, and the manner in which he is foiled by two children is also most unusual. A little motor car plays an important role in the plot. The rich boy teaches "Ambrosia," the little girl, to run it, and when the time comes she proves an expert pupil. These scenes were made in the streets of Los Angeles, all among the traffic. Special permission had to be obtained from the police to allow them to be taken during the crowded hours of the day. The authorities participated in the chase with fast motorcycles, and when they gave permission to Director Leonard they had very little idea that Miss Hall was such a reckless chauffeur as she proved to be. When she "cut loose" in the toy machine, it was necessary for Leonard to signal her to slow down, so that the police on their motorcycles could come within camera range of the flying girl. It will probably be some time before they give her leave to use the streets of Los Angeles for such a display of speed again.

Ambrosia gives Betty courage to answer.

An outline of the story is as follows:

Ambrosia, a happy little girl, and her invalid mother live together. Ambrosia is a sweet little child, loved by all that know her, and inclined to be a "little mother" to all the children in the neighborhood. Ambrosia's mother has long been suffering from an incurable disease, and her one joy in life is the presence of the little daughter. The mother at last gives up the fight, and Ambrosia is sent to the home of a rich aunt in the city. The child finds her new abiding place quite a contrast to the modest home of her mother.

In her new home, surrounded by every conceivable luxury, she misses most of all the love to which she had been accustomed. Ambrosia christened her aunt with the title "Aunt Grouchy." She is assigned to a room, and ordered to remain there until she is properly attired in order to keep up the reputation of the house.

Her efforts to be friendly and display some of her little mementoes she had brought from home meet with the cold rebuke of her aunt. Left alone in the room, the child becomes very lonely; and in looking out the window disconsolately, she notices some ducks on a pond nearby. The childish desire for companionship causes her to slip out of the window, by aid of a bedsheet, and enjoys her liberty playing near the duck pond.

Next door there lives a rich boy. He is wandering about and sees Ambrosia. He goes to her, and the two introduce each other. He tells her his name is George, and he lives next door. She tells him that her name is Ambrosia, and she lives with her Aunt Grouchy." The boy is amused, both by Ambrosia's name and her quaint ways, and the two be-

WITH ELLA HALL

Exquisite Blue Bird Photoplay, written and produced by Robert Leonard

This is what they saw.

comes quite good friends before the maid arrives and takes Ambrosia back.

Ambrosia's cousin, Betty, is in love with a poor young man whose attention "Aunt Grouchy" discourages by every means, desiring that her daughter shall make a more advantageous marriage. "Aunt Grouchy" has affected the "cult" habit and is deeply interested in the mysteries of East Indian faddism. She seeks the advice of the "Swami," who promises to cast a "spell" over the daughter and cause her to renounce the poor young man.

By practicing the art of hypnotism the "Swami" gains control of the girl, and succeeds in having her kidnapped and held for ransom, using his influence with "Aunt Grouchy" to induce the payment of a large sum of money as a tribute to the Hindu gods. Betty is detained in the den of the "Swami" gang, and her discovery is due entirely to Ambrosia and her boy friend.

George owns a speedy motor car and teaches Ambrosia how to run it. While they are out riding one day, the children discover the "Swami" going to his headquarters. Their suspicions are aroused, and through information given to the police the den is raided and Betty is released at a critical moment. Meanwhile the "Swami" is at the home of "Aunt Grouchy" collecting the ransom, but when Secret Service officers appear upon the scene the "Swami" is exposed as a swindler.

Convinced that she has been too severe and unsympathetic with both her own daughter and Ambrosia, "Aunt Grouchy" sanctions Betty's marriage to the poor young man, and Ambrosia and George are happy as hero and heroine of the pleasant denouement.

"PAT ROONEY, 4TH OF JULY BABY."

AL Levy, who operates a cafe in Los Angeles, where the motion picture people congregate, also owns an establishment at the suburban town of Watts. Knowing that Pat Rooney, star of "The Belle and the Bell Hop," was born on July 4, like his fellow comedians, George Cohan and Bernard Granville, the farsighted Levy decided to make Fourth of July "Pat Rooney day" at Watts.

The comedian also declares that he will in turn honor of the host by giving him a real performance. In fact, Pat declares he is going to have it a real birthday party, and is making his plans accordingly.

The Weekly ordered a story by wire, but apparently the celebration was too enthusiastic for the wire. We will try to run it next week.

Ambrosia is "suitably attired" at last.

PRETTY ACTRESS HAS MISHAP.

ONE of the pretty young actresses of Universal City is Violet Schram, and recently she played one of the roles in Allen Curtis' comedy, "The Harem Scarem Deacon."

A bathing pool was used in the set, and at the lunch hour, as Miss Schram was passing off the set, her foot caught on a piece of carpet, and the lady of the harem plunged headlong into the water. She was dragged out, and a new costume was provided for the afternoon's work.

LYON-MORAN NEW COMEDY.

EDDIE LYONS and Lee Moran have commenced their second comedy production since their return to Universal City from New York, and they declare it is going to be a real laugh-maker.

The story is by Ben Cohn, and entitled "The Bunglers," and shows how the two men get into serious mix-ups while attempting to rob a house. They are making melodrama a comedy, and with lots of action.

GEISMAR DISMISSES CASE AGAINST

Important Test Case on information brought against Harry Gainsborg and th where this wonderful Universal States Right Feature was being shown, decid film should be taken up by our churches as furnishing a means of preaching ever given

States Right Buyers of

CALIFORNIA ARIZONA NEVADA	All Star Feature Co., San Francisco, Calif.
WASHINGTON OREGON MONTANA IDAHO	Rosenthal-Sutton Feature Film Co., Seattle, Wash.
MINNESOTA N. & S. DAKOTA IOWA WISCONSIN	Supreme Feature Film Co., Minneapolis, Minn.
GREATER NEW YORK	Universal Film Exchange, New York.
NEW YORK STATE (excepting Greater N. Y.)	Joe Gaites, Longacre Building, New York.
DIST. OF COLUMBIA MARYLAND DELAWARE VIRGINIA	Marcus Notes, Washington, D. C.
NEWENGLAND STATES	Boston Photoplay Co., Boston, Mass.
NEW JERSEY	Supreme Feature Film Co., Pittsburgh, Pa., Philadelphia, Pa.

MAGISTRATE ALEXANDER H. GEISMAR, of the Brooklyn Magistrates' Court, witnessed a private exhibition of "Where Are My Children?" on Thursday, June 22nd, and, finding that there was nothing indecent or immoral in the picture as alleged in the suit which District Attorney Harry E. Lewis, of Kings County, had brought, abruptly terminated the suit against the Universal. The dismissal of the suit was a sweeping triumph for the Universal.

A week ago summonses were issued by Magistrate Reynolds in the Flatbush Police Court for Harry Gainsborg, manager of the Universal Film Exchange, and Robert Robinson, manager of the Rialto Theatre, Brooklyn, where the picture was exhibited last week.

These summonses were returnable Wednesday, and the cases came up before Magistrate Geismar. The Universal Film Company was represented by Sigfried Hartman, of the firm of Stanchfield & Levy. Meier Steinbrink appeared for Manager Robinson, and District Attorney Lewis for the prosecution.

The district attorney urged that the picture cast an evil influence. Magistrate Geismar, who witnessed a private exhibition of the picture the day previous, dismissed the complaint with a long opinion, declaring that the picture had a good moral effect.

Reverend Dr. Alexander Lyons, Rabbi, of one of the largest congregations, in Brooklyn, was here invited by Magistrate Geismar to give his opinion regarding the photoplay, Dr. Lyons said in part:

"I would say, your honor," he said, "that there is scarcely anything that cannot be interpreted one way or the other. The opinion I would give you is the result of my careful thought which has become shaped into a conviction. It has been guided in part by opinions of the photoplay which I have sought from others who did not know my object in asking those opinions. I would acknowledge that this play can, by some minds, be construed antagonistically—which I would not take to be necessarily against the play—because I already premised that everything is open to a dual construction; but I would say, with regard to this particular play, after very careful consideration—for I saw it not only once but one and a half times, because when I entered the playhouse on Saturday evening scarcely more than one-quarter of it had been presented, and I was so much interested in it I wanted to see it in its entirety and I waited till the close of the performance to see it—and I formed the conviction then, which has strengthened since the more I think of it—that the play is not only, taking it on the whole, not immoral, but it is decidedly moral.

"I judge presentations of that kind from two standpoints. The first is from the standpoint of its purpose, which I understand to be moral, and from the standpoint of the impression it leaves in the mind of one who examines it from the standpoint of a moralist. From this latter standpoint it impressed me as being a very strong play for certain things as against certain other things for which we ministers are always standing. I should consider myself a very fortunate preacher if I could, in fifty or one hundred sermons, preach as effectively as this picture does the certain ideas for which it stands.

"Now among those ideas—and I cite this to indicate to you why I regard it as moral in purport and realization—is its strong protest against abortion, which I, from my observation over a good many years as a minister, consider is a very timely pro-

"WHERE ARE MY CHILDREN?" --IN-- BROOKLYN

iversal Film Exchange and Robert Robinson, Mgr., of the Rialto Theatre, favor of the Universal -- Rabbi Lyons, as friend of the Court, says, "This rmon, far more efficient than I personally can preach."-- Finest endorsement picture.

"Where Are My Children"

OHIO	**Supreme Feature Film Co., Cincinnati, O.**
INDIANA KENTUCKY	**Supreme Feature Film Co., Indianapolis, Ind.**
COLORADO NEW MEXICO WYOMING UTAH	**Chas. Baron, Universal Film & Supply Co, Denver, Colo.**
ILLINOIS	**Jones Linick Schaefer, Chicago, Ill.**
SOUTH CAROLINA GEORGIA MISSISSIPPI ALABAMA TENNESSEE LOUISIANA ARKANSAS TEXAS FLORIDA	**Consolidated Film & Supply Co., Atlanta, Ga. New Orleans, La. Dallas, Texas.**
NORTH CAROLINA WEST VIRGINIA	**Al. Heyman, Washington, D. C.**
MISSOURI KANSAS OKLAHOMA NEBRASKA	**Supreme Feature Film Co.**
MICHIGAN	**Al. Gillingham, Detroit, Mich.**

test. It has been my sad function, again and again, to bury the victims of abortion.

"I hold, among its other virtues, the play to be a strong protest against the unwary easy leading of young girls and the persuasive lures of young men who are typified in this particular picture by the young man who lures to her pregnancy and to her death the young girl who is used in the play to point the moral of the evil of abortion; and I could not but feel that I should like every young woman to see especially that feature of the play. I felt so strongly about it that I sent my own son who is nineteen years old. I don't know just now what his private relations are, but I want to forecast them if I possibly can. I told him last night to go and see this play, especially with that in view. I think it is a necessary warning to young girls against the overtures of young men who are leading them to their certain ruin.

"That is one element of the play. Another, to my mind, is the flippancy of the life of too many young women to-day, who, in the interest of their selfish and low pleasures are avoiding what they call the burdens, but what we ministers would call the privileges of motherhood. I think that is very plainly brought out here. I think, again, that among its other wholesome ideas it indicates the possibilities of the joy of parenthood, as exemplified by the lives of those who come under the observation of the District Attorney, who, I believe, are related to them.

"On the whole I do not regard it so much as a protest against those things that I have intimated as a plea for parenthood. The very last scene, which has been omitted in this abstract here and for which I criticise it as being not entirely correct substantially, presents this District Attorney and his wife at a period in life when they might have had the enjoyment of their children, which they are now without, and a later period of life when they had attained to the years of grand-parenthood when they might have had the joys of the clinging love of grand-children, which they are now without; and although I have seen a great deal of the tears and trying experiences of life and am fairly stolid in presence of them, it was with difficulty that I restrained a tear when I was compelled to face the awful desolation and the tragic pathos of the lives of those two people who were without children through the overpowering selfish pleasureableness of the life of this wife of the District Attorney. So, in all, it seems to me that it ought not only to be not antagonized but it ought to be taken up by our churches as furnishing a means of preaching a sermon far more efficient than I personally can preach, or any minister to my knowledge can personally preach."

The decision of Magistrate Geismar follows:

The general test to be applied in determining whether the exhibition in question violates the statute is definitely and succinctly set forth in the statute itself. It says as contained in the section numbered 1140-a of the Penal Law, omitting all unnecessary verbiage, as follows:

"Any person, who, as owner or agent, gives or participates in any obscene, indecent, immoral or impure exhibition which tend to the corruption of the morals of youth or others, shall be guilty of a misdemeanor."

The most significant words in this definition are the following:

"It is not a question of whether it would corrupt the morals and tend to deprave your minds or the minds of every person; it is a question whether

(*Continued on page* 35.)

The Costers off for 'Ampstead 'Eath.

"The Heart of a Child"

CAST.

Sally Snape	Edna Flugrath
Mrs. Snape	Anna Godfrey
Bill Snape	Lewis Gilbert
The Marquis Fortive	Edward Sass
Lady Fortive	Gwynne Herbert
Lord Kidderminster	Hayford Herbert
Johnny Doone	Frank Stanmore
His Crippled Brother	Stanley Burton

THE HEART OF A CHILD is the film version of the best novel of the famous woman writer, Mrs. Frankau, who used the pen-name of "Frank Danby." It is a tale of the "Prince" and the "Beggar-maid," placed in the unusual environment of London coster-life. The costers, with their strange costumes and odd customs, were made known to this country through Albert Chevalier and his songs. The Universal introduced him to the films in a photoplay made from these songs, and called "My Old Dutch," which was a very successful and popular picture. The critics have called the present Red Feather a second "My Old Dutch," but the story has charms of its own to recommend it as well. One of them is the remarkable dancing and the convincing acting of the heroine, played by Miss Edna Flugrath, an American actress who has made a career abroad. Supported by a splendid cast, her work in the photoplay is thoroughly satisfactory. A synopsis of the story runs as follows:

Sally Snape is a child of the slums. Her dancing is the delight of the neighbors. The girl is thrown early on her own resources, for her mother is killed by the drunken brute of a husband, the miserable home is sold up, and Sally would have been without a roof except that a good-natured coster-lad, Johnny Doone, befriended her. Johnny, whose attempts at love-making are fiercely repulsed by Sally, finds a sweetheart, Mary, and luckily the two girls like each other and make friends.

Mary gets Sally a job at a jam factory, and here the girl meets the amorous Mr. Peastone. On bank holiday, Johnny Doone takes Mary and Sally to 'Appy 'Amstead. Mr. Peastone, who drives up in state, gorgeously arrayed, comes upon the happy party and Johnny and Mary, having stolen away for a little coster love-making, Mr. Peastone induces Sally to come and look at his trap. The girl is delighted with the pony, and accepts Peastone's offer to drive her home. But on the way the young man becomes enterprising and Sally is struggling in his unwelcome embrace when the trap is overturned by a recklessly-driven motor car.

In the car are Lady Dorothea Lytham and her cousin Gilbert, Lord Kidderminster. The lady has had a desire to view the plebian festival, and has insisted on driving herself, to the dismay of poor Gilbert. Hence the collision.

But the accident has its advantages for Sally. Gilbert insists on something being done for the little girl whom they have injured. And so it comes about that after leaving the hospital Sally is taken under the wing of Joe Aarons, a good-natured variety agent, who finds out that she has "personality" and gives her a trial at the "Grecian," a typical East End music hall.

Sally quickly becomes a musical comedy star, and takes a West End audience by storm. But success still leaves her with "the heart of a child."

On the night of Sally's triumph, after leaving her at the door of the flat he has had furnished for her, Gilbert enters with a second latchkey, of whose existence Sally is all unwitting, to take his reward. But here again the pure child-heart conquers. He is repulsed and leaves contrite, throwing away the key into the road.

Next morning he asks Sally to be his wife, and the girl's greatest ordeal has to be faced, for Gilbert's parents, Lord and Lady Fortive, are stately representatives of the old school.

Sally, who has been given the option of going to Johnny Doone's wedding, as promised, or giving up Gilbert, defies him, chooses the former, and hurriedly leaves. Lord Fortive, unobserved, witnesses what happens, upbraids his son for letting Sally go, orders his car, and father and son hurry to Johnny's wedding.

The wedding party, which includes a very dejected Sally, is awed by the arrival of the Marquis and Gilbert, but Lord Fortive restores their gaiety by drinking the health of the blushing Mary. Then he proposes another toast: "To the future Lady Kidderminster!"

Sally bunks in with the Doones.

RED Feather Production by the Famous novelist, Frank Danby, featuring Edna Flugrath and a strong cast in a heart-stirring story of contrast between Coster and London social and theatrical life. Another "My Old Dutch"

Gilbert visits Sally in hospital.

DANCING plays a large part in the leading role in the Red Feather production, "The Heart of a Child," which is a film version of the famous novel of the same name. The Universal is fortunate in having secured the services of a real dancer for the stellar part. Miss Edna Flugarth has danced all her life. When she was a tiny child she was sent to dancing school by her mother, who believed in girls being given proper training for the body as well as for the mind. She took to the art like the proverbial duck to water, and made such progress in it that at the age of sixteen she was one of the premiere danseuses at the Meropolitan Opera House in New York. She has kept up her dancing ever since, and has played a number of roles on the legitimate stage of which the beautiful art was a feature.

Miss Flugrath was brought up by "the two most sensible persons in the world," as she calls her father and mother. Her father was engaged in business, but he was never too busy to remember the training of his three pretty daughters. At one time he had been physical director of a gymnasium, and he knew the benefit of strong and healthy muscles. So everything that a boy could do his girls were required to do, and even to go the boys one better. From their father's belief in gymnastics, and their mother's faith in dancing, has come a stage and motion picture career for all three of the sisters. Edna is the only one who retains the family name. Viola has taken the surname "Dana," and Leonie is called "Dalton."

The three girls were constant companions and did everything together. Their father would not allow them to have any pets, as he thought that three daughters furnished excitement enough for any family. So they had to learn to play with each other. To this healthful upbringing Miss Flugarth attributes all her success in her motion picture career. Though usually associated with "drawing-room" dramas, she is quite as fearless as any "dare-devil" heroine, and she has just gone to South Africa to play the lead in a feature company, in strenuous pictures which require the veldt and the jungle for a background.

Sally's debut in musical comedy.

* * * * *

HENRY M'RAE WRECKS TRAIN FOR SANTA FE PRESIDENT

To provide entertainment for William Sproule, president of the Southern Pacific Railroad, his wife, F. S. McGinnis, general passenger agent of the road, Alice Delmar and Marie Baldwin of New York, visitors to Universal City, Director Henry McRae this week staged a train wreck which for realism rivaled the real thing.

Vice-president and General Manager Davis of Universal City was on hand when the big Mogul engine of the latest type and a train of coaches, including observation car, diner, a sleeper and three day coaches and an express car were sent over a bridge which had been purposely weakened. The big engine fell into the bed of the stream with a hiss which sounded as if all the boa constrictors in the holes of hell were let loose. The coaches, the bodies of which, to reveal a film secret, were specially constructed of much lighter material than the ordinary car, collapsed and telescoped with a deafening crash.

Mr. Sproule watched in silence as seven cameramen filmed the wreck from various angles.

"I'll never give you a job on my railroad, McRae," declared Sproule at length. "My division superintendents would seriously object to such wanton waste of rolling stock."

The train wreck staged for the president of the Santa Fe will be incorporated in a forthcoming Universal thriller, "Onda, of the Orient," in which Marie Walcomp will be starred.

CAREY FILMS PICTURE AT NEWHALL.

Harry Carey and his company, including Olive Golden, his leading lady, spent two days in the last week making pictures in the vicinity of Newhall, Col. He took his cowboys and horses to the location at night after a day's work at Universal City.

The story, a one reeler, is entitled "The Devil's Own."

"The Harem Scarem Deacon"

JOKER.

"THE HAREM SCAREM DEACON."

Written by Eugene B. Lewis.
Produced by Allen Curtis.

CAST.

Miss Crobar	Gale Henry
Deacon Stillwaters	Wm. Franey
Celeste	Lillian Peacock
Ching Ling Foo	Chas. Conklin
"Dopey" Jones	Milburn Moranti

The action of this story begins with a meeting of the Anti-Sin League, of which Miss Crobar is leader. The meeting takes place in the village church, and is held for the purpose of receiving a report from a Special Committee, which had been appointed to investigate vice conditions in Chinatown. There is present at this meeting Deacon Stillwaters, who is there for the purpose of lending his moral support and powerful intellect to the cause in which the women are interested. This Special Committee reports that opium is being flagrantly used in Chinatown, but the Committee has no first-hand knowledge of this; so it is decided to send the Deacon into Chinatown to ascertain the real conditions. The Deacon assures the women that they have made a wise choice in selecting him for this dangerous work, and that they can rely on him to make a thorough investigation.

On entering Chinatown, the first person the Deacon encounters is Celeste, a very pretty and ingenuous flower girl. He tells her of his mission and she advises him to give it up. But the Deacon is not the man to be turned from his purpose, simply because it involves an element of danger. Fearing that he will soon come to harm, Celeste volunteers to act as his guide, which suits the Deacon perfectly. But, unfortunately, the Deacon, while trying to follow Celeste through the mazes of Chinatown, falls through a trap and into the quarters of Ching Ling Foo, the most powerful Celestial in Chinatown, and the proprietor of an opium den. The Deacon carries off the mishap in the presence of Ching Ling Foo as if it were an everyday occurence with him; and with his native subtlety, takes the Chinaman into his confidence and tells him of his mission. Ching Ling Foo, being a courteous Chinaman, cheerfully volunteers to let the Deacon in on all the secrets of the place. He assures the Deacon that there is no real harm in opium and induces him to take a smoke to convince him.

The Deacon smokes and drops off into a dream and what a dream! He awakens to find Miss Crobar and her crew around him. The Deacon is disgraced until little Celeste comes to take his part. Then he doesn't care what happens.

COMEDY.

"TWO SEATS AT THE OPERA."

Adapted by Harry Dittmar from the Story by Flora R. Snyder.

CAST.

Dr. Jones	William J. Welsh
Mr. Osgood	William J. Dyer
Mrs. Osgood	Inez Marcell
Michael Clancy	William Garwood
Mary Fagan	Edwina Martin

Dr. Jones, a busy bone-setter, is consulted by Osgood, one of his patients, who is on the verge of nervous prostration. The doctor tells Osgood that what he needs is relaxation, and offers him two tickets to the Opera, which he accepts with considerable reluctance.

Meanwhile, Michael Clancy, a lead pipe artist, is engaged in fixing pipes in the doctor's cellar. Mary Fagan, who presides over the kitchen in the doctor's household, indulges in a lively flirtation with the muscular plumber, and provides him with a substantial meal.

The same day Mrs. Osgood phones to the plumbing office, and the boss plumber delegates Clancy to go to Mrs. Osgood's house to fix the radiator, which is out of order.

When Clancy arrives to fix the radiator Mr. Osgood, not knowing how to get rid of the opera tickets, offers them to the plumber, who expresses his preference for a burlesque

(*Continued on Page* 28.)

IMP *COMEDY*

"Two Seats at the Opera"

"Peg o' the Ring" Eleventh Episode

Latest two-Reel Episode of the Current Universal Special Feature Serial, entitled "The Stampede," Shows Peg captured first by an Elephant from the Circus, and then by a band of River Pirates, and taken out to sea as a Prize.

SCENARIO by Grace Cunard. Directed by Francis Ford and featuring these two clever players in a series of hair-raising perils and escapes.

CAST.

Peg	Grace Cunard
Doctor Lund, Junior	Francis Ford
Doctor Lund, Senior	Marc Fenton
Mrs. Lund	Jean Hathaway
Flip, the Clown	Pete Gerald
Marcus, the Hindoo	Irving Lippner

JUST as Peg is being rushed from the race-track in an automobile, young Doctor Lund springs on the running board of the machine and grapples with the ruffians. He succeeds in rescuing her from their clutches. Marcus then reports to Mrs. Lund that he has again failed to get the letter. Mrs. Lund is furious. A few minutes later the doctor comes in and, seeing the two men there, gives them a thrashing and throws them out of the house. Mrs. Lund meets them outside and tells them to try once more to "get" Peg.

The Doctor now goes to Peg's tent at the circus to give her the letter which he has been keeping for her. But she overhears the ruffians planning to get it, so gives it back to him for safekeeping. Marcus and his man attack him, but he cleverly escapes.

Marcus now plans to shoot Peg while she is performing in the ring and has procured a Maxim silencer for that purpose. He shoots through a hole in the tent and succeeds in causing her to fall from her horse. Every one rushes to her assistance and in the general excitement an elephant gets loose. The elephant picks up Peg's prostrate body and runs off.

The elephant drops Peg in a lumber yard, were Flip and Dr. Lund go to look for her. But Peg is seen by a couple of harbor pirates, who decide to capture her. A young rowdy tries to save her, but is knocked aside. Dr. Lund finds the young men and learns that Peg has been taken away in a boat. He hires a launch and follows with the rowdy.

On the boat the pirates draw lots for the possession of Peg. When she regains consciousness she struggles for her freedom and finally succeeds in defending herself in a room. Here the pirate who has won her comes for her.

But the doctor has boarded the boat with his friend. He looks for Peg while his friend holds the pirates at bay. After finding Peg and knocking out the man who was forcing his attentions on her, the doctor and Peg are cornered in the stern of the ship by the pirates who have overcome the young man, holding them at bay.

NEW WAY TO CATCH EAGLE FOR THE FILMS

DIRECTOR ROY CLEMENTS called for an eagle a few days ago, to be used in "Some Medicine Man," in which Pat Rooney is being starred among the Indians. Rooney suggested that as Ed Sedgwick, who tips the scales somewhere between 300 and 400 pounds, varying according to the state of the weather or his capacity for beefsteak, should be delegated to obtain the aforesaid eagle. Rather than climb the cliff to the haunts of the bird, Sedgwick decided he would use the one kept in a cage at the Universal zoo. Approaching the cage, he addressed the eagle as one comedian to another, but the famous American did not understand his language, and Sedgwick had too much fear in his heart to go further. He hailed Pedro Leon, the famous lariat thrower, and persuaded him to lasso the eagle. Then it was they put the "diamond hitch" about the bird and transported him to the Western street to become a co-player with Pat Rooney.

HARRY CAREY A LICENSED SKIPPER

ASIDE from being a well-known actor, versatile in the roles he portrays, Harry Carey also has the distinction of being a licensed master of a vessel, and has the right, therefore, under the laws of the United States, to command ships on the high seas and coastwise waters.

He owns what is known as Carey Point, on City Island, New York City, and is likewise owner of the 100-ton schooner "Angia and Emma."

Carey declares he has sailed ships nearly all his life, and he finally decided to go before the United States Customs officials and take the examination for his master's license. He did so, and it was given him.

He received a telegram at Universal City a few days ago, to the effect that his vessel, which is really an old Gloucester fishing schooner, has been converted into a pleasure boat.

It has been leased to Julia Day, of "Twin Beds" fame and is cruising about the waters of the Sound.

JACCARD INJURES KNEE IN FALL

DIRECTOR Jacques Jaccard is going about Universal City at present with a bad limp and carrying a cane, due to a fall in which his knee was painfully injured. Jaccard declares it is the irony of fate that after taking all kinds of chances in the production of thrills in Universal pictures he should get hurt by merely slipping on a sidewalk.

LE BRANDT TO FILM HIS OWN STORY

JOSEPH Le Brandt, who has recently reached Universal City from New York, has commenced the picturization of his own photoplay entitled, "When the Light Came."

This is a tale of New England fishermen with all of the surroundings and atmosphere of these men and will be made in one reel.

Le Brandt had directed before he joined Universal Film Manufacturing Company.

RIO DE JANEIRO OFFICE OF THE AGENCIA CINEMATOGRAPHICA UNIVERSAL.

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UNIVERSAL
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1—*Entrance to office, 25 Rue Treza de Mairo.* 2—*Projection room and poster dept.* 3——*Cashier's office.* 4—*Office of Carl Brekarck, Manager.* 5—*Films Exchange.*

The Foreign Possessions of the Universal

Mr. Kurt Linn.

BEING an interview with Mr. Kurt Linn, export manager of the Universal, on his recent exhaustive tour of South and Central America.

By *Peter Pepper.*

RECENTLY Mr. Kurt Linn, the export manager of the Universal Film Company, returned from an extended trip to South and Central America, which he visited in connection with the establishment of several branch offices of the Universal in remote parts of the country, and in order to study, at first hand, the conditions of the whole moving picture enterprise as related to South America. Mr. Linn made no hurried tourist's rush through the country, the typical hasty glance at exterior conditions which is certain to give the traveler a false impression; but he spent much time in Brazil, Argentina, Chile, Peru, Uruguay, and other countries of South America, as well as on the Isthmus of Panama. He gathered a fund of information which will be invaluable to the company in developing its already flourishing South American connections, bringing back intimate studies of the people, their needs, likes, and dislikes, their customs, and the peculiarities of their social customs and relations, all of which make the supplying of the South American market a problem which experience of Northern ways and needs does not help one to solve.

It is just a year since the establishment of the first South American office of the Universal Film Company at Rio de Janiero, and, during the past few months, the popularity of Universal films has increased so rapidly that new offices had to be opened so as to make the pictures accessible everywhere. These are at present located in San Paulo, Porte Alegre, Para, and Pernambuco, while the establishment of others is contemplated in the near future.

When I saw Mr. Linn in his office he was quite ready to talk of the pleasurable side of his trip, but to make him discuss the purely business results was more difficult.

"I have learned a great deal, all of which I have placed at the disposal of the officials of the company," he said, "but it would not be politic to divulge all we know at this time. I will acknowledge that, through the acquaintances which I took time to form with the best people of the cities and towns which I visited, I formed a very different idea of the conditions of marketing films in South America than those which we had believed to exist there before my visit. The so-called "personal equation" is the deciding factor in South American relations, both business and social, and must never be lost sight of for a moment. No one who does not make an intimate study of the Latin character can realize how inextricably the two relationships, the business and the social, are intermingled in the countries of the other continent of America. I spent months in studying the characteristics of the people to whom we sell our pictures, and I can only repeat that the experience was of enthralling interest to me, and I am sure will be of the greatest possible benefit to our Latin-American business.

"No one who expects to do business with South America must lose sight of the differences in social customs. Let us speak first of the conduct of a motion picture theatre in Brazil. To begin with, the visit to a "cinema" is not a mere impulse of the moment, a dropping in for a few minutes as one is passing the building where pictures are being shown, but it is a social function. Outside the projection room proper there is a large and elaborate reception room, often beautifully decorated, in which the people wait until the program has been entirely completed before entering for the performance. There is no coming in during the course of a picture as with us. In this ante-room there is frequently a good orchestra, and seats are provided for the patrons who come in all their finery, to see and to be seen by their friends. The waiting-room is the rendezvous of the social set; here they meet their friends, discuss and comment on the pictures they have seen and are going to enjoy, and indulge in the great pleasure of conversation. They can entertain each other for hours, in the most perfect happiness, by their own efforts. They do not need a constant succession of new amusements and distractions as we do. Intercourse with their friends, while wearing their good clothes, is enough for them, without exterior aids to a good time.

"The pictures themselves are taken far more seriously in Rio de Janiero, for example, than they are in New York. I have frequently heard animated comment on films which were shown weeks before, but which had not been forgotten by those who saw them. You see, there is not very much formal amusement provided for the populace, even in Brazil. Theatre tickets cost from ten to twelve dollars, and are a luxury of the very wealthy, so that it sometimes happens that the attendance at a performance is so slim that the managers of the house cannot afford to give it, as the lighting of the theatre would cost more than the box-office has taken in. In Brazil the average price of a seat in a picture theatre is twenty-five cents. For a sensational or timely subject this will be raised to fifty. Universal films, by the way, are now exclusively shown in the Avenida Theatre, which is the "Strand Theatre" of Rio.

"The features are very extensively advertised in the daily press—very freely and elaborately, more so than the legitimate attractions. Much space is taken every day by the exhibitors, and the ads are striking. One Rio office had a large ad every week in the big papers of Rio announcing the new programs and in what houses they can be seen.

"From my extensive intercourse with the people of the cities, and towns throughout my trip, I discovered just the

(*Continued on Page* 34.)

No. 16 MARTIN ST.

Cleo joins the cabaret.

Cleo helping Fournier.

LAEMMLE Drama in two reels, deals with modern criminology as it applies to the dope evil. Written by Bess Meredyth and produced by L. B. Carleton.

CAST.

Cleo	**Dorothy Davenport**
Jacques Fournier	**Emory Johnson**
Audrey Devine	**Gretchen Lederer**
Brown	**Alfred Allen**
Max	**Jack Abbott**

NO. 16 MARTIN ST. combines two significant phases of modern life; one is the rise of criminology, and the other the prevalence of a new vice, the "dope" evil. In this picture the "movie fan" is given a treat which has long been known to the readers of A. Conan Doyle and Craig Kennedy. In addition the cover of metropolitan life is ripped off and the seamy side laid bare. A drama of vice and crime and their detection.

Cleo, studying music at the conservatory and short of funds, is forced to give up her lessons. She returns home, heartbroken, and reads an advertisement for singers at the Follies Cabaret. She decides to answer it and is engaged by the manager.

In the meantime Jacques Fournier, one of the greatest criminologists in the country, is engaged in the solving of a murder mystery. Browne rushes to Fournier's office and tells him of the discovery of his wife's body. Fournier accompanies Browne to his home and there finds the dead woman, whose jewels are missing. Fournier discovers that Browne is a cocaine fiend, and also that Mrs. Browne was killed by a Spiess gun. He returns to his office and sees in his files that Browne has been associated closely with Audrey Devine, a singer at the Follies Cabaret. He resolves to go to the cabaret and met the girl.

That night Fournier meets Cleo and saves her from the advances of Murphy, an Alderman. She tells him of her poverty and he enlists her services. Cleo informs him that Audrey Devine, whom she has met in the dressing room, is addicted to cocaine, and Fournier tells her to find out where she obtains the dope. Cleo returns for the second show, and, finding Audrey alone, pretends that she is a cocaine fiend and begs Audrey to get her some coke. Audrey calls Max, the piano player, and he gives her a deck, which Cleo pretends to take. She later informs Fournier that Max has the drug. In a note Fournier tells Cleo to play up to Max and have him take her home, and that he, Fournier, will hold them up and try to find out where Max obtains the drug. She follows his instructions and in the fight Fournier obtains Max's coat with the cocaine decks and the address, "16 Martin street."

The next morning, Cleo, in slavey disguise, starts out for this address. Fournier has given her a powerful narcotic and skeleton keys, with instructions to substitute the narcotic for the cocaine. When Cleo reaches the hall at 16 Martin street, Audrey is just leaving, but does not recognize the girl in her slavey costume. Before this Audrey is shown inside the room with Max and Joe, another fiend, preparing the decks of cocaine. Audrey goes through a secret panel and gives decks to some one inside. The person's identity is not shown until the end. When Cleo enters the room she finds it deserted and immediately starts substituting the narcotic. She also discovers the presence of a secret panel and is about to investigate when she is interrupted by the return of Joe.

That night Fournier waits at the police station for orders from Cleo. Plain clothes men watch No. 16 Martin street and see Audrey and Max enter the house. After the show Cleo goes directly to the police station and acts as guide to Fournier and the police. They surround the house and Cleo leads them to the door.

Well, we may as well tell you now that the mystery is solved in the end and that Cleo becomes Fournier's partner. Whether or not she becomes his partner for life we can't say, because the picture ends here.

"The Human Pendulum"--Bison Feature

Bison Three-Reel Railroad Drama—
Story by Henry McRae.
Scenario by F. Wiltermood.
Produced by Henry McRae.

McKay and McFadden rescue Dorothy from the cliff.

THE HUMAN PENDULUM is remarkable, not only for the hair-raising stunts which are incidental to its plot, but also because of the tense action throughout. The girl who is featured, Miss Walcamp, has performed so many feats of daring in the Bison pictures that she does not need an introduction to the weekly readers.

Among the features of this picture is a teddy bear, but not of the stuffed variety, which runs in front of Miss Walcamp's horse and starts the beast on its runaway ride. She is then thrown over a cliff and is forced to hang, many feet from the ground, until rescued by her usual partner, Mr. Wallock. It may be interesting to know that Miss Walcamp, besides being an expert rider, swims, dances, and drives motor-cars, æroplanes or railway locomotives.

The story in brief follows:

Bob McKay is chief of construction on the new mountain division of the Black Rock Short Line, and he is greatly aided in his arduous tasks by his foreman, McFadden. Stanford Markham, president of the company engaged in building the new line, orders the construction work rushed, as, by the terms of its franchise, the company must complete the project within a scheduled time.

CAST.

Dorothy Markham	**Marie Walcamp**
Stanford Markham	**E. N. Wallock**
Bob McKay	**Lee Hill**
Jim Gordon	**L. C. Shumway**
McFadden	**Ivor McFadden**

One of McKay's colleagues in the railway building is Jim Gordon, chief engineer of construction, who, posing as an honest man, is secretly being paid by a rival railway to betray his trust and covertly delay the building of the new division. So Gordon plots to overthrow McKay's energetic efforts. Gordon is able to create dissention among the workmen. He bribes one of the laborers, Bud Ennis, to wreck a train load of construction material long awaited by McKay. The latter, on learning of the wreck, sends a telegram to President Markham informing him of the disaster.

McKay receives a despatch from Markham saying that he is coming on a special train to meet McKay and Gordon for a conference about the troublous work. Markham, who is in ill-health, is accompanied on his trip by his daughter, Dorothy, and three directors of the railroad company. While the special train is speeding over the already constructed trackage of the new mountain line, Bud Ennis, working secretly under Gordon's orders, arranges to blow up a tunnel and thus prevent the train from reaching the front. Ennis, with two accomplices, enters the tunnel with a box of dynamite to plant the explosive in the roadbed, but they see McKay coming along the track and run. McKay is horrified to find the box of dynamite near the tunnel entrance. He heroically risks his life by seizing the box of explosive and hurling it over the bank just as the train speeds by.

Markham, largely on account of his poor health, decides to remain in the mountains, near the construction work and he and Dorothy live in his private car on a siding. Gordon, to ingratiate himself with Dorothy, lends her his saddle horse, and she rides along the mountain trails. Gordon continues his plotting and manages by strategy to

(*Continued on Page* 35.)

COMING

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PATRIOTIC AND
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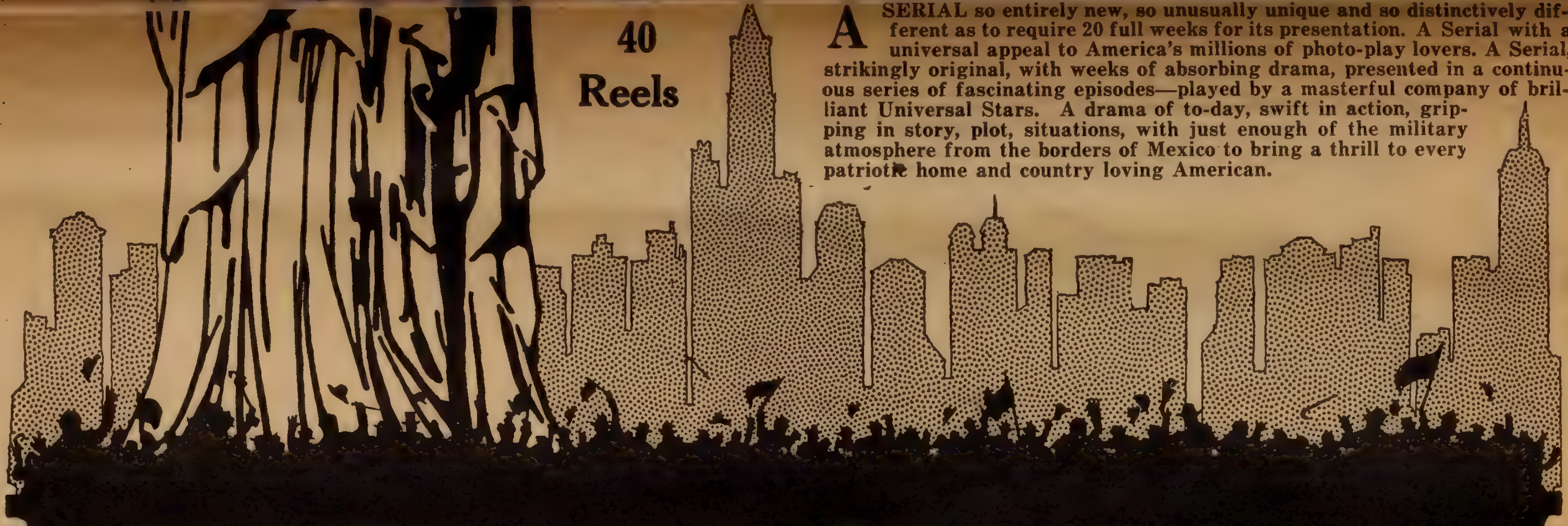

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"THE LITTLE GRAY MOUSE"

IMP Two-Reel Comedy-Drama, written by Catherine Carr. Produced by J. W. Kelly. Clever child foils badger game workers in shadow of convent.

CAST.

Felice, The Little Gray Mouse	Edith Roberts
The Mother Superior	Nellie Slattery
James Webster, a confidence man	Paul Panzer
Mrs. Webster, his wife	Inez Marcel
Jack Stanley	Harry Benham

FELICE, the only child of a French widower, a soldier of fortune, is left at a convent when he decides to enlist and rejoin his old regiment in the French army. Felice is heart-broken at her father's departure, but the nuns comfort her. They receive word that the father has been killed, and, on the advice of the Mother Superior, she decides that Felice shall remain at the convent, but as she is without money for her boarding expenses, she is allowed to help with the housework.

Jack Stanley, a young business man, with his semi-invalid father, a widower, arrives with Mrs. Webster, a beautiful young woman posing as a widow, who acts in the capacity of housekeeper and companion to the elder Stanley. A strict diet has been prescribed for the invalid, and the convent is recommended as a place where Stanley may secure eggs and honey and other delicacies. Delicacies seem to be scarce, and Mr. Stanley finds himself deprived of the things he expected, as the nuns regret they cannot supply his wants. Felice overhears the request for delicacies which is made personally by Jack in his father's behalf. Thereupon, Felice smuggles out a basket of them from the cellar of the nunnery, intending to leave the basket surreptitiously at the Stanley home. Mice scamper across the cellar floor during her foraging escapade. Subsequently she meets Jack on the road, confessing to him that the basket of delicacies is intended for his father and he drives her back to the convent in his car.

Felice falls in love with Jack, and he is very much taken with the Little Gray Mouse, as he calls her. Mrs. Webster, although posing as a widow, is in reality married to Jim Webster, "a gentleman crook," who is stopping at a nearby hotel by prearrangement. Webster is planning to work the badger game, and after bleeding the elder Stanley of a large sum of money, to make his get-away with the proceeds. Upon the night settled for the badger game, Jack is summoned to New York by a fake telegram. Felice, upon the same evening, determines to carry out another basket of delicacies to the Stanley home. Under cover of darkness, she makes her way to the Stanley home, encountering no one on the road. Finding the house quiet, she investigates the lower floor. She makes her way to the drawing room and is startled by the arrival of Webster. She conceals herself in an alcove. Mrs. Webster joins her husband. They discuss the plan of the badger game. Mrs. Webster is on the verge of weakening, but her husband forces her to consent to go through with the proposed blackmailing scheme, announcing that he will bring a pal, Tim Morse, to intimidate Stanley.

Meanwhile, Mrs. Webster has dismissed the servants for the day. She promises, in the hearing of Felice, to carry out the badger game. Felice, not knowing what a badger game is, but conscious that it is something criminal, escapes from the room, and starts on a mad run for the convent.

Jack's machine having broken down he is taken up by a friendly motorist, who asks the way to the convent where he is to see his daughter. Felice returns to the convent, dishevelled and breathless. She rushes to the Mother Superior with the story she has just overheard. Felice frantically tries to impress upon the Sisters the seriousness of the situation, but they will not listen to her, and are about to impose a heavy pennance for what she has done, when the stranger and Jack arrive. The stranger recognizes in Felice his daughter. Felice, her father and Jack race in the machine to the Stanley home. Webster and Morse are caught in the act of trying to force the elder Stanley to give up a large sum of money, after accusing him of having made love to Mrs. Webster. The imposters are overpowered and exposed, and the "Little Gray Mouse" leaves her convent cage for the golden land of love.

EASTERN DIRECTOR JOINS UNIVERSAL.

BURTON GEORGE, who has been producing big features for Eastern motion picture companies, has reached Universal City with his assistant, Justin McClosky, and immediately will begin work at the film capital.

His first production will be "The Heritage of Hate," written by Walter Woods, of the Universal staff, and which will be released in three reels.

The leading male role will be played by Paul Byron. The other members of the cast have not been announced.

Cleo Madison in "The Crimson Yoke"

Caribi sells his game in the market.

Nina sacrifices herself for Casimir.

Nina.

THESE are the days when the whole artistic world is striving for atmosphere. On the speaking stage Belasco is noted for his accurate productions. People demand not only foreign or ancient plots, but also require them to be staged with the correct costumes, scenery, architecture and mannerisms of the period and place to which they belong.

This picture, besides portraying perfectly the Spanish temperment illustrated in a stirring plot, gives an appreciation of Mexican life which ordinarily can be acquired only by a sojourn in the country itself.

The outline which follows indicates but half the merit of the picture.

Nina, a freeborn Octoroon, is an attendant in the household of Madame Casimir, a grande dame, a proud French woman, and mistress of the Casimir plantations. Her son has been in the States for the past few years, supposedly attending college. One day the mother receives a letter from young Casimir, pleading for more money. He tells her that it is necessary for him to live in style suitable to the Casimirs. Enclosed with the letter is a recent photograph of the young man. The mother decides to borrow the money from Luridi, a notorious slave-dealer and free-trader. The mother tells Nina to go to the village and bring Luridi to the house.

REX Two-Reel Mexican Drama deals with slavery in Mexico and a wonderful sacrifice on the part of a free born Octoroon. Story by Geo. Hall and Harvey Gates. Produced by Cleo Madison and W. V. Mong.

CAST.

Nina	Cleo Madison
Casimir	Jack Mulhall
Luridi	Frank McQuarrie
Caribi	Wm. V. Mong

Nina knows Luridi's character, and has often noticed his covetous glances. She pouts because she is sent on this errand and is about to refuse, when she sees the photograph of young Casimir, which she picks up. Nina smiles and hides the picture in her bosom.

Luridi is found in his slave pen, and Nina delivers the message. His eyes light with covetousness when Nina enters, but she repulses his attentions. One of the traders attacks Nina, and Caribi interferes. He is taken prisoner, but on Luridi's command he is released. Luridi hurries to the Casimir plantations, and is shown the letter from young Casimir. Luridi makes an offer to advance the money in return for Nina. The mother refuses this request, stating that Nina is freeborn and cannot be sold. Luridi is dissappointed, but hides his disappointment as best he can.

Young Casimir returns after a riotous living in the States.

One night, while partly under the influence of liquor, he loses heavily and signs an enormous check against the Casimir fortune, which he also loses. Luridi holds the note, and next day upon visiting the bank, finds that the Casimir family has no such sum as is represented by the check. Luridi swears to make young Casimir suffer for deceiving him. He threatens to have the young man thrown into jail unless he makes the check good. Nina hears the argument, and her adoration for the young man prompts her to offer herself to Luridi as a slave, provided that he will deliver the check to the Casimirs.

Nina is thrown into the slave pen with the other slaves and peons, and soon becomes the center of attraction.

Caribi follows Nina and helps her to escape. Luridi, when he finds that Nina is gone, sets out with his attendants to beat the neighboring woods in search of her. Caribi jumps upon him from behind a bush, attacks him, and throws him into some quicksand. Nina, however, intercedes for him and he is rescued. Caribi then leaves to build their homes in the woods.

"A Conflicting Conscience"

IMP *COMEDY*

"TWO SEATS AT THE OPERA."

(*Continued from Page* 18.)

show and respectfully declines the tickets on the ground that opera's all right except for the music.

The plot thickens when Mary, the doctor's comely maid, arrives with a note from her employer addressed to Mr. Osgood. Osgood admits the maid, and, noting that she is an attractive young woman, is struck with the happy idea of forcing the opera tickets on her—thus ridding himself of his "white elephant."

At the plumber's office later, Clancy is cutting a mask out of his apron with burglarious intentions. Mary telephones to him that she wants him to take her to a swell joint that evening. Clancy, bent on committing burglary, phones back to her that he's working overtime that evening and that he can't give up the job, as there's lots of money in it for him.

Mary manifests great anger at this discourteous announcement, and, after disconnecting the receiver, throws the envelope containing the tickets out of the window.

We next see Mrs. Osgood telephoning to her husband at his office that she wishes him to accompany her on a visit that evening to her sister who is seriously ill. Clancy deems it wise to make his peace with Mary, and he runs across the envelope containing the hoodoo tickets. He decides that Osgood's failure to attend the opera that night will block his dark plans. So he proceeds to the Osgood establishment and hands the tickets to the butler, who in turn hands them to his master. Osgood, delighted to square himself with the "Missus," proudly exhibits them, but Mrs. Osgood, woman-like, turns on him and exclaims: "You heartless brute, you can think of amusement when my sister is ill." Mrs. Osgood thereupon presents the tickets to the butler, who, being of a gallant disposition, offers to give the cook an operatic treat. The cook, however, gets the impression that he is trying to "kid" her and gives him a black eye with the rolling pin.

That evening Clancy arrives at the doctor's house to pacify Mary. He drops his improvised mask in taking out his handkerchief. Mary catches a glimpse of the mask and picks it up as she shouts at the plumber: "So you was goin' to a masquerade ball with another woman." Clancy has a hard time to bring Mary around, but finally he convinces the belle of the kitchen that he is plumb gone on her, and she consents to become his life-long mate.

The two tickets to the opera have served their purpose.

"A CONFLICTING CONSCIENCE."

Story by G. E. Jenks.
Scenario by F. McGrew Willis.
Produced by C. D. Bennett.

CAST.

Frank Allen	**Wadsworth Harris**
Marie	**Maud Emory**
Van Dusen	**Bertram Grassby**

Frank Allen, a man of wealth, is happily married, and he and his wife, Marie, and their little baby are living in the same city as Van Dusen, an artist of unsavory reputation. Marie has always kept from Frank the knowledge that before she met him, she posed for Van Dusen, and was compelled to leave his studio on account of his advances to her.

One evening at a mutual friend's house they meet Van Dusen and Frank is introduced to him. While alone with Marie, Van Dusen attempts to force his attentions upon her, but she repulses him. This angers him and he suggests to her that possibly she would be willing to listen to him, rather than have Frank find out that she once posed for him. Marie, terrified, nevertheless repels his advances and Van Dusen resolves to inform Frank in some manner of her former position. He invites the party to visit his studio the following evening.

While Marie was his model she had posed for a painting entitled "The Grieving Dryad," a picture showing a scantily clad girl weeping over a withered rose. Van Dusen returns to his studio, and, taking the painting from its place of storage, places it in a prominent place and covers it with a tapestry. The next evening Marie tells Frank that she does not feel well enough to accompany him and the others to the studio, and he goes alone. Marie, in fear and terror of what may happen, gathers the baby in her arms and falls aslep in a chair.

At the studio, Van Dusen unveils the painting at a dramatic moment; and at Frank's confusion, tells him that it was merely a surprise for him, as he supposed that every one knew that Marie was once his model. Frank's anger and jealousy is aroused to such a pitch that he tears the painting from its place and rushes home to confront Marie. He finds her asleep, and as he hesitates to wake her, his imagination sees her as having friendly relations with Van Dusen. His better nature conquers, however, and he returns to the studio to force the truth from the artist.

Van Dusen, conscious-stricken, has just finished a letter to Frank, clearing Marie and acknowledging that his motive was revenge for her repulse. After a scene between them, he gives Frank the letter and apologizes and offers him the painting. Frank forgives Van Dusen and hurries home, where Marie has just awakened. She sees the painting and is filled with terror. Frank enters and calms her fears by explaining that he knows all, and that there is nothing for her to be alarmed about. The dark cloud rolls away and all is happiness again.

WAR-RIDDEN MEXICO.

(Rex Special.)

Views of the sections where the fighting is going on, Chihuahua, Carranza, Obregon and Villa are shown. Views of American troops as they are today and as they were several years ago, a view of the bridge at Columbus, after Villa's raid. Other tense scenes.

STORIES OF THE ONE REEL PHOTOPLAYS

"FLIRTING WITH MARRIAGE."

Baseball Bill Comedy Series.

CAST.

Baseball Bill	Billy Mason
Penpoints	O. C. Jackson
Olly Olson	Victor Potel

The two boys, Baseball Bill and Penpoints, are broke and find themselves outside the town and very hungry. They enter the town to look for work, but even the advertisements in the newspapers yield no hope. Penpoints sends Bill on a begging expedition, but he is unsuccessful. They notice a sign outside a Swedish restaurant, "Dining Room Girl and Chambermaid Wanted." Penpoints has an idea. He has seen some women's clothes on a line and he steals them and dresses Bill as a Swedish maid. He induces Bill to enter Olly Olson's restaurant and boarding house and ask for the job of waitress. Bill does so, and is accepted by the proprietor, who is much taken with him; Penpoints then enters the restaurant and orders a meal from Bill, and Olly throws him out.

Olly makes much of Bill, and shows him to his room. Penpoints tries to discover which is his room. Bill sneaks out of the window and rejoins Penpoints, saying that he cannot stand the disguise any longer. Penpoints induces him to stay a week, so as to get his wages. Bill re-enters and sleeps peacefully, while Penpoints passes the night on the doorstep. It gets too cold for him, and he enters Bill's room. In the morning, when Olly calls Bill, Penpoints has to jump out of the window, half-dressed. Olly shows Bill the day's work, and Bill performs it like a Trojan. Olly is very appreciative, and decides to take his new maid to the ball game. Bill is much elated.

Penpoints, meanwhile, is arrested.

The home team is playing badly, and Bill can hardly stand it. The pitcher is being hit all over the lot. Olly suddenly discovers that he has lost his money, and rushes out wildly to look for it. Bill can stand it no longer. He makes a break for the bench, and is recognized with joy, and rushed into a uniform. He pitches perfect ball and wins the game.

He then dons his gown and returns to Olly, who has found his money. Olly wants to be married at once. Bill says he cannot be married in a calico gown. Olly gives him fifty dollars for a new dress. Olly goes to get a license. He sees Penpoints being taken to jail. He returns and tells Bill, who pays the fine, which takes all his fifty dollars. They are broke again.

"LITTLE BOY BLUE."

Victor One-Reel Drama.
Adapted from Poem of Eugene Fields.
Produced by Rupert Julian.

CAST.

Cyril	Rupert Julian
Clara	Elsie Jane Wilson
Little Boy Blue	Baby Clemens

Cyril, an author, and his wife, have lately drifted apart. The difference between them, slight at first, has grown with time, and the little child is the only link that held them together. In his indifferent way, Cyril is very fond of the child and often rebukes his wife for the scrapes the youngster gets into, which helps to widen the breach between them. The constant companions of the child are a little tin soldier and a tin dog.

Cyril receives notice from a newspaper syndicate stating that his children's poems are proving very popular and requesting more of his work. That night a tropical rain storm is raging outside and Cyril is busy working on his poems. Little Boy Blue, awakened by the rain, remembers leaving his two playmates, the soldier and the dog, outside, and slipping out into the storm, rescues them. He wipes the rain from them and places them in the closet. Just as he slips into bed the father finds him and sees he is wringing wet. He again rebukes the mother for not watching the child more closely.

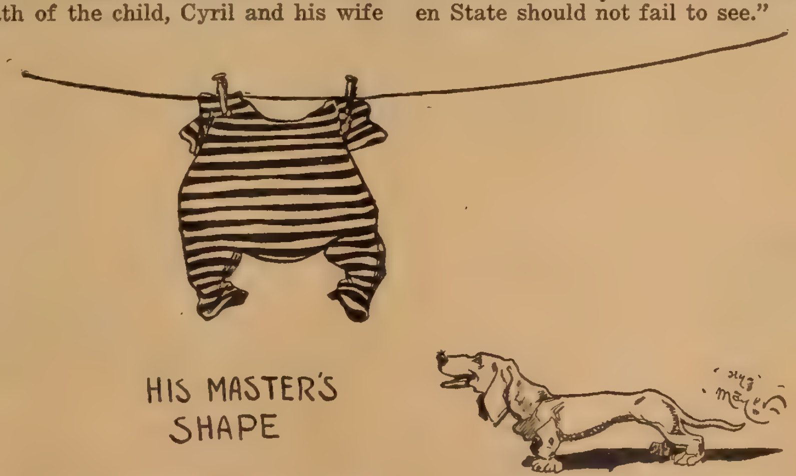
The trip into the night air is too much for the little fellow, and he contracts a deadly ailment. The doctors are unable to save him. With the death of the child, Cyril and his wife become definitely separated. She returns to her parents, while he remains in the house.

The years pass. The little soldier and tin dog wonder what has become of their little playmate, and one night Cyril, rummaging around in the closet, brings the child's little playmates back to light. At the sight of them his indifference breaks down and he is filled with remorse and regret over the attitude he has taken against his wife. On the spur of the moment he composes a verse telling the pathetic story of the deserted soldier and dog. The wife later reads the verse in a paper and her old love returns. She hurries to the house and finds her husband preparing his own meal. She notes the rages time has made upon him, and rushes towards him. With a glad cry he takes her in his arms, and the little toy soldier and the little tin dog are placed in a conspicuous place to remind them that nothing shall ever come between them again.

ORPHEUM PRESIDENT AT UNIVERSAL CITY.

MORRIS MEYERFELD, JR., president of the Orpheum theatres, was entertained at Universal City this week by E. G. Patterson, secretary of the big film concern. The head of the greatest vaudeville chain of theatres in the world exhibited keen interest in the work of the twenty-six producing companies at Universal City, and said the institution was to be highly commended for the picture plays it is making for the public.

"This plant," said the Orpheum president, "is a real beehive of industry, and is something that every Californian and every visitor to the Golden State should not fail to see."



Hy. Mayer's Original Conceit drawn for the Universal Animated Weekly.

Herbert Rawlinson In "Nature Incorporated"

SPLENDID Two-Reel Gold Seal Comedy-Drama, adapted from the Saturday Evening Post story of Sinclair Lewis by Ben Cohn. Produced by William Worthington. All around good fellow marries a deaconess of nature and makes the best of the unusual near-to-nature life. An excursion to the city and the old life convinces him that the nature colony is the real thing.

CAST.

Billy Packard	Herbert Rawlinson
Prof. Tonson	Wm. Canfield
Beulah, his daughter	Agnes Vernon

Beulah finds Billy quite a change from the other colonists.

BILLY PACKARD, a successful real estate promoter with decided epicurean tastes, is favored by a visit from Professor Tonson. The professor wants to start a health colony in some secluded spot where he and his followers can strengthen their weakened constitutions on a diet of peanuts and beans. They conclude the deal and the professor departs to his bean-eaters.

Some time later Billy visits the colony to see the "system." The colonists are basking in the sun, dressed in abbreviated sack-cloth garments, and attack the peanut-bean menu with avidity and stout hearts. The professor's daughter and chief assistant, Beulah, is delegated to show Billy about the place.

Billy at once falls in love with the girl and proposes. But she says that if he marries her he must come to live in the colony. He finally decides that the girl is preferable to beefsteak orgies, and so settles down as guardian of the beans and husband of the delectable Beulah.

Then is begun a conflict between Billy's Broadway habits and the simple life he is forced to lead.

The Professor often interests his pupils with a revelation of things which are to come, and Billy tells the Professor that he is going to have a revelation. It is that Beulah and he, Billy, must return to the city, and he mentions that said revelation would be worth five hundred dollars to him. They quickly come to terms.

The next morning, during the lecture, the revelation is announced. Beulah is very much surprised, but never hesitates to believe what her father says, and the two arrange to go to the city. Billy tries to sample every bill-of-fare in town, and absolutely refuses to have beans anywhere near him. It is Beulah's first trip to the city and she is in a continual state of happiness. But the life begins to pall on Billy, however, and he decides that it is "back to nature" for him. Billy finally tells Beulah of his scheme to get back to the city and have a real meal. It is a great surprise to Beulah, but Billy manages to comfort her and tells her that they will go back to the colony.

The deserters return and Billy now has an understanding with the Professor that as long as he can keep the other patients from seeing him, he can indulge in anything he likes. He and Beulah are contented with their lot, and one day as they listen to the Professor propound his usual question as to who is the greatest nature professor, Billy imitates him and asks who is the greatest naturalist. Beulah tells him that it is himself, and that the next head of the Packard nature colony will be Billy, Junior, unless he turns out to be little Beulah.

"IGNATZ'S ICY INJURY"

L-KO KOMEDY

SKATING RINK AND THE ROOFS OF FOURTEEN STORY BUILDINGS MAKE EXCELLENT LOCATIONS FOR DISPLAY OF L-KO COMEDY AND INTREPEDITY.

The end of the Baron's social career and of the ice palace episode.

CAST.

Ignatz	Bill Armstrong
Reggie	Reggie Morris
Mr. Rustlebucks	Dan Russell
Mrs. Rustlebucks	Gertrude Griffith
Miss Rustlebucks	Carmel Myers

BEING an ex-Minister of Hosiery to the Siberian Monarch has its advantages. But it also has its disadvantages, and one of the main disadvanages was that the ex-minister had a very artistic and sensitive temperament which had to be gratified. The manner of gratification was hanging around the mansions of the Four Hundred. This might have been all right, but the minister ran afoul of an officer who couldn't appreciate artistic temperaments, and said officer struck the Baron. In addition, the Baron obtained a dollar from Reno Reggie under false pretenses, and this transaction later rebounded on the Baron under embarrassing circumstances. Anyway, the Baron got invited to the Rustlebucks' garden party, where he covered himself with distinction and cream puffs at the tea table. Even this might not have extinguished him socially, but the Rustlebucks gave a dinner at the Ice Palace, where the Baron's behavior caused his social career to be ended without a doubt. Suffice to say, that the law took a hand, the manager of the Ice Palace took a hand, and the cops took hold of both feet of the Baron. The ensuing scenes were painful in the extreme. The Baron got on a fourteen-story skyscraper and imagined he could run about on the edge of the building and defy the laws of gravity, but the laws of gravity would not be defied and the Baron fell off and struck himself in the dining room. The upshot of it all was that Reno Reggie got old Rustlebucks' daughter and the Baron got six months in the hospital among the chloform and acid bottles. The only one who sent him flowers was Mama Rustlebucks, but these were poison ivy blossoms.

Ritchie Qualifies as a Windjammer

Defying the laws of graviation from the top of a fourteen-story building, in "Ignatz' Icy Injury."

EMPIRES have been built, glib-tongued financiers have secured capital on the same commodity and traveling salesman revel in the lavish disbursement of the very same, wind, but it took Billie Ritchie to build up a photoplay around it. Billie has nearly finished a wind picture which depicts his lurid adventures in the cyclone country. Bill says that every known variety of wind can be seen in his picture.

"First, we corraled a young Kansas cyclone," says Billie, "bolstered it up with a couple of gusts and blasts, trimmed it with several breezes, a squall and half a gale, mixed this with a sandstorm and twelve amperes of hurricane bordering on tempest, injected into the whole a whirlwind graduating into a tornado, tempered this with a typhoon hot out of the simoon belt, slapped on a monsoon and a couple of trade winds, froze the whole into blizzard-shaped zephyrs and let the whole mass flivver toward the camera."

"A Windy Day" is the working title of the picture and Billie found the work of production so full of Miltonian "red lightning and tempestuous rage" that he has taken a trip to the San Diego Exposition to recuperate from a bad case of the bends caused by wind bubbles getting into his system. Prominent in the cast of Ritchie's wind picture are Eolus, Boreas, Zephyr and other regular photoplayers, filled with the divine afflatus.

Stories of Photoplays, Continued

"THE THREE BRAVE HUNTERS."

Big U Juvenile Comedy.

Helene, the innkeeper's daughter, was loved by one and admired by many. One day three mighty hunters arrived at the inn. They boasted of their prowess and of the big game they had killed. One had a bow and arrow, the second a musket, and the third a knife. Helene was quite impressed with their stories, and they all contended for her favor. The one with the musket warned her to have nothing to do with the man with the bow, as he was already married. He invited her to walk with him instead, and she accepted. Dale, her sweetheart, planned to expose the hunters and win back Helene for himself.

He got up very early in the morning and went to town on a mysterious errand. While he was gone Helene went for a stroll in the woods to think it all over. A lion rushed out at her and she had to run for her life. All declared that here was work for the fearless hunters. They did not seem over anxious. but after some delay, spent in arming themselves, they set out. In the woods they encountered not only a lion but a tiger and a kangaroo. The hunters were overcome with fright, and decided to hide in a cave. But the animals had found him again. A bear and a fox joined them, and the hunters were chased back to the town.

"SAMMY JOHNSIN GETS A JOB."

Powers Comedy Cartoon.

By Pat Sullivan.

Sammy asks his mother for a nickel, but she only tells him to get himself a job. He wanders out and sees a sign "Boy Wanted" outside a District Messenger office. He goes in and gets the job. Dressed in his A. D. T. uniform he is sent to a business man who wants a messenger. He is told to wait. He picks up a book called "Fiji Islands" and looks at the pictures. He falls asleep over it and begins to dream. He sees a cannibal girl eating a cocoanut. A tiger comes after her, but he drives it away with one kick, and she is very grateful. She is delighted to see him and rolls her eyes at him. They kiss each other and a big baboon comes down the tree and watches them. Sammy closes his eyes in enjoyment and while they are shut the girl walks away. The baboon comes down and takes her place and when Sammy starts to kiss her again he finds himself gazing at the hideous baboon. It jumps up in the tree again and Sammy goes after the girl. He finds her just as a porcupine is coming up behind her. He tells her to take a seat. She does so and sits on the porcupine. She yells and Sammy laughs, but a big cannibal comes up and hits him over the head with his club. Sammy wakes to find the business man hitting him on the head with a ruler to wake him and gives him the letter.

"HENRY'S LITTLE KID."

Nestor One-Reel Comedy.

CAST.

Henry	Jack Dillon
The sweetest girl in the world,	Billie Rhodes
Father	Harry Rattenbury

Henry had to celebrate his engagement, but he had an awful headache the next morning. The sweetest girl in the world took her breakfast in bed, and she telephoned Henry as she dressed. Henry had just received a letter from his father, telling him that he did not begrudge the $5,000 when he remembered Henry's wife and child. He announces that he will be with them on Friday. As Henry has only just persuaded the only girl to be his, he is taken aback by the letter. But he goes to Billie and tries to induce her to come over every day and pretend to be his wife while father is there. She consents, and that leaves him only a child to find. His butler undertakes the job, and tries in vain to induce all the mothers he sees to lend him a baby.

He gets one, but it is black. Explanations and reconciliations follow.

"A STRANGER IN HIS OWN HOME."

Imp One-Reel Comedy.

Written by J. Grubb Alexander. Produced by Matt Moore.

CAST.

William Brown	Matt Moore
Jane Brown	Jane Gail
Jane's Mother	Miss Cecil
Percival Green	Curtis Benton
The Goat	By Himself

The Browns are happily married until Jane receives a note from mother stating that she was coming to spend a month with her darling children. Then follows one of those delightful household phenomena known as "squabbles." The night of her arrival hubby takes refuge in his club so that Janey has to meet her mother alone. But mother arrives a half hour ahead of time and proceeds to the Brown residence.

Percival Green, a gentleman but slightly tight, is wandering in the same neighborhood and chances to fall in the Brown coal bin. Going upstairs, he meets the indignant mother-in-law. Mother, much wroth with her supposed son, roughly locks him in the bedroom. When Jane comes home she naturally thinks that her husband has had a drink too much at the club. When William, finally realizing that he is wrong, arrives home, he discovers that he has lost his key and is forced to climb in the window. To his dismay, when he enters his bedroom, he sees his wife bending over his bed kissing another man. When the lights are turned on and when she sees her husband before her, Jane almost faints. Percival awakes and makes good his escape. Finally William agrees to forgive his wife if she will agree to bannish all her relatives from the house forever.

BEWARE OF MAX'S CHECKS.

A. G. SHEAR, manager of the Consolidated Film & Supply Company, the Universal exchange at New Orleans, wishes to warn exhibitors and film people in general against a certain Max Sokolow. Mr. Shear writes as follows to Joe Brandt, general manager, and M. H. Hoffman, exchange manager of the New York offices of the Universal:

New Orleans, La.

Gentlemen:—A "live wire" blew in the office the other day by the name of Max Sokolow. He happened to know one of the exchange managers living here in town, who formerly operated an exchange in Los Angeles. Sokolow was employed in the Universal Exchange at Los Angeles under Mr. Markowitz for about five months. I understand he was also working at Universal City for some time.

We placed him on the road as a film salesman. After the third day out we lost track of Sokolow. Today we find that he forged a check for $25.00 on a local amusement company. How he ever got hold of one of the blank checks is a mystery to everybody; but a poor, unsuspecting clerk at the Battle House, Mobile, Ala., cashed the check in question. Of course, as soon as it was presented to the local bank for payment it was immediately picked out as a very poor excuse at forgery.

We understand that Mr. Sokolow is married, has two children, and that his wife and children are living in New York City at this writing. This information is corroborated by the exchange manager, who recommended him to this company, and in recommending him the gentleman in question certainly acted in good faith.

Please give this information publicity. A. G. SHEAR.

"Liberty", New Universal Serial for Preparedness

Marie Walcamp in the Liberty costume she wore in the Los Angeles parade.

FEATURING MARIE WALCAMP, POLO, NYE, GRASSBY AND HOLT

ALL good things must come to an end. "Peg o' the Ring" is now in its twelfth episode, and has but three more to run before Peg and Dr. Lund will come into their own. This is due to happen during the week of August 7th, when will be completed one of the most successful serials the Universal has ever attempted, and this in spite of all manner of hardships and delays experienced during its filming. Nothing of this kind is anticipated with the next serial, which has been planned to capitalize the martial spirit which is now sweeping over the country, the preparations to put the United States in possession of some degree of military strength, the revived interest in the spirit of liberty, and the power to defend it, and the particular attention which is being cast by every American to that portion of North America which lies south of the Rio Grande. With these things in view Jacques Jaccard was selected to write and produce a serial which would embody the spirit of Liberty, and it was decided that that would be the best all-around title for the serial, with the sub-title, "A Daughter of the U. S. A." Work on "Liberty" has already started, and on August 14th the first episode will be released.

The Universal announces the titles for the first four episodes respectively, "Across the Border," "Fangs of the Wolf," "Riding With Death," and "American Blood."

"Liberty" promises to be a record-smasher. It deals with adventure below the Mexican border at the present day. Outlaw Mexican bandits, border raids, and their repulse by American troops, the adventures of an American girl on a great hacienda down below the Rio Grande, the trapping of American troops and their splendid fight to escape the ambush prepared for them by traitorous natives, pitched battles in the mesquite country and in the mountains of Sonora with greasers carefully entrenched and well supplied with American-made machine-guns, the abduction of an American girl by natives who hold her for ransom, the invasion of Mexico by the American government after repeated raids of American towns along the border and the final establishing of a protectorate over Mexico—all combine to make "Liberty" a super-serial with all the attraction of a heart-interest drama and the thrills of a real-life photographic reproduction of actual events along our southwestern border.

The following is a skeleton synopsis of the serial which by no means details all the stirring action and collisions between great bodies of troops, infantry actions against Mexicans and so forth.

Col. Horton, an ex-United States army officer, dies leaving his friends, Major Winston, U. S. A., and Senor Pancho Leon, his business partner, to settle his large Mexican estate. Senor Leon is appointed guardian of Horton's beautiful daughter, Liberty. Liberty falls in love with Ruttledge, a United States Army Lieutenant, who has a rival in Manuel Leon, son of Col. Horton's business partner, and Liberty's guardian. A big rodeo is held in honor of the girl who is saved from peril by Ruttledge.

Unable to win the girl by fair means, Manuel enlists the aid of a native chief, Yauqueyo, and with the assistance of the latter's tribesmen, Leon and Yauqueyo succeed in abducting her. The natives and Leon hold Liberty for ransom, hoping with the money thus obtained to support the insurrection then beginning. Ruttledge and a troop set out to rescue Liberty.

Manuel and Lopez carry Liberty to the mountains. Ruttledge is captured by the Mexicans and is sentenced to be shot. Liberty offers herself to Manuel if he will spare Ruttledge's life. Texas rangers come to the rescue and Ruttledge and Liberty escape, the American girl being saved by an aero scout. Later the American troops return to the attack in numbers and rout the Mexicans, Liberty leading the troops like a modern Joan of Arc. Theresa slays Manuel for his infidelity to her, and then ends her own life. Ruttledge, in a hand-to-hand battle with Lopez succeeds in killing him. Word at length reaches the troops that Mexico has agreed to the establishment of a protectorate by the United States over the country.

Marie Walcamp, the Universally-crowned dare-devil of the films, plays the role of Liberty Horton, and the picture of her taken in her robes of Liberty in which she appeared in the preparedness parade at Los Angeles recently, was so appropriate to the idea of the film, that we reproduce it on this page. This is not, however, the costume which she is going to wear in the serial, as there will be no goddesses to plague exhibitors with the Universal's knowledge and consent. Most of the time Marie will wear an up-to-date riding costume, consisting of a feminine adaptation of the olive-green service jacket worn by cavalry troops the world over, and an ordinary pair of leather breeches with high boots. Jack Holt, who has played with the Universal Company for over a year now, will have the role of Bob Ruttledge, a young lieutenant, who is desperately in love with Liberty, and opposed in that love by Manuel Leon, a role which will be played by Bertram Grassby, another clever Universalite. Neal Hart and G. Raymond Nye will play the role of the two trustees of the property in Mexico, consisting of a tremendous and valuable ranch, left to Liberty by her father.

Latest News-Notes from Universal City

MONG NOW DIRECTING HIS OWN COMPANY

WILLIAM V. MONG has been given the direction of his own company at Universal City in addition to playing roles before the camera. For some months he has been co-director with Miss Cleo Madison, and both were playing parts in the productions. Miss Madison will play the featured lead in a version of "La Tosca," which is to be given a Mexican atmosphere, under the direction of Rex Ingram, who has recently come to Universal City from the Eastern studios. Mong is working on two photoplays at present. One features little Gordon Griffith and the other Betty Schade. Both stories were written by Mong.

SCENARIO EDITORS STRUGGLE WITH CHINK LETTER

A LETTER addressed to "A Picture Company in California" passed through the hands of Postmaster Donaghy at Universal City several days ago. The letter found its way into the scenario department, where it was opened by Eugene Lewis, the scenario chief. Mexicans, Filipinos, Persians, East Indians and others were called in to translate it, but it was a puzzle to all of them. Finally the letter was sent to the restaurant, where it was passed around among the Chinese cooks. Cook No. 2 made the discovery that it was from a kinsman living in 'Frisco, from whom he had not heard for half a dozen years.

MISS LILLIAN CONCORD JOINS THE UNIVERSAL

DIRECTOR BURTON GEORGE has commenced work at Universal City on "The Heritage of Hate," a three-reel drama by Walter Woods. The leading role is played by Roberta Wilson, who, for a long time, was the leading lady of the Jacques Jaccard Company. Important roles are taken by Lillian Concord, Paul Byron and William Quinn. Lillian Concord has had a wide experience on the legitimate stage. She appeared in the Belasco production of "The Boomerang," Shubert's "The Midnight Girl," was starred in "The Red Widow" and for three years was a headliner on the Orpheum circuit.

THE FOREIGN POSSESSIONS OF THE UNIVERSAL.

(*Continued from page* 21.)

type of pictures which appeal most to the South American public, but it would not be quite fair to the company to divulge just what these are. I may say, however, that the dramatic sense of the Latin-American is highly developed. He enjoys thrills, and he insists upon physical charm in the actors, both men and women. He is a severe critic of dress, for both sexes, and especially of social usages and customs, which are more formal than with us. Of course, there is no censorship but public opinion—and it is a tropical climate.

"In Argentina, the situation is somewhat different. All the population is white, in the first place, there is no colored native population. Of course, the European war has had its effect in Argentina as elsewhere. Formerly the lavishness of the people was proverbial. They would pay a cab with a large bill, and wave away the change; give extravagant tips to waiters, and perform the other characteristic actions of a suddenly wealthy community.

"I made many charming acquaintances in both countries. The Spanish tradition of hospitality obtains in both. In Buenos Aires exists the only film manufacturing plant in South America, from which I secured the output for a period of years. They have produced some long feature films, notably one in nine reels, an appeal to the home love of the Argentine, called, in its English translation, "The Nobility of the Cowboy." Their latest big feature is called "The Last Tango," and is also sensationally patriotic.

"From Argentina, I crossed the Andes, a most magnificent trip, and went to Santiago, the capital of Chile. By the way, please spell the word "CHILE" with the final "e , not "i", which is a mistake often made by American writers. Santiago is most charmingly situated, and reminds one of older European life. Everything comes to an end at the same hour, all the shops put up heavy shutters, and the streets are deserted, as if at the sound of curfew. If any one should whistle, the whole town would wake. Business, there, is done exclusively through film agents located in Buenes Aires, as there are no film exchanges worthy of mention. Very old stock is sometimes sent to the Chilean theaters, and undoubtedly a nice business could be done with good, new films. Pictures which I saw in Chile were all more or less ancient.

"I visited Valparaiso, the Chilean port of Santiago, for a few days, and found conditions the same as in Santiago itself. I then went to Callao, the port of Lima, capital of Peru. Here I spent twelve days, meeting many exhibitors, whom I interested in the combination of a new company for contracting for the Universal program. By this contract, the Peruvians will have an opportunity, previously denied them, of seeing the best American films. In all of these countries, with the exception of Brazil, conditions of showing the pictures resemble our own. It is only in Brazil that the custom of the reception room prevails.

"In Panama, I negotiated for the placing of our films with the Y. M. C. A. and the U. S. army posts. That may seem a strange way of introducing our pictures, but as a matter of fact, these two control the greater part of the business on the Isthmus of Panama, and do a far bigger business than the regular theaters on the Isthmus. This is on account of the vast number of American Government employees and soldiers stationed there. American influence on the Isthmus is gaining daily in momentum. The lower class still speak Spanish, but the business people are fast learning English. Coachman, and such, find that they must know it. The country has benefitted in every respect from the contact with us.

"I repeat, that the object of my extended trip, besides the re-organization of the Brazil office, and the establishment of agencies in Uruquay, Argentina and Peru, was the study of the country and the people, their customs and requirements, what they want and what they do not want. The information obtained cost a great many pennies, but I feel sure that we shall benefit by it in a way to make the returns more than commensurate with the expense."

That Mr. Linn succeeded in establishing the necessary social relations with the people he visited and studied, is evinced by his reception everywhere into the best homes. Perhaps the fact of his own European birth and training, helped him to perceive the necessity of proceedings along different lines in South America than is our blunter, rough-and-ready custom in the North. His mastery of French, Spanish, and German, in addition to English, was of undoubted assistance to him; but tact, good manners, and a constant observance of the social side of "business", were mainly responsible for his success. Before he left Buenos Aires, he was tendered a banquet at the principal hotel, in testimony of the esteem in which he was held by his new friends in Latin America.

RUNOVER

"THE HUMAN PENDULUM."

(*Continued from Page* 23.)

have the workmen idle at a time when Markham is near, so that Markham, on meeting McKay, scolds him, with a result that McKay resigns his post. McFadden also quits in loyalty to McKay. The two men go to the top of Eagle Peak to talk over their future plans, and are horrified to see Dorothy's horse running away with her. Having been frightened by a bear, it is racing with her towards the brink of a high cliff. Dorothy is unable to stop her maddened horse, and it plunges over the precipice, near where McKay and McFadden stand. Dorothy, as the horse falls, manages to leap from the saddle and seizes a large oak root.

McKay and McFadden rescue Dorothy from a precarious position on the face of the cliff in a sensational manner. Markham, to show his gratitude, gives Bob his old position.

Some weeks later the road is completed and the officials bestir themselves to run a train over the line and thus fulfill the terms of the franchise. Gordon resolves to block the passage of the train, and he hires two thugs to go with him to slay the engineer and fireman of the train. As the special train speeds by a rocky cut, Gordon and the thugs fire into the cab, wounding the pilot and fireman. McKay courageously resolves to drive the locomotive, with McFadden as the fireman.

Gordon rides across the country and sets the tunnel on fire, but McKay bravely rushes the train through the blazing tunnel. As the train speeds by a cut, Gordon tries to shoot at Dorothy, McFadden and McKay in the cab, but he is seen by McFadden, who shoots him.

When the train arrives at Black Rock, Markham and the directors all praise McKay. A few months later Dorothy becomes his bride.

GEISMAR DISMISSES CASE.

(*Continued from page* 13.)

it tends to deprave the minds open to such influences and into whose hands a publication of this character might come. It is within the law if it would suggest impure and libinidous thoughts in the young and inexperienced."

The virtue of this rule is that it is sufficiently reasonable to be easily understood and applied, sufficiently definite to lift the subject out of the realm of the merely speculative or capricious, and sufficiently flexible to make allowance for differences in place and time, especially with regard to the progressive evolution in popular education and morality. The courts have been so astute in carefully defining such a rule, particularly with a view to making it clear that the disposition of this question is amenable to scientific and logical reasoning, and does not, and, indeed, must not depend upon personal, individual whims, tastes or prejudices. In none of these cases are we confronted with a question of mere personal taste or individual idosyncracies of view. We are to decide upon the broad, general, fair and reasonable principle whether the subject matter tends to corrupt the morals of the community, particularly the youth and those whose minds are open to debauching influences.

My task would be very easy indeed if I were to take the facile view which, no doubt, is taken by a great many, namely, that our youth would be much better off if they knew nothing at all about these subjects. Such a view would lead readily to a determination that the statute has been violated in the giving of this exhibition, and that the defendants must be held to answer therefor.

As a matter of course it must be readily conceded that there undoubtedly is a very large number of excellent persons in this community who would give this photoplay short shift. But this is not the test by which this exhibition is to be judged, and to apply it would be to apply an altogether different rule than the one noted above as defined in the statute and in the courts' decisions.

I think it must be taken for granted that there are a great many things in this world which shock a great many good people, but which are not violative of the statute. An example is to be found in the case of People v. Muller, (96 N. Y. 408), in which, speaking of certain works of art, the court says:

"It is a false delicacy and mere prudery which would condemn and banish from sight all such objects as obscene."

Neither is it a proper test to show that the exhibition might have the tendency to deprave and corrupt some minds, for if this view were applied, our literature and art, whether painting, platic or dramatic, would be deprived of some of their finest productions as to the lawfulness of which the courts have in several cases made a favorable ruling.

After a very careful personal study of this photoplay, keeping in mind constantly the definition of indecency as the statute and the decisions above noted gives it to me, I cannot conscientiously arrive at the conclusion that it would tend to corrupt the morals of youth or others.

We must recognize that there are two kinds of purity, firstly, the purity of ignorance, and secondly, the purity of one who knows and who, because of that knowledge, is the better fortified to resist. It is only the second kind of purity which it seems to me that the court must regard in that case. The whole purpose of our education is to fortify the young against the temptations and evils of the world. The purity of ignorance is to be disregarded as a factor in this case, because, under our statute, children cannot visit any moving picture performance unless accompanied by parents or guardians. I consider this sufficient of a safeguard so as to make it unnecessary to strain or expand the meaning of the statute invoked in this prosecution. To say that the youth would be better off if they did not know these things is equivalent, to my mind, to saying that they would be better off if they could be kept in the blissful ignorance of infancy and be like plants raised in a hothouse.

I am quite convinced in my own mind that this photoplay will not effect a greater knowledge upon undesirable subjects than now exists or is now attainable through other channels. I am also convinced that the general doctrine of this photoplay is in accordance with the dictates of the most orthodox morality, and is such as any clergyman or good mother or good father might teach the adolescent mind in order to guard it against life's perils.

I am urged to find that there is probable cause to believe the defendants guilty of violating the statute on the ground that the motive of the exhibition is purely for monetary profits, and that the commercial exploitation of these subjects is not in accord with a wise public policy. Whatever may be the final view upon this point, I have only to say in answer to it that this is not the test which the statute imposes upon the court. The commercial success or failure of an objectionable exhibition must, in the last analysis always be left to the good taste of the public.

I am urged also to hold the defendants to answer as having violated the statute because, if the exhibition be of an indecent character, no matter how good its purpose otherwise, and no matter how valuable it may be from the physiological, sociological or moral point of view, they are to be held as guilty.

So far as this view applies the statutory test I have carefully considered it.

While I decide that there is not probable cause to hold the defendants guilty of violating the statute, I nevertheless think that there are several minor things in which the production may be improved by omission, but after a careful consideration of one and all of them I have not found them of such import as to change my general conclusion.

The information is dismissed and the defendants discharged.

MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

By W. A. BACH.

TORONTO, Ont., June.—It is finally announced that "The Dumb Girl of Portici" and "Where Are My Children" will be released through the Canadian Universal Film Company, under the personal supervision of Mr. Claire Hague, general manager of this company in Canada. "The Dumb Girl of Portici" features Anna Pavlowa, the famous Russian danseuse, and "Where Are My Children" stars Tyrone Power, the celebrated actor. Both pictures have had tremendously successful runs in the United States and have broken all records for paid admissions. It is stated that the Pavlowa picture drew $720,000 in eleven weeks. Of course, in this case, outside of the masterly work of the Smalleys, Anna Pavlowa is the big drawing card. In "Where Are My Children," the unusual plot, which deals with birth control, and which is handled in a most powerful manner, is a potent means of drawing big crowds. Mr. Hague will receive all inquiries regarding both these films at the Toronto office of the Canadian Universal Film Company.

Canadian Universal Film Company, who have been particularly unfortunate during the past six months, owing to losses sustained in films being destroyed during transit, have once again suffered a big loss. The big feature film, "Where Are My Children," on its way to St. John, was burnt when the express car in which it was being carried was destroyed by fire. A new print was ordered by wire.

The Rosedale Theatre of this city, a pretty little North End house, has been having quite a checkered career lately, which has included a change in management of at least three times. Mr. Charles Hill, well known in Toronto as a successful exhibitor, has now taken over the house and it is expected that he will bring back its old time success.

THREE RIVERS, P. Q., June.—This town has been running in a very depressed state of business as far as the movie and amusement enterprises are concerned. The Gaiety Theatre is still running, also the Casino, but the Victoria has already been opened and closed several times, although this latter house is the nicest and most modern of the three, it seems as if the town cannot support two theatres, let alone three under present conditions.

MONTREAL, P. Q., June.—The summer season is opening in Montreal in spite of backward weather. The King Edward Park, situated on the River St. Lawrence, is now announced open and will include among its attractions one or more high class movie shows. Steamers are now running from the suburbs of Montreal to the park.

It is worth noting that the production of films in Canada is rapidly increasing, and this applies to commercial, topical and even photo dramas. The Kauffman moving picture industry in Montreal is now making industrial films and has turned out 1,150 feet of pictures, covering the brewing laundry, paint and baking businesses of Montreal. The Strand Theatre of Toronto is producing its own topical films, photographed in and about the city, while the Canada Film Company of Galt, Ont., is producing patriotic Canadian dramas.

Baseball still holds a prominent place in the interests of Montreal film men. The Universal team is still champion of the informal league that exists, but the Metro team has been making a splendid showing lately. An odd rule of this league is that members of competing teams must not indulge in practice during daylight hours, as it is contended that this would take the men away from their regular routine of business and make the competition unfair.

MANY strange and weird things have happened, and become historic parts of Universal Serials, but one of the strangest has just occurred in Toronto, Ont. An East End House in this city, has been running "Peg o' the Ring" for the last two or three weeks, and it will be remembered that in one of the episodes a group of particularly ferocious appearing lions hold the center of the stage, through nearly the whole episode.

It happened that just at the time these lions were stalking about in the den where Peg was imprisoned, and the drummer was making very realistic noises with his apparatus, a middle aged gentleman, more or less completely intoxicated, happened to decide that he wished to visit a Movie Picture house, and accordingly, after buying his ticket, toddled into a back seat in the darkened theatre. The glare of the light on the screen immediately attracted his befuddled gaze, and as comprehension wholly dawned, the lions seemed to stalk forward into very formidable size. The alcoholic gentleman started to his feet with a scream of fear, and proceeded to have a most elaborate case of delirium tremens. It is even said that his case was so bad, that as they removed him from the theatre, he insisted that the pretty ticket collector was also an animal, and persisted in calling her a bear.

CAMP BORDEN, Ont., June.—It has been rumored that a huge moving picture theatre, seating at least 2,000 persons, is to be erected inside the camp lines of Pine Plains for the entertainment of the thousands of troops composing the latest regiments of the Canadian volunteer army here. Toronto exchange managers are already arranging photoplay bookings for this house, which, it is expected, will be opened before July 1st. It is said that the theatre will consider only the best class of films and will be somewhat under the supervision of the military authorities owing to its presence within the camp lines. It is thought that Mr. M. S. Marvin, manager of the big Strand Theatre, Toronto, will be the manager of this house. This will be, as far as can be determined, the first case of a moving picture theatre being practically managed for the exclusive use of soldiers.

VANCOUVER, B. C., June.—Mr. Finch, manager of the Universal branch in this city, reports that he succeeded in booking the new Universal serial, "Peg o' the Ring," in the Columbia Theatre, the foremost vaudeville house in the city. This is the second instance of this serial being booked in vaudeville houses in Canada.

Clara Beyers, a popular Universal actress, who occupies a prominent part in several Red Feather features, is a great favorite in Vancouver, where she appeared with the Empress Stock Company several seasons before going into the movies. Vancouver citizens throng to see her whenever she appears upon the local screen.

Universal Will Shine at Chicago

GET ready for Chicago!

This is the order Joe Brandt, General Manager of the Uiversal Film Manufacturing Company, sent out almost before the decorations had been taken down at the close of the exposition at Madison Square Garden a couple of months ago, and, ever since that day the Universal offices have been very busy with plans, maps, designs and other paraphernalia for the Coliseum show which promises to eclipse everything in the motion picture exposition line during the year.

One of the busiest men in Chicago has been Francis J. Flaherty, the manager of the Universal Booking Offices, who writes that all he has been doing for the past three or four weeks is receiving cases of all shapes and sizes from New York, filled with every conceivable novelty. At the present time there are twenty-two cases of "everything" stacked high up in his office, while ten more are being held at the express office awaiting the signal for the manufacturers to rush to the work of getting their displays ready.

At this exposition the first two exhibits, as the visitor enters the building, will be the Bluebird and Universal. They will be the largest on the floor and promise to be different from all others. The Bluebird display will consist of a beautiful arbor of trellis work, covered with beautiful flowers. Bluebirds, in cages, will hang between the six arches, bearing the message: "The Play's the Thing."

Rustic benches will be placed under the arbors and beautiful souvenirs will be given out.

The Universal is going to do wonders. Joe Brandt has a lot of big things up his sleeve which he refuses to divulge, but he warns all others to beware of him. Up to the present he has spent five thousand dollars on the two exhibits, and, by the time the show is over it is safe to predict that Joe will have spent close to seven or eight thousand dollars in his effort to lead all others. He will leave for Chicago next Friday and will remain there for several days. Others who will be on hand from the Universal will be President Carl Laemmle, R. H. Cochrane, Maurice Fleckles. In fact, all the big men of the Universal are going to be on hand, and it is said that they are going to pull one of the biggest stunts imaginable at this show, and they are all going to be there in order to see that it is carried out successfully. Although every attempt as been made to learn the naturne of this big surprise the Universal officails refuse to even hint at it.

When we pause to consider what the Universal did at the Grand Central Palace and Madison Square Garden earlier in the year, we have no fear but that they will make good this threat.

DINNER TO LEE OCHS.

AS will be seen by the cut at the bottom of this page, there was a fine turn-out at the dinner given at Brigton Beach Casino last Wednesday night in honor of Lee A. Ochs, president of the local Exhibitors' League. The dinner, which took the form of a beefsteak, was the opening gun of a campaign on the part of his countless friends to make Mr. Ochs president of the national exhibitors' body at the convention which opens at the Coliseum in Chicago on July 10.

There was much speaking, praise of Mr. Ochs and gift-giving, Stephen Bush proving one of the happiest of gift bestowers in the recollection of the writer, and showing a leniency toward Hartsell's Oriental Orgy which would qualify him for the job of dealing with Mexico. William Johnson spoke fluently and without revealing his hand, and Arthur James, after professing that he did not come to cast a wreath of poison ivy on the grave of the Board of Trade, selected a nice fat portion of misteak (?) and crunched it happily for Mr. Ochs' delectation.

Mr. William Brady paid the Universal an unintentional compliment in endorsing the policy it has adopted.

"I have always been a good showman, a good businessman and have learned much about the motion picture industry in the short time I have been in it, and I sound a dangerous note of warning to you, not to forget that the program is the backbone of the moving picture industry."

BLANK SPACE
JUNE 28-1916

Scene at the beefsteak tendered to Lee Ochs at Brighton Beach Casino. The Censors ordered the ill-advised prank of a would-be press agent stricken out of this social gathering. Photo by Schessinger.

Detroit Exchange in New Quarters De Luxe

THE Detroit Film Exchange is now established in its new offices at 101 Fort Street, West, and every member of the staff is delighted at the change. Whereas the old five-story building at 159 Jefferson Avenue, had its disadvantages, the new quarters have "class" throughout. The building into which Geo. W. Weeks, General Manager of the Michigan-Northwestern Ohio Division of the Universal, and M. S. Bailey, manager of the Detroit exchange, moved after the disastrous fire at the Jefferson Avenue headquarters might have been constructed for a bank. It is a two-story structure of modified classic design with a sloping attic roof. Surrounded on all sides by skyscrapers, it presents the same appearance of stability that a Knickerbocker Trust Co. bank building gives as it nestles among tall neighboring office and loft buildings.

Upon the destruction of the Universal exchange in Jefferson Avenue, Mr. Weeks scurried around trying to find other quarters. He met with great difficulty, owing to the stringent restrictions placed upon him by the fire and building departments who were determined that there should be no recurrence of the disastrous blaze.

Finally the building at 101 Fort Street, West, was chosen. A rear extension houses the film exchange offices, the patching and rewinding girls and the shipping departments, while in front, facing Fort Street, are the offices of Mr. Weeks, R. S. Bendel, manager of the Bluebird exchange, M. S. Bailey, Joseph Diener, booking agent for the Universal, Fred T. Grenell, at the head of the new publicity department, and a large staff of stenographers and clerks. The exchange employs thirty people, and is open day and night.

Immediately following the fire the Metro and General Film Exchange people in Detroit extended every courtesy to the Universal and the exchange never missed a shipment. All the Universal's customers rallied around the staunch old program and not an account was lost.

Mr. Grenell who heads the new publicity department at Detroit, formerly did the press work for several of the largest of Detroit's picture theatres. He is well known in Detroit newspaper offices having the reputation of being the livest planter of news stories in the City of the Straits.

"THE BULLETIN" ENTERS NATIONAL CLASS—ORGAN OF CANADIAN UNIVERSAL FILM CO. MAKES WIDE APPEAL

TORONTO, ONT.—A distinct innovation has been installed by the Canadian Universal Film Company in Toronto since last year. This was the establishment of an "Exhibitors' Aid and Advertising Department." This department which was to be an important section of the Publicity Department of the company was placed under the supervision of Mr. W. A. Bach, a well known advertising man in Toronto.

Mr. Bach, from his experience in other mercantile lines, decided that the key to publicity success in Canada for a film company was through the exhibitor. He planned to educate the exhibitors to the value of real, tried advertising methods, as used in other businesses. By helping the exhibitor make money the company would in turn derive greater profits and be enabled to retain their business to a greater degree. Accordingly, the new department busied itself, with the inauguration of a complete system for disseminating among the exhibitors, the newest and best advertising ideas, systems, stunts, etc. All advance advertising work was looked after by the department free of charge.

To further the work of helping the exhibitor a weekly paper was put out and called the "Bulletin." Starting with a single page, this house organ has graduated from this class into a fuller mission, that of a national movie paper, printing news from all portions of Canada, from coast to coast, in addition to current movie news of the producing and exhibiting field. "The Bulletin" is now eight pages and with the current issue has opened its columns to display advertising. Mr. Bach gives the exhibitors of Canada a great measure of credit for the success of the work of his department which covers the seven offices of the Universal Company in Canada and states that the exhibitors have appreciated his policy of the "Exhibitor First" and by their cooperation he has been enabled to do the work he set out to do.

The film business is in many instances hopelessly behind regular mercantile lines for business efficiency, and it has been Mr. Bach's aim to bring to all the ramifications of his publicity work, the business training gained in his pre-film experience. An idea of the success of the Universal Company's policies and methods in Canada may be had when it is known that at present in Ontario over 60 per cent of the business being done passes through the Universal office.

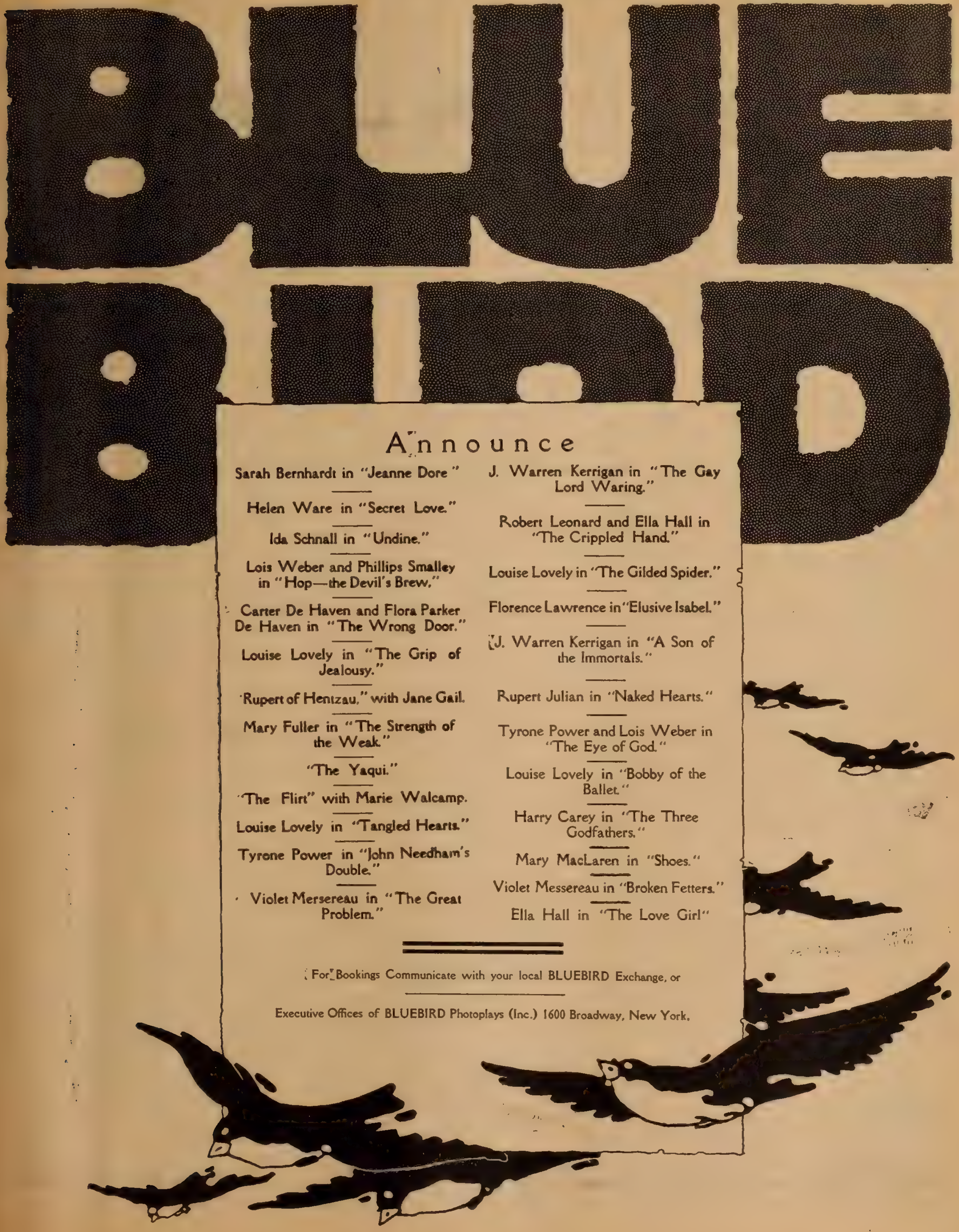
George A. Fisher, Circulation manager of the San Francisco Chronicle.

GEORGE FISHER MAKES SHORT VISIT TO NEW YORK

GEORGE A. FISCHER, circulation manager of the San Francisco Chronicle, the man who made it possible for Universal officials and the girls of the Beauty Trip to see the exposition at San Francisco under the most favorable circumstances, is in our midst. There is no more popular man in San Francisco than George A. Fischer, and in spite of the fact that he is three thousand miles away from New York, he has a whole host of friends in newspaper and publicity circles in this city. Mr. Fischer came on to the International Circulation Managers' Association in Grand Rapids, and after its sessions were finished he took the occasion to come to New York to make arrangements for running the next Universal serial, "Liberty, or A Daughter of the U. S. A." in the Chronicle. This was no very hard job, and he is putting in the rest of his stay in New York in renewing acquaintances with his host of friends here.

Carl Laemmle, Joe Brandt, Nat Rothstein, H. H. Van Loan and George Kann, and, in fact, every one of the Universalites who has been to the Coast, are all willing to swear that George Fischer is the finest man in Frisco, and during his stay have endeavored to make his time pass as agreeably as possible.

A great many other film companies have had occasion to appreciate the effectiveness and friendship of Mr. Fischer, and he is having his hands full attending to social engagements.



BLUE BIRD

Announce

Sarah Bernhardt in "Jeanne Dore"

Helen Ware in "Secret Love."

Ida Schnall in "Undine."

Lois Weber and Phillips Smalley in "Hop—the Devil's Brew."

Carter De Haven and Flora Parker De Haven in "The Wrong Door."

Louise Lovely in "The Grip of Jealousy."

"Rupert of Hentzau," with Jane Gail.

Mary Fuller in "The Strength of the Weak."

"The Yaqui."

"The Flirt" with Marie Walcamp.

Louise Lovely in "Tangled Hearts."

Tyrone Power in "John Needham's Double."

Violet Mersereau in "The Great Problem."

J. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in "The Crippled Hand."

Louise Lovely in "The Gilded Spider."

Florence Lawrence in "Elusive Isabel."

J. Warren Kerrigan in "A Son of the Immortals."

Rupert Julian in "Naked Hearts."

Tyrone Power and Lois Weber in "The Eye of God."

Louise Lovely in "Bobby of the Ballet."

Harry Carey in "The Three Godfathers."

Mary MacLaren in "Shoes."

Violet Messereau in "Broken Fetters."

Ella Hall in "The Love Girl"

For Bookings Communicate with your local BLUEBIRD Exchange, or

Executive Offices of BLUEBIRD Photoplays (Inc.) 1600 Broadway, New York.

MUSIC FOR "THE SEEKERS" AND THE PROGRAM OF JULY 17.

Specially selected and compiled by M. Winkler.

"A Thought Song," by Roberts, is the theme.

REEL I.

1. *"La Rose,"* Intermezzo, by Ascher, until "In the morning." (Watch the anvil effects.) 2. *"Sieste,"* by Laurens, until "Some months later." 3. *"Barcarolle,"* by Rivela.

REEL II.

4. *"Tendresse,"* by Langey, until "Neither Rev. Mounts," etc. 5. *"Admiration,"* by Jackson, until "The Sabbath. 6. *"Ave Maria,"* by Langey (to be played as an organ solo). *"Tympany Rumbles"* during fights until "The passing days bring more than friendship." 7. *"Estella,"* waltz, by Roberts.

REEL III.

8. Continue *"Estella,"* untitl scene "Sheriff Mounts is shot." 9. *"Love's Sunshine,"* Idyl by Wolf, to action, pp. or ff., until "And the day I was shot," etc. 10. Theme, until "Railroad scene." 11. Agitato No. 6, by Lake, pp. until "After days of wandering," etc. 12. Idyl, by Himan. REEL IV.

12. *"Adoration,"* by Barnard, until "I'm going to a neighbor." 14. *"After Glow,"* by Cobb, until "The next morning." 15. Theme, until "Night comes," etc. 16. *"Andonte Mysteriouse,"* by Lake. *"Tympany Rumbles,"* ff., during fights, until end of Reel 4.

REEL V.

17. *"Hurry No. 21,"* by Lake, pp. until "According to the custom of the seekers," etc. 18. *"After Sunset,"* by Pryor, until "The same evening." 19. *"Among the Roses,"* by Lake, until "And in a distant city," etc. 20. Theme, until the end.

NESTOR—"Kill the Umpire" ....(Comedy)

1. *"Hello, Boys, I'm Back Again,"* One-step. 2. *"Harlequin,"* March, by Roberts.

GOLD SEAL—"The Crystal's Warning".........(3 R.)

REEL I.

1. *"New Era,"* Overture, by Heed, until "The higher the stratum of society," etc. 2. *"Oriele,"* Finale, by Bach, until "You have a hit with the Sphinx," etc. 3. *"Anthony's Love Song,"* by Ochmler.

REEL II.

4. *"Padisha,"* Intermezzo, by Loraine, until "The fight." 5. *"Hyrry,"* by Bendix, until "An affair at the club." 6. *"At the Hamlet,"* by Godard, ff. during dispute, until "Letter, come at once," etc. 7. *"Uarda,"* by Tugginer, until "Prince Rahmahn." 8. Continue Tromolo, ff. until "The following morning." 9. *"At Sunrise,"* by Brewers.

REEL III.

10. Continue *"At Sunrise,"* until "While returning to my hotel," etc. 11. *"Berceuse,"* by Delacour, until "Florence Chadwick seeks the assistance of the Sphinx." 12. *"Anthony's Love Song,"* by Ochmler.

VICTOR—"The Gentle Art of Burglary"......(1 Reel)

1. *"Mysterioso,"* by Lake, until scene, "The burglar is caught." 2. *"Olympis,"* Overture, by Oseher, until "Will you be my wife," etc., until the end.

L-KO—"Spring Fever" ....(Comedy)

1. *"Love Is So Fickle,"* by Kruseman. 2. *"Estelita,"* Waltz, by Herbert, until end.

LAEMMLE—"The Garden of Shadows".........(2 Reels)

REEL I.

1. *"Berceuse,"* by Grieg (to be played as a piano solo), until scene "Telephoning." 2. Continue *"Berceuse,"* with orchestra, until "As time passes," etc. 3. *"Bond of Love,"* by Roth, until "That night." 4. Continue *"Bond of Love,"* pp. until "The Dispute." 5. *"Broken Melody,"* by Van Biene.

REEL II.

6. *"By the River,"* Romance, by Moore, until scene "Playing piano." 7. *"My Heart, Thy Sweet Voice,"* by Saint-Saens (to be played as a piano solo), until scene "Walking near lake." 8. Continue No. 7 with orchestra until "Fever wraps the tiny frame." 9. *"Clair de Lune,"* by Thome, until "I saw daddy in the garden," etc. 10. *"Chimes of Love,"* by Albret,

L-KO—"A Bold Bad Breeze" ....(Comedy)

1. *"Noisy Bill,"* by Losey. 2. *"Slidus Trombonus,"* by Lake.

VICTOR—"The Belle and the Bell Hop"..(2R.Com.)

REEL I.

1. *"You're a Dangerous Girl,"* Song. 2. *"Storming Sea of Love,"* One-step, until end of Reel 1.

REEL II.

3. *"Some Girls Do, Some Girls Don't,"* Song. 4. *"Razzazza Mazzazza,"* by Pryor, until the end.

BIG U—"His Own Story" ....(Drama)

1. *"Athena Overture,"* by Kretschmer, until "The fight." 2. *"Furioso No. 2,"* by Lake, until "Later in the day." 3. *"Fantasia,"* by Bach, Tremolo ff., during fights, until "King, we had given you up," etc. 4. *"Courtesy,"* Intermezzo, until end.

POWERS—"The Devil Dancers of India"

1. *"In the Sudan,"* by Scheck, until "Wild boar at feeding time." 2. *March Indisme,"* by Sellenick, until "The country circus." 3. *"Almeh,"* by Armand, until end.

IMP—"Lee Blount Goes Home"...............(Two Reels)

REEL I.

1. *"Dawn of Hope,"* by Casella. Tremolo during excitement, until "He decides to await a better opportunity." 2. *"Canzonetta,"* by Godard, until "Newspaper clippings, sensational escape," etc. 3. *"Dolorosa,"* Tobani, until "The fight." 4. *"Hurry,"* by Kersson. REEL II.

5. *"Dream at Twilight,"* by Wirz, until scene "Child opens closet door." .6 *"Dream Shadows,"* by Langey, until "This man heard Billy's confession," etc. 7. *"Extose d'Amour,"* by Roze, until end.

REX—"The 'Phone Message"

1. *"Fascination,"* by Tobani, until "The fight." 2. *"Hurry, No. 4,"* by Lake, until "After the fight." 3. *"Felice,"* Canconetta, by Langey, until the end.

BISON—"A Midwinter Madness" ....(Two Reels)

REEL I.

1. *"Harmony of Love,"* Romance, until "Supper time." 2. *"Heart to Heart,"* Melody, by Trinkaus, to action, pp. or ff., until "The fight." 3. *"Hurry, No. 22,"* by Lake, until "The fight is over." 4. Continue *"Heart to Heart."* Tremolo pp. until "Dancing scene." 5. *"The Booster,"* by Lake.

REEL II.

6. Continue *"The Booster"* until "There is no money for medicine." 7. *"Indifference,"* by Rolk, to action, until "The thing Olympse is," etc. 8. Continue *"Indifference."* Tremolo ff., until "Please give me a drink, daddy." 9. *"La Rose,"* by Golterman.

JOKER—"She Was Some Vampire".............(Comedy)

1. *"On the Hoko Moko Isle,"* One-step. 2. *"Sunshine of Your Smile,"* Waltz, until end.

REX—"Branscombe's Pal"..........................(Two Reels)

REEL I.

1. *"Songing,"* Reverie, by Armand, until "An hour later." 2. *"Love and Passion,"* by Messina, until "At the club, Bob celebrates," etc. 3. *"Maesmawr,"* Valse Lento, until end of Reel 1.

REEL II.

4. *"Love's Confession,"* by Gruenwald, until "Silent sympathy," etc. 5. *"Nocturn,"* by Krzyzanowski, until "Bob returns from Canada." 6. *"Love Song,"* by Flezier, until end.

MORGAN POSTERS

The paper that puts the "Move" in "MOVIES"

Morgan Posters have the "pep"—Morgan Posters possess the "punch"—Morgan Posters put the "move" in Movies. Morgan Posters are the Red Blood of the Trade. If you're not using them, you're losing the biggest advertising prestige in the world. Now that people are **out of doors**, put your message where they can see it, all day and all night.

Reinforce your "Peg O' the Ring" paper with a lot of fresh new posters. Your old stands are dirty perhaps; maybe they are torn; perhaps the wind, sun and rain have taken the edge off 'em. Get new paper and replace the old. Keep your advertising message on "Peg O' the Ring" before the people and keep the crowds coming.

Posters Now Ready for "The Seeker"

The 25th Red Feather Release
Featuring Flora Parker De Haven

For the above RED FEATHER RELEASE and all past RED FEATHER RELEASES you can secure two 6-sheet stands, two 2-sheet stands, two 1-sheets and a matched streamer which you can combine to make into a great 16-sheet stand. You can secure beautiful lithographed window cards done in five elaborate colors to use for local advertising in Store Windows to back up your billboard advertising. Send for samples to ANY Universal Exchange. Window cards for all RED FEATHER releases.

The following paper for the Universal Program can be secured promptly from any Universal Exchange or direct from Morgan:

FOR two-reelers, striking 1-sheet and 6-sheet stands.

FOR all three and four-reelers, two 1-sheet stands, three 3-sheets, 6-sheet and a 3-sheet streamer to make up a smashing 12-sheet stand, or you can use this paper separately.

FOR all Universal Screen Stars, and ALL Broadway Stars, 5-color 1-sheet poster portraits. Also the striking 3-sheet metal gray background posters to accommodate the 1-sheet poster portraits of all stars.

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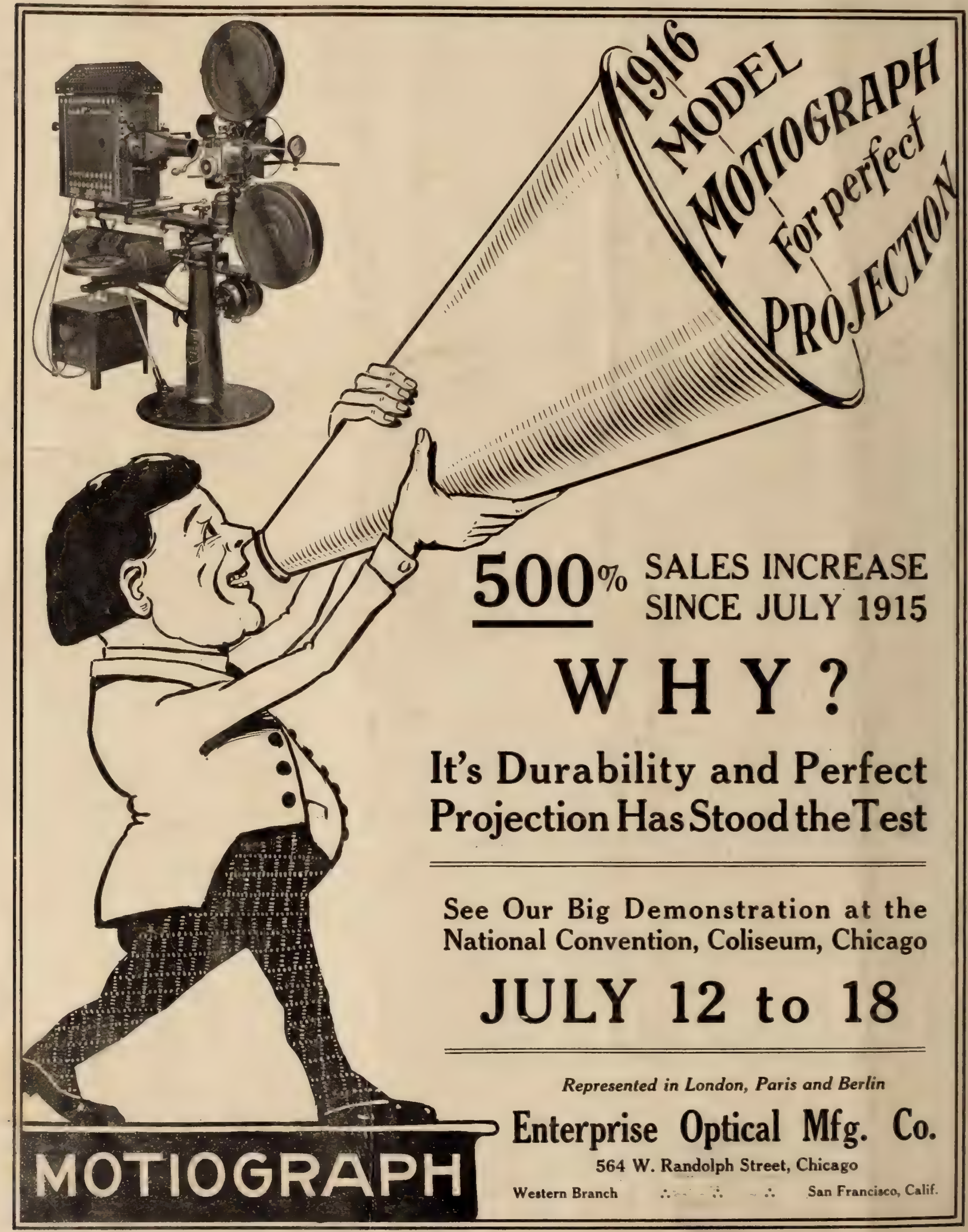
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VOL. 3, NO 3 JULY 15, 1916 PRICE 5 CENTS

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Everywhere in this broad land of ours flags are waving; bands are playing; fathers, mothers, wives, children and sweet-hearts are saying good-by to thousands of Uncle Sam's khaki boys. Danger, adventure and excitement await the boys at the front—but what of those left behind? Newspaper circulations will increase by leaps and bounds. Everyone wants the news from the front; from the border; from the concentration camps.

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Clippings from Universal Animated Weekly Prints, showing movements of National Guardsmen at various points throughout the United States.

UNIVERSAL ANIMATED WEEKLY

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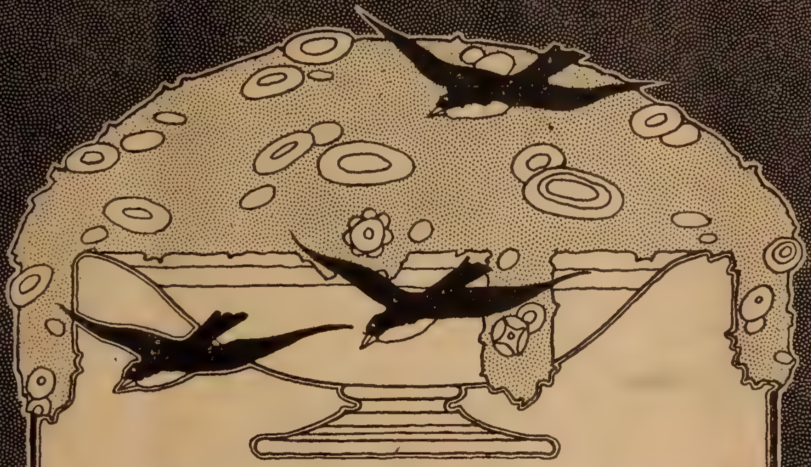

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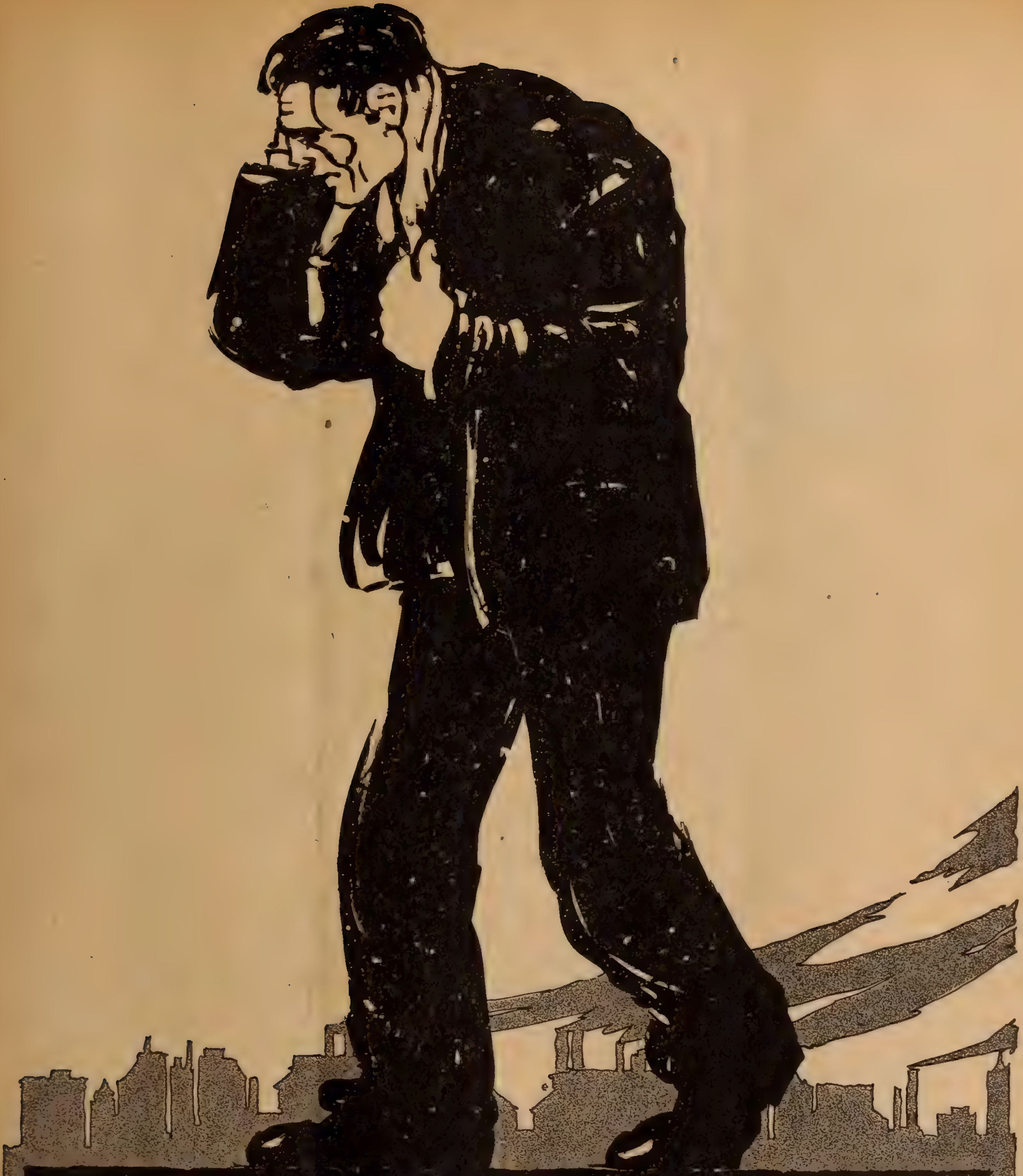

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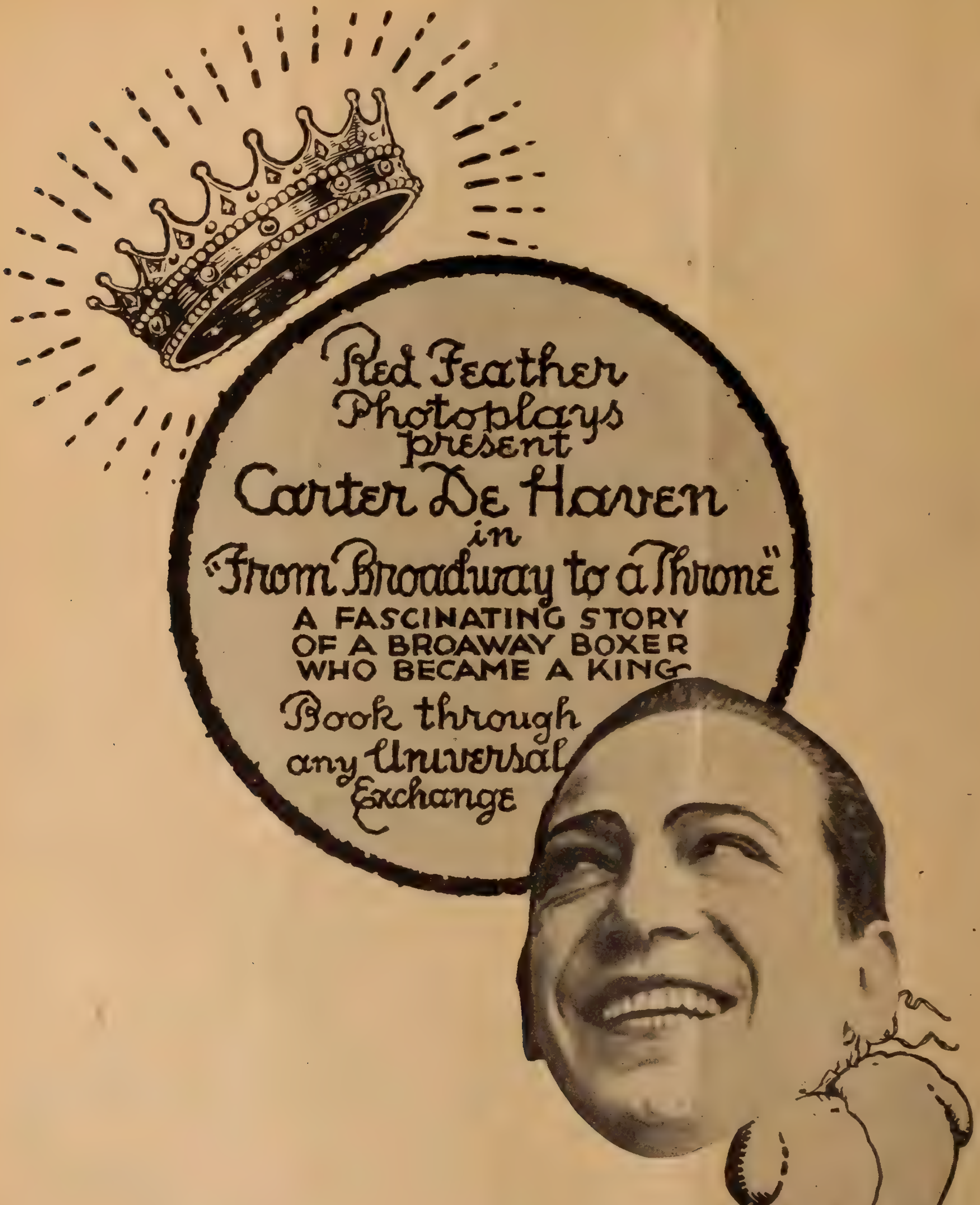

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IS THE PROGRAM

No. 142 --READ

Alexandria Poster Advertising Co.

406 NORTH CANAL STREET.

Alexandria, Indiana, June 21st, 1916.

Central Film Service, 113 W. Georgia St., Indianapolis, Ind.
Friend Schnitzer:—

I am coming back to my old friend, "Universal Program," again, and I intend to remain with it, too.

You well know it was the general opinion for awhile that the feature program was the program for all exhibitors to use. And, like nearly all exhibitors, I fell for them, BUT IT WAS TO MY OWN DETRIMENT THAT I DID SO.

I tried features out good and strong, and now say "Never Again" for me. Give me that good reliable Universal Program for my house.

My patrons DON'T WANT LONG-DRAWN OUT FEATURES ANY MORE. Give me the short stories and some good comedies.

I want to start using your service as soon as I can get through with my contract with these feature people. Can I get on, say, about the third of July, or not later than the tenth?

When I gave my patrons the tip that I intended to go back to Universal Program they did not lose time in spreading the news, and I am constantly being congratulated upon the change. And, frankly, I'm congratulating myself. With best wishes,

W. H. LIPPS.

THE MOVING PICTURE WEEKLY

Vol. 3. NEW YORK, JULY 15, 1916. No. 3.

THE MOVING PICTURE WEEKLY

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PETER PEPPER ....Interviews
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W. A. BACH.......Canadian Representative
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ANIMATED WEEKLY NO. 28.

Diving Beauties.—Winner and runner-up in National Championship.—*Los Angeles, Cal.*

Labor Dedicates Temple.—President Wilson and Samuel Gompers, review parade.—*Washington, D. C.*

Teaching Kiddies to Play.—School children dance and play in physical culture exhibition.—*City College Stadium, New York City.*

Sub-Title.—Who said ice cream?

$15,000 *in Prizes.*—Floral float pageant precedes drill of champion Knights Templars.—*Los Angeles.*

Flags of Empire.—Britons honor banners of Homeland and Dominions at Cathedral service.—*St. Paul's, London, England.*

Presenting Battle Flags.—Canada's 77th battalion receiving its colors from Major General Sir Sam Hughes.—*Ottawa, Ontario.*

She Bosses 2,000,000.—Newly elected president of Federation of Women's Clubs welcomed home.—*Los Angeles, Cal.*

Ending Flight from Mexico.—Refugees from Vera Cruz and Mexico City reach U. S.—*Galveston, Tex.*

Mexican Battle Survivors Return.—Universal cameraman films scenes that drew 100,000 militia to line.—*Juarez, Mexico.*

Sub-Titles. — The International Bridge. General Bell going to greet Carrizal prisoners. Mexicans escorting 23 released heroes.

Horses are Acrobats.—Trained team take daring high dives.—*Glen Island. N. Y.*

Save Your Children. — What causes and how to prevent infantile paralysis epidemic that is killing many kiddies.—*New York City.*

Sub-Titles.—The cause. Rubbish and garbage busy germ carriers. Fly-specked food sold in street infects scores. Beware of this sign. How to prevent. Easy to prepare boric acid wash. Gargle throat. Wash eyes. Douche nose. Use asceptic wash. Keep your child off street—IT MAY SAVE A LIFE.

Cartoons by Hy Mayer, World Famous Caricaturist.

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Troops Entering St. Paul's, London

Mexican Refugees Reach Galveston

Causes and Cure of Infantile Paralysis

Captain Morey and his Colored Troopers

President Wilson and Samuel Gompers

Flag Presentation in Canada

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

"Bill" Ganz, correspondent of the Moving Picture Weekly and representative of the Animated in Philadelphia. Ganz is the only paid news cameraman in Philadelphia. He is also the star cameraman of the Philadelphia Evening Ledger.

ANIMATED SHOWS HOW TO FIGHT THE EPIDEMIC

THE pictures were taken by an Animated Weekly topical news cameraman at the expense of the Universal at the Rockefeller Institute at Sixty-sixth street and Avenue A under the direction of one of the aides of Dr. Simon Flexner, director of the laboratory for medical research.

Other views were taken with the assistance of two inspectors from the Board of Health in the South Brooklyn district, in the Erie Basin district of Brooklyn, on the lower East Side, in Richmond Borough and in the Bronx. Included in the film are scenes showing the affected districts, stricken children, sanitary precautions necessary to prevent the further spread of the disease, how mothers may detect the first symptoms of the disease in their children, "close-ups" of the medical treatment given the children, scenes showing the exodus of children from the city to the country to escape the plague, taken at the railroad and ferry terminals, and the activity of the quarantine, Board of Health and hospital authorities.

The "leaders" or titles on the film are written in English, Italian and Jewish so that all may understand. A representative of the Board of Health spent yesterday (Friday) afternoon at the offices of the Universal Film Company, 1600 Broadway, assembling the picture, writing in the titles and preparing the film for exhibition at New York's 800 picture theatres.

The expense of making the picture will total $4,700, and this expense the Universal has shouldered in an effort to stop the spread of the disease. The fifteen prints made from the original negative for simultaneous projection in the picture theatres of Greater New York will be presented outright to the Board of Health. No admission will be charged to the theatres where the pictures are shown.

This film is in this week's Animated Weekly, and besides being of great interest, should help to stop the spread of the disease to other cities.

77TH BATTALION RECEIVES COLORS

THE ceremony of receiving the colors of the 77th Battalion of Canadian troops was a very impressive one. It is shown in detail in the 28th number of the Animated. First the mules were inspected. Then the battalion marched by, looking especially fit. The colors were then presented, Major General Sir Sam Hughes consecrating them. After saluting the colors the troops were reviewed, which ended the ceremony.

MEXICAN BATTLE SURVIVORS RETURN.

ISSUE Twenty-eight of the Universal Animated Weekly contains a full view of the survivors of the Carrizal battle returning. The men, who came by way of the International Bridge, escorted by Mexicans, are stripped of their uniforms. After being thoroughly fumigated to shake the germs of Mexico forever from their bodies, the men are dressed in overalls and sent to Fort Bliss. After bidding farewell to their Mexican captors, the men go on their way to El Paso. Here they are cheered by the citizens and flowers are showered in their path. They then arrive back at Fort Bliss after their adventure.

Captain Morey, the only surviving officer, is shown, as are Generals Bell and Gonzales, commanders on opposite sides of the border.

DIVING BEAUTIES.

ISSUE 28 of the Universal Animated Weekly shows the winner and runner-up of the Women's National Diving Championship. Miss Aileen Allen, of Los Angeles, was the winner, and Miss Meyer, of Portland, Ore., was second in the contest. They are shown diving in the ocean and in the natatorium at Ocean Park, California.

Other events in the Weekly are President Wilson and Samuel Gompers, labor chief, reviewing a parade in Washington; physical culture exhibition by the school children in the stadium of the College of the City of New York; Knight's Templar parade in Los Angeles; banners of Dominions honored in Cathedral service at St. Paul's, London; newly elected president of Federation of Women's Clubs welcomed home, Los Angeles; refugees from Mexico reach U. S. in Galveston, Tex.; trained horses take daring high dives at Glen Island, N. Y.

UNIVERSAL CITY, July 20, 1916.—It was announced in these columns only a few weeks ago that Beverly Griffith, of the Universal Animated Weekly staff, had returned from Mexico, where he had been engaged for several months with the cameramen of the Universal's news pictorial in filming scenes along the border and with the American troops in the southern republic, "just to get a few clean collars and some home-cooked meals."

While Griffith was gathering the collars and stowing away the succulent viands prepared by the good folks at home, the news of the serious developments below the border came over the wires and Griffith packed his grip, secured from Edward Uhlman, chief of the Universal cinematographers, the best Animated Weekly cameraman available, Robert Walters, and together they took the first train out for El Paso.

They joined the Universal Animated Weekly cameramen at the front in less than 48 hours, and several rolls of film already received by Vice-president and General Manager Davis show that Griffith and Walters lost no time in getting "close up" to the military activities below the line.

Louise Lovely Stars in "The Grasp of Greed"

John Meeson makes his will.

A FIVE - REEL Bluebird Feature Production, starring Louise Lovely, supported by Jay Belasco, Lon Chaney and Gretchen Lederer. From the novel by H. Rider Haggard, "Mr. Meeson's Will."

CAST.

John Meeson	C. N. Hammond
Eustace, his nephew	Jay Belasco
Alice Gordon	Louise Lovely
Lady Holmhurst	Gretchen Lederer
Jimmie	Lon Chaney

THERE was a time when the writings of H. Rider Haggard had the effect of creating a positive mania among readers of fiction, and right up to the circulation of his last work his novels sold into the million copies, translated into many languages and read around the world.

The famous author of "She" gained great riches through his imaginative genius and his talent for hitching his novel fancies together in fascinating narrative form. Everything he wrote was eagerly snapped up and read with absorbing interest by devotees of fiction.

It is therefore surprising that producers of photoplays have not, ere this, turned to the abundance that Haggard contributed to literature for subjects to convert into camera-dramas.

Since her arrival from Australia, the first of the year, Louise Lovely has made a remarkable record for repeated success in every screen-effort she has undertaken as a star of Bluebird Photoplays. Finding her first place as an "extra" in Joseph De Grasse's company, she was changed to the leading role in "The Grip of Jealousy" before she had been three months "on the job."

Lady Holmhurst and Alice play with the child.

Her success in the very first feature she ever posed for, fixed her station as a Bluebird star and in the six months that this superior line of photoplays have been on exhibition, Miss Lovely has been the star in such noteworthy screen successes as "Tangled Hearts," "The Gilded Spider" and "Bobbie of the Ballet."

In this play she goes thru the remarkable experience of having a will tattooed on her back. But Miss Lovely was not daunted and cheerfully submitted her back to the tattooers. We have inside information, however, that the tattooing was of the burnt cork variety. The story of "The Grasp of Greed" follows.

Alice Gordon, a rising young authoress, has sold to the firm of Meeson & Co. the rights to her works. The contract is made before one of her books has reached such great popularity that her reputation is made and her fortune assured. Alice has an invalid sister dependent upon her for support and when a sudden change comes in the sick girl's condition, it is necessary for Alice to raise money immediately.

it most of th

JP AND FISH.

Universal actor of
cowboys in evening
hats. From left to
eer bulldogger; Joe
mmy Grimes, cham-
on, the man who can
Neal Hart, former
; Harry Carey and
all around rider of

* * *

NY POSES.

. Jonas, manager of
reau, Jacques Jac-
serial, "Liberty, a
ten minutes of the
ing for a still pic-
Marie Walcamp.

Going to John Meeson, she i gruffly told by the old miser that he contract clearly stipulates unde what terms she could get money an how much she could get. Meeson ha a nephew, his only heir. The hand some young man enters the offic while Alice is discussing money mat ters with the miserly old publisher.

When Alice has departed, th nephew engages his uncle in an exciting argument and finally the bo tears up the contract which Alic has made with Meeson & Co., because it was so unjust to the girl This incident so embitters the miserly old Meeson that he draws a new will, leaving his entire fortune to his partner in business.

Meeson's nephew has been rather smitten with Alice and spends his time trying to find the girl at her home address. When he finally manages to see her and explains what he has done, she expresses her sincere gratitude. Alice tells him that she will go to Australia, where a rival publishing concern has made her a tempting offer for her future literary efforts.

Meanwhile the invalid sister has died and Alice sails for Australia. Meeson learns of the offer and sails on the same ship with the intention of buying out the Australian publishing house. The ship bearing Alice and old Meeson is wrecked. Old Meeson, in attempt to save his skin, when he is not allowed to take his place in the first boats among the women and children, jumps overboard. Alice prevails upon the sailors who man the boat she is in, to haul the old miser on board.

The party is finally cast away on a desert island. Old age and the severity of his experience brings Meeson close to death and his conscience smites him. He would now gladly change his will, but there is no parchment or writing materials with which he may record his last testament. One of the sailors is an experienced tattoo artist and a plan is finally devised that the will of Meeson shall be tattooed with a sharp fish bone upon the back of a little boy who is among the castaways. The black fluid contained in the sack of a cuttle fish is to supply the ink.

When it comes to the actual performance of tattooing, the girl objects to the little boy being made the victim and renders her own back as the parchment upon which the will shall be written. Eventually the castaways are rescued. Alice and the little boy are safely returned to London, where they arrive at about the time Meeson's will is being probated in favor of his business partners.

Alice enters court at a critical moment and offers Meeson's last will in evidence. The dignified judges examine the document and pass the will around the courtroom for scrutiny. They finally admit that the strange document is the last valid and legal will of the late John Meeson. The happy ending is inevitable, Meeson's nephew marrying both the will and the girl, thus keeping them in the family.

The will is probated in court in a dramatic manner.

UNIVERSAL TAKES FILMS OF PARALYSIS PLAGUE

THE Universal Animated Weekly has entered into arrangements with the New York Department of Health to film a series of views showing how the spread of the infantile paralysis scourge may be checked. New York's fathers and mothers are terrified at the rapid spread of the disease which on July 4, in one day alone, claimed 27 lives in the various boroughs and was rapidly spreading. In twenty-four hours 59 new cases were reported. Since the disease first broke out in South Brooklyn late in June, 480 cases have been treated with a terrifying mortality rate, and preparations at the city hospitals have been made to treat 1500 more cases.

Scenes at the hospitals, illustrations of practical measures to stop the spread of the disease, the activities of the Bureau of Child Hygiene, the Bureau of Infectious Diseases, quarantine officials, the Health Department, the frantic attempt of the hospital authorities to supply cribs for the stricken children and to collect them in hospital ambulances, the medical treatment advisable in the prevention of the disease, flagrant violations of the sanitary code and the exodus of fifty thousand babies from New York—all will be shown in the film which the Animated Weekly has secured permission to take as part of the campaign to stamp out the disease.

AGED NEGRO MAN IS FILM ACTOR

ONE of the oldest actors, in point of years, at Universal City, is W. H. Bogle, 81 years of age, who plays the role of a butler in many of the big productions. Bogle is a colored man, born in North Carolina.

Universal Ctars in "The GraGroups, som

LUNCH AT LAGUNA BEACH.

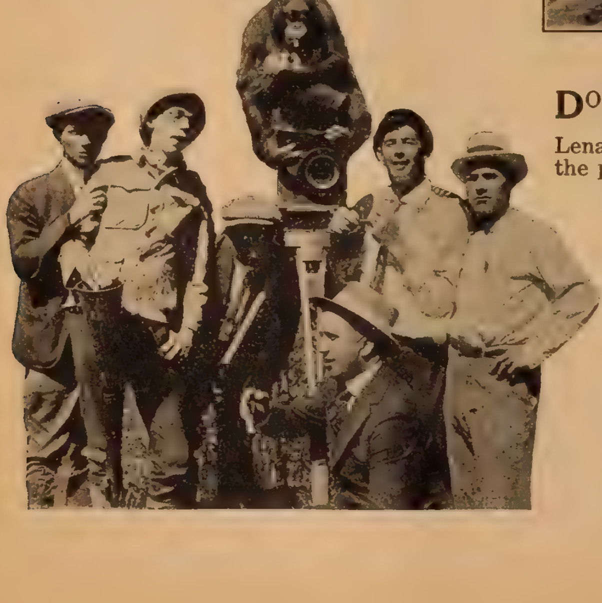
INCE William V. Mong, who formerly directed in connection with eo Madison, has been given a comny "on his own," as Sime would in Variety, he has been remarkably sy with the pen. He has written ree stories for the company to be ayed under his direction. These are he Betrayal," "Lord Lovelace's dio," and "Little Joe," a three-reel- For this latter he took his comny to Laguna Beach, south of Los ngeles, for the proper background, it is a sea story. Little Gordon riffith plays the title role in "Little e," and the leading woman of the ew company is Betty Schade. "The etrayal" is a mountain drama, and he benefit of the Knights Templars graph is taken at the most agreeable

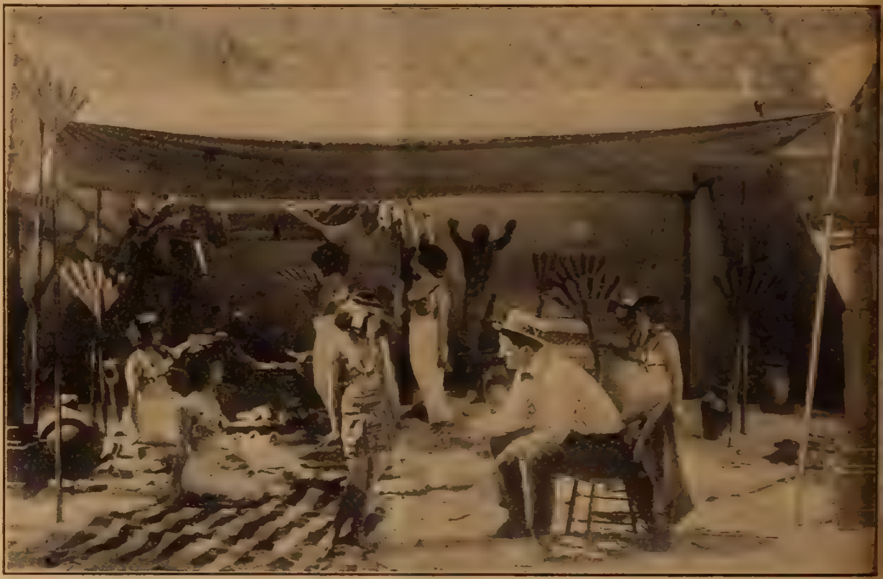
for "Lord Lovelace's Rodio" he utilize when they honored Universal City by hour of the day at Laguna Beach—lunch hour.

* * *

THEY FOUND "THE MISSING LINK."

BEVERLY GRIFFITH has not been sure of where he was going to hang his hat for the last two months. The prospect of war in Mexico dragged him down there with Gilbert Warrenton, his cameraman, and he had no sooner gotten back to Universal City, and realized the promise of a full directorship, when he was ordered back to the border. During his short interval in Universal City, however, he managed to put on a film written by F. M. Wiltermood, called "The Missing Link." For the stars in this comedy Griffith secured Victor Potel and Joe Martin, the educated ape, who may be seen perched cozily on the top of the camera smoking a cigarette. Potel is the elongated person with his hand carelessly thrust into the barrel of his blunderbus, and Beverly Griffith is seated in the center of the picture.





LENA BASKETTE IN A STUDIO DESERT PICTURE.

DON'T be deceived by this picture, which shows Raymond Wells, one of Universal City's newest directors, giving instructions to little Lena Baskette. It has every appearance of a desert scene, and when the picture is shown, the illusion will be even more complete than it is here. In reality, however, this desert scene was set on one of Universal City's largest stages, as it required a number of architectural features and a complement of players which it would be difficult to transport to Oxnard Desert, where the rest of this film was taken. Raymond Wells gained a tremendous reputation throughout California for the artistic way in which he staged the "Julius Caesar" outdoor pageant, at Hollywood, which will live long in the memory of all Californians as the most wonderful outdoor spectacle ever beheld under the southern California sun. He seems destined to achieve a like reputation with the Universal, which has just secured his services. His first film will be called "The Caravan," and was written by himself, in three reels. It stars Lena Baskette, the nine-year-old actress-dancer, who has already made a real place for herself in pictures in which she has appeared both, as star and as support.

Working, but most of them at Ease

CAREY'S COWBOYS IN SOUP AND FISH.

HARRY CAREY, the well known Universal actor of western roles and his bunch of cowboys in evening dress, aside from the boots and hats. From left to right: Bud Osborne, rider and steer bulldogger; Joe Rickson, champion Roman rider; Tommy Grimes, champion bucking horse rider; Pedro Leon, the man who can rope fifteen riders with his lariat; Neal Hart, former Wyoming sheriff and range rider; Harry Carey and Bill Gillis, Texas cowpuncher and all around rider of bucking horses and steers.

* * * * *

THE "LIBERTY" COMPANY POSES.

AT the earnest solicitation of M. G. Jonas, manager of the Universal City publicity bureau, Jacques Jaccard, director of the latest Universal serial, "Liberty, a Daughter of the U. S. A.," devoted ten minutes of the precious time of his company to posing for a still picture which we reproduce herewith. Marie Walcamp, who plays the role of Liberty Horton with a trumpet in her hand; Jack Holt, who enacts the part of Bob Rutledge, wearing a misplaced eyebrow, a wide sombrero hat and a shirt which would be the envy of a Montana miner and Maud Emory, a recent acquisition to the Universal, are in the center of the picture. Directly below Miss Walcamp Jacques Jaccard, the director, is kneeling, with a cigarette in his face and a revolver strapped to his hip. Why he uses this revolver we do not know yet. Eddie Polo, Universal City's champion scrapper, strong man and stunt puller, kneels at his left, and G. Raymond Nye, whose reputation in all of these departments is rapidly approaching Polo's, is kneeling at his right hand. Back of Nye will be seen Neal Hart, who plays the role of one of the trustees, and Townsend Harris, who plays that of the other. Back of Miss Emory stands Roy Stuart, a newcomer to Universal stock, although he played in two Universal pictures almost two years ago. He plays the role of Col. Dalton. Bertram Grassby will be found kneeling at the left of Eddie Polo. Grassby plays the role of Manuel Leon, the rival of Bob Rutledge for the hand of Liberty Horton. Joe Rickson, who made such a sensational jump over the cliff in "The Committee on Credentials," is seen with a Mexican sombrero and two cartridge belts over his shoulder.

BEAR LAKE HAPPY HUNTING GROUND.

MANY Universal directors who have wanted unusually beautiful atmosphere and background for their pictures, have chosen Bear Lake for its fine imitation of the Canadian northwest heavily wooded lakes. Lynn Reynolds needed just this kind of an atmosphere for "The Girl of Lost Lake," which he is filming, with Myrtle Gonzalez featured. So he took his entire company to this choice spot in lower California, where they are seen in the accompanying illustration. From left to right the names of those in the lower row are George Hernandez, Fred Church, Lynn Reynolds, Myrtle Gonzalez, Val Paul, Jack Curtis and Albert MacQuarrie. Myrtle Gonzalez is holding her pet owl, Oswald, in her hands and Lynn Reynolds, director of the company, is affectionately grasping his pet pipe.

Flora Parker De Haven Stars in "The Seekers"

Ruth is chosen by ballot to accompany John in founding a new colony.

THIS is the second picture that Flora Parker De Haven has starred in since she was put under the direction of Otis Turner. The whole production shows the mark of Mrs. De Haven's personality as well as the stamp of Mr. Turner's faultless production. The Seekers are portrayed in all their peculiarities of dress and mannerism. The Seeker village is worked out in very fine detail.

A feature of the picture is Lem Heck's escape from prison. He is packed in a case by one of the other convicts and smuggled out. The box is put on a train, from which Lem escapes by jumping on to the trestle while the train is moving and then dropping many feet into the river below.

FIVE - REEL Red Feather Production, featuring Flora Parker De Haven. Written by Olga Printzlau. Scenario by Otis Turner. Produced by Otis Turner. The story of a love which survives a host of doubts and fears.

CAST.

Ruth Heck	Flora Parker
Lem Heck	Paul Byron
Rev. Israel Mount	Charles Mailes
John Mount	Edward Hearn

The character of old Rev. Mount is very well drawn. The man sees that Ruth and John still love each other after the estrangement, so when John is chosen as the one to go out that year to found the new colony, he shyly substitutes for the slips with different girls' names, slips with Ruth Heck written on each. Thus he brings his son together with the girl he loves and their difference is soon forgotten. The story, in brief, follows:

Ruth and Lem Heck are orphans. Ruth is a little village nurse, in a small town populated by a religious sect called "The Seekers." Their object is to seek those that are needy and administer to their needs. Ruth and Lem live with Rev. Hood, where Ruth works in the household, for her brother's and her board. Lem is apprentice in a machine shop. Two crooks, in the machine shop, plan to rob the village bank and steal Lem's tools for the deed. The morning after the crime the tools are found and Lem is accused of the deed. The boy is sentenced to the State penitentiary for fifteen years.

Three years pass. Ruth laments the absence of her brother, who chaffs under the strict discipline of the jail,

John falls in love with his nurse.

John discovers Lem and Ruth.

Ruth borrows the money from Mount.

and his health is failing. Rev. Timothy Hood heeds the call of another little village of the same sect, to send them a nurse, and sends Ruth. She arrives at the little village of Canaan Mountain and is met by Sheriff John Mount, the son of Rev. Israel Mount, with whom she is to live. Ruth is soon established in the household and her kindness wins the hearts of all. One Sabbath a drunken brute is abusing his wife at the very door of the church. John interferes and a struggle ensues, in which he is almost shot, but Ruth slips from the church in time to dash the gun from the hands of the drunken man. Later she administers to the poor wife and gains their friendship. John takes her fishing in the mountains and the brute, who happens to be hunting, sees them. He shoots at John, who is upon a boulder, and John falls unconscious into a rough stream from which Ruth bravely rescues him. She makes a wild dash down the mountain side and falls fainting at the doctor's cabin.

John is brought back and Ruth nurses him, and they become engaged. Lem, the brother, is shipped out of jail by an old convict, who places him in a huge packing box which he is filling. Lem makes his escape from the baggage train as it crosses a trestle over the river. He swims ashore and makes his way into the woods. He comes to where Ruth lives and they meet in the woods. A gossip sees them in each other's arms and spreads the news that Ruth is untrue to John, her betrothed. He refuses to believe the tales brought to him. Ruth hides Lem in the barn and continues to visit him at night. Her actions are suspicious and John has all he can do to trust her. It happens that Ruth is compelled to borrow fifty dollars from Rev. Mount, and signs a note for same, promising to work off the debt. She hies away to the barn and John, aroused to action, follows her and sees her give Lem the money and kiss him. He confronts them, and Ruth tells the truth. They plead for liberty, but John's sense of duty is greater, and he starts to take Lem back, but Lem fights for his liberty. His manhood awakens and the struggle begins. Ruth watches the fight and is torn between the two loves. At last, when John is gaining over her brother, she takes an iron chain and strikes John unconscious, then she allows Lem to escape by the river. In the struggle the lantern upsets and when Ruth returns to the barn she finds it in flames. She manages to rescue John and when the crowd of villagers are gathered there, she fears that John will tell what she did, but he tells that he fell and caused the accident himself.

Their first meeting.

Several months pass, in which Ruth works off the debt, and the lovers are estranged. It comes the customary time to send a young couple to another part of the mountains to establish a new settlement. The selected ones are chosen by lottery. John is the young man chosen and Rev. Mount realizes that Ruth and John are torn with anxiety as to who will be the chosen wife. When the day comes the maidens cast their names in the box, and the chosen one on the lottery day is Ruth. They are happy and are married. After they have gone, Rev. Mount takes from a hiding place the pile of slips that the maidens cast hopefully in the box and burns them. The night before the lottery day he has refilled the box with slips of paper, each one containing the name of Ruth Heck, that she would be sure to be the chosen one.

In a big city Lem, the brother, is at work at a printing shop. At every sound he starts guiltily, thinking that some one will arrest him. A man rushes in with a slip of paper and tells Lem to rush it out in type for the next edition. Lem reads the paper, and it is an account of his acquittal and the full confession of the two crooks who robbed the bank.

The State has pardoned his escape and only want news of his whereabouts. Lem is happy that he is at last free. Ruth and John continue on their way over the mountains into the sunset in the old buggy.

NESTOR. **"The Come-On"** *COMEDY.*

"THE COME ON."

Written by John C. Brownell.
Produced by Matt Moore.

CAST.

Mary Griggs	Jane Gail
Fanny	Clara Byers
John Pierson	Matt Moore

Mary Griggs from Hoop Centre, Kansas, arrives in New York, and as she is signing at the hotel register, attracts the attention of Blake and Riley, a couple of confidence men.

The bellboy takes her bag and shows her to her room, where she exhibits a huge roll of bills. She tips him a nickel and the boy promptly hands it back to her in disgust.

On his return to the hotel lobby the boy tells the clerk what happened.

We now see Blake and Riley going to the phone booth, while Harrington, an accomplice, goes up in the elevator and gains access to Mary's room. Mary greets him cordially, and gets very communicative about her private affairs.

Meanwhile, Blake has called up Fanny, another accomplice, who plays the "little sister" and tells her to prepare a lunch for four. After her chat with Harrington, Mary agrees to meet his sister at luncheon, after which he is to take her to the lawyer's office in a taxi.

Before leaving the hotel lobby, Harrington introduces Mary to Blake and Riley, and invites them to the propsed luncheon at his sister's apartment. The "little sister" greets them, and when Fanny is out of the room Mary gazes with admiration at the apartment, and remarks: "I'll have a home like this, when I get the $300,000."

The confidence men question her in regard to that large amount and she shows them a letter from her lawyer, John Pierson, informing her that her uncle has left her $300,000, stipulating that in order to obtain this inheritance she must first show $5,000 in cash, honestly earned. She said she had the cash with her.

Later, the crooks accompany Mary to the law offices of John Pierson. Mary suddenly discovers that she has lost her roll, and gets excited.

Riley takes Blake aside and whispers: "Fanny must have double-crossed us. Beat it to Sullivan's and get $5,000—tell him he'll be in on the deal."

Shortly afterwards Blake returns with the required amount. The lawyer now comes out of his private office and confers with Mary. Then he turns to the confidence men and says: "You'll find cigars in my private office, gentlemen." As soon as the confidence men have left the room, he takes a key from his pocket and noiselessly locks the door after them. Then he removes his disguise and kisses Mary as she shows him the $5,000 that Blake had just handed her, together with the original $5,000, which she has been concealing all the time.

"SHE WAS SOME VAMPIRE."

Written and Produced by Allen Curtis.

CAST.

The Vampire	Gale Henry
The Discarded Lover,	Milburn Moranti
Heinie	Charles Conklin
Detective Binks	William Franey
His Wife	Lillian Peacock

She was a beach vampire. Moranti, one of her discarded lovers, sells pencils and shoestrings for a living, and another of her lovers is the owner of a peanut stand. Moranti finds his lovely ideal on the beach one day and pleads with her to accept his love, but she flouts him and goes to the stand of Heinie, and while he makes love to her she eats his peanuts.

Detective Binks has a wife and two children, but is inclined to flirt. He is taking his two kids out for an airing and they beg for peanuts. He comes up to the stand and, pulling out a large roll of bills, starts to get them a sack. The vampire sees the roll and sets her cap for him at once. Binks is not so bashful, either.

He and the vamp. find a deserted spot on the beach and sit beside a boat. While the kids are playing in the sand the vampire uses all her arts on Binks. They make a date for the next day, which the little Binks overhear.

Heinie and Moranti see the vampire's fresh prey and resolve to re-

(*Continued on Page* 32.)

JOKER. *COMEDY.*

"She Was Some Vampire"

"PEG O' THE RING," Episode Twelve

"ON THE HIGH SEAS," No. 12. Featuring Grace Cunard and Francis Ford, contains a peach of a sea fight and a fall over a precipice. Directed by Francis Ford; scenario by Grace Cunard. Two Reels.

CAST.

Peg	Grace Cunard
Doctor Lund, Junior	Francis Ford
Doctor Lund, Senior	Marc Fenton
Mrs. Lund	Jean Hathaway
Flip, the Clown	Pete Gerald
Marcus, the Hindoo	Irving Lippner

As Episode 12, "On the High Seas," begins the chance acquaintance of Dr. Lund, Jr., has just been knocked on the head by the river pirates. Their only protection being thus removed, Peg and Dr. Lund, who have sought safety on the after deck of the pirate vessel, are in imminent danger of being recaptured by the harbor pirates, but Dr. Lund's friend recovers consciousness quicker than his assailants had expected, and sneaks up behind them with a revolver. This turns the tide again in his favor, and after a hard, spectacular fight all over the main deck, the three finally jump to safety and swim to the small launch on which Dr. Lund pursued the pirate vessel.

In the meantime the circus people discover Peg's absence, and after some difficulty trace her to the dock from which she was kidnapped. As they reach it the launch lands, and for the first time in months things seem to have straightened themselves out. Dr. Lund offers the hospitality of the circus to the young man who has so staunchly stood by him, and much to his own relief, he hands over Peg's much-fought-over letter to Peg, who turns it over to Flip. Behind the curtain of his dressing room, however, this action is seen by Marcus and another member of Mrs. Lund's gang. Flip hides the letter and starts to dress for the performance, but before the time for the curtain to go up he falls from a trunk and badly sprains his ankle. The manager sees the fix he is in and threatens to fire him if he is not in condition to play that night. Peg, dressed for her own act, comes into Flip's dressing room, and learning of his accident, and the danger in which he stands, she offers to play his role, and under his direction puts on the dress and grease paint of the circus clown.

Mrs. Lund has become impatient at the failure of her gangsters to obtain the letter, and goes herself to the show. Her boys tell her where the letter is, and she advises them to wait until after the show before trying to get it from Flip, for she believes that he has it on his person.

Peg goes on in place of Flip, and makes a big hit as a circus clown, going through his act with even more verve and abandon than Flip had been able to put into his performance. When her act is over, and she is about to run into Flip's dressing-room, she is seized in strong arms, a heavy hand is clapped over her mouth, and she is thrown into an automobile, gagged and bound, and taken to an unoccupied house a short distance from the circus. The girl's absence, of course, is discovered almost instantly, and Dr. Lund, Jr., is the first one to pick up a hot trail. He finally traces Peg to the unoccupied house, breaks into it through a window and crashes through the door just in time to receive the butt end of a revolver on his head, knocking him out completely.

In the excitement, however, Peg embraces her opportunity and jumps out of the window through which Dr. Lund had entered. She runs to the gateway entrance and hides there. The ruffians catch a glimpse of a white figure running outside, and, supposing it to be Peg, one of them fires a shot, bringing down the figure. In the uncertain light they have killed the owner of the house, however, instead of Peg. When they discover their error they decide to tie up Dr. Lund so that he will not be able to escape when he recovers consciousness and make a get-away, but their plans are frustrated through the wonderful vitality of Dr. Lund, who works his way painfully to the window which he had broken, and on the jagged glass which still remains in the frame he cuts the cords which bind his wrists, with the loss of considerable blood in the procedure. Peg has been able to make good her escape, but unfortunately for her, the hour when her strange inheritance frequently takes possession of her approaches and she becomes for the time being a jibbering, irresponsible maniac. She shrieks and tears through the grounds surrounding the house where she had been confined, creating a commotion which alarms the entire household.

(*Continued on Page* 21.)

Alice Howell's new car.

ALICE HOWELL'S FAVORITE COSTUME FOR MOTOR DRIVING

THE citizens of Los Angeles are often treated to an L-KO Komedy free of charge when Alice Howell drives her car to and from the studio. Alice can often be seen tearing through the streets at a mile a minute, dressed in her characteristic Komedy Kostume. The answer is that the stunts done by the company require early starts, so Miss Howell usually puts on her make-up at home and drives to the studio in costume. At night she is usually too tired to take it off, so comes home as she is. It may be added, however, that when so attired Alice does not let any moss grow under the wheels of her car. She is here shown in her famous get-up beside her car. We also had a picture of Alice in the car and at the wheel, showing conclusively that she can drive the car, though we have no picture of her license. But some other editor needed the other pictures. We had our choice, anyway. A moving picture of the way Alice Howell drives the car would be very illuminating, as illustrative of the L-KO police methods, and it may be that the Moving Picture Weekly will one of these days release movies.

PEGGY COUDRAY, MONG'S LEADING LADY.

WILLIAM V. MONG is working on two pictures at once, at Universal City.

He has selected Peggy Coudray for his leading lady, and the titian-haired actress will play with him in the two film plays now under production.

ZOE RAE CHANGES NAME, LEARNS TO DANCE AND HAS WHOOPING COUGH.

LITTLE ZOE RAE has had so many experiences lately that it is hard to see how they could all happen to so little a lady. Zoe is one of the cleverest child actresses in the moving picture field, although nothing but a tiny tot. To begin with, her name has undergone two alterations. It was formerly Zoe Bech. Then Zoe Du Rae. But this was found too hard to pronounce, and so a slice had to be taken out in the middle. Besides even this short name was too long for such a tiny mite of a girl. It is really a shame to deprive the little lady of anything, even a part of her name which she does not need, but it does not matter so much with girls, as sooner or later they all have their names changed anyway.

Another new experience for Zoe is dancing. She shares her dressing-room with Lena Baskette, noted as a child dancer, and frequently they are favored by a visit from little Dorothy Clark, who is a toe dancer besides doing other fancy steps. The children have a phonograph in their room with a number of dance records, and the older girls are teaching the little actress various steps. Little Lena is a very good teacher as well as a remarkable dancer, so that Zoe is making very rapid progress. She has already passed the first stage of awkwardness, and is now doing some of the steps with the ease and grace of an old-timer. The children take as much interest in their dancing as they do in their school, which is maintained at Universal City especially for the benefit of the kiddies.

Besides her dancing lessons Zoe is also taking lessons in the art of driving an automobile. She has just bought a new car out of her own earnings, which is a remarkable thing for a little girl to accomplish. The other day Zoe arrived at the studio in her car and was actually driving it herself. She had her hand on the wheel guilding the car, although, of course, her mother who is her constant attendant, was helping just a bit. Zoe is already practicing so that when she grows up she can do thrilling auto stunts before the camera.

Zoe, when acting, is a delight to the hearts of the directors. She obeys orders perfectly, which is more than can be said of some of the older stars. In fact, the other day, she was almost too willing. During the filming of a photoplay at Universal City a few days ago, Director Rupert Julian was directing her in a scene in which she was required to weep bitterly. Julian worked on her feelings so completely that the child burst into tears. Julian is one of the most tender-hearted of men, and the sight of the tears actually coursing down her cheeks so overcame him that he had to postpone the action of the scene until he could regain his own lost composure.

The great infantile disease, whooping cough, has not spared Universal City and it has attacked young and old. Zoe Rae is among those who are just recovering from the annoying complaint. Zoe, little Clara Horton, comedian Pat Rooney and director Roy Clements all had it at the same time, and their whoops have been rolling all over the city. She now, however, has quite recovered and is at present working on another picture.

And while on the subject of infantile Universalites we cannot forget to mention Lena Baskette. Lena, who is a favorite with all the people at the city, is under a long time contract with the Universal. She is now being starred in the new pictures called "The Caravan," written and directed by Raymond Wells, who produced the Julius Caesar spectacle in Hollywood a few weeks ago.

Zoe Rae learns dancing under the instruction of Lena Baskette and Dorothy Clark.

Two Noted Principals in The New Serial, "Liberty"

JACK JACCARD is making extremely rapid progress with the next Universal serial, "Liberty, or, A Daughter of the U. S. A." He has completed the first episode, which will be called "Across the Border,: and is already starting upon the second, to which the title, "Fangs of the Wolf," has been given. The photographs which appear on this page are of Marie Walcamp in the dress and character of Liberty Horton, heiress to a huge ranch in Mexico, and Jack Holt, who plays the role of her lover, Bob Rutledge, a lieutenant in the United States Army. Next week we will reproduce on a similar page photographs of Eddie Polo, who plays the role of Liberty's protector; G. Raymond Nye, who plays the part of Pancho Lopez, one of the trustees of Liberty Horton's vast estate, and Neal Hart, who plays the other trustee, Major Winston.

Marie Walcamp is shown here in the dress of a trooper, which she wears part of the time in the serial, in which she has a great deal of riding to do. Miss Walcamp will dare and do anything which is asked of her and has never had a substitute for any stunt. She is fearless and intrepid to a degree and as eager for a difficult feat as the ordinary actor is for the spotlight.

Jack Holt has been with the Universal for almost two years, and in that time has played almost as many roles which require physical courage and agility as Eddie Polo, the recognized champion stunt-puller of the Pacific Coast. This will be the third Universal serial in which he has participated, for he made his first appearance at Universal City while "The Black Box" was being filmed, and although he did not play an extremely important role in this serial, he did take a prominent part in "The Broken Coin." He has appeared in a number of the Ford-Cunard releases on the regular Universal program, and in a number of Broadway and Red Feather features. His role in "Liberty" will be a rather new experience for him, in that he plays a straight character, whereas heretofore, on account of his atheletic prowess, he has usually been cast in the role of the heavy. As Bob Rutledge, lieutenant, and suitor for the hand of Liberty, he will inevitably build up a strong bond of sympathy for himself, as all of his directors have declared that he was capable of playing an excellent hero as well as a desperate villain.

Jack Holt, as Lieut. Bob Rutledge.

Marie Walcamp as Liberty Horton.

"PEG O' THE RING."

(*Continued from page* 19.)

Of course the two ruffians hear and follow her. When they discover that it is Peg they resolve to put an end to her at once and for all, although they feel the same restraint which all men do in face of insanity. It is this alone which saves Peg's life as she nears a precipice overlooking the ocean.

As Peg perches on the very brink, her distorted countenance resembling nothing so much as a jabbering monkey, her pursuers close in on her. She threatens to throw herself off the brink, but they only laugh and draw nearer. As they are about to lay hands upon her she makes the crazy jump and crashes down thirty or forty feet, landing bruised and cramped on a shelf of rock, but fortunately restored to her senses. As the crooks look down upon her they hear Dr. Lund behind them and hide in a crevice. With one look over the rock Dr. Lund sizes up the situation and runs to the nearest habitation for a rope.

Fastening one end of the rope to a huge tree trunk, and tying it securely, he throws the other over the rock and goes down hand over hand to Peg's assistance. After comforting her and assuring himself that she is not seriously injured he ties the rope about her preparatory to climbing up himself and pulling her up, but a devilish scheme is being hatched above him. The ruffians, seeing both of the objects of their warfare together, and in such a precarious position, decide first to shoot them. But shooting is too tame for these arch villains. Something which they can enjoy longer is much more in the line of the villainous Hindu and his companion in audacious crime. As the episode fades out they are seen hacking at the rope which is all that lies between Dr. Lund and his companion and either starvation or destruction on the rocks one hundred feet below.

"The Crystal's Warning"

HENRY CHADWICK, a wealthy young diplomat, arrives in Washington with his wife, Florence, to take up his duties in his newly appointed post the State Deparement. A mysterious sensuous, and fascinating woman, Madame Nadra Darak, known as The Sphinx, is the talk of all Washington.

Some time after he has been in Washington, Henry is introduced to Madame Darak by some of his diplomatic friends. As the weeks pass, he neglects his work and his wife, and his fascination for The Sphinx is becoming the talk of the social circles in which he moves.

Previous to his association with The Sphinx, Henry had met Baron Haddad Haig, a high class Indian diplomat, on many occasions. One night, while Henry is alone with The Sphinx, a noise is heard at the window, and a figure enters the room. The Sphinx rises and looks toward the window with terror-stricken eyes. Henry looks also, and to his amazement, sees Baron Haddad Haig.

Henry attacks the baron and is advised to leave at once by The Sphinx.

Outside the house of mystery, two low caste Hindoos, Jang and Hago, have watched the entrance of the intruder into The Sphinx's apartment, and they then glide off into the night.

The next day Henry attacks the Baron in his club, vowing to kill him, but his friends manage to hush up the incident.

GOLD SEAL Three-Reel Drama with an Eastern element. A stolen ruby is the center of this remarkable story.

CAST.

Henry Chadwick	Hobart Henley
Florence Chadwick	Sydell Dowling
Madame Darak	Clara Beyers
Baron Haddad Haig Nassib Haig	Sydney Bracey
Secretary of State	Joseph Granby

That evening, Henry goes as usual to visit The Sphinx. A face appears in at the window and The Sphinx puts out the light in terror. She leads Henry into a vault-like room, where we see the God Vishnu, and in front of the image lies an enormous ruby looking like a flaming eye. She asks Henry to take the ruby with him and keep it until she sends for it.

At the window, the face of Baron Haddad Haig disappears into the night. Henry goes home, and The Sphinx sits there thinking under the spell of her Hindoo crystal.

The vampire sees in the crystal that she loves Henry.

Next we see the picture of Baron Haddad Haig passing down the street,

(*Continued on Page* 33.)

PAT ROONEY IN "The Belle and the Bell Hop"

PAT ROONEY is the ideal bellboy. Indeed, it is impossible to imagine any one but Pat in this part. Read the following story and judge for yourself:

David Kelly, known as Cricket, is bell hop at one of the large metropolitan hotels. Selden is the head clerk and the bane of "Cricket's" life. Mary McFee, the cigar counter girl, is the idol of the bell hop's heart.

Jack Hewlitt, a drummer, arrives at the hotel, and at once finds Mary to his liking. He hangs around her counter and wins the undying hatred of "Cricket" for paying so much attention to his girl.

General Grouch, an old veteran, arrives at the hotel. He angrily orders the bell boys away when they try to take his luggage, but "Cricket outwits him and takes charge of his baggage by force. In the days that pass "Cricket" grows fond of the crusty old man, and does many kind services for him. He notes the growing interest between Mary and Jack with dismay and resolves to do something desperate to break off their interest in each other.

The General's nephew is staying at the hotel and is quite a "rounder." He has many friends for his spending propensity and never pays any attention to his uncle. The old man finally takes sick. He refuses to have a doctor and gets worse. "Cricket" sees the old man is in bad shape and one day stops a doctor who is calling, and asks him what he charges for a visit. The medical man tells him two dollars, and after a vigorous search, "Cricket" digs up the amount in nickels and dimes and pays him for a visit to the old grouch.

VICTOR Two-Reel Comedy. Story by Chas. E. Van Loan. Scenario by Walter Woods. Produced by Ray Clements.

CAST.

David (Cricket) Kelly	**Pat Rooney**
Selden	**Jay Belasco**
Bliss	**H. M. Thurston**
Mary McFee	**Adele Farrington**
General Grouch	**O. C. Jackson**
Col. Souse	**Marc Robbins**
Jack Hewlitt	**Hayward Mack**

The old man is touched by the boy's thoughtfulness for him and agrees to an examination. The doctor tells him that his condition is serious and orders him sent to a hospital. Before leaving, however, he writes out a legal paper, which the doctor witnesses, and he presents it to "Cricket," telling him to keep it safely.

"Cricket" learns that Mary and Jack are going out to supper and resolves to follow them. Jack sends him to his room for a box, containing a present for Mary, and the boy opens the box and substitutes a photo of Jack's wife and child for the present, then ties the box up.

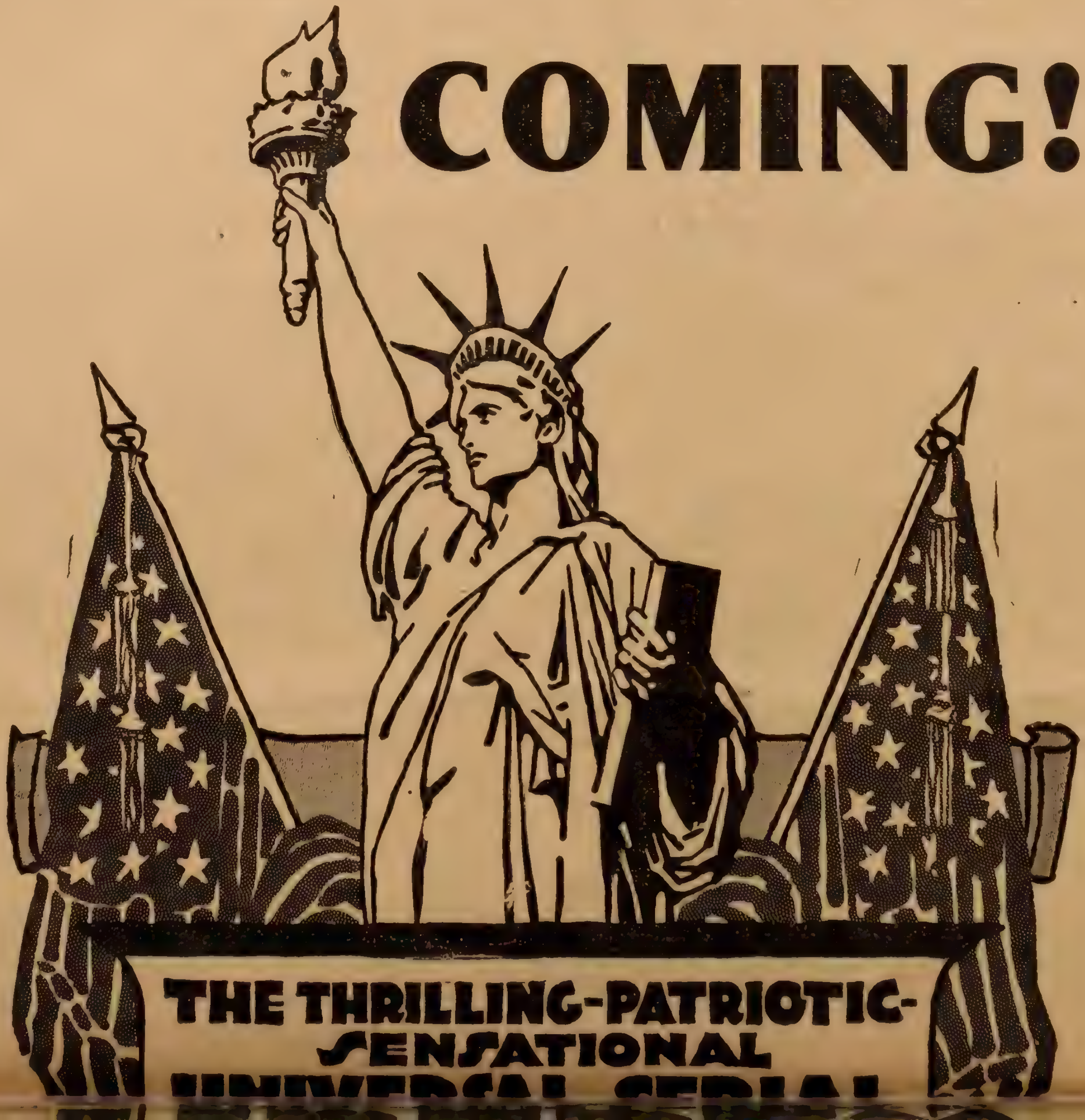
"Cricket" learns that Grouch has died, but does not think of the paper he has.

Jack has taken Mary to a cheap restaurant, where he tries to caress her. She repulses him, and thinking to placate her he opens the box supposed to contain a present for her. When Mary sees the photo she rushes out to "Cricket," who takes her home.

While "Cricket" is waiting on his bench he idly takes out the paper. It is the will of Old Grouch giving him his entire estate. With a whoop of joy he dances around and the others think he is crazy. He has found that Mary looks upon him differently since he has rescued her from Jack, and goes to her now. He begs her to marry him, and she consents. With this good news he quits his job.

That night he tells Mary of his millions, and lays the will on the table. Mary sadly tells him that she could never marry him now as he is a millionaire. "Cricket" vainly pleads with her. In his pleading he drops his cigarette and the will catches fire. Mary then agrees to marry him. He hurries to the phone and getting Bliss on the line tells him to hold the job of assistant clerk for him. Bliss agrees, and Mary will soon be Mrs. "Cricket."

COMING!



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"Midwinter Madness"

Rosalie Sinks, a bullet in her arm.

Her heart is touched by his kindness.

BISON Two-Reel Drama. Written and produced by Winthrop Kelley.

CAST.

Rosalie Lenormand	**Dorothy Phillips**
Jean Lenormand, her husband	**Stanley Walpole**
Pierre Laroux	**Barrington Barringer**
Olympe	**Nellie Slattery**

ROSALIE, previous to her marriage to Jean Lenormand, had been wooed by a handsome young trapper, Pierre Laroux. It was principally Pierre's unfortunate weakness for drink that induced Rosalie to discard him in favor of the steady-going Jean. But life in Jean Lenormand's cabin is an endless round of drudgery for Rosalie. But although they are poor they are happy in the love of their child, Cecile.

In the opening scene we see Jean leaving for a hard day's work. Rosalie scrubs the floor, and pauses in her work to comfort her child, who seems to be ailing. Then she goes out to chop wood.

Pierre comes and leans over the fence near Jean's cabin. Rosalie recalls her former love for him and lowers her eyes in confusion. Pierre's love is reawakened, and he resolves to win her.

Jean returns at supper time and discovers a bandanna handkerchief, which rouses his suspicions. But he tries to shake off his jealousy as he enters the cabin and kisses his wife with genuine affection.

Later, however, he is tortured by his suspicions, and seeks oblivion at the village saloon. Leaving the saloon slightly intoxicated, he encounters Pierre, whose insolent manner causes Jean to confront him with the accusing evidence of the handkerchief. They draw knives and proceed to fight it out.

Jean gets the worst of it.

Several men rush out of the saloon and find Jean in a helpless condition, from a broken leg. So they lift him up and carry him to his cabin where Rosalie is watching at the bedside of her sick child.

On Saturday night, Olympe Thury, a shamless woman, is comforting her child. One of her lovers enters and invites her to the dance hall. She protests that she cannot leave her nursing baby, and he tells her to take the child along.

At the Lenormand cabin, Jean is in a feverish condition from his broken leg, and Rosalie is worn out from watching at her child's bedside. Jean betrays undue irritation and she gets vexed at his continued irritability. In a moment of anger, he tells her to go to her lover, Pierre Laroux, and obtain the money that is due her as the wages of sin.

As she wraps her shawl about her head, she shouts, "I'll not be accused without cause, I'm going to Pierre Laroux." Then she stumbles into the night, and rushes down the hill to the dance hall. There she seeks out Pierre, and whispers, "I am yours tonight, if you will take me."

Prominent among the dancers we see Olympe. Presently an infant's wail arises from a back room.

Olympe, hearing her baby crying, goes into the back room to nurse it.

Wanton that she is, she is still at heart a loving mother.

Rosalie realizes, for the first time, that she is neglecting her sick child at home, and considers herself a viler sinner than the poor drab she has slandered. Rosalie breaks away

(Continued on Page 32.)

"Branscombe's Pal", Rex Society Drama

Nick delivers the note.

Bob cheats at cards.

SELF-SACRIFICE so supreme is rarely seen, even on the screen, as is displayed in this picture. For the sake of the girl he loves, Jack loses friends, fortune and happiness. Only his dog remains true to him in his misfortune. One of the features of this picture is "Nick," the one who finally succeeds in bringing Helen and Jack together after their misunderstanding. The part of "Nick" is played by "Nick" himself. "Nick," allow us to say, is the dog.

Bob Caerlon is an extravagant youth who has run into debt. When his father refuses to help him his sister, Helen, offers to sell her jewelry to pay his bills, but she cannot give him enough.

Helen loves Bob's chum, Jack Branscombe. Jack agrees to help Bob for his sister's sake. He takes Bob to his apartment and there indorses Bob's note for $4,000, payable in four months' time. Bob leaves for the club to celebrate with Payne, another suitor for Helen's hand.

Helen sends a note to Jack telling him to come over that night, and he sends back his dog, Nick, with a note saying that he will come. However, on his way to see her he stops at the club to get his mail. Here he meets Bob and Payne, who invite him to join a game of cards. Jack stays to to take care of Bob and sends a note to Helen saying that he is detained. When Helen, upon telephoning the club, finds that Jack is there, she is very angry and writes that all is over between them.

TWO-REEL Rex Society Drama. Written by Bannister Merriam and produced by Harold Shaw. The story of a friendship that was too great and a faithful dog.

In the meanwhile Bob has been losing heavily and decides to cheat in order to recoup his fortunes. Bob is accused of cheating and a group quickly gathers. Just then Jack receives Helen's note and is so disgusted with it all that he says he is the one who has cheated.

In his apartments Jack is consoled by his dog, Nick. Bob follows him home to tell him he is sorry for what happened. Jack advises him to go to Canada to avoid disgrace.

Several months later the note which Jack indorsed comes due and Jack, in order to pay it is forced to move into less expensive apartments and write for his living.

A year later he receives a letter from Bob saying that he has struck it rich and is coming home to make amends. Jack falls asleep with Bob's letter in his hand and while asleep calls out Helen's name. Nick hears the name and thinks his master wants him to carry the letter to Helen. So he seizes the letter in his mouth and runs with it to Helen's house.

Helen is glad to hear the truth of what actually happened on the fatal night, especially as she was about to marry Payne. Bob returns and is welcomed by all the family. It only remains for Nick to lead the way to Jack and all is serene.

NOTED SINGER VISITS UNIVERSAL.

ONE of the most interested visitors at Universal City in the last week was Mme. Rappold, the famous grand opera singer, who spent an afternoon at the film capital greeting the stars and watching how motion pictures are made.

The singer was accompanied by Miss Lillian Rappold, Arthur Walsh, violinist, and Verdi E. B. Fuller, of the Edison Company, her manager. Mme. Rappold was delighted with her visit and said she expected to visit California again during the year and would devote at that time an entire day to the motion picture studios at Universal City.

Mme. Rappold posed for photographs with Harry Depp and members of the Richard Donaldson company who were making a comedy in a beautiful cabaret scene.

L-KO. *"Spring Fever"* COMEDY.

"KILL THE UMPIRE."

CAST.

Mr. Fan	Eddie Lyons
Mrs. Fan	Eileen Sedgwick
"Bull" Dugan	Lee Moran
Jane	Mina Cunard

Mr. Fan is all that his name implies, for he can neither eat, sleep nor drink without mentioning baseball. The particular bane of his life is the umpire. No matter how the game goes, the umpire does the wrong thing.

Mrs. Fan knows as much about the game as the wildest savage, and her husband's talk of the game is naturally wasted on her. One day she is particularly worried over her husband's remarks at the table and he shows her a notice in the papers in "fan lingo" stating that a new umpire has been secured in the person of "Bull" Dugan. The said "Bull" has quite a reputation for quieting players who get unruly, and even have the fans themselves using the soft pedal. Of course, all this is Greek to her, and Mr. Fan is too excited over the news to explain further; he must seek out his cronies and discuss the new change.

The friends all agree the change is for the worse, but try to calm Mr. Fan. He rages all the way to the ball grounds and threatens dire things to the umpire should he not do the right thing. The game is called. Mr. Fan at once draws attention to himself by guying the umpire, and for a moment "gets the umpire's goat." However, it is for a moment only, and the renowned "Bull" takes a long look at Mr. Fan, intending to settle with him later. The game is a hot one and the excitement is intense. Mr. Fan keeps guying the umpire and in a frenzy at a decision which allows the visiting team to win, Mr. Fan hurls an empty bottle, which knocks Mr. "Bull" out. His friends help him to get out.

Mrs. Fan arrives home and finds a card from a former girl friend who is visiting in the town and will be glad to have Mrs. Fan call upon her. Mr. Fan and a friend decide to have a drink on the way home, and stop in at a saloon. Unfortunately, it is the same one that "Bull" has stopped at and the two come face to face. There is a tense silence and Mr. Fan takes safety in flight. "Bull" pursues, but fear lends wings to Mr. Fan's feet, and he arrives home safely. Jane, the friend, phones Mrs. Fan and begs to bring her husband over, stating that he is a baseball man, and then Mrs. Fan tells her that their husbands must surely meet as they both are in the game.

They meet that night. Mr. Fan almost has heart failure when he sees "Bull," but peace is finally declared and now Mr. Fan is the most ardent supporter of Umpire Dugan.

"SPRING FEVER."

CAST.

A Poor Poet	Billy Armstrong
His Rival	Phil Dunham
The Girl	Getrude Selby

They are rivals for the love of a girl of mere acquaintance. One was a poor poet, the other a haphazard nincompoop.

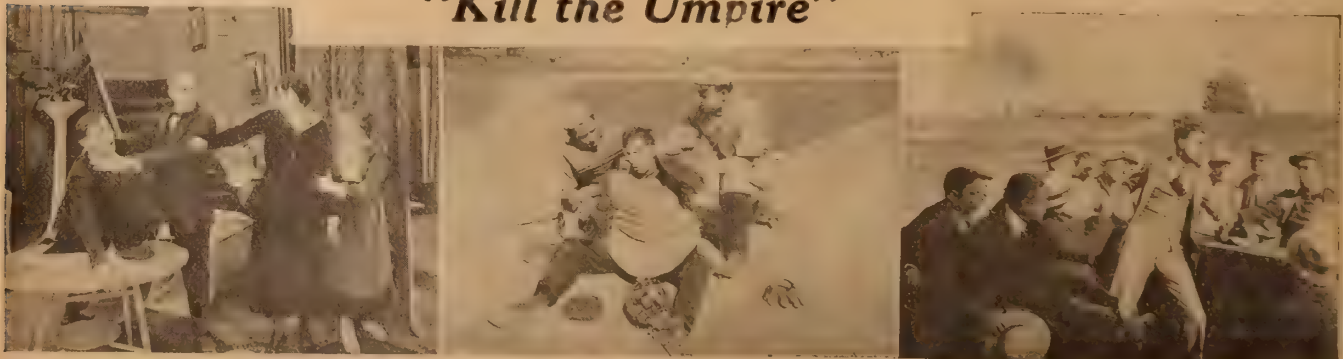
The poet became peeved and nonchalantly chucked his rival into the park pond. The girl ran away and the rivals met again, but this time the wet one was determined to fight and Mr. Poet was forced to defend himself.

He was being hard pressed when a little miss from nowhere stepped in and separted them and threw the wet one back into the pond.

A park bird saw and decided that the poet had no right to so sweet a girl and so the poor poet fell out of the frying pan into the fire.

They had a duel, which resulted in the most exciting and surprising manner imaginable. To get the full humor is impossible from mere words.

NESTOR. *"Kill the Umpire"* COMEDY.



STORIES OF THE ONE REEL PHOTOPLAYS

KING BAGGOT IN "HIS OWN STORY."

Big U One-Reel Drama.

Written and Produced by George A. Lessey.

CAST.

King Baggot	By Himself
Bill Harding	William Bailey
Mag	Jane Courtney

While at the Screen Club one day, Dan Clayton, a moving picture director, offers $50 for a good one-reel story. It is suggested that King Baggot repeat the story of his own experience that he told the previous evening. Mr. Baggot consents and the story is visualized on the screen.

King and his friend, Bill Harding, are struggling with smugglers on a deserted island, somewhere near the northern coast of Canada. They are overpowered and locked in a hut.

Mag, a girl whom the smugglers have captured and made their drudge, decides to help them.

Mag proceeds to dig a hole in the rear of the hut. King and Bill hear a grating sound and ascertain that some one has started to dig them out. Accordingly, they begin digging from their end, and the secret passage is completed in short order. Mag assists the captives to crawl out, and takes council with them as to how they can make their joint escape.

The men tackle the sleeping guard and after knocking him senseless, overpower and bind the smuggler who has been left in charge of the smuggler's headquarters.

Meanwhile they sight a ship in the distance and signal it with an improvised flag.

A boat is lowered from the ship and is sent to rescue them. It turns out that the ship they have signaled is an American yacht that was fitted out for the express purpose of going in search of King and Bill.

King, Bill and Mag are rowed toward the yacht, and after they have been hoisted on board the Captain tells King that he had almost given him up for lost. King explains that he and Bill had been shipwrecked and held captive by the smugglers, and is overjoyed that the yacht has arrived in time to save them from their peril, and also to rescue the girl who risked her life in coming to their assistance.

In the next scene we see Clayton handing Mr. Baggot a check for $50, declaring that the adventure ought to prove very effective when thrown an the screen.

"THE GENTLE ART OF BURGLARY.'

Victor One-Reel Comedy.

CAST.

Martin Ellis	William Garwood
Eva Warren	Violet Mersereau
"Second Story" Pete	Paddy Sullivan

Martin Ellis goes to visit his friend, Neil Spencer. Neil has been called out of town, but leaves a note telling Martin to climb in the window. Martin arrives and enters as per instructions. That same night two others arrive the same way, "Second Story" Pete and Eva Warren, who is being initiated into a Bachelor Girls' Club.

Martin sees the crook and at once notifies the police. His courage then deserts him and he takes refuge in a bed. Eva, dressed in man's clothing, he mistakes for an accomplice of the burglar, and being a timid man by nature, our hero seeks refuge in a bed. Eva is also frightened by one look at Pete and takes refuge in the same bed.

Then Neil returns from his trip with a policeman that Martin has telephoned for. Pete escapes, but Martin and Eva are discovered in a compromising position. To save Eva's reputation Martin says that she is his wife. The girl consents, so they marry and live happily ever after.

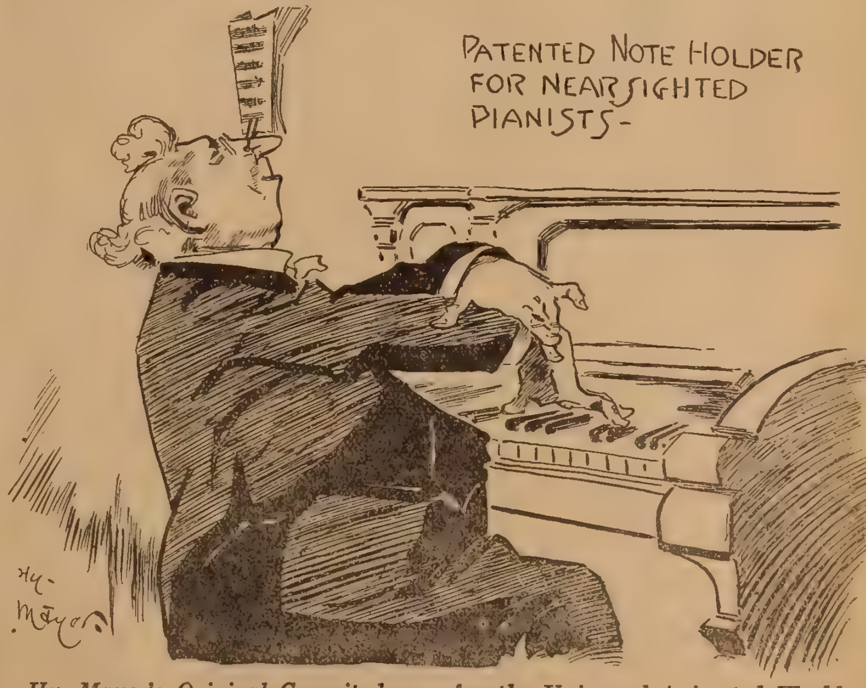
"A BOLD BAD BREEZE."

L-KO Komedy.

CAST.

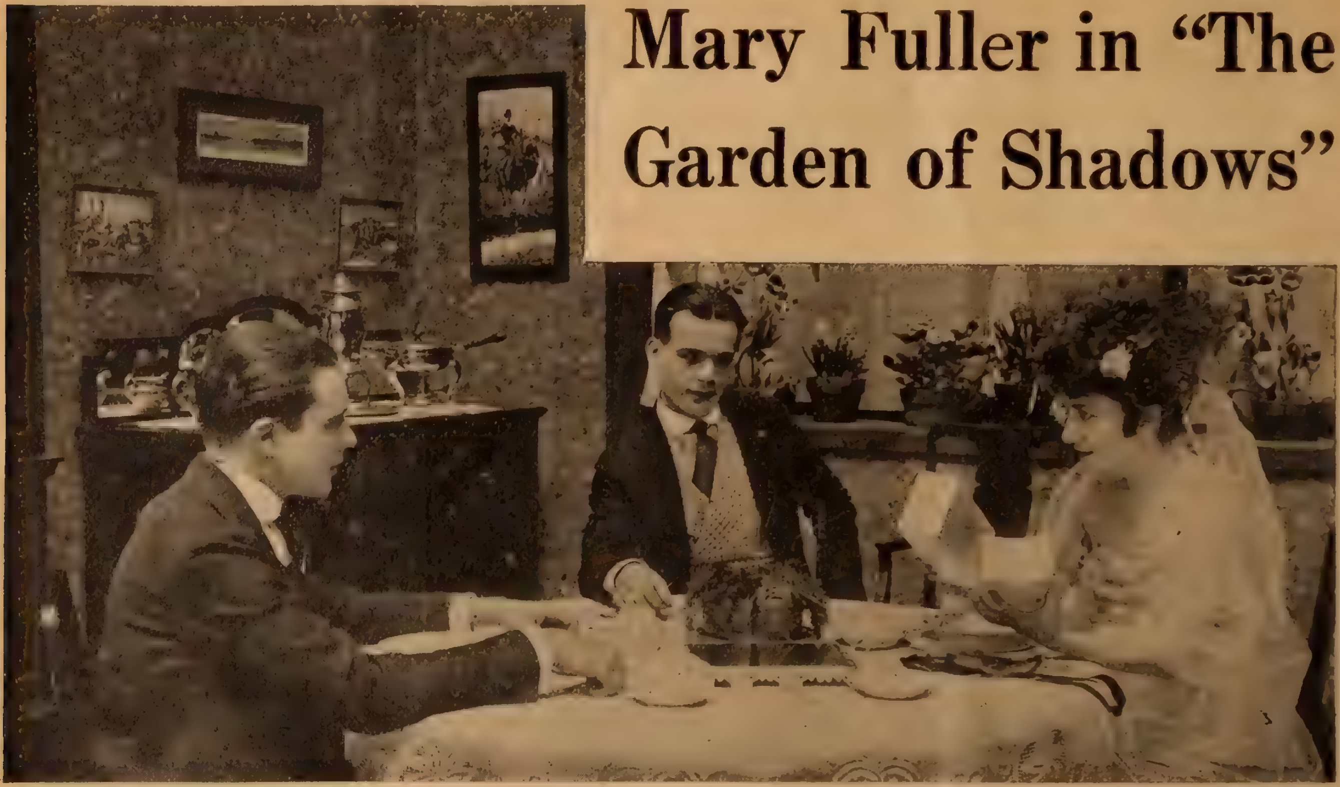
Lazybones	Billie Ritchie
The Husband	Bill Bevan
The Wife	Lucile Hutton

Lazybones loved to sleep and smoke but most of all he loved his neighbor's wife. Loving a neighbor's wife is all right if you do not persist in being caught by her hubby, or forcing your attentions on her when she does not want you. Lucile wanted to do the right thing, but circumstances seemed against her. Hubby was a very jealous old man, and whenever he caught his wife talking to another man the blood boiled in his veins and he wanted to murder. Fate decreed that wifey should be placed in a peculiar circumstance, which almost verged on a tragedy, and Lazybones was the only one at hand to rescue her. But rescue was hardly made when hubby appeared on the scene and demanded an explanation. Hubby wanted to murder. The chase was terrible over the roofs, up and down elevators. Lazybones was finally caught in a little house on the roof and hubby decided that he would end it all by shoving said little house over the edge to the hard street below. Lazybones, however, would not die alone and dragged hubby into the little house just as it was toppling over the edge, so wifey was left minus a husband.


PATENTED NOTE HOLDER FOR NEARSIGHTED PIANISTS-
Hy. Mayer

Hy. Mayer's Original Conceit drawn for the Universal Animated Weekly.

Mary Fuller in “The Garden of Shadows”



The father brings his friend home to dinner.

MARY FULLER is always herself, but in this picture she shows to particular advantage. There is nothing at all of the sensational, no “stunt” of any kind; just Mary Fuller as her own sweet self in a story that is old as the earth, yet one which never loses its interest as it reaches the very heart of human emotions. Some may think that the ending is a bit strained in order to make it end happily, but the authoress claims that the story was suggested to her by an actual incident very much similar.

A child of some friends of Miss Printzlau's was taken suddenly ill with what seemed to be only a sore throat. But the child grew rapidly worse and in a few hours was unconscious. The doctor pronounced it dead, but the parents would not take the physician's word and tried to resuscitate the baby. Their efforts were rewarded and the child lived to grow to maturity. Miss Printzlau says that she has had the incident in her mind for some time, but was at a loss for a suitable plot in which to use it.

The story in brief follows:

The father is busy with his business. The little child is neglected as the mother is occupied in romantic speculations. And then enters the “friend,” who sees his opportunity.

LAEMMLE Two-Reel Modern Society Drama. Produced by Lucius Henderson. It is the same old story of the triangle to be broken only by the entrance of a fourth factor, the child. A fine emotional role for Mary Fuller in the part of the wife. Written by Olga Printzlau.

CAST.

The Mother	Mary Fuller
The Father	Niles Welsh
The Child	Violet Axtell

One evening when the father is detained on business the wife accepts the “friend's” invitation to theatre. The father returns and finds his wife gone. When the child tells where the mother is he realizes that her love has flown, and the next morning he arranges for a separation.

A year passes and the mother and child are living together, lonely. The “friend” sends her roses and says he is coming that night to claim his love. While dressing, the mother accidentally finds a white rose that her husband gave her a year before, on their wedding anniversary. Memories come back to her, but she disregards them and rushes into the garden to meet her friend.

The child being alone and frightened goes to find its mother in the garden. The child picks a white rose and approaches with it. This brings the mother to her senses and she rushes back to the house with her baby.

The baby then takes sick from exposure. The father is sent for, but before he arrives the baby apparently dies. The mother and father are reconciled by their common grief. In the garden the mother sees a vision of her child, which she follows to the house. Here they find that the child is still alive, and so the family is happily reunited.

DIRECTOR STUART PATON'S TEAR-PRODUCING METHODS.

STUART PATON, the Universal director now at Universal City, employs an unusual method to make the feminine members of his company weep. He makes them laugh!

Paton is a canny Scot and is blessed with the gift of being able to tell as many funny stories as the well known Harry Lauder.

So, in order to make his actresses become “like Niobe, all tears,” he tells them funny stories. Then his subjects laugh till the tears come.

HERBERT RAWLINSON in

"Lee Blount Goes Home"

Jane pleads with Lee.

Lee arrives home.

Lee escapes.

THIS is the last program feature in which Herbert Rawlinson will appear for some time. He has been shifted and is now appearing only in special Universal features. Herbert here appears in a dramatic role, although he is equally good, if not better, in comedy parts. The story, in brief, follows:

Lee Blount is serving a life sentence for a crime. He has just received a letter from his wife telling of her struggle against starvation. She does not complain for her own, but for their child's sake. She pleads for some kind of help. She also tells Lee that Billy-Lo, a supposed friend of the family, has been calling at the house frequently. As Lee reads the letter, the incidents leading up to his arrest come back to him:

Billy-Lo, an old pal of Lee's, who has gone wrong, is often importuned by Lee to live a better life. One day Billy-Lo shoots a policeman and while escaping runs into Lee. Lee is upbraiding him for some misdeeeds, when the poilcemen hurry on. While they are talking, Billy has slipped the revolver with which he shot the policeman, into Lee's pocket and so causes Lee's conviction.

He sinks on his cot and his mind is full of bitter thoughts. He removes a file he has hidden in his bed and bows his head in thought.

The next day Billy Lo reads of Lee's escape and notices the offer of five hundred dollars' reward for his capture. Billy knows where to find Lee and sneaks to the latter's home.

Lee, meanwhile, has managed to reach his home safely. He tells his wife to get her things together quickly and they will leave for the West.

IMP Two-Reel Drama. Produced by William Worthington. She dreams of a broken-hearted prisoner, which ends in his release.

CAST.

Lee Blount	**Herbert Rawlinson**
Billy-Lo	**William Quinn**
The Warden	**William Canfield**
Jane	**Agnes Vernon**

However, Billy comes, and Blount hides in the closet. Lee's wife tells Billy her husband is not there. But just as he starts to leave he notices Lee's hat, and drawing his gun orders Lee to come out. Lee flies into a rage and the two men engage in a terrific fight. Billy is knocked out and Lee throws him into the closet.

Lee, learning of the reward for his capture, tells his wife that he could never escape. He forces her to phone the officers that she has captured Lee Blount.. The officers arrive and he is taken in charge. The wife is given the money and just as they start to leave the child opens the door and Billy Lo is discovered. Billy has died from the fight and the officers take both Lee and his wife.

But it was all only a dream. The warden enters to tell Lee that Billy has confessed and he is free.

FORD AND CUNARD REALIZE ON FORGOTTEN GRUBSTAKE.

FRANCIS FORD and Grace Cunard grubstaked a down-and-out prospector at Bisbee, Cal., nearly three months ago. Last week they received a telegram from the man they had helped, telling them that their share in his claims amounted to forty thousand dollars. Ford and Miss Cunard called their claim "Peg O' the Ring," and their choice seems to have brought them luck.

Some time ago, while Ford and Miss Cunard were working on the edge of the desert above Bisbee, Cal., in "The Broken Coin," they ran across a prospector who was staking into some tungstun claims. The prospector told Ford that he lacked means to develop his claims and Ford induced Grace Cunard to invest some of her savings with him in backing the prospector. Both Ford and Miss Cunard then dismissed the matter from their minds, thinking that their money had gone the way of countless other half-dollars for chances on this and chances on that.

The prospector, however, struck it rich. When Ford heard of his luck he sent his brother, Jack, to investigate. Jack reported in such glowing terms that Miss Cunard decided not to sell her share of the "Peg O' the Ring" mine, at any rate not until the serial has run its course, for fear that it would bring her bad luck.

WELLS TO FILM "THE CARAVAN"

DIRECTOR RAYMOND G. Wells, who recently has joined the production forces of Universal City, is making preparations to film his own story, "The Caravan," featuring Lena Baskette, the wonderful actress-dancer, with Claire McDowell, another recent acquisition from the Biograph. It is doubtful if there is a more versatile actress before the camera today than Miss McDowell, and very few who are better known for remarkable work on the screen.

Many of the scenes will be taken on the desert of Southern California, where the real Egyptian atmosphere will be provided.

Continued Stories of the Photoplays

"A SOCIAL SLAVE."

Laemmle Drama.

Written and Produced by Jacques Jaccard.

CAST.

The Man	G. Raymond Nye
The Girl	Roberta Wilson
The Man's Wife	Jessie Arnold
The Idler	W. J. Hageman
The Roue	Frank McQuarrie

The man is married to a woman whose entire time is spent in having a good time socially. The climax comes when the wife tells her husband to have dinner at the club as she is entertaining, and the husband tells her that, as she cares for society more than she does for him, the best course for her is to get a divorce. She replies complacently that she intends to live her life to suit herself and that a divorce is not her intention.

The man's stenographer is a nice, quiet girl, and a subtle love interest has grown between the two.

After the quarrel with his wife, the man realizes that there is no love between them. The girl sees the struggle in his face and is unable to hide her own love for him. The man has a hard battle to keep from avowing his love, but his honor triumphs. He decides his only course is to leave and try to forget.

The man accordingly writes a note to the girl stating that he can no longer contain his love for her, so is leaving. His honor forbids him to divorce his wife. He places the note upon the girl's desk and arranges to leave the office permanently.

The Idler and the Roue are two of the wife's most frequent callers and either one or the other can be found in her society at every function. The husband returns home and packs for a long trip. Arriving at the station, the man remembers leaving a picture of the girl, and on learning that the train is late, determines to return home to get it.

The wife, meanwhile, has received the Idler and is entertaining him in the reception room. The husband arrives and the husband gets the picture. Hearing voices in the parlor he looks in and finds his wife in the Idler's arms. He calls the valet to see the action and, leaving a note for the wife with the valet, leaves without having been seen.

The girl has received the note and breaks down sobbing. The man comes in and comes to her. Her joy is so great on seeing him that he starts to embrace her, then thinks and takes only her hands. He tells her that some day their hour of happiness will come and their long-denied love will come into its own.

THREE FILMS TAKEN IN CALIFORNIA MOUNTAINS.

THE members of the Jay Hunt company have returned to Universal City after spending three weeks in the forests of Humboldt County in Northern California, where three lumber camp stories were filmed.

While in the timber regions the people of the Eureka and Trinidad, where most of the pictures were taken, extended every courtesy to the Universal players and assisted them in every way possible to secure the best results before the camera.

It was the first time that a big company of players had been taken into the timber camps, and they occasioned a great deal of interest among the residents and workmen.

The lead in each of the pictures was taken by Lucille Younge, while others in the company were Jack Holt, Al. MacQuarrie and Jack Nelson. Ben Cohn of the Universal staff accompanied the director and prepared the scenarios.

The company had intended making a sea story en route north by boat, but the members became so sea sick that it was impossible to do any work.

CHILD DANCER PLAYS CHARACTERS.

NEARLY all of the children who work at the Pacific Coast studios of the Universal Film Mfg. Co. are capable of assuming almost any role which may be assigned to them, but in addition at least two of the little girls are expert dancers.

There is no more famous child before the camera today than Lena Baskette, who is under a long term contract with the Universal Film Co., but in addition Dorothy Clark is also a regular little worker at the film capital. Dorothy does very clever toe and interpretative dancing, and is called upon frequently for acting roles. Recently she portrayed an Indian girl. Her make-up was perfect.

DR. DORSEY'S TRAVEL PICTURES IMPERIAL INDIA, NO. 2. "THE DEVIL DANCERS OF INDIA"

Powers' Educational Picture.

First monkeys are shown. These are tame, as nothing is wild in India. The cameraman catches them as they look at the people. Wild boars are thrown on the screen, the most fearless animals in existence. We see them feeding.

Next, we see the Devil dancers. They are mystic men who, by their dancing, drive away the evil spirits. The Todas, a poor hill tribe, are a remnant of pre-Aryan India. They have a peculiar marriage plan. Each woman has several husbands, so fatherhood is indeterminate. Their houses are relics of former days. Certain of the Toda buffalo are sacred and are worshipped by the people.

Lastly, we see the most beautiful building in the world the tomb built by a Mogul emperor for his wife. It cost twenty million dollars and is inlaid with many precious stones and covered with costly carving.

"MIDWINTER MADNESS."

(*Continued from Page 26.*)

from Pierre and flies in agonized terror from the dance hall. With an oath, he rushes after her.

A shot rings out and as Rosalie stumbles with a bullet through her forearm, she has the presence of mind to drop behind a boulder.

She succeeds in reaching the river bank, where she crouches under an overhanging rock. Pierre reaches the rock with unsteady feet and in another moment there is a splash.

Rosalie then returns to her cabin.

Jean, after her sudden departure, doesn't believe that Rosalie has taken him at his word until he hears the child crying for water. He crawls to the spring to get it and meanwhile Rosalie enters the cabin. Hearing Jean coming back, she hides behind the door.

She is touched by his kindness and the picture fades as they embrace.

"SHE WAS SOME VAMPIRE."

(*Continued from Page 25.*)

venge themselves. They plot dire things.

Next day Binks prepares to meet the vampire. His wife notices his indifference to her, and after Binks leaves she learns from the children that father has a date to meet a woman on the beach. She starts out for the scene of activity.

Lillian is parading the beach and the two ex-lovers, mistaking her, rush her to a nearby boat. They row out and dump her overboard, believing they are rid of a wicked woman.

One of the children has seen the abduction, and rescues his mother. He takes her to where the appointment was made and Binks and the vampire are found. The vampire is unmasked and all is serene.

"THE PHONE MESSAGE"

Laurelton attacks Daphne.

Rex Society Drama

CAST.

Dr. Carson	Allen Holubar
Daphne	Ruth Stonehouse
Laurelton	Jack Holt

DR. CARSON had long wooed Daphne Standing, and at last they are married. There was one among the guests at the church who did not wish them happiness and that was Laurelton, the rejected suitor. Racked with jealousy, the latter was even then plotting some way to win the girl, in spite of the marriage.

Laurelton's jealousy grows more and more and after drinking a great deal of liquor he resolves upon a desperate scheme. That night when Carson and his bride are talking over their future the phone rings and Carson is requested to hurry to his office as there has been an accident and he is badly needed.

Hardly has he disappeared when Laurelton enters the apartment. Daphne, seeing the wild look, fears him and takes refuge in a locked room. The man pursues her, however, and starts to break in the door.

Carson arrives at his office and finds no one there but the sleepy porter and he wonders where the mysterious summons came from.

Daphne gets to the phone, and calling up the office, tells her husband to come quick and is then forced to flee as Laurelton has broken in the door. She takes refuge in another locked room, but Laurelton again is pounding on the door.

Carson rushes home at full speed and finds Laurelton trying to break into his wife's room. They have a terrific fight.

Police hearing the disturbance, enter, and finally the two are separated.

Daphne, in fear of her life, grabs up a revolver and when her husband opens the door, believing he is Laurelton, shoots him.

He is only slightly hurt, however, and after explanations are given, the officers take Laurelton in charge while Carson takes the brave girl in his arms and kisses away her fright.

"THE CRYSTAL'S WARNING."

(*Continued from Page* 22.)

leading out to Pennsylvania avenue. Two figures jump upon him and hurry him into a waiting machine.

Henry arrives home, and while seated in front of the fireplace, gazes intently at the huge ruby eye. The window opens behind him and a figure slowly approaches his bent form, while a hand slowly rises over his head with a long Hindoo knife. Suddenly the figure straightens and reels back.

Henry switches on the lights, and looking down, sees a corpse, shot through the heart and with a red circle on one wrist.

Florence enters the hall and overhears the detective making some reference to a murder. She recalls that her husband's name has been associated with The Sphinx's and also knows of the rumor that after his encounter in the club, Henry has threatened to kill the Baron.

Florence hurries to the house of The Sphinx, and tells her that she is responsible for the charge of murder that has been brought against her husband. The Sphinx angrily dismisses Florence with a demonstration of angry jealousy. Later, after brooding over the danger that threatens her lover, she writes a note to Florence and sends it to her by a messenger.

In the State Department, the investigation is proceeding in regard to Henry's connection with the murder, while Florence has arrived at her home and given herself up to unrestrained grief. She receives the note from The Sphinx and immediately returns to the house of mystery. She enters the Oriental room, which is in semi-darkness, and to her horror, she finds her husband's enamorata lying dead on the divan. Florence starts from the room in terror. Looking back she sees a letter in the hand of the dead woman. She reads the letter and runs from the room in a daze.

At the office of the Secretary of State Henry's guilt seems to have been established and he is about to sign his resignation. Suddenly the Baron Haddad enters, his clothes in rags, and his eyes betraying wild consternation. Presently he explains that it was his twin brother, Nassib Haig, who was killed. His brother had taken one of the ruby eyes of Vishnu and given it to the Sphinx back in India.

"Peg o' the Ring" will not be Extended

PEG O' THE RING" will not be extended beyond its allotted fifteen weeks, or thirty reels. An enthusiastic demand from many of the Universal exchanges and hundreds of Universal exhibitors at first impelled Joe Brandt, general manager of the Universal, to acceed to their request to extend "Peg o' the Ring" beyond the time alloted to it, but consideration of timeliness of the new serial, "Liberty, or a Daughter of the U. S. A.," made it seem advisable to get that on the market as soon as possible, and all the producing energy of the Universal is being expended to have this new serial as far along as possible when the release date comes on August 14th. Mr. Brandt anticipates that the new serial will be the best which the Universal has ever put out, and in view of that fact he is making provision for a longer run than has even been announced for a Universal serial in the beginning. "Liberty" will run for twenty weeks, forty reels, at the start, and if it is necessary to extend it after that, it can be done.

In the meantime it may be of interest to read a few of the hundreds of letters which have been received by Mr. Brandt and Mr. Hoffman urging them to continue the "Peg o' the Ring" serial. Here they are:

WANTS IT EXTENDED.

Chicago, Ill., June 10, 1916.

Mr. M. H. Hoffman, Gen. Mgr. of Exchanges, Universal Film Mfg. Co., 1600 Broadway, New York City.:

My Dear Mr. Hoffman—Don't you think it would be advisable to extend "PEG O' THE RING" say six or seven episodes or perhaps ten episodes, or as many episodes as the Powers That Be consider right?

The exhibitors who are running "PEG O' THE RING" are doing very nicely with same, in fact, are doing better with this serial than with the two last serials released. As long as you keep plenty of circus stunts, animals and sensationalism in the picture, it goes great.

I would like to see the serial extended, I assure you, providing it can be done and be as good on the extension, you might say, as the present serial is running. How about it?

Yours respectfully,
C. R. PLOUGH, Manager,
Universal Film Exchange.

CANNOT SPEAK TOO HIGHLY.

New York City, June 26th, 1916.

Universal Film Mfg. Co., 1600 Broadway, New York City.:

Gentlemen—I have seen it intimated that "PEG O' THE RING" might be extended to twenty or twenty-two installments. I certainly hope that there is some basis for this rumor. The business which "PEG O' THE RING" has done in all of my houses has been such that, from a purely selfish standpoint, I could wish for nothing better for my summer business than to have "PEG O' THE RING" extended to twenty installments. I have used this serial in all of my moving picture houses, and I cannot speak too highly of it, as a drawing card. Francis Ford and Grace Cunard have always been popular with my audiences, and in this circus serial they have been particularly acceptable. I certainly trust that "PEG O' THE RING" will be extended.

Yours very truly,
B. S. Moss.

WISH IT WAS SIXTY REELS.

Elyria, O., June 19, 1916.

The Victor Film Service Co.,
850 Prospect Ave., Cleveland, O.

Gentlemen:—

I find "Peg O' the Ring" to be the best drawing card. The play is excellent and I wish it contained sixty reels instead of thirty. In advertising I never mention the number of episodes. I make a slide of my own and show it on the screen; "Peg O' the Ring" circus show at this theatre every Saturday, so that it keeps many people interested who are disgusted with serials. Also, I have made up a sign "Circus show at the Dreamland to-day" and I have a boy carrying this sign through the streets. I find this a great advertising stunt. Any exhibitors can do the same thing and draw the crowds.

With best wishes and kindest regards, I remain,
Dreamland Theatre. E. J. GEORGOPLE.

EXCEEDS "BROKEN COIN."

Cleveland, O., June 20th, 1916.

Mr. J. C. Erdman, Mgr.,
Victor Film Exch., Cleveland, O.

My dear Mr. Erdman:—

As the Universal serial "Peg O' the Ring" starring those popular screen artists, Grace Cunard and Francis Ford has proven such a phenominal drawing card and a big money maker, why wouldn't it be a very good plan to have this serial extended about five weeks, thus making it finish along about the time the fall business starts in, early in September? I find that my Friday night business (when I run this serial) even exceeds the business we did with "Broken Coin."

Of course, Cunard and Ford are very popular with our patrons, and they will stand for a few weeks more of their "hair-bredth" escapes and sensational thrills that are put in each episode of "Peg."

By extending this remarkable serial, I believe you will strike a popular chord in every exhibitor who happens to be fortunate enough to be running it, for it certainly is the best "money-getter" I have ever played.

My Friday night crowds are such that it's impossible to get a seat after 8 o'clock. I trust you can arrange with the "powers that be" to extend "Peg" and give us all a long run for our money.

F. E. JOHNSON.

A Brand New Stunt on a Three Reeler

WONDERLAND
PEG O' THE RING
THE GREATEST CIRCUS SERIAL ON EARTH

Wonderland Theatre of Mankato, Minn., Managed by Sandon Brothers, who also are the proprietors of the Sandon Theatre. It is quite evident that they use Universal service, and the "Peg o' the Ring" serial.

DON'T tell M. H. Hoffman there is nothing new under the sun. Here is a brand new stunt which he and Joe Brandt have devised between them.

Continued stories in magazines and weekly periodicals have always proven to be an absolute success; the same idea can be utilized to make some extra money for your customers, if you are live enough to appreciate the opportunity which is presented, and here it is:

The Tuesday Gold Seal release of August 1st will be called "WHO PULLED THE TRIGGER." The picture was originally made in three reels and it is full of action from start to finish. Marie Walcamp, who will play the lead in the new serial "Liberty," does some wonderful work in this production. "WHO PULLED THE TRIGGER" will be separated into two distinct parts. The first two reels will comprise the first part, and at the end of the second reel there will appear the following trailer:

> "WATCH FOR THE ANNOUNCEMENT OF THE DAY UPON WHICH THE SOLUTION OF THE MYSTERY OF 'WHO PULLED THE TRIGGER' WILL BE SHOWN."

On the third reel there will appear a short synopsis of the two preceding reels, and this third reel will be called "THE SOLUTION OF WHO PULLED THE TRIGGER."

The reels have been fixed up in such a manner that your customer can run the first two reels as a part of the regular program, or as an extra release on Tuesday (or any other day) and follow it with the third reel (or the Solution) on Thursday (or any other day). The people who see the two reels of the "To Be Continued" picture, will undoubtedly come back to see the third reel entitled "The Solution of the Mystery." Those in the audience who have not seen the first two reels will get the story from the synopsis preceding this third reel. The Poster Department is now making a special one sheet for the third reel so that the exhibitor will have advertising matter to call attention to this special feature of the picture on the day the third reel is run. Let the Morgan Lithograph Company know how many of these you will need. The Supply Department will furnish a slide of the date showing the Solution. Place your order for a sufficient number immediately. There may be a number of exhibitors who will not want to run the picture in this manner. These exhibitors can take the synopsis and the title off the third reel, and the trailer off the second reel and run it as a straight three-reel production on release day.

"Peg o' the Ring" will not be extended, so Shout for "Liberty"

Mr. D. M. Nye, of the Etropal Theatre, La Porte, Ind., was a faithful "general" man until the advantages of the Universal program were brought to his attention. He is now running the "Peg O' the Ring," serial, and this is his comment:

Universal Film Exchange,
Chicago, Ill.
Gentlemen:—

I used "Peg O' the Ring" yesterday and was surprised at both the story and the business done. In fact, I turned them away at every show in spite of the heavy rain all day. Everyone was pleased and no exhibitor can go wrong on this serial. Will see you very shortly about regular service.

(Signed) D. M. Nye,
Etropal Theatre,
La Porte, Ind.

Laemmle Film Service,
Omaha, Nebraska.
Gentlemen:—

Well, we ran the first episode of "Peg O' the Ring" last night, and want to say that it made a great impression with our patrons. Say, you ought to have seen the crowd. We had the largest crowd that we ever had in the history of the house. Can you imagine anything like that? And many compliments were handed us as the people passed out. We certainly hope the coming episodes will be up to the same standard as No. 2, and if they are, we know our boys will be able to "mop up."

H. E. SWAN,
Kearney, Nebr.

MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

By W. A. BACH.

CAMP BORDEN, June, 1916.—Inside the camp lines here will be erected two moving picture theatres for the soldiers. At present there are over two thousand workmen engaged on the grounds and one of the theatres is contracted to be built in seven days. As the grounds are drained, every convenience will be possible, including rooms on the grounds for the staff. Mr. Adams, well known in musical circles, is one of those interested in the theatre. The theatres will be open afternoons and evenings, admission 10 cents, and the pictures shown will be Universal, V. L. S. E. and possibly Fox and Metro.

OTTAWA, June, 1916.—Good authority has it that the Canadian Commission of Conservation is considering the use of motion picture films as propaganda. Mr. Dixon, of the commission recently visited the Universal Film Company, Toronto, to obtain estimates of the cost of picturing the various branches of the service: forests, fisheries, mines, game, furs, prevention, etc.

TORONTO, Ont., July, 1916.—Mr. Burton Holmes, America's foremost traveler, arrived here yesterday with all his photographic paraphernalia. Mr. Holmes is traveling in Canada at the invitation of Lord Shaughnessy, president of the Canadian Pacific Railroad, and is accompanied by Mr. Gibson, advertising agent of the road. His next season of lectures will be devoted to making Canada better known to the people of the United States. Mr. Holmes has already secured in Canada more than ten thousand feet of film and over forty dozen photographic plates.

TORONTO, Ont., June, 1916.—The Canadian Film Company has just finished a patriotic picture designed to show an invasion of Canada. The military authorities have co-operated in taking this picture by allowing Canadian troops to take part in the battles. In the picture the enemy invades Canada as far as London, where they are defeated by the Duke of Connaught, who returns to take charge of the forces. Thus is Canada freed from the dangers of the conquest.

In local real estate circles it is said that the Famous Players Company are negotiating to purchase the Garden Theatre, situated on College street of this city. This theatre is one of the largest of the up-town houses. The purchase price is said to be $30,000.

Mr. MacMullen, of Winnipeg, Man., who recently took charge of the Colonial Theatre of this city, has already worked wonders with its appearance. Mr. MacMullen, who has some very progressive ideas, is said to have some very extensive changes and surprises in mind for the patrons of the Colonial. He is using Universal service.

The Local Operators' Union, No. 173, have arranged to conduct an advertising campaign in "The Bulletin," a Canadian paper which reaches all the theatre men in Canada. Mr. MacMahon, the moving spirit in this new idea, has made arrangements with W. A. Bach, the managing editor of the paper, to run an Operators' Column in "The Bulletin," which will be increased as the need for it grows. This will be the first operators' section to be conducted in a Canadian movie paper.

Last week Sir Sam Hughes, Minister of Militia and for War for Canada, was a guest at the National Club in Toronto, and subsequently attended a private showing of hastily developed films showing the inspection of troops at London, which he had just completed.

The feature "Cabiria" was brought into this city to play the National Theatre before the owners were aware of the new act respecting regulation and taxation of public amusements, which went into force at the first of May. As a result they have found themselves in a very tight fix. The act requires a license fee of $250 and a further fee of $50 for each reel of each feature presented for censoring and approval if said feature exchange be deemed to be a temporary arrangement for the benefit of non-resident owners or exhibitors or one that does not handle a minimum of one hundred film subjects in a year. In addition to this there is a $2 fee on every reel for censoring and an extra $5 for issuing the license. In the case of "Cabiria" this all totals up to $879. These regulations may prevent the owners of this feature from making any profit after their enterprise in attempting to show the people of Winnipeg a really big subject.

The National Theatre of this city is playing to capacity crowds with "Cabiria," while Mr. Wilson of the Province Theatre reports that Triangle films are going very well indeed. The Starland Theatre will become at once a full first run house, using Universal service, including "Peg o' the Ring."

MONTREAL, P. Q.—It has been learned on unquestionable authority that the Loew circuit will be extended this year in Canada to include Montreal. It stated that the Loew people have elaborate plans for a big new theatre in this city, which will be commenced in early fall or late summer.

Mr. G. H. Davidson, auditor of the Universal Company, has entered the ranks of the "first father" class. Mr. Davidson has just been presented with a very beautiful little baby girl by his wife and is in consequence one of the happiest and proudest men in Canada. Both mother and child are doing well.

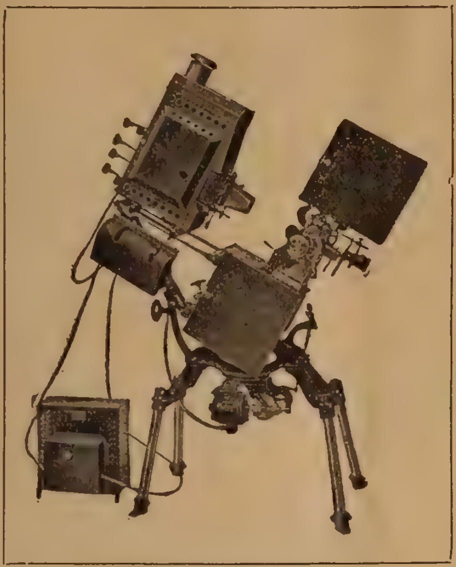
LONDON, Ont., June, 1916.—The Canada Film Company was here last week taking several scenes for the company's big patriotic drama, showing the invasion of Canada by a foreign foe. The company manager had secured permission to use the eight or ten thousand soldiers encamped here for the battle scenes.

ST. JOHN, N. B.—Mr. C. J. Gallager, of Charlottetown, P. E. I., who manages the King Edward and People's Theatre of that city for Mr. F. G. Spencer, was in St. John, N. B., making arrangements with Mr. Margetts, the Universal manager here, for the running of "Peg o' the Ring" in his houses in Amherst, N. S., and Truro, N. S.

Local papers announce that another company is interested in the production of motion pictures in the Maritime Provinces. This concern is the New Brunswick Portrait Company, Ltd. The capitalization is $9,000, the head office will be at St. John, N. B., and the company is headed by all well known St. John people. The concern is licensed to deal both in wholesale and retail ends of the business.

"SIXTEEN YEARS OF KNOWING HOW"

POWER'S



CAMERAGRAPH 6B.

USED IN THE PRESENTATION OF

RAMONA

AT THE

AUDITORIUM,

CHICAGO, ILL.

CATALOG U WILL BE OF VALUE.
MAILED UPON REQUEST.

NICHOLAS POWER COMPANY Ninety Gold Street New York

WINNIPEG, Man., June, 1916.—The theatres in Winnipeg do not notice any change in business because of the removal of the fifteen thousand troops stationed there to summer camp. Every one expected a great drop in the business on this account, but the cool weather prevailing in this part of Canada has been of great value to the theatre men.

BANFF, B. C., July, 1916.—A film producing company is at work in this region taking pictures of Canadian type, it is believed, for exportation purposes. The company is affiliated with Barkers, Ltd., of London, England.

HAMILTON, Ont., June, 1916.—Theatre men in Hamilton and the surrounding district will be interested to know that Mr. David Stewart, proprietor of the Red Mill Theatre in this city, has been appointed by the Ontario Legislature distributor of the theatre war tickets for Hamilton and district. This will mean a very big saving of time and labor for the theatre men and will also save them from a heavy investment in the tickets themselves. Mr. Stewart is ready to supply these tickets upon application.

Shout for "Liberty"

TRANSCONA, Man., June, 1916.—The Transcona Theatre of the town under the able management of Mr. Lyons has progressed wonderfully in the last six months. The town of Transcona houses a large number of railway men and Mr. Lyons specially caters to them by making his house, programs, advertising, etc., appeal to their railroad trained minds. His plans are being met with great approval by the residents, who fill his houses. Universal service is used.

SMITH FALLS, Ont., June, 1916.—The old Princess Theatre in this city is to be remodelled and opened for the showing of motion pictures films, is the latest report current. Mr. Ball, formerly of Perth and latterly of Lanark, has returned to take charge of the big Balderson Theatre in Perth, seating over 1,000 people, and it is said that he may also operate the Smith Falls house. Colonel Balderson, owner of the Perth Theatre, is said to have purchased the theatre here.

MINNEAPOLIS NOTES.

By FRED S. MEYER.

THE Twin Cities were recently favored by a visit from Hobart Henley, the Universal star. He was received by the mayor and a delegation of citizens and in his artless way soon won the hearts of all who met him.

MAYOR NYE of Minneapolis has figured in what may be called silent campaigning. The picture entitled, "What Minneapolis May Be Proud Of," shows the mayor in many of his functions. The idea was Fred Meyer's of the Universal Film Co.

EXHIBITORS in Minneapolis are running children's programs on Saturday mornings to help out the hot weather lull. The exchange here has put out a list of suitable pictures to help along the project.

NEW ENGLAND NOTES.

By E. J. SHEPARD.

"PEG O' THE RING" is a veritable knockout and is cleaning up for every exhibitor showing the serial.

THE New England Universal Film Exchange is sending out a two-page weekly for the benefit of exhibitors in the territory, and is meeting with much favorable comment, not only by the Universal exhibitors, but by those who will eventually come into the fold.

The Universal Bombardment Begins in Chicago

BY the time that this issue of the Moving Picture Weekly reaches the hands of its subscribers, the Chicago convention will have been well under way, but at the time of going to press we had only the news of the large representation of exhibitors, exchangemen, film manufacturers and accessory people who were to attend from New York and other localities. The special train got under way with flying colors, and the only care of the exhibitors who were on it seemed to be the uncertainty in regard to the infantile paralysis situation in New York. Several of the exhibitors cancelled their reservation at the last moment on this account.

Joe Brandt, general manager of the Universal, went out on the Twentieth Century on Friday, and even at that played a neat trick on several of the other representatives of manufacturers who were out to make a big showing at Chicago. One of the press agents who has a reputation of trying to put it over on everybody else had been in communication with Mr. Brandt for the last few days, trying to ascertain when he was going to Chicago. Mr. Brandt was very frank, and told him exactly when he was going to go, and the anxious individual thereby planned to be in Chicago a day ahead of him. But one has to get up pretty early to get ahead of the general manager of the Universal. He already had H. H. Van Loan on the lot in Chicago for three days picking out advantageous locations, strategic points, consolidating trenches, and making ready emplacements for the big siege guns of the Universal. Before Mr. Brandt started he had a wire from Van Loan assuring him that everything was in readiness for the big bombardment, and all he needed was his presence to start the Universal battle.

Inasmuch as Mr. Brandt cannot be in Chicago for the entire session, Mr. H. H. Hoffman, general manager of the Universal exchanges, is going to take up the work where he leaves it, and will start from New York on Wednesday, the day that Mr. Brandt leaves Chicago. At the half-way point where the trains meet an exchange of confidences will very likely take place.

Preceding Mr. Hoffman, however, Mr. Laemle left for Chicago on the Twentieth Century on Monday, and Mr. P. A. Powers on Tuesday.

Mr. Hoffman, in addition to representing the Universal at the exposition, has another mysterious and diplomatic mission about which he is extremely reticent. A very important announcement in regard to it may be expected from him on his return after a short swing about several Universal exchanges.

HOFFMAN MEETS MENACE.

ONE of the most serious menaces which has ever faced the moving picture exhibitors of Greater New York is that raised by the infantile paralysis epidemic, and the ruling made by the License Bureau. The epidemic was bad enough in itself, and the loss of attendance of the younger children made a serious inroad on daily receipts, but when the License Bureau prohibited the attendance of all children under sixteen by official order, it caused a crisis which called for unusual action on the part of the exchanges. Official cognizance taken by the License Bureau not only kept children under sixteen away from the shows, but kept their parents away, and also many older people who were alarmed at the suggestion of the License Bureau of the contagion.

The exhibitors of Greater New York held a meeting in the Triangle Theatre of Brooklyn, N. Y., on Saturday night, at which they asked all of the exchange managers to be present. The committee waited upon M. H. Hoffman, general manager of the Universal exchanges, and asked him to attend, but he gave them an answer so satisfactory that they did not press him to be present at the meeting. Mr. Hoffman's assurance was somewhat after this fashion:

"The Universal Film Exchanges have always been fair with the exhibitors of New York, and always intend to be perfectly fair. I do not intend to be bound by any hard and fast rule in the matter of assistance to exhibitors. It cannot be done because every case is different from every other case. But we will do even better than that. We intend to meet every situation with absolute fairness as we see it. A man who has been making big money will not need the same consideration from us that the man who is barely making a living on his weekly film expenditure will need, and we intend to take care of every exhibitor. Not one of them who uses our service will be forced to close up on account of his film rental bills. I can assure you of that."

This was perfectly satisfactory to the committee, and Mr. Hoffman dictated the following notice to be sent out to all of the Universal accounts in New York:

Dear Sir.—The Universal Film Exchange of New York appreciates what this panic is doing to the exhibitors. The Universal has always been with the exhibitors, and is with you now more than ever.

We will supply you with a service, full and complete, to take care of your entire show, at a price that will enable you to continue business and to pull through this calamity. We will not take into consideration the amount that you pay; we will give you the service you need, *regardless of price.*

Why continue, for the present at least, with a program consisting of features, regular service and everything else, which is an expensive luxury in the best of times, and make it impossible for you to live while the ruling of the License Bureau is in effect?

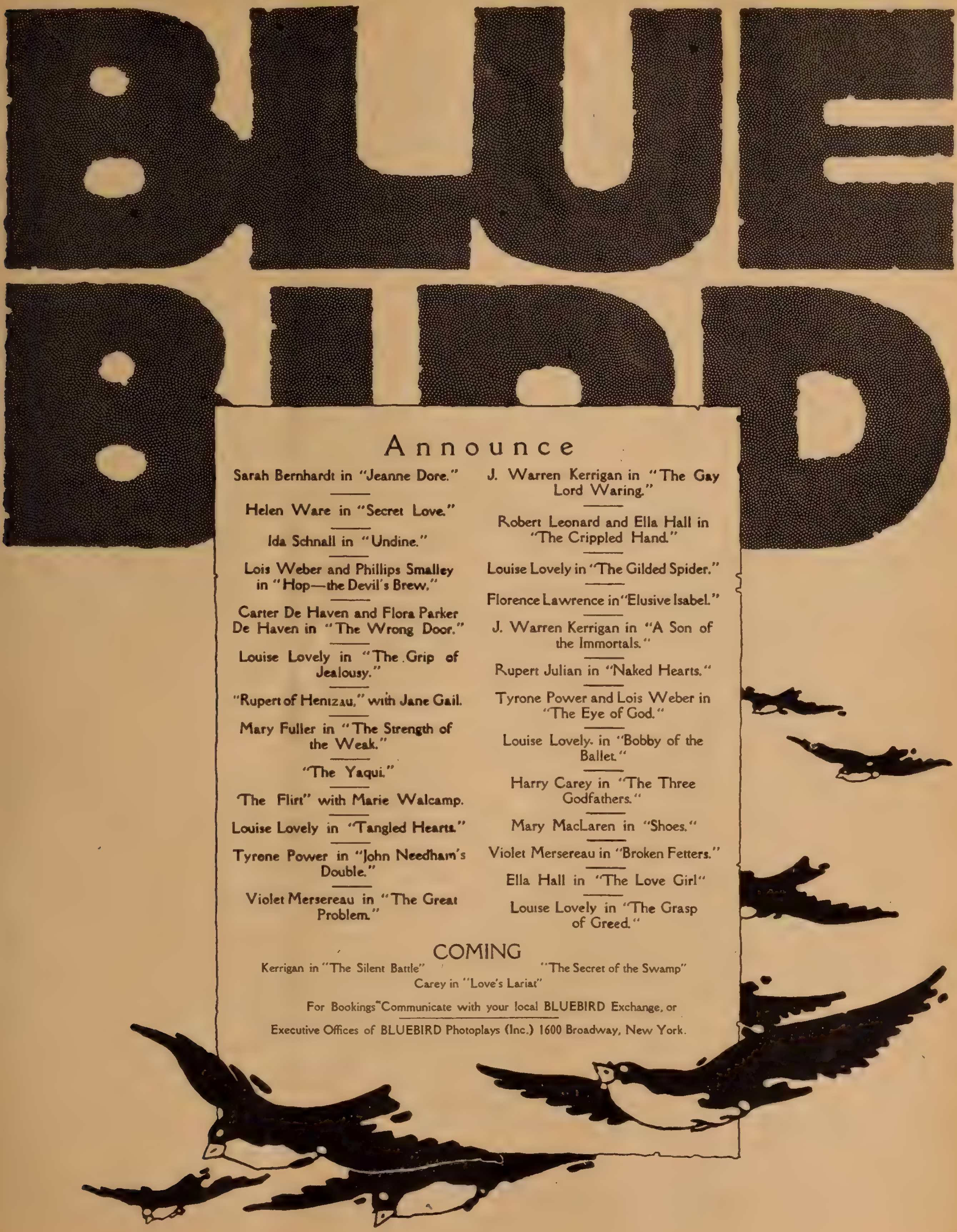
No matter what the allowance or concessions your feature concerns will make, you cannot possibly run as cheaply as you would if you spent the little that you can for service with the Universal. It's a matter of *pulling through,* and you should all know by this time that a full *Universal service,* at the price we are prepared to let you have it during the panic, will more than do it.

SIGN ASCHER BROTHERS FOR BLUEBIRD FILMS.

I. VAN RONKLE, Chicago manager of the Bluebird Film Corporation, has just returned from a flying trip to New York, where he made arrangements for an increase in his standing order. Business has been so good, he said, that the standing order of April and May almost had to be doubled for June. While in New York, Mr. Van Ronkle saw the Bluebird releases for June. Mr. Van Ronkle states that he has signed contracts with the Ascher Brothers to show a Bluebird release in their houses in Chicago. The Ascher Brothers' houses that will show Bluebird releases are: President Theatre, Oakland Square Theatre, Frolic Theatre, Lakeside Theatre, Calo Theatre, Cosmopolitan Theatre, Columbus Theatre and the Terminal Theatre.

NEW EXCHANGE.

THE Interstate Films Co., Inc., has opened a new film exchange at Clarksburg, W. Va., to handle business which is constantly growing in that neighborhood. The exchange is in charge of J. A. Lavelle, who was formerly in a similar capacity with the Exhibitors' Film Exchange at Wilkes Barre, Pa.



Announce

Sarah Bernhardt in "Jeanne Dore."

Helen Ware in "Secret Love."

Ida Schnall in "Undine."

Lois Weber and Phillips Smalley in "Hop—the Devil's Brew."

Carter De Haven and Flora Parker De Haven in "The Wrong Door."

Louise Lovely in "The Grip of Jealousy."

"Rupert of Hentzau," with Jane Gail.

Mary Fuller in "The Strength of the Weak."

"The Yaqui."

"The Flirt" with Marie Walcamp.

Louise Lovely in "Tangled Hearts."

Tyrene Power in "John Needham's Double."

Violet Mersereau in "The Great Problem."

J. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in "The Crippled Hand."

Louise Lovely in "The Gilded Spider."

Florence Lawrence in "Elusive Isabel."

J. Warren Kerrigan in "A Son of the Immortals."

Rupert Julian in "Naked Hearts."

Tyrone Power and Lois Weber in "The Eye of God."

Louise Lovely in "Bobby of the Ballet."

Harry Carey in "The Three Godfathers."

Mary MacLaren in "Shoes."

Violet Mersereau in "Broken Fetters."

Ella Hall in "The Love Girl"

Louise Lovely in "The Grasp of Greed."

COMING

Kerrigan in "The Silent Battle"   "The Secret of the Swamp"
Carey in "Love's Lariat"

For Bookings Communicate with your local BLUEBIRD Exchange, or

Executive Offices of BLUEBIRD Photoplays (Inc.) 1600 Broadway, New York.

MUSIC FOR THE WEEK OF JULY 24—"TEMPTATION AND THE MAN"

Specially Selected and Compiled by M. Winkler.

"Among the Roses," **by Lake, is the theme.**

REEL I.

1. *"Abelarde and Heloise,"* Overture, until "Didn't I tell you," etc. 2. *Hurry, No. 23,"* by Lake, until "The fight is over." 3. Continue *"Abelarde and Heloise,"* until "Vera Paton, a wealthy girl," etc. 4. *"Admiration,"* by Jackson, until "Crosby has paid," etc. 5. *"Canzonetta,"* by Godard, until "The fight." 6. *"Agitato,"* for general use, No. 20, by Lake, until "There's a cup for me," etc. 7. *"Theme,"* until Vera returns home," etc. 8. *"Adoration,"* by Barnard.

REEL II.

9. Continue *"Adoration,"* until "Vera's thoughts," etc. 10. *"Valse Eternelle,"* by Roberts, until "My daughter has told me," etc. 11. *"Ariele,"* finale, by Bach. Tmemolo ff. during the fight, until "Now, boys, it's time for you to retire." 12. *"After Sunset,"* by Pryor.

REEL III.

13. Continue *"After Sunset,"* until "Perry." 14. *"Theme,"* until "Paton instructs Vaughn," etc. 15. *"Berceuse,"* by Delacour, until "Caught in the web of his own spinning." 16. *"Broken Melody,"* by von Viene.

REEL IV.

17. Continue *"Broken Melody,"* until "I owe you, gentlemen," etc. 18. *"Pizzicato, No. 14,"* by Lake, until "I always knew you couldn't go straight," etc. 19. *"Clair DeLune,"* by Thome, until "Won't you give me these flowers?" 20. *"Theme,"* until "Crosby hears of an event," etc. 21. *"Ein Maerchen,"* by Bach.

REEL V.

22. *"Love Song,"* by Puerner, until "Come with me at once. 23. *"Agitato,"* by Bendix, pp. until scene, "Interior of bedroom." 24. *"Afterglow,"* by Cobb, until "Armed with a silencer." 25. Continue Tremolo ff. Repeat if necessary until "Crosby, you're a man." 26. *"Theme."*

REX—"Cross Purposes"

1. *"Told at Twilight,"* by Huerter, until "For God's sake, etc. 2. *"Hurry,"* by Bendix, until "You are welcome to the papers." 3. *"Tendresse,"* Melody, by Langey, until the end.

BIG U—"Priscilla's Prisoner"..................(Two Reels)

REEL I.

1. *"To a Star,"* Romance, by Leonard, until "Oran, the town constable." 2. *"Bitter Sweets,"* Intermezzo, by Engelman, until "Evening." 3. *"Pizzicato, No. 14,"* by Lake, until "There was another one," etc. 4. *"Tendre Avou,"* by Schuott, until end.

REEL II.

5. *"Romance,"* by Goens, until "A confession." 6. *"Tale of Two Hearts,"* by Roberts. Tremolo during dispute, until "The next morning." 7. *"Sweet Summer Rose,"* by Armand. Tremolo ff. during fight, until "And later Priscilla," etc. 8. *"Sweet Reverie,"* by Tshaikowsky, until the end.

BIG U—"A Great Love" ....(Drama)

1. *"Garden of Love,"* Caprice, until "The heart of the girl," etc. 2. *"Sweet Memories,"* by Puerner, until "The fight." 3. *"Hurry,"* by Korssen, pp. during scenes, interior of room, until "The fight is over." 4. *"Swing Song,"* by Barnes, until the end.

NESTOR—"The Unexpected Scoop"............(Comedy)

1. *"The Kiddies, Trot,"* by Hager. 2. *"Flying Rag,"* by Pryor, until the end.

IMP—"The Circular Room" ....(Two Reels)

REEL I.

1. *"Sunbeams and Shadows,"* by Keiser, until "Stuart's father," etc. 2. *"Summernight's Idyl,"* by Roberts, until the end.

REEL II.

3. *"Stolen Moments,"* by Friedman. Tremolo during dispute, until "Von Lahn takes off his mask," etc. 4. *"Agitato, No. 21,"* by Lake, until scene, telephoning. 5. *"Nocturnal Piece,"* by Schumann. Tremolo during excitement until "The explosion." 6. Open with ff. cymbal crash and tympany rumble, followed by *"Romanze,"* by Hegner, until the end.

BISON—"For the Love of a Girl"..............(Two Rels)

REEL I.

1. *"Furioso, No. 2,"* by Lake pp. until "The fight;" then ff. until "Cliff Buckley, gambler," etc. 2. *"Furioso, No. 21,"* by Lake, to action, until "Please, Mr. Sheriff," etc. 3. *"Romance,"* by Becker, until "For the love of a girl." 4. *"Love Song,"* by Puerner.

REEL II.

5. Continue *"Love Song,"* until scene, the sheriff is shot. 6. *"Agitato, No. 11,"* by Lake, until "I ain't doin' it for you," etc. 7. *"Prairie Flower,"* by MacMillen, until "An hour later." 8. *"Sweet Ponderings,"* Serenade, until the end.

LAEMMLE—"The Mask of Fortune"............(Drama)

1. *"Nocturno,"* by Krzyzanowsky, until "All gamblers," etc. 2. *"Mystic Shrine,"* Intermezzo, until "Durand, through the advice of Pearson," etc. 3. *"Night Song,"* by Stults, until "I'll take all your x," etc. 4. *"Presto,"* by Lake, until "Ruined by her advice," etc. 5. *"Love's Conflict,"* by Tobani.

JOKER—"I've Got Yer Number"................(Comedy)

1. *"Joker,"* March, by Lake. 2. *"Trombone Frolic,"* Comedy.

VICTOR—"The Latest in Vampires" (2-R. Com.-Dr.)

REEL I.

1. *"Monona,"* Intermezzo. 2. *"Little Story,"* by Zimmerman.

REEL II.

3. *"Valse Eternelle,"* by Roberts. 4. *"Folle Extase,"* by Milok.

NESTOR—"Art for Art's Sake...................(Comedy)

1. *"High Pride,"* Two step. 2. *"Serio Comique,"* by Sorenson.

VICTOR—"Just a Few Little Things"........(Comedy)

1. *"Love Is So Fickle,"* Waltz. 2. *"Baby Parade,"* by Pryor, until the end.

L-KO—"Lizzie's Lingering Love".............(3-R. Com.)

REEL I.

1. *"On Our Way,"* Trot, until "The lookout for the den. 2. *"Harlequin,"* Onestep, by Roberts.

REEL II.

3. *"Bunch of Blues,"* until "The lookout discovers scout."

4. *"Strenuous Life,"* by Boehme.

REEL III.

5. *"Are You Prepared?"* Onestep. 6. *"Tempest,"* Galop, by Lilienthal.

LAEMMLE—"Won by Valor" ....(Drama)

1. *"Intermezzo,"* by Arsusky, until "The night of the masque." 2. *"Trombone Frolic,"* by Lake, until "The fight." 3. *"Furioso, No. 21,"* by Lake, pp. during short dancing scenes, until "You've made a beautiful mistake," etc. 4. *"Little Story,"* by Zimmerman, until the end.

THIS·WEEKS PROGRAM

MONDAY, JULY 17.

(New arrangement of program goes into effect this week.)
01602 RED FEATHER—Flora Parker DeHaven in "The Seekers" (5 Reels)
01603 NESTOR—"Kill the Umpire" (Com.) Lyons-Moran. *

TUESDAY, JULY 18.

01604 GOLD SEAL—"The Crystal's Warning" (3-Reel) (Henley, Dowling, Beyers & Bracey) ****
01605 VICTOR—"The Gentle Art of Burglary" (Com.) (Violet Mersereau and Wm. Garwood) *

WEDNESDAY, JULY 19.

01606 LAEMMLE—Mary Fuller in "The Garden of Shadows (2-Reel Dr.) ***
01607 L-KO—"A Bold Bad Breeze" (Com.) (Billie Ritchie)*
01608 UNIVERSAL ANIMATED WEEKLY NEWS NO. 29.

THURSDAY, JULY 20.

01609 VICTOR—"The Belle and The Bell Hop" (2-Reel Com.) (Pat Rooney). ***
01610 BIG U—King Baggot in "His Own Story" (Dr.) *
01611 POWERS—"The Devil Dancers of India." (As seen by Dr. Dorsey) (Educ.) *

FRIDAY, JULY 21.

01612 IMP—Herbert Rawlinson in "Lee Blount Goes Home" (2 Reels) (Agnes Vernon)
01613 REX—"The Phone Message" (Soc. Dr.) (Allen Holubar and Ruth Stonehouse) *
01614 NESTOR—"The Come-On" (Com.) (Moore-Gail) *

SATURDAY, JULY 22.

01615 BISON—"Midwinter Madness" (2-Reel Snow Picture) (Dorothy Phillips) ***
01616 LAEMMLE—"A Social Slave" (Dr.) Nye-Wilson. *
01617 JOKER—"She Was Some Vampire" (Com.) (Wm. Franey and Gale Henry) *

SUNDAY, JULY 23.

01618 REX—"Branscombe's Pal" (2-Reel Dr.) ***
IMP—No release this week.
01619 L-KO—"Spring Fever" (Com.) (Armstrong) *

WEEK OF JULY 17.

01620 UNIVERSAL SPECIAL FEATURE—Grace Cunard and Francis Ford in "Peg O' the Ring," Episode 12. (2 Reels) "On the High Seas."

NEXT WEEK

MONDAY, JULY 24.

01621 RED FEATHER—"Temptation and the Man" (5 Reels) (Hobart Henley, Sydell Dowling and Bracey)
01622 NESTOR—"Art for Art's Sake" (Com.) (Eddie Lyons, Lee Moran and Roberta Wilson) *

TUESDAY, JULY 25.

01623 L-KO—"Lizzie's Lingering Love (3-Reel Com.) (Alice Howell and Fatty Voss) ****
01624 REX—"Cross Purposes" (Dr.) (Connely-Arnold) *

WEDNESDAY, JULY 26.

01625 GOLD SEAL—Mary Fuller in "A Splash of Local Color" (2-Reel Dr.) ***
01626 VICTOR—"Just a Few Little Things" (Com.) (Wallace Beery and Gretchen Lederer)
01627 UNIVERSAL ANIMATED WEEKLY NEWS NO. 30.

THURSDAY, JULY 27.

01628 IMP—"Won by Valor" (Dr.) Dowling-Bracey. *
01629 BIG U—"Priscilla's Prisoner" (2-R. Dr.) Madison***
01630 POWERS—"Jitney Jack and Gasolena" (Com. Cart.) & "Creating Life from a Dead Leaf" (Ed.) (Split R.)*

FRIDAY, JULY 28.

01631 IMP—Ben Wilson in "The Circular Room" (2-R. Dr.) (Edna Hunter and Joe Gerard) *
01632 BIG U—"A Great Love" (Dr.) (Norbert Myles and Vola Smith) *
01633 NESTOR—"The Unexpected Scoop" (Com.) Gonzalez.*

SATURDAY, JULY 29.

01634 BISON—"For the Love of a Girl" (2-Reel Western Dr.) (Harry Carey and Olive Fuller Golden) ***
01635 LAEMMLE—"The Mask of Fortune" (Dr.) (Malcolm Blevins and Marjorie Ellison) *
01636 JOKER—"I've Got Yer Number" (Com.) (Gale Henry and Wm. Franey) *

SUNDAY, JULY 30.

01637 VICTOR—"The Latest in Vampires" (2-Reel Com.) "Harry Myers and Rosemary Theby) ***
01638 IMP—"Mutiny" (Dr.) (Lucille Younge and Jack Holt*
L-KO—No release this week.

WEEK OF JULY 24.

01639 UNIVERSAL SPECIAL FEATURE—Grace Cunard and Francis Ford in "Peg O' the Ring," Ep. 13, 2-R.

THE·WEEK AFTER

MONDAY, JULY 31.

01640 RED FEATHER FEATURE—Carter De Haven in "From Broadway to a Throne" (5 Reels).
01641 NESTOR—"Beer Must Go Down" (Com.) (Eddie Lyons, Lee Moran and Marcia Moore) *

TUESDAY, AUGUST 1.

01642 GOLD SEAL—"Who Pulled the Trigger?" (3-Reel Mystery Dr. (Marie Walcamp and Lee Hill) ****
01643 VICTOR—"A Society Sherlock" (Com.) (Garwood) *

WEDNESDAY, AUGUST 2.

01644 IMP—"The Lucky Gold Piece" (Dr.) (Ben Wilson and Edna Hunter) *
01645 L-KO—"Where Is My Husband?" (2-Reel Com.) Dan. Russell) ***
01646 UNIVERSAL ANIMATED WEEKLY NEWS, No. 31.

THURSDAY, AUGUST 3.

01647 LAEMMLE—"My Lady's Millions" (2-Reel Soc. Dr.) (Henley, Crampton and Catherine Calvert) ***
01648 BIG U—"A Man's Hardest Fight" (Dr.) (Jack Nelson and Lucille Younge) *
01649 POWERS—"Rough Riders of India" (as seen by Dr. Dorsey expedition) (Educational) *

FRIDAY, AUGUST 4.

01650 IMP—"A Daughter of the Night" (Dr.) (Agnes Vernon and A. Lowrie) *
01651 VICTOR—"When The Minstrels Came to Town" (2-Reel Juvenile Com.) ***

SATURDAY, AUGUST 5.

01652 BISON—"Under the Lion's Paw" (2-Reel Animal Dr.) (Rex De Rosselli and Golda Colwell) ***
01653 BIG U—Cleo Madison in "The Girl in Lower 9" (Dr.)*
01654 JOKER—"Kate's Lovers Knot" (C.) Henry-Franey*

SUNDAY, AUGUST 5.

01655 BIG U—King Baggot in "The Capt. of the Typhoon" (2-Reel Sea Dr.) (Edna Hunter) ***
01656 IMP—"The Finishing Touch" (Dr.) Marjorie Ellison *
01657 L-KO—"The Youngest in the Family" (Com.) *

WEEK OF JULY 31.

UNIVERSAL SPECIAL FEATURE—Frances Ford And Grace Cunard in "Peg O' the Ring (Episode No. 14) (2 Reels)

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

THANK YOU, Exhibitors who are waking up to the opportunities presented on this page from week to week. The Exchanges write that the page is becoming popular, and that is fine, but it doesn't go far enough. We want to hear from Exhibitors as to their actual experience in "Putting It Over." Tell us what pictures you boosted and what the effect was, and we shall always be glad to have you tell us wherein and how you improved on our suggestion.

Don't be bashful. Don't be afraid to speak up in meeting. Co-operation is the spirit of this page and the more suggestions we get the more helpful the page will be to Exhibitors collectively, and remember you are one of them.

IMPORTANT: Do you read the advance notices of releases on the Universal Program four weeks from date of the M. P. WEEKLY? Mr. Laemmle says it is the most important page in the book. Mr. Laemmle knows. He is not only the most successful of producers, but he used to be an Exhibitor, and he knows the value of this advance dope on coming releases.... There is an added reason for reading this page now that we have successfully inaugurated this "Putting It Over" page. When you read the stunts here you can understand a whole lot better what we are driving at if you will read the review of the same releases on the page mentioned. Better still, read the Advance Notices, then turn to this page and get the suggestions on stunts. Begin now and watch these pages for the profit they will bring you.

"Who Pulled the Trigger?"

THE first stunt is in connection with that wonderful picture called "Who Pulled the Trigger?" If you have read the review of this big three-reeler on page 45, you know that the first two reels conceal a mystery, and that the explanation follows in the third reel. Marie Walcamp and Lee Hill play the leads, and the splendid direction is due to Henry McRae. Here is the stunt: Show the first two reels on Tuesday, the release date, and advertise that the solution will be shown as a one-reel subject on Friday following. A special one-sheet poster has been prepared which will be sent you with a paster which announces the solution is to be shown on Friday. This enables you to advertise and show the picture either as a three-reeler on Tuesday, or two reels that day and the third on Friday, as you choose.

For a lobby display stunt, or for a window display in the neighboring merchant's window we suggest a plain ordinary starch box painted black, covered inside with black cloth (velvet preferred). The manager of the house can borrow a wax hand from some glove store and can undoubtedly dig up a pistol. If possible, a small tungsten lamp should be placed somewhere to give sufficient illumination, although this is not absolutely necessary. Place the wax hand on top of the pistol so that one of the fingers touch the trigger, being careful to place the black cloth over the end of the wrist so as to make it appear that the hand is coming out of the box. The sign above the box, of course, will read "WHO PULLED THE TRIGGER?"

"When the Minstrels Came to Town"

WHILE not reviewed this week, the two-reel Victor release of Friday, August 4, is a splendid subject for a clever stunt. The story of this remarkably clever juvenile will appear in the Moving Picture Weekly two weeks from this issue. Watch for it. The story, "When the Minstrels Came to Town," is beyond all question the most interesting and amusing juvenile film ever released. It features "Baby" Early and the cleverest bunch of kids ever assembled. The kids have a minstrel show, following "Baby's" visit to a real one, and what they don't do to get the household and the neighborhood into a mixup isn't worth doing. Be sure to read the review two weeks from date. Now for the stunt: Give free admission to a dozen kids to black up and put on minstrel or crazy costumes. Use both boys and girls and offer a prize of extra admissions for the best costume. You'll be surprised at the ingenuity of the kids in faking minstrel costumes. High collars, plug hats, an Uncle Tom with cotton batting whiskers, an old black mammy with a bandana handkerchief around her head, and plenty of pillows stuffed under her dress. Remember, the picture is unusual; you can't advertise it too strongly; it will please old and young, and this stunt can be put over without the outlay of a cent.

"Where is My Husband?"

THE L-Ko release of Wednesday, August 2, is a humdinging stem-winder. You can't boost it too strongly. The final smash (see review, page 45, this issue) can be made the basis of an effective lobby display. Get an old battered street car headlight; splinters of painted boards that look as though they might have come from the wreck of a trolley car; a broken car wheel, some junk machinery, scraps of cloth as though torn from clothing in a wreck; a switch of human hair; an old car seat, and jumble them up in a pile in your lobby, with the following placard on top of the heap:

ALL THAT'S LEFT OF THE TROLLEY CAR IN
"WHERE IS MY HUSBAND?"
AFTER THE EXPRESS TRAIN HIT IT!
TWO-REEL L-KO NOW BEING SHOWN.

"Timothy Dobbs
That's Me"

¶ There *is* something new under the sun. The new Carter De Haven Comedies are the last word in film fun.

¶ They are clean, fresh, wholesome, original and FUNNY. They are different. There is a lot of foolishness mixed with a lot of shrewd human touches that get not only laughs, but that deep interest that brings the fans back again and again.

Carter De Haven

Is known to millions and millions of people for his clever work in musical comedy. He is known as a star of the first magnitude to millions of film fans besides. We predict for the Timothy Dobbs Series the greatest comedy success of the century. Wire or write your Exchange today for release dates and advance information.

¶ Released two reels a week on the regular Universal Program to Exhibitors who book the ENTIRE program service of 28 reels. Booked to other users of Universal Pictures at a slight advance to cover the cost of individual service. Don't fail to write today for the greatest comedies ever filmed.

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, - - New York

These two pages are the most important in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from This Week

Flora Parker De Haven in "The Seekers," with Edward Hearn and Charles Mailes. Dir. by Turner.	Twenty-fifth Red Feather Production In Five Reels. Released July 17.
"The Crystal's Warning," with Hobart Henley, Clara Beyers, Sydell Dowling & Sidney Bracey.	Prize Gold Seal Mystery Drama In Two Reels. Released July 22.
Pat Rooney in "The Belle and the Bell Hop," with Adele Farrington. Directed by Clements.	Prize Victor Farcical Comedy In Two Reels. Released July 20.
"Midwinter Madness," with Dorothy Phillips and Stanley Walpole. Directed by Winthrop Kelly.	Prize 101 Bison Snow Story In Two Reels. Released July 22.

Feature Releases in the Universal Program of Three Weeks from This Week

"Temptation and the Man," with Hobart Henley, Sydell Dowling and Sidney Bracey. Dir. by Hill.	Twenty-sixth Red Feather Production In Five Reels. Released July 24.
"Lizzie's Lingering Love," with Alice Howell and Fatty Voss. New L-KO laugh compeller.	Prize L-Ko Komedy Quickstep In Three Reels. Released July 25.
"Priscilla's Prisoner," with Cleo Madison and Charles Gunn. Directed by Cleo Madison.	Prize Big U Heart-Interest Drama in 2 Reels. Released July 27.
"For the Love of a Girl," with Harry Carey and Olive Fuller Golden. Directed by Carey.	Prize 101 Bison Strong Man Drama In Two Reels. Released July 29.

Red Feather Photoplay of Four Weeks from This Week

CARTER DE HAVEN in "From Broadway to a Throne." Twenty-seventh Red Feather Production. Directed by William Bowman. Released July 31. All the little brothers of the box office will welcome this five-reel novelty with the increasingly popular Carter De Haven in the lead. It's such pictures as this that keep the Red Feather Photo Plays in the lead, too. Even though you know the wonderful versatility of Carter De Haven, you have a surprise waiting for you when you see him as a bantam weight prizefighter in "From Broadway to a Throne." Being the hero of the play he would naturally be expected to get the decision, but instead he takes the count and staggers to a friend's room to nurse his wounds and his feelings. There he is found by the emissaries of a king (you know, king of the country he was king of), and mistaken for the lost prince. He is forcibly abducted, taken aboard a steamer, and eventually landed in the palace of the king. A lovely lady princess is chosen as his future bride, but his heart is true to the little girl who shared his ups and downs on little old Broadway. Meanwhile the real prince who, incognito, has been a friend of Carter's, has, with an old family retainer and the little girl, taken the next steamer and arrives in time for big doings at the palace. This outline doesn't tell you of the twists of plot and counterplot; of the dramatic situations; of the thread of romance and adventure running through each of the five full reels; nor does it even indicate the clever acting of Carter De Haven and the splendid support of the entire cast. Neither does it enable you to see the magnificent sets and the fascinating realistic detail of every scene. Book it for your patrons and it will bring you pleasure and profit.

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"WHERE Is My Husband?" With Dan Russell, Bill Kennet and Katherine Griffith. Two-Reel L-Ko Komedy Frolicsome Frivol. Released August 2. If some one asked me what this L-Ko was about, I would say, "About two reels, two nuts and two weeks in the laffing ward for an operation on your crazy bone." There is something about these hilarious L-Ko's that is as gay and carefree as a spring breeze. They wander in and about and over your funny section, tickling you all over in spots and you don't seem to care whether there are four or five pay days this month. You are infected with the nonchalant manner in which Dan Russell makes love to every pretty girl; or draws a stein of Milwaukee water from the lavatory faucet; you begin to giggle when Dan's wife finds him entertaining a most entertaining young thing; and when the lawyer who is going to get poor henpecked Dan a divorce comes on the scene and discovers that it is his (the lawyer's) wife Dan is making love to, you forget the gentle and considerate side of your nature; you roar, and you guffaw until your sides ache. Then when Dan throws a cigarette on the floor and sets fire to both floor and bed and then drops through the burned hole to the lawyer's bedroom, you are quite sure that you will never be able to straighten your face again. But, pshaw, things are just getting good then, because Dan, wrapped in a sheet only, is chased down the fire escape to the street, where he boards a passing car, which does him no good for the relentless lawyer also swings aboard. Finally the car is stalled on the track of a fast express which comes along, seventy-five miles an hour, banging straight through the street car and leaving it a total wreck. That's when you know you have seen the last word in film fun, and you gleefully begin slapping the nearest stranger on the back, and wish you had brought another handkerchief to wipe away the tears of laughter. Some komedy, believe me.

"MY Lady's Millions." with Hobart Henley. Catherine Calvert and Howard Crampton. From the story by John C. Brownell. Two-Reel Laemmle Love and Fortune Drama. Directed by Hobart Henley himself. Doggoned if I know what's getting into the Universal. They don't think no more of putting two top line stars into a play by one of the biggest scenario writers in the country, backing it with a whale of a production and a brilliant supporting cast, and then putting it on the Regular Universal Program, than you do about telling the boy to sweep out the lobby while the show is going on. There was a time when a two-reeler that cost as much as a good star's present weekly salary, was considered expensive (and some producers are still living in them good old days), but—nowadays with the Universal setting the pace by making two-reelers that other producers would pad out to four, well, (drop a tear here), "the old place don't seem quite the same, somehow." But they may wake up after a while and some of them may even realize that becoming "the largest film manufacturing concern in the universe" was not a gift from heaven, but was due to the Universal's consistent policy of giving the Exhibitor the best in the shop every day in the week. But I'm forgetting the story: Hobart is down and out. Catherine is up and coming. She is riding in the park, looking forward to an afternoon's shopping with a hundred dollar bill papa has just given her. She sees Hobart asleep on a park bench. In his hand is a letter from his mother. She tucks the bill into his pocket and rides away. Hobart meets an inventor who needs a hundred to perfect a machine that will put the gasoline trust on the bum. Papa is the gasoline trust. Hobart discovers the hundread. Partnership. Refusal to sell out for less than a million. Complications. Two fond hearts. Climax. Close up. Fade out. Gee, that was a corker. One of the "plays that please particular patrons and pay profits."

"WHO Pulled the Trigger." An original and unusual Novelty Three-Reel Gold Seal Drama. With Marie Walcamp and Lee Hill. Directed by Henry McRae. Released August 1. A great big, beautiful play, strong enough to pack 'em in without advertising, but offering an unusual opportunity for one of the greatest publicity stunts ever put over. Marie is the dashing daughter of a wealthy Southern planter. Lee is a Northerner who owns a saw mill nearby. The villain mistreats his help and some of them run away and Lee protects them and gives them work at the mill. Mr. Villain comes to the mill in Lee's absence and demands that the negro helpers return to work for him. A fight follows in which one of the hands is killed by the bad man. He then starts to "get" Lee, who is at Marie's home, her parents being away. Marie goes upstairs to change her dress and while Lee waits her in the hall he answers the telephone. The message tells him of the murder; on the desk lies a revolver; his hand creeps toward it; he dashes out of the door toward the mill. Shortly after the villain is found dead from ambush. Lee is arrested and the revolver is identified as belonging to Marie's father. The dead man's brother organizes a posse to lynch Lee. Marie overhears their plans and makes a daring dash for the jail, racing on a motorcycle with the posse, who are in high-powered automobiles. At the trial Marie has been forced to testify that her father's revolver is missing, so Lee is found guilty, though there is only circumstantial evidence against him. Just why she makes the dangerous dash; how she saves Lee—WHO PULLED THE TRIGGER—is explained in one of the most thrilling of climaxes in the third reel. You will find complete explanations of HOW TO RUN THIS PICTURE for double money in the "Putting It Over" column on page 42, this issue of the M. P. WEEKLY. Turn to it now and act on the suggestion. You can clean up.

REVIEW OF UNIVERSAL PAST RELEASES.

BIG U.

JUNE—
29—*Twice at Once* .... (Comedy)

JULY—
6—*The Wishing Lamp* (Juvenile Drama)
13—*The Three Brave Hunters*.................... (Comedy)

GOLD SEAL.

JUNE—
27—Jackals of a Great City................(2-Reel Drama) *Harry Carey.*

JULY—
4—Herbert Rawlinson in "They Wouldn't Take Him Seriously" ....(2-Reel Light Drama) *Agnes Vernon.*
11—Herbert Rawlinson in "Nature Incorporated" (2 Reels) *Agnes Vernon. Story by Sinclair Lewis* (Saturday Evening Post.)

IMP.

JULY—
4—*The Clever Mrs. Carter*......................... (Comedy)
6—King Baggot in "The Man Across the Street" (Two-Reel Drama)
7—*The River Goddess*..................... (Comedy-Drama)
11—*A Stranger in His Own Home*............ (Comedy)
14—The Little Grey Mouse................(2-Reel Drama)
16—*Two Seats at the Opera*......................... (Comedy)

101 BISON.

JUNE—
24—The Ghost of the Jungle (2-R. Animal Drama) *Rex de Rosselli and Yona Landowska.*

JULY—
1—The Money Lenders......................(2-Reel Drama) *Marie Walcamp and Lee Hill.*
8—The Committee on Credentials(3 R. West'n Dr.) *Harry Carey and Olive Fuller Golden.*
15—The Human Pendulum............(3-Reel R. R. Dr.) *Marie Walcamp and Lee Hill.*

L-KO.

JUNE—
21—*The Jailbird's Last Flight*..................... (Comedy)
25—*Dirty Work in a Beanery*...................... (Comedy)
28—Pirates of the Air........................(2-Reel Comedy) *Alice Howell.*

JULY—
5—*A Gamboler's Gamble*............................ (Comedy)
9—*Getting the Goods on Gertie*................. (Comedy)
12—Ignatz's Icy Injury ....(2-Reel Comedy) *Billie Armstrong and Lucile Hudson.*

RED FEATHER PRODUCTIONS.

JUNE—
16—King Baggot in "The Man From Nowhere" (5 Reels)
26—It Happened in Honolulu..........................(5 Reels) *Fred Church, Myrtle Gonzalez and Val Paul.*

JULY—
3—The Way of the World................(5-Reel Drama) *Dorothy Davenport and Hobart Bosworth.*
10—The Heart of a Child....................(5-Reel Drama) *Edna Flugrath.*

JOKER.

JUNE—
24—*The Fall of Deacon Stillwaters*.......... (Comedy)

JULY—
1—*Bashful Charley's proposal*.................. (Comedy)
8—*An All Around Cure*............................... (Comedy)
15—*The Harem Scarem Deacon*.................. (Comedy)

NESTOR.

JUNE—
19—*Wanted—A Husband* .... (Comedy)
23—What Could the Poor Girl Do? (2-R. Com.-Dr.) *Eddie Lyons, Lee Moran, Billie Rhodes.*
26—*The Browns See the Fair*...................... (Comedy)

JULY—
7—Double Crossing the Dean..............(2-R. Comedy) *Eddie Lyons and Lee Moran.*
10—*Henry's Little Kid*................................... (Comedy)

POWERS.

JUNE—
29—*Sammy Johnsin, Magician (Com. Car.)*—and—*"The Children's Paradise"*........(Ed. Split Reel)
30—*Such Is Life in China*, Hy. Mayer Travelaugh (Comedy)

JULY—
6—*The Janitor* ....(Comedy)
8—*Sports of the Rajah in Mysterious India.* The Famous Dr. Dorsey Expedition.................(Ed.)
13—*Sammy Johnsin Gets a Job (Com. Cart.)*—and—*Mexican National History*....................(Ditmar's)

REX.

JULY—
4. Ben Wilson in *"The Head of the Family."* (Dr.) *Edna Hunter.*
9—A Dead Yesterday........................(2-Reel Drama) *Cleo Madison and Hobart Henley.*
11—*War Ridden Mexico*.......................(War Pictures)
16—The Crimson Yoke....................(2-R. Mexican Dr.) *Cleo Madison and Wm. V. Mong.*

UNIVERSAL SPECIAL FEATURES.

Week of June 12—
"The Adventures of Peg O' the Ring" (Episode No. 7) "The Wreck"....................................(2 Reels) *Francis Ford and Grace Cunard.*

Week of June 19—
"The Adventures of Peg O' the Ring" (Episode No. 8) "Outwitted" ....(2 Reels) *Grace Cunard and Francis Ford.*

Week of June 26—
"The Adventures of Peg O' the Ring" (Episode No. 9) "The Leap" ....(2 Reels) *Francis Ford and Grace Cunard.*

Week of July 3—
"The Adventures of Peg O' the Ring" (Episode No. 10) "In the Hands of the Enemy"..............(2 Reels) *Francis Ford and Grace Cunard.*

Week of July 10—
"The Adventures of Peg O' the Ring" (Episode No. 11) "The Stampede" ....(2 Reels) *Francis Ford and Grace Cunard.*

VICTOR.

JULY—
5—Mary Fuller in "Behind the Veil" (2-Reel Dr.)
7—*Any Youth* ....(Drama)
12—*A Conflicting Conscience*........................(Drama)
14—*Little Boy Blue*...(Drama)

LAEMMLE.

JUNE—
25—*The Rogue With a Heart*........................(Drama)
29—The Human Cactus ....(2-Reel Drama) *Rupert Julian, Elsie Jane Wilson and Douglas Gerrard.*

JULY—
2—*Base Ball Bill, No. 1*..............................(Comedy)
13—No. 16 Martin Street....................(2-Reel Drama) *Emory Johnston and Dorothy Davenport.*
16—*"Baseball Bill No. 2" in "Flirting with Marriage"*..(Comedy)

ANIMATED WEEKLY.

JUNE—
14—*Animated Weekly, Vol 2. No. 24*.............(News)
21—*Animated Weekly, Vol. 2, No. 25*.............(News)
28—*Animated Weekly, Vol. 2, No. 26*.............(News)

JULY—
5—*Animated Weekly, Vol. 2. No. 27*.............(News)
12—*Animated Weekly, Vol. 2, No. 28*.............(News)

MARION, Frances, scenario writer and ed., World-Peerless; b. San Francisco, Cal.; educ. San Francisco; early exper., artist designing theatrical posters and illustrating for magazines; later took up newspaper work and began writing scenarios as a free lance; went into motion pictures as an extra to learn the business with Bosworth and work to the top; Famous Players ("Girl of Yesterday"); has written "The Foundling" for Mary Pickford, "Daughter of the Sea" for Muriel Ostriche (Equitable), now doing special features for Clara Kimball Young, "The Feast of Life," etc., also adapting for World; hobby, reading. Address, World Film, N. Y. C.

The Biography of every photo player in the Country will be published absolutely without cost to them in the second

Motion Picture Studio Directory

(Published by MOTION PICTURE NEWS, Inc.)

ISSUED AUGUST 29th, 1916

(Under date of September 9, 1916)

We want the biography of every Actor, Actress, Director, Assistant Director, Camera Man, Scenario Writer, Publicity Man and in fact every one at the studios.

All you have to do is tear off the Coupon below, fill out and mail **NOW**—and at the proper time we will send you a biography blank to fill in.

If you enclose $2 we will insert your picture (1 inch in size) in your biography in the next two Studio Directories and also enter you for a year's subscription to the MOTION PICTURE STUDIO DIRECTORY (published Semi-Annually).

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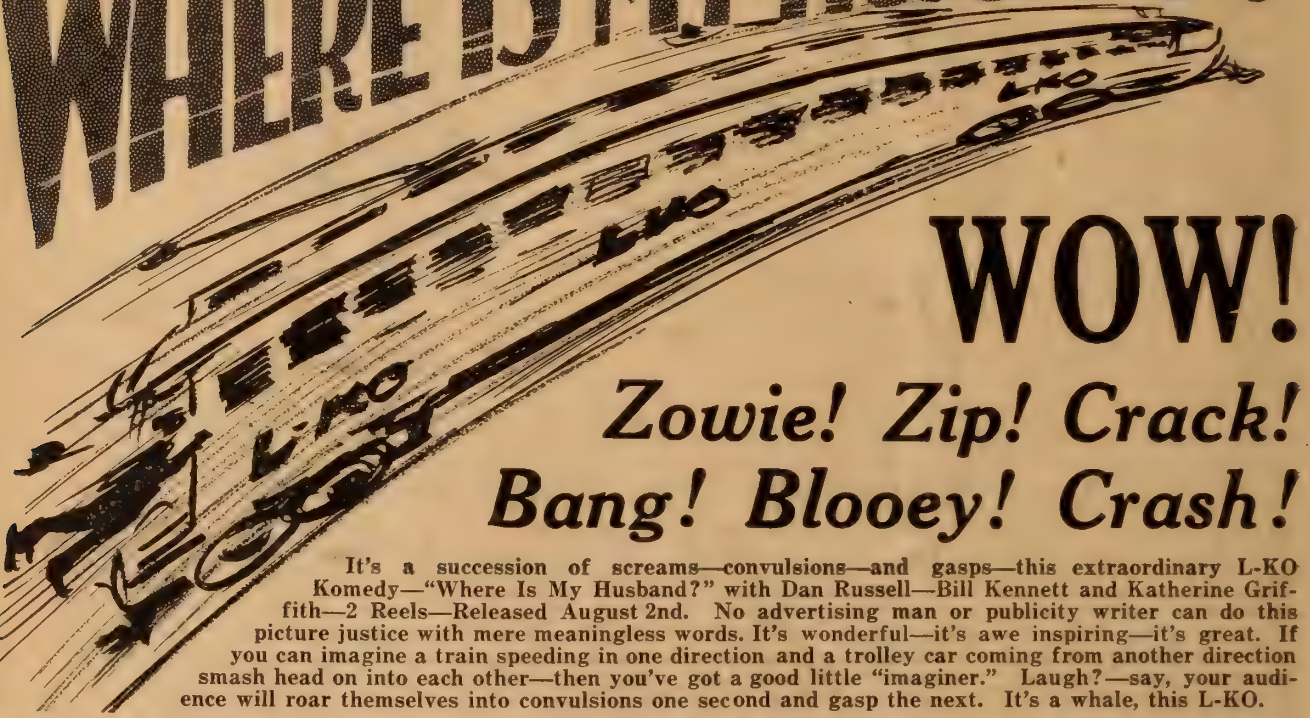
I will have a photograph in your hands by August 22, 1916.

Name ....*Line of Work* ....

Studio ....*Permanent Address* ....

MOTION PICTURE STUDIO DIRECTORY, 729—7th Avenue, New York City.

WHERE IS MY HUSBAND?



WOW!

Zowie! Zip! Crack!
Bang! Blooey! Crash!

It's a succession of screams—convulsions—and gasps—this extraordinary L-KO Komedy—"Where Is My Husband?" with Dan Russell—Bill Kennett and Katherine Griffith—2 Reels—Released August 2nd. No advertising man or publicity writer can do this picture justice with mere meaningless words. It's wonderful—it's awe inspiring—it's great. If you can imagine a train speeding in one direction and a trolley car coming from another direction smash head on into each other—then you've got a good little "imaginer." Laugh?—say, your audience will roar themselves into convulsions one second and gasp the next. It's a whale, this L-KO.

Biggest and Best Houses All Over the World Show L-KO'S.

On Broadway, in New York City, where rents are enormous and where theatre managers must depend on the attractions to GET THE MONEY, is where L-KO'S are making bigger reputations every week. In every part of the world L-KO'S are packing 'em in, and YOU can do it in your territory and YOUR house.

These are the L-KO Komedies that are packing 'em into thousands of theatres all over the world. These are the character of Komedies that are getting the big money for wise Exhibitors. These are the Komedies that will build a patronage for your house that time cannot destroy.

You can arrange for continuous weekly bookings on L-KO through any Universal Exchange. Do so NOW. Beat your competitor to it. Insure your business on comedies EVERY WEEK by getting L-KO'S. If you can't get them now, watch your first opportunity and GRAB 'EM. Biggest Komedy winners in the entire world. Play to capacity houses every comedy night. Advertise L-KO'S and watch business grow. G-e-t B-u-s-y.

L-KO **KOMEDY KOMPANY,**
HOLLYWOOD, - - - - CAL.
Eastern Offices: 1600 Broadway, New York.

It's An LKO

THE FAMOUS Dorsey Expedition Travel Pictures

If you are using the ENTIRE Universal Program, the magnificent and unusual $250,000.00 Dorsey Expedition Pictures come to you with such service without one extra cent of cost. These pictures are far beyond any travel pictures ever shown. They will prove popular with your patrons. The progressive Universal policy which puts them on the Program is simply giving further evidence THAT IT PAYS TO BE A UNIVERSAL EXHIBITOR. Write for information today to your nearest Universal Exchange, or Universal Film Mfg. Co., Carl Laemmle, Pres., "The Largest Film Mfg. Co. in the Universe." 1600 Broadway, New York.

On the Regular UNIVERSAL PROGRAM

Our Old Friend "Bill" Says:

The Morgan Lithograph Co. are now at work on posters for the Sensational New Universal Serial

"LIBERTY"

"They will be Sensational Posters. Sensational in design, in make up, in color and in pulling power. "LIBERTY" promises to be a whale of a drawing card and the Morgan Posters will be fully in keeping with the immensity of this new Serial. Watch and Wait.

AND in the meantime, remember that this is the OUTDOOR season. People who never read newspaper movie announcements or advance programs, etc., are bound to see your posters.

Don't ignore this mightiest of all advertising forces. Show the people what you've got at your Theatre. Morgan paper will keep your house packed. Use it liberally and get real results.

ANY UNIVERSAL EXCHANGE WILL GIVE YOU IMMEDIATE SERVICE

Posters Now Ready for the 26th Red Feather Release.

"TEMPTATION AND THE MAN"

FEATURING HOBART HENLEY

FOR the above RED FEATHER RELEASE and all past RED FEATHER RELEASES you can secure two 6-sheet stands, two 2-sheet stands, two 1-sheets and a matched streamer which you can combine to make into a great 16-sheet stand. You can secure beautiful lithographed window cards done in five elaborate colors to use for local advertising in Store Windows to back up your billboard advertising. Send for samples to ANY Universal Exchange. Window cards for all RED FEATHER Releases.

THE following paper for the Universal Program can be secured promptly from any Universal Exchange or direct from Morgan:

FOR two-reelers, striking 1-sheet and 6-sheet stands.

FOR all three and four-reelers, two 1-sheet stands, three 3-sheets, a 6-sheet and a 3-sheet streamer to make up a smashing 12-sheet stand, or you can use this paper separately.

FOR all Universal Screen Stars, and ALL Broadway Stars, 5-color 1-sheet poster portraits. Also the striking 3-sheet gray metal background posters to accommodate the 1-sheet poster portraits of all stars.

Morgan

LITHO.CO. CLEVELAND.

The MOVING PICTURE WEEKLY

The Museum of Modern Art
LIBRARY
Periodical

CLEO MADISON IN
"PRISCILLA'S PRISONER"
BIG U TWO REEL DRAMA

VOL. 3, NO. 4 JULY 22, 1916 PRICE 5 CENTS

RAY, Al., director, National Film, Balto., Md.; b. New Rochelle, N. Y., 1893; started his career playing child parts at the old Biograph; later Buster Brown on the stage, at sixteen featured comedian in "Breaking Into Society, which he afterward played on the screen; as a director, some of his best comedies are "The Barber's Itch," "Love and Cannonballs," "A Rascal's Riotous Ride," "The Waiter Who Waited," "An Artist's Bare Escape," etc.; is probably the youngest director in m. p. business. Ad., National Film Corp., Baltimore, Md.

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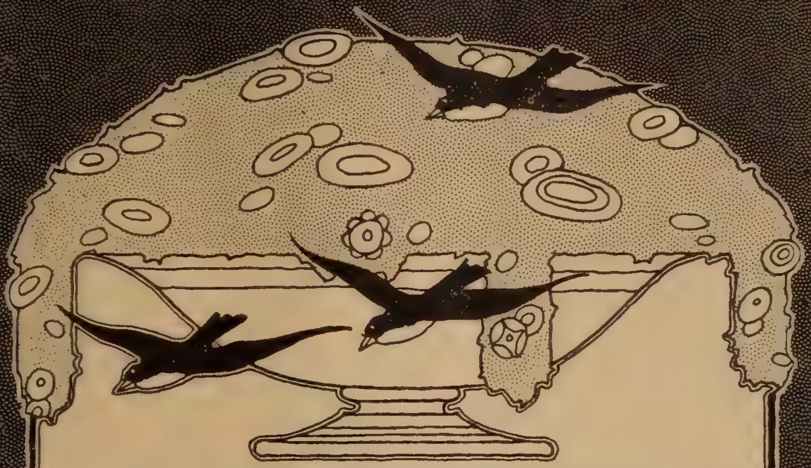


BLUEBIRD
PHOTOPLAYS, Inc.

PRESENT

"The Secret of the Swamp"

FEATURING

MYRTLE GONZALEZ, VAL PAUL
and GEORGE HERNANDEZ

The Dramatic Story of an Imaginary Crime

Written and Produced by Lynn Reynolds

Watch for Harry Carey in "Love's Lariat"

Book through your local BLUEBIRD Exchange or
Executive Offices BLUEBIRD Photoplays, (Inc.)
1600 Broadway, New York

Rice

Red Feather
PhotoPlays Present

CARTER DE HAVEN

In a fascinating
Romantic Drama

"FROM BROADWAY TO A THRONE"

Directed by Otis Turner

Book Through Any UNIVERSAL Exchange

ARD
ROOMS WITH PRIVATE BATH $1.50
BROADWAY

RED
FEATHER
PHOTOPLAYS

"THE YOKE OF GOLD"

WITH

Dorothy Davenport and Emory Johnston

in

A DRAMATICS PORTRAYAL OF THE LURE OF WEALTH

Directed by
Lloyd Carleton

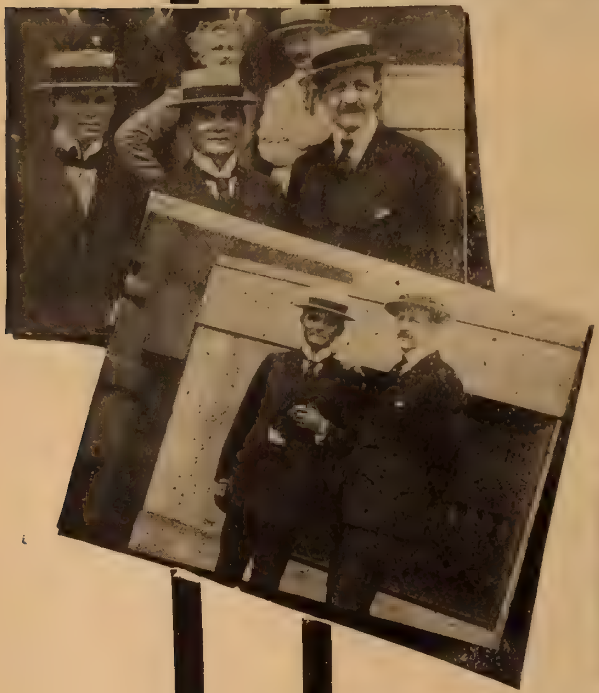
Book Through Any
UNIVERSAL
Exchange

RED
FEATHER
PHOTOPLAYS

EXCLUSIVE SHOWING

All the world is talking about the wonderful under-sea voyage of the German super-submarine merchantman, "Deutschland."

Wherever the news has spread it is regarded as an achievement marking a new era of marine activity. It is placed by some on a par in importance with the mastery of the air; of the wireless, etc.



Knowing the intense interest in the personalities of the men who achieved this epoch-making voyage, the

UNIVERSAL ANIMATED WEEKLY

this week presents the exclusively posed portraits here shown. In the upper picture are the engineer and the captain of the "Deutschland;" at their right Count Von Bernstorff, the Imperial German Ambassador. Below Captain Koenig and the Ambassador are shown posing for the Universal Animated Weekly cameraman.

Always first with the world's best news the Universal Animated Weekly is easily the greatest of all news weeklies. It will pack your house on the dullest day. Its news is as fresh as that of a morning newspaper. It covers all the world, and brings actual scenes of great events to your audiences in the shortest possible time. Book the Universal Animated Weekly for your dull day of the week and you won't have any dull day. Write for particulars.

UNIVERSAL ANIMATED WEEKLY

1600 Broadway : : New York

RED FEATHER
PHOTO PLAYS
PRESENT

"The Mark of Cain"

A Drama of
Love under
the Shadow
of the Law
with

Dorothy Phillips
and
Lon Chaney

Directed By
Joseph De Grasse

Book Through Any
UNIVERSAL
EXCHANGE

RED
FEATHER
PHOTOPLAYS

A Glorious Victory!

(No. 143. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

EVERY exhibitor in the United States has cause to congratulate himself on the victory of the Universal company over the Motion Picture Patents company in the famous "Latham loop case," recently decided in the Universal's favor by the Supreme Court.

And yet I don't suppose there is one exhibitor in a hundred who really appreciates what might have happened to him if the Universal had not fought this costly lawsuit to the bitter end and—won it.

It represents the climax of legal battling—in which one victory after another has perched on the banner of the Universal.

Lest there be any misunderstanding about it, I want to make it clear once for all that the Universal fought this case alone; fought it at its own expense; fought it without financial or other assistance from any other company, man, woman or child in the moving picture business. The outcome was of vital importance to every man in the entire business; it was a matter which should have been jointly defended by EVERY PRODUCING COMPANY, EVERY EXCHANGE, and EVERY EXHIBITOR in the United States—but the Universal saw it through to the finish alone!

Had the Universal lost this big case, every exhibitor in the country might have been compelled to PAY A WEEKLY ROYALTY for the use of the projecting machine which he thinks he owns! If he refused to pay the royalty his machine might have been seized. In other words, he would have to close his house!

At a minimum weekly royalty of $2 per machine, the 18,000 exhibitors in the United States would have paid $38,000 per week into the coffers of the Patents company.

Thus, at the very least, the Universal company has saved the exhibitors of this land of the free over $1,800,000 per year! It has stood between the exhibitors and legal battles; between them and the possibility of having to close their theatres; and, I repeat, it has done this ALONE AND UNAIDED!

And this, mind you, is only one of the big victories won by the Universal to permit the exhibitors and the exchanges and the manufacturers of pictures to go on with their business, unmolested and unafraid, and earn their bread and butter. Somebody had to fight this case for the whole trade. The Universal assumed the role of goat and butted in with all its might. It proved to be a good butter!

I congratulate the picture trade and every man in it. Incidentally I congratulate the Universal's legal counsel, Stanchfield & Levy and Wetmore & Jenner.

UNIVERSAL FILM MFG. COMPANY

CARL LAEMMLE, President.

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, - - - - New York

Who Are You Working For?

HAVE you ever watched a squirrel running his head off in one of those treadmill cages? In his effort to beat the wheel he uses up enough energy to carry him miles and miles if he were running out in the open.

THE squirrel in a treadmill cage makes me think of the exhibitor who is wedded to the big-feature-every-day policy. He slaves away from early Sunday morning until late Saturday night—only to find in counting up his week's receipts that he hasn't advanced a dollar's worth over the previous week.

WHO has he been working for? Himself? Not by a long shot! The profits he might have made went to pay for the big feature program. The comforts his wife and babies might have enjoyed were sacrificed to swell the earnings of the feature exchanges!

COMPARE this with conditions as they existed one or two years ago. That, Mr. Exhibitor, was just before you let your opposition stampede you into running big features.

YOU were working for **yourself** then. The price you paid for a well-balanced, diversified regular service was 'way below the sum you are now paying for a feature program.

ISN'T it a fact that, in spite of the higher cost of your feature show, it has failed to bring you the additional business that your increased rental bill makes absolutely necessary?

ISN'T it a fact that you are now compelled to work twice as hard to hold your patrons because they are dissatisfied with at least 40 per cent. of the big features you show?

EVERY day finds the ranks of the exhibitors who have become tired of wasting their energies in the treadmill—who have become tired of seeing their profits going into the coffers of the feature exchanges, growing larger.

THESE exhibitors have found that, ***properly advertised, the two or three-reel subject will bring as much business as any five-reel feature.*** They have returned to Regular Service because they want to work for THEMSELVES—

Who Are You Working for?

CARL LAEMMLE,
President.
Universal Film Manufacturing Company.

SCENES FROM THE
RED FEATHER PRODUCTION
"The Yoke of Gold"
FEATURING
DOROTHY DAVENPORT AND
EMORY JOHNSTON

THE MOVING PICTURE WEEKLY

Vol. 3. NEW YORK, JULY 22, 1916. No. 4.

THE MOVING PICTURE WEEKLY

A Magazine for Exhibitors and others interested in films.
Published Weekly by the
MOVING PICTURE WEEKLY PUBLISHING CO., Inc.

Editorial Offices..........1600 Broadway
Publication Offices..........409 Pearl St.
New York City.

PAUL GULICK .... Editor
M. WINKLER........ Music Editor
MLLE. CHIC........ Fashion Editor
PETER PEPPER .... Interviews
JOE BRANDT .... Business Manager
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GEO. H. BOWLES........ Kansas Corresp.
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H. J. SHEPHERD........ Boston Correspondent

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Single Copies, 5 Cents.

NOTICE TO AVERTISERS.

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ANIMATED WEEKLY NO. 29.

90,000 *Guardsmen on Mexican Border.*—How our citizen soldiers live while playing policemen for Uncle Sam.—*El Paso, Texas.*

Sub-Titles.—Massachusetts men in camp. Ready to repel foes. Away in a hurry. Hunting hidden ammunition, International Bridge. Searching flour bags. Taps for Carrizal heroes. Nine slain cavalrymen brought to United States. Bury Captain Boys in Arlington Cemetery. His horse mourns.

Mourns Britain's War Chief.—Royalty attends memorial services for Earl Kitchener.—*London, Eng.*

Canada Doing Its Share.—Duke of Connaught inspecting Western Canadian battalions.—*Ottawa.*

Five Die Under Ruins.—Dig for dead after ice plant explosion wrecks four-story brick building.—*Brooklyn, N. Y.*

Some Swift Water Queens.—Fastest girl swimmers in U. S. battle for national titles.—*San Francisco, Cal.*

Man-eating Sharks Kill Bathers.—President's Cabinet orders Coast Guard to help rout sea wolves that raid Jersey waters.—*New Jersey.*

Sub-Titles.—Netting in bathing beach. Remarkable under water films showing how sharks eat.

From Coming Universal Feature, "Twenty Thousand Leagues Under the Sea."—By the Williamson Bros.

Sub-Titles.—Dead horse is bait. Landing a 14-footer. His deadly jaw.

U-Boat in Action.—Germany's submarines are making world history.

Sub-Titles.—Loading the torpedoes. Putting them aboard. Stowing them below. U-26 off on cruise. Foe's warship. Submerges in 29 seconds. Periscope only thing in sight. Emerging.

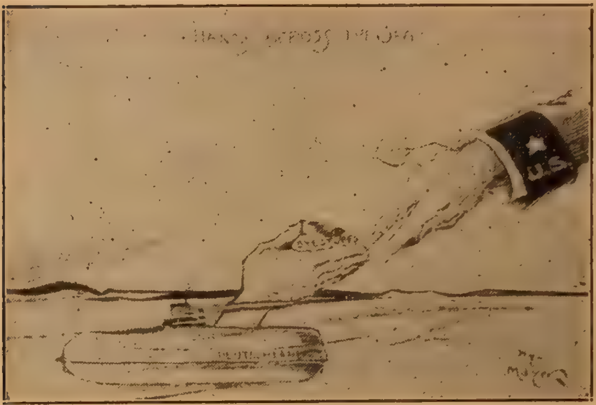
Envoy Visits U-Liner.—Count Von Bernstorff congratulates Deutschland's captain on exploit in crossing Atlantic.—*Baltimore, Md.*

Sub-Titles.—Ambassador arriving. Greeting Captain Koenig.

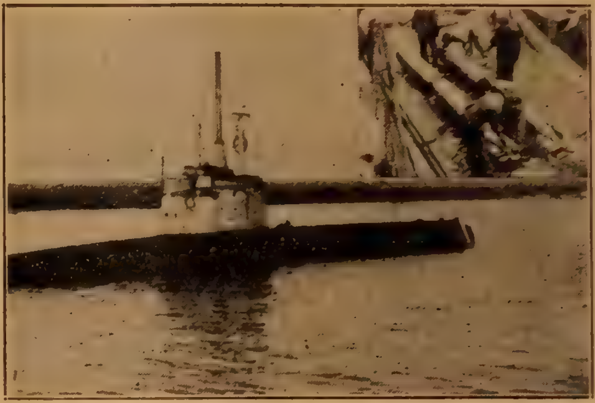
Cartoons by Hy Mayer.

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY



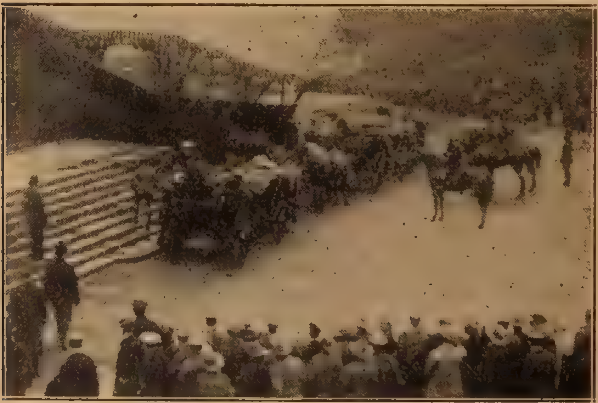
Hy. Mayer's tribute to the German submarine.



The Deutschland as she came into Norfolk.

Von Bernstoff, Captain Koenig and chief mechanic.

Funeral of U. S. Regulars at El Paso, Texas.



Placing bodies of Tenth Regiment troops on trains.

Duel between two sharks filmed under water.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

ANIMATED SHOWS PARALYSIS FILMS IN THE STREETS

The Universal Animated Weekly, in addition to releasing in picture houses, is now carrying an anti-infantile paralysis campaign into the very homes of Greater New York. In connection with the Evening World, one of the most progressive papers in the world, and with the co-operation and approval of the Department of Health and the police, the campaign has been extended to night displays of moving pictures in the streets.

Saturday night when the crowds were greatest in the city thoroughfares, was selected for the opening of the "movie" campaign. The display of moving pictures from the tail end of an army transport was sufficiently unique and startling to catch the attention of the public. The words of wisdom of Robert L. Titus, who has lectured before the Sheffield Scientific School at Yale and at Cornell and Syracuse Universities, held the attention to the last minute. Mr. Titus asked for the co-operation of fathers and mothers in the work of the Board of Health and told of the difficulties which beset the department. He told what the department is doing in the matter of sanitary precaution and showed by word and picture how easy it is for parents to establish health departments in their own homes.

At every street corner where the two-ton Mack motor truck stopped the greatest interest was manifested. Crowds jammed the space in front of the al fresco movie and attested to the popularity of the Evening World's novel and instructive enterprise by the enthusiastic applause with which they greeted it.

Never before had there been seen in the City of New York a cart-tail display of moving pictures of any description, and to the Universal Film Manufacturing Company is due the credit of the achievement. The Mack motor truck used was once an army transport of the Seventh Regiment. At the end of it, the entire wagon being covered, was a translux screen, three and three-quarter feet wide by five in height. A special lens of the Nicholas Power Company, with a wide angle and a short "throw," was operated by Al Myers. The length of the army transport permitted no greater than a nine-foot "throw."

The screen pictures were as perfect as those of any of the large moving picture theatres. Every detail was clear and sharply defined. Each picture told its own story, anticipating the description of Dr. Titus. Scenes along the lower East Side, made familiar by the Evening World in its anti-paralysis campaign, were depicted on the screen. Garbage cans, some uncovered, with cats and children at play around them; fly-specked fruit being bought and handled by many and being eaten by more; the congested narrow thoroughfares with their dirt and squalor; the police wrestling with disease breeding push-carts; the Street Department at work removing the garbage and flushing the streets—all were thrown on the screne.

It is the purpose of the Evening World and the Universal Company to have prints made from the original negatives and projected simultaneously in the picture theatres of Greater New York. Later the films will be sent on tour under the auspices of the Evening World and local newspapers throughout the country.

U. S. TROOPS KEPT BUSY ON DRILLS ON MEXICAN BORDER.

THE twenty-ninth number of the Universal Animated Weekly shows how the U. S. troops live on the Mexican border. There are repeated drills, practise invasion, alarms, etc.

This section of the Weekly also shows the funeral of the soldiers slain in the Carrizal battle. Captain Boyd, one of the officers killed in the encounter, was buried with military honors at Arlington Cemetery, the resting place of America's heroes.

ENGLAND MOURNS KITCHENER.

FROM the picture shown in the twenty-ninth number of the Animated Weekly, it seems as though all England attended the service in memory of Earl Kitchener. Besides their royal majesties, the King and Queen, all the celebrities of Great Britain were there. The guards of Kitchener's old regiment formed outside St. Paul's Cathedral, where the service was held, to mourn their lost leader.

ICE PLANT EXPLODES.

NUMBER twenty-nine of the Universal Animated Weekly shows firemen digging for the dead believed to have been buried in an explosion which occurred in a Brooklyn ice plant. The building, a four-story brick structure, was totally demolished, but the exact loss has not yet been determined.

Other events in the Weekly are Duke of Connaught inspecting Western Canadian battalions in Ottawa, Canada; fastest girl swimmers of the U. S. battling for championship in San Francisco, Cal.; and cartoons by Hy Mayer, the world famous caricaturist.

GERMAN U BOAT IN ACTION.

THE German U-boats during the present war have considerably changed International law. Number twenty-nine of the Animated Weekly shows one of these boats in action. After the torpedoes are loaded the craft is off on a cruise. Upon sighting one of the enemy's warships the boat can submerge in twenty-nine seconds. The periscope is the only thing in sight above the water. The Universal Animated Weekly also shows Count Von Bernstorff, German ambassador to the United States, visiting the submarine liner "Deutschland," which recently arrived in Baltimore. The feat of this boat is one of the most remarkable ever accomplished. She has been pronounced a merchant vessel by the naval authorities, as she has no armament of any kind. She carries a cargo of dyestuffs and drugs. The boat is fenced in to guard it from foes.

MAN-EATING SHARKS KILL RURAL BATHERS.

THE whole Jersey coast is terrified by the news that several bathers have been killed by man-eating sharks. The Animated shows the new coast guard, ordered out by President Wilson to hunt down these wolves of the sea, at work. It also shows how the beaches are being netted to keep away the big fish. A remarkable extract from the coming Universal feature, "Twenty Thousand Leagues Under the Sea," is also shown. Here a shark is shown grasping his prey. The pictures which show an actual combat between two sharks and a duel between a shark and a man are the only moving pictures of sharks ever taken under water and show these monsters of the deep in their native element. They were filmed by the Williamson Brothers for the Universal's ten-reel special feature alluded to above, which is an actual visualization of Jules Verne's story.

In addition to the under water views of sharks there is one taken by an Animated cameraman at Princess Bay. Before the captor would allow it to be filmed he made the cameraman buy it. So the Animated has one shark anyway on its staff, even if it is a dead one.

"Temptation and The Man"

CAST.

Jim Crosby	Hobart Henley
John Payton, a banker	Bert Busby
Ann Payton, his duaghter,	Sydell Dowling
Temple Vaughn	Sydney Bracey
Phil Johnson	Joseph Granby
Mamma Costelle	Clara Beyers

IDENT.
PATON.
GHN.
5

Jim was a watchman.

FIVE-REEL DRAMA of the Underworld. Written by Catherine Carr and produced by Robert F. Hill. A gangster falls in love with the society girl who reformed him and makes an enormous sacrifice for her sake.

TEMPTATION and the Man," a five-reel Red Feather feature production, featuring Hobart Henley, is a striking drama of the underworld. Ever since the police scandal in New York, several years ago, the public has been keenly interested in slum life. Plays and novels on this theme have appeared galore, but the screen provides the most realistic representation of underworld life possible to produce. "Temptation and the Man" was filmed by Director Bob Hill. The plot calls for the contrast between one of the wildest of gangsters and a charming society girl. This is the framework upon which the plot of "Temptation and the Man" is built.

There was one amusing incident which happened while the picture was being filmed.

One day recently while crossing on the ferry to the Fort Lee studio Hobart Henley noticed a collection of tramps that made Nat Wills look like the Prince of Wales. Henley remarked the ferocity of the crowd of "Weary Willies" to Sydney Bracy. Later when Henley came on the stage at Universal Heights, dressed for a scene, he nearly collapsed when he saw the whole tribe of hoboes appear on the scene.

"My God, Bob," he cried to Bob Hill, his director, "why the ambush?"

"Oh, they work with you," said Bob. The next scene is a den scene and I thought the real article would lend atmosphere."

"Atmosphere is all right," retorted Hobart, "but I don't see why I should act in the company of a lot of depraved derelicts that are made up like the prize platoon of Villa's army."

But finally Hobart was reconciled and the picture continued.

In the leading part Henley does well and does not overact the tough part and keeps the sympathy of the audience throughout.

Sydell Dowling, in the part of the society girl, is also very good. She does not get too sentimental in the love scenes, but acts her best and is very charming.

The whole picture is remarkable because it is human. The people in it act as people would and do act. There is nothing of the artificial in it. Part of the credit for this is due the actors, but Bob Hill, the director, should receive a good share of the praise for making the picture a success.

The story in brief follows:

John Crosby since early childhood has shifted for himself and has led a life without any love or joy. He has become a gangster, feared by all his companions because of his great physical strength. In a fight, which he enters for his sister's sake, he is arrested and sent to jail for a term of months.

In the meanwhile Ann Payton, a society girl, has rented a saloon and turned it into a mission. She is engaged to be married to Temple Vaughn, her father's young secre-

Jim comes out of jail.

tary, but decides to wait a year before marrying. The day that Jim is released from prison he gets mixed up in a brawl and, knowing that the police are just waiting for a chance to arrest him again, he seeks refuge in the old saloon, a former hang-out. Ann takes him in and shelters him from the eager police. There then begins to awaken in him the soul which has been sleeping for so many years. He becomes a valuable aid to Ann in her work and for a while forgets the social gulf between them.

Ann is engaged to Vaughn

Vaughn, meanwhile, has been leading a fast life. He has become involved with a woman by the name of Costello and a gambler called Johnson. He loses heavily, and to pay the debt forges a check. Jim, who has been given a position in the bank, recognizes Johnson when he comes to the bank to cash the check. He discovers that Vaughn is not able to meet the check which he has forged and that Johnson intends to use it to blackmail him.

In lieu of settlement Johnson forces Vaughn to invite a number of his wealthy friends to his house for a game of cards. Jim overhears the two planning the card party and, knowing Ann's love for Vaughn, he decides to get the check and so prevent any further blackmail.

At the party Vaughn stands seeing his friends fleeced as long as he can and then accuses Johnson of cheating. There is a tense moment. Then a figure appears at the door, holding a pistol. He rifles all their pockets, taking the money on the table and the forged check. But in robbing Vaughn Jim slips in his pocket the forged check. Crosby is caught while trying to make his escape and is sentenced to a term in prison.

Some time later Vaughn finds in his pocket the forged check and realizes that Jim committed the crime only to save him. He offers to take all the blame, but Crosby will not listen to such a proposal, because he knows it would break Ann's heart.

After his marriage Vaughn again gets connected with Johnson and his mistress. There is a quarrel and Johnson is arrested for running a gambling house. In prison he meets Jim and tells him that the first thing he does upon his release from prison will to kill Vaughn.

The two are released on the same day. Jim at once rushes to warn Vaughn of his danger, but he is too late. As he enters the house Vaughn comes in and accuses him of paying attentions to his wife. Jim tries to warn him, but Johnson steps out from behind a screen and shoots him through the heart.

In the last scene Jim and Ann are seen together, establishing another late As he enters the house Vaughn the spectator whether or not Jim will ever succeed in overcoming the great social gap which lies between them.

CURTIS MAKES BIG RECORD.

DIRECTOR ALLEN CURTIS has been at work at Universal City for the past three years, most of the time directing Joker comedies of one reel and featuring Gale Henry and Wm. Franey.

He looked up his record in the laboratory a few days ago and found that he had made one hundred and seventy-five of these one-reel comedies, practically one each week.

As surely as Monday comes around Curtis may be found working on a new story, and he says it rather tries his wits at times to have the subject ready, not to speak of the necessity of getting a laugh into every scene.

However, he is an old comedian himself, having played with Weber and Fields and owned his own comedy companies, so directing comedies to him is almost second nature.

"BILL" NYE FIGHTS FAT SUCCESSFULLY

"EVER since I came to California, I've been putting on flesh," said G. Raymond Nye, of Director Jaccard's "Liberty" serial company, at Universal City, four weeks ago, and then Nye started to rid himself of his superfluous flesh.

"I weigh 215 pounds, but I'll soon be under the 200 mark—watch me," emphatically said Nye, with determination behind his declaration.

Nye is an all-round athlete, has played football, baseball and hand ball all his life, has a record of 100 yards in 10 seconds and has put many an opponent "to sleep" in amateur boxing contests.

Three weeks after Nye had declared himself he had dropped seventeen pounds, and at the end of the fourth week he had gone to 190 pounds. He is still at it, and will not be satisfied until he has reached the 180 pound mark.

UNIVERSAL EMBLEM FOR CAR.

THE design adopted by Director Lynn Reynolds, of Universal City, for the water cap of his automobile has created considerable interest wherever he has driven.

It is taken from the "Trailer" of the Universal Film Manufacturing Company, which is a globe of the world with a broad band about it, and on the band Reynolds has had painted the words, "Yours for Universal Films and Universal Peace."

As the car moves swiftly the air drives the globe slowly around, as if it were the world moving on its axis.

He declares that he had no patent on the idea and believes that every Universal car should carry a similar emblem as distinctly differed from anything that has been done before to distinguish automobiles of the largest film manufacturing company in the world and its directors.

Exhibitors in Convention Elec

Lee A. Ochs, elected president of M. P. E. L. of America.

MORE actual unity and harmony than was ever shown at a meeting of Exhibitors of motion pictures was in evidence at every turn of the annual convention which has just closed at the Coliseum in Chicago. This does not mean that there was no discussion, for with three candidates for president, and many of the most momentous questions which ever faced a body of exhibitors, the fifteen hundred deligates had almost as much business on their hands as a national congress.

The election of a president was the most personal and interesting business, so it was left to the last. After a roll call of part of the states had shown that Lee A. Ochs' supporters were strongly in the majority, the other candidates withdrew their names for harmony's sake, and Mr. Ochs was unanimously elected President of the Motion Picture Exhibitors' League of America to succeed Fred Herrington, of Pennsylvania, retiring. A long and noisy demonstration greeted the announcement of the election of the New Yorker.

Mr. Ochs is at present owner and manager of the Costello Theatre on Fort Washington Avenue, New York City, and also of a number of smaller houses. In New York he is very popular, not only with exhibitors, but with the manufacturers and exchange men. He has reached his present position through his loyalty to the exhibitors collectively in their affairs in New York as head of the New York City local. He has been a valiant champion of the exhibitor at all times, and he canvassed for the presidency on a national platform similar to the stand he has taken locally.

Each of the other candidates spoke in the highest terms of Mr. Ochs, and all are personal friends of his so that there seems no danger of any bitterness owing to the close contest.

Retiring President Herrington made a speech in which he said that although he had gone down to defeat he would be "found in the trenches, fighting for his friend, Lee Ochs, and for the best interests of the Motion Picture Exhibitors of the country." This declaration brought the retiring chief an ovation. Other officers who were elected, with no opposition, were:

First Vice-President—Judge A. P. Tugwell, California.

Second Vice-President—William Isenberg, Mississippi.

Secretary — William J. Sweeney, Illinois.

Treasurer—Peter J. Joup, Michigan.

The national executive board was increased from seven to nine in number, four of whom will be named by the newly elected president.

The place of the 1917 convention will not be announced until bids for it can be secured from various cities, but it was voted that only one authorized convention should be held in any one year. In his speech of acceptance, President-elect Ochs said:

"I am going to extend an earnest invitation to the presidential candidates of the Republican and Democratic parties, asking them to commit themselves on where they stand in the matter of censorship and in other particulars of vital interest to the motion picture exhibitors of America.

"I also make the prediction, based upon knowledge, that unless the publishers of certain motion picture trade papers treat us more fairly in the future and give us the square deal, they have not in the past, this league will start the publication of a trade paper of its own, backed by unlimited capital. They have favored the film manufacturers at our expense until it has become a habit with them, but they cannot do it longer. We are too strong, and we know that we have the exhibitors of the country with us."

The most important of the numerous resolutions adopted was one condemning in strong language the Hughes bill for legalized federal censorship of motion picture films, which is now before Congress for immediate action. This measure, if it becomes a law, will take from state and municipal authorities the power of censoring films and place it in the hands of a government commission. The delegates went on record as regarding it as a pernicious piece of legislation, particularly detrimental to the interests of the exhibitors.

The convention also went on record against being forced by film exchanges to feature serial pictures their full course when they do not come up to expectations, and reserving the privilege to cancel such serials as are unprofitable to run and unsatisfactory to their patrons.

From a spectacular and social standpoint the convention and exposi-

The Universal Booth at the Chicago Convention, the most beautiful in the Coliseum.

chs and Approve New National Association

tion was a huge success, the crowds filling the huge coliseum at every session.

The Universal exhibit far surpassed the one at Madison Square Garden—and that is "saying something." Dozens of banners, pennants miniature electrically-lighted statues of "Liberty," the new Universal serial, an electric light display which cost the Universal $7,500, two bands, two booths right at the main entrance to the Coliseum and all the available Big U stars combined to call the attention of the public to the fact that the Universal was very much on the job.

On the night of Thursday, July 13, a mammoth ball was held by the Universal in the Louis XIV Ballroom of the Sherman Hotel which was attended by two hundred delegates from all parts of the country, representing every state in the Union. President Laemmle and Joe Brandt, general manager of the Universal, addressed the exhibitors, outlined the scope of the Universal's fight against censorship, its progressive policy and constant improvement of its program, pointed out how the Big U makes it its foremost endeavor to work with the exhibitor and not to use him as a subject for exploitation, of the millions being spent at Universal City in the interest of better pictures, of the vast process of concentration now being effected at the greatest moving picture municipality in the world, of the impregnable financial status of the Big U organization, and, finally, of the great new Universal serial, "Liberty," shortly to be released, and the submarine film of films, "Twenty Thousand Leagues Under the Sea," now being cut from 185,000 feet to ten reels. Later Claude Plough and Maurice Fleckles gave short talks to the exhibitors present, talks in the spirit and just long enough not to interfere with the general gayety of the occasion.

One of the most popular songs played at the ball was Ted Barron's song of songs, "Liberty," the inspiring strains of which formed the motif of the evening. The song was played outside the Sherman Hotel by a brass band, later in the lobby and finally a stringed Hawaiian orchestra thrummed out its dulcet melody while the fox trotters tripped about the waxed ballroom floor.

In a speech made to the thousands of exhibitors on the floor of the Coliseum on Monday, July 10, Pat Powers, vice-president of the Universal, made it plain that the Universal was willing to support any candidate selected as president of the Moving Picture Exhibitors' League of America, whether it be Lee Ochs, of New York, Frank Rembusch, of Shelbyville, Indiana, or any other "dark horse" whom the exhibitors might decide upon.

Joe Brandt showing Carl Laemmle the way into the Coliseum at the head of the big Universal Parade through the sacred streets of Chicago.

On the night the exposition opened the Universal officials, Carl Laemmle, R. H. Cochrane, Pat Powers, Claude Plough, Maurice Fleckles and Joe Brandt headed a torchlight procession of five hundred members of the "Reel Fellows' Club" of Chicago from the Sherman House to the Coliseum.. The parade was headed by the Universal band playing "Liberty," selections from the special orchestral score written for "Twenty Thousand Leagues Under the Sea," "The Universal Fox Trot" and the "Mary Fuller Fox Trot." The parade passed through the heart of the city, the agile H. H. Van Loan having secured a special permit from the Chief of Police for the demonstration.

The opening night demonstration was only exceeded in enthusiasm by the reception given the Universal officials when they arrived in Chicago. The Universal band greeted the special Universal car and a big parade, headed by Mr. Laemmle and friends, proceeded through the heart of the city to the Sherman Hotel, the Universal headquarters, followed by thirty autos filled with Universal exhibitors and the New York delegates. Upon reaching the hotel the exhibitors and Universal officials lined up for a panorama photograph, while the Universal band played the ever recurrent strains of "Liberty."

The convention was opened by Governor Dunne, who delivered an address of welcome which was popular with all those present on account of its cordial expressions and the censorship ground which he took. This topic of censorship was easily the big thought in the heads of all those present and the various angles of the problem stuck out at every moment. One of the most interesting topics was the formation of a body to succeed the Board of Trade. This was brought up by the official report of the committee of twenty which was appointed at the recent luncheon at the Hotel Astor in New York, at which a tentative plan for the formation of such a body was presented and ratified. It was voted to present the plan to the convention in Chicago. W. W. Irwin was spokesman and made one of the most interesting and eagerly listened to speeches of the whole convention. A committee was appointed to decide upon the report made by W. W. Irwin and after a debate of ten hours they decided to adopt the proposition by a vote of 10 to 5. This necessitated an amendment to the constitution enabling the League to affiliate with other organizations for the welfare of the entire industry. This was promptly passed, and there seems no reason why the actual formation of the new association cannot proceed.

"The proposed plan," said Mr. Irwin, "instead of attempting to destroy or weaken any existing organization, such as the Motion Picture Exhibitorors' League of America, has for its foundation the fostering and strengthening of your organization and of any similar organization that may come."

The following named delegates, constituting a board of directors to affiliate with other branches of the industry in the proposed National Association, were elected:

Thomas Furniss, Minnesota; Samuel Trigger, New York; M. A. Cheynski, Illinois; A. P. Tugwell, California; Frank J. Rembusch, Indiana; C. H. Phillips, Wisconsin; Peter J. Joup, Michigan; Louis Blumenthal, New York; A. L. Levine, New York, and Fred J. Herrington, Pennsylvania.

J. Warren Kerrigan in "The Silent Battle"

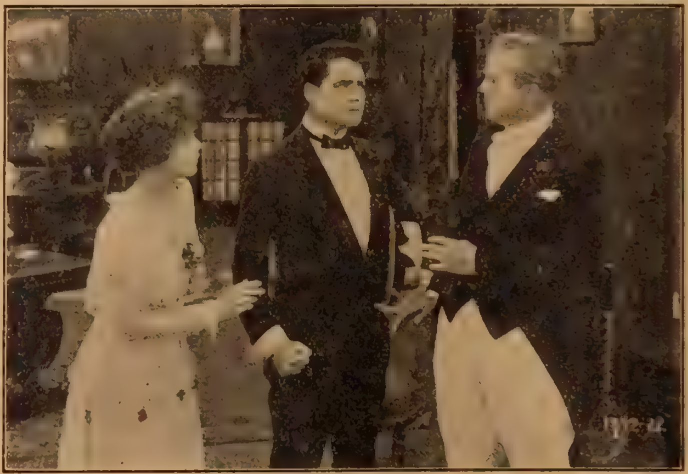
FIVE-REEL Bluebird Photoplay. Based on the famous novel of the same title by George Gibbs. Scenario by F. McGrew Willis. Directed by Jack Conway. The story of a man beset with enemies on all sides in his fight against drink.

CAST.

Tom Gallatin	J. Warren Kerrigan
Jane Loring	Lois Wilson
Nina Jaffray	Maud George
Coleman Van Duyn	Harry Carter
John Kenyon	Ray Hanford
James Loring	J. F. Connolly

IN producing "The Silent Battle," a five-reel feature production with J. Warren Kerrigan, the Bluebird is still adhering to its original policy of featuring the play and not the star of a production. They agree with Shakespeare that "The play's the thing." They, of course, believe that the finest artists should be engaged in order to make the play a success, and this production is a shining example. "The Silent Battle" is a famous novel, and before it was put on the screen thousands of copies were sold. The author, George Gibbs, reaped a fortune from the book, and now it has become a Bluebird photoplay to further increase its popularity.

The production of "The Silent Battle" is accomplished in a very realistic manner. With all their craftsmanship theatrical producers have never been able to fittingly substitute artifice for nature, and this is one advantage the photoplay will always have over the acted drama. The painted illusion of a forest will never satisfy the captious photoplay critics, though a two-dollar audience might accept it in the spoken drama. Most of the action of this play transpires out of doors; and there are numerous scenes taken in the heart of a vast forest where the players are supposed to be lost in the Canadian woods. Giant trees spread their massive branches with interlocking effect over ground strewn with flowers and thick grass; massive rocks are half hidden beneath the sweeping vines and the overhanging leaves of the trees; vistas of sky and far reaches of rugged country beautify the scene and rippling brooks descend in rushing courses down the hillsides. So intensely natural are the settings that at times the players appears but incidental in the varying panoramas.



Tom threatens the treacherous Van Duyn.

J. Warren Kerrigan, who plays Tom Gallatin, has appeared in two Bluebird features, "The Gay Lord Waring" and "A Son of the Immortals." In this picture he takes the part of a brilliant young lawyer who cannot overcome his desire for drink. Kerrigan does a clever bit of acting in the woods where he is overcome by the drink of whiskey Jane gives him after his exposure. Lois Wilson, playing opposite Kerrigan, is excellent in a sympathetic part. Maud George and Harry Carter are good in supporting parts.

The story follows:

Tom Gallatin, a brilliant young lawyer, who has inherited a craving for drink, is on the verge of ruining his career by over-indulgence in liquor. He goes to the Canadian woods to recuperate, far from temptation and his old associates.

The Lorings, wealthy Westerners, have a camp in the vicinity, and one day Gallatin rescues Jane Loring from the clutches of one of the Loring guests, Coleman Van Duyn, who has taken advantage of Jane's defenseless position while she is alone with Van Duyn on a ramble through the woods.

Having driven Van Duyn from his prey, Gallatin starts to escort the girl to the Loring camp, but the pair lose their way. For several days and nights they wander in search of the trail. During a heavy storm Gallatin becomes rain-soaked and gets a chill.

Jane gives Gallatin a draught from her emergency flask of whiskey. Tasting liquor for the first time in months, the fumes go to Gallatin's brain, unsettle his judgment and he attacks the girl. She is rescued by a searching party in the nick of time.

Gallatin begins again his "silent battle" against his insidous enemy. The Lorings go to New York and enter the same social circle in which Gallatin has moved. Nina Jaffray is a society leader who has long desired to make herself the wife of Gallatin, but the young lawyer has failed to respond very heartily to her schemes.

Coleman Van Duyn has brought to Nina some confusing and mysterious hints of Gallatin having met a young lady at his camp in the woods and there entertained her. Nina's suspicions center upon the Loring girl, and to make certain, Nina plans that Gallatin and Jane shall met at a reception.

Nina takes this occasion to show that Tom's affections have been previously claimed by Nina, and to further impress the Loring girl that she cannot hope for Gallatin's love Nina goes further with her demonstrations.

To lower the young lawyer still further in the esteem of the girl he loves, the "villainess" arranges to take the young man on an automobile trip, and bribes the driver of the car to draw off the gasoline at a given spot during the journey. With no gasoline available the jaunt cannot be continued. Then the "villainess" goes further with her plans and induces the young lawyer to remain over night at a nearby farmhouse, the adventuress, of course, occupying a room under the same roof.

Then the "woman scorned" arranges that a report of the adventure shall reach the ears of the innocent young girl who has promised the lawyer that she would give him a chance to make good—and then marry him.

All this time Van Duyn has been retrieving his own reputation with Jane and Tom has been trying to establish himself in the Loring girl's favor. Van Duyn has the "inside track" and Nina connives with him that he may hold it, while as a matter of fact Jane Loring is in love with Tom but cannot forget his beastly conduct when he was drunk in the woods.

In working out this tangled situation splendid photoplay entertainment is provided and the desired "happy ending" is arrived at through a series of intensely emotional episodes that keep the interest at keenest pitch to the very end.

Nina is piqued into a confession.

Nina introduces Tom Gallation to Jane Loring.

NEW ASSISTANT FOR LEWIS.

WYNDHAM GITTENS has left New York for Universal City, where he will assist Eugene B. Lewis, editor of the Scenario Department, in conducting his constantly growing force of expert scenario writers. Mr. Gittens has had a pretty thorough all-around experience in the moving picture business, having assisted Mr. Lewis before in the Biograph, and having also worked in the scenario department of G. Melies, and with the advertising firm of Nicholas Finn. Eugene Lewis now has one of the best scenario departments ever collected.

CARTER DE HAVEN WORKS WITH ELEPHANT.

"I WANT you to meet the new heavy man of my company," called out Carter De Haven, the well known comedian, to his dainty little wife, Flora Parker De Haven, who is featured under the direction of Otis Turner.

With this, the comedian led Mrs. De Haven to the center of the big stages and pointed out Charlie, the huge Universal elephant, and then he demonstrated to his surprised wife how he was able to lead the big animal around with a small string attached to its leg.

The elephant was playing a part in "Timothy Dobbs, That's Me," in which De Haven is being starred, under the direction of Wallace Beery.

"SMILING" BILLY MASON WRESTLES KANGAROO.

A FEW days ago, "Smiling" Billy Mason, one of the well-known comedians of Universal City, was walking in Hollywood with his wife, when, in a collision between two auto trucks, a big box was thrown out on the street.

The lid broke off, and the comedian was surprised to see a big kangaroo hop forth. He says he nearly split his sides laughing at the antics of this native of the South Sea Islands on the paved streets of the fashionable suburb.

Finally, de decided it was up to him to capture the animal, and a wrestling match ensued. Billy is an old-time ball player and athlete, but he said that kangaroo put up a fight that surprised him. Eventually the animal was captured and returned to its box. Don't be surprised if you see this in a picture.

BLUEBIRD NATIONAL ADVERTISING EFFECTIVE.

THE national advertising of Bluebird photoplays which has been carried in the Saturday Evening Post for the last three weeks has had an immense and immediate effect upon New York exhibitors alone. S. B. Kramer, manager of the exchange, is reporting not only a vast flood of letters received from film enthusiasts asking where they can see the first-run releases of the Bluebird, but has booked the largest amount of business during the last week which the Bluebird exchange has ever taken on in one week. Nearly all of the letters agree in stating that the play is the thing; that what they go to a theatre for is to see a play, and not to follow the action of any actor or actress.

“Art for Art’s Sake”

NESTOR *COMEDY*

“ART FOR ART’S SAKE.”

Written by Ben Cohn.
Produced by Eddie Lyons and Lee Moran.

CAST.

Eddie	**Eddie Lyons**
Lee	**Lee Moran**
Fadeaway Ann	**Roberta Wilson**
Her Pal	**Harry Nolan**

Fresh from Hicktown’s leading emporium, Lee and Eddie arrive at the beach for a week’s outing. “Fadeaway” Ann, a notable crook, and her pal have learned that the house of a millionaire containing some valuable painting is left in the care of a drunken janitor. To carry out their plan they decide to get a “sucker” to do the dangerous work. In search of the easy mark, Ann strolls along the beach and meets the impressionable Eddie, who is basking in the sun. She makes an appointment to see him that night.

Eddie proves a willing accomplice until the girl tells him that she is being plotted against and wants him to rob a house of some paintings that belong to her. Here he balks and Ann, disgusted, leaves him. Left alone, Eddie meditates over the matter and indulges free in wine. His courage receiving this impetus, he at last decides to aid the lady in distress and steal the house, too, if necessary.

Disgusted, Ann returns to the hotel and sees Lee hanging around. She again tries her sympathy “gag” and Lee falls for it at once. Learning she needs a protector he gladly agrees to get her “rightful possessions” and securing an outfit suitable to open an arsenal, he sets out. Eddie, meanwhile, fired with his new courage, knocks out the waiter when he demands his pay and, securing a wagon and tools, puts on a mask and hurries to the house.

The watchman is sleeping off a drunk, and after many trials Eddie at last gets in through the cellar door. Lee, too, arrives and after several attempts, manages to get in the house. He goes to some of the rooms and starts to overhaul the house, not knowing that Eddie is at work. The caretaker awakens and, seeing lights in the house, calls a policeman and investigates. They succeed in capturing the intruders.

A detective, however, has been following the crooks and at last hears them confessing the prearranged robbery of the paintings. He takes them in charge and hurries them to the police station. All the parties come together here and Ann, seeing “the police have the goods on her,” states that she never saw the two rubes before. They are freed after a lecture by the judge to let “chickens” alone, which advice they scrupulously follow.

“AN UNEXPECTED SCOOP.”

Story by Clifford Howard.
Scenario by Malcolm Strong.
Produced by Richard Stanton.

CAST.

Bert Allen	**Richard Stanton**
Jim Baker	**Jack Nelson**
Lesley Hartman	**Myrtle Gonzalez**

The “Herald’s” city editor gives Bert Allen, cub reporter, an opportunity to scoop the “Express” by detailing him to interview Lesley Hartman, the mysterious country architect of Barlow, who has just won the ten thousand dollar prize in the court house design contest.

At about the same time, Jim Baker, veteran reporter of the “Express,” sets out to scoop on the same story.

When Bert arrives at the Barlow station he looks about, wondering how he is to get out to the Hartman ranch. Spying the blacksmith shop across the street, and seeing a horse tied nearby, it seems likely that he can hire a rig without going further.

Walking briskly over to the “smithy,” Bert is almost tempted to turn back when he sees an amazingly pretty girl drive past him to the station. But duty demands that he make haste and, besides, the pretty girl holds a baby in her lap, which is discouraging.

(*Continued on page* 32.)

NESTOR *COMEDY*

“An Unexpected Scoop”

"Peg o' the Ring," Episode Thirteen

Marcus is in the box on which Peg, Flip and Dr. Lund are sitting.

Dr. Lund, Senior, denounces Mrs. Lund's activity.

"THE CIRCUS ACT," the title of the Thirteenth Episode, details the original and daring stunt in which Peg is again captured by the thugs and is rescued with the greatest difficulty. Scenario by Grace Cunard. Directed by Francis Ford.

EPISODE number twelve left Peg and Dr. Lund on the little projection on the cliff, with Marcus and his assistant hacking at the rope, by means of which they were about to climb up. As Episode Thirteen, "The Circus Act," opens, they are finally helped up by the circus people, who arrive in time to drive the villains away. Peg is still in her clown's make-up, so they return to the tent in order that she can dress.

At the tent, Peg sees Marcus and his accomplice hide in a case, so she and the doctor and Flip arrange a false plan to put them on the wrong track. Marcus then goes to report what he has heard to Mrs. Lund. The doctor comes home before they have left, so they hide in the next room. When he goes into his room they attack him, and after a violent struggle succeed in overpowering him. They then lock him in the cellar. But the maid has seen what has happened. She aids him to escape by dropping him the key through an old stove pipe.

In the meanwhile, Peg is at the circus. The clowns have just finished an act where they make some one disappear in a box when Marcus and his gang arrive, disguised as clowns. They take Peg and rush her into a box in the ring of the circus, while the audience laughs, thinking that this is another of the clown's stunts. The circus people realize too late that Peg has been abducted. They run frantically after the car in which Peg is being carried away, but do not succeed in rescuing her.

Peg is taken to a shack nearby, where she makes a terrific struggle to free herself from the clutches of the villains. But they are too many for a single girl to fight. At last she is overcome and thrown into a room. A man is placed at each door and window to see that she does not escape, with instructions to shoot if she tries to get away.

Then Dr. Lund arrives upon the scene. He quickly overpowers the guards and changes clothes with one of them to escape recognition. But luck is against him, for the unconscious guards are discovered and he is attacked by the whole mob. He manages to get into the room where Peg is, but just as they are about to escape through the window a shot rings out and the doctor falls limp on the bed.

EXHIBITOR VISITS UNIVERSAL.

MR. AND MRS. IMMENHAUSEN and Mrs. Westphall, of Chicago, were recent visitors at Universal City and were much interested in the making of pictures on the big stages.

Mr. Immenhausen, aside from being an exhibitor, also represents the Motion Picture Exhibitors' League of America, which just held a convention in Chicago, July 12 to 18.

He met a number of the leading directors and stars, and declared his only regret was that he could not transport all of them to Chicago for the convention.

HAS NOTED RELATIVES.

LITTLE Eunice Hughes, who is now working at Universal City, is the niece of Rupert Hughes, the well-known New York novelist and writer. She claims she can trace her family genealogy back to the safe stock in Wales from which sprang Charles E. Hughes, Presidential nominee.

Three of the Principals in the New Serial, "Liberty"

G. Raymond Nye as Pancho Lopez.

AS promised last week, we here reproduce on this page three photographs of principals in "Liberty, or A Daughter of the U. S. A.," the next Universal serial which will start the week of August 14th. The illustrations show Eddie Polo, who plays the role of Pedro; G. Raymond Nye, who will be seen in the character of Pancho Lopez, a Mexican bandit, and Neal Hart, who plays the role of Major Winston.

Eddie Polo, who did such fine work in "The Broken Coin" and in "The Campbells Are Coming," has a very important and spectacular part in the latest Universal serial, "Liberty, or A Daughter of the U. S. A." In this picture he has the part of Pedro, a faithful old Yaqui servant to Liberty Horton, the heroine of the play. In the first two episodes he follows his mistress when she is captured by bandits in Mexico. He aids her to escape by throwing sticks of dynamite at the Mexicans. The role is a sympathetic one.

Polo, before he joined the Universal Company, was an acrobat with Barnum & Bailey's circus, where he was a high diver, aero acrobat, animal trainer and parachute dropper. He was born in Italy and all his life has been doing daring stunts. In Paris he dropped from the top of the Eiffel Tower in a parachute. He also claims to be the only man who has ever caught a fellow acrobat after a triple somersault in the air. As an under-water swimmer Polo also stars, having accomplished the feat of swimming 385 feet under water without coming to the surface for air.

Eddie Polo as Pedro, Liberty's Faithful Servant.

In "The Broken Coin," Eddie Polo made his first sensational success and the echoes of it are still reverberating in the far corners of the world. Polo's admirers have waited patiently for his reappearance on the screen in a sympathetic role in which he will have the opportunity to use his almost super-human strength and agility. In the role of Pedro, the servant and protector of Liberty Horton, the beautiful owner, through the death of her father, of a rich and extensive ranch across the border in Mexico, Jacques Jaccard, who wrote the serial, has made special provision for Polo to be in all of the sensational climaxes, and if he cannot stem the Mexican flood it will not be Jaccard's fault.

G. Raymond Nye, the former Biograph player, is now appearing in the new serial, "Liberty, or A Daughter of the U. S. A." G. Raymond has the part of a villain. He usually does. He plays the role of Pancho Lopez, a Mexican bandit, who abducts Liberty Horton, the heroine of the picture. Nye is the ideal type for heavy parts, as he has a very strong, determined face and a remarkably powerful physique.

A few months ago Nye rejoined the Universal after about a year's absence. Raymond's face belies his character, for although he looks very fierce as the heavy in a picture, he is in real life kind and considerate and is very popular among the actors at Universal City.

No Universal Western picture would be complete without Neal Hart in the role of Sheriff. But they will have to do without sheriffs for a

(*Continued on Page* 38.)

Neal Hart as Major Winston.

New Faces at Universal City

EDITH JOHNSON IS NEW LEAD FOR McRAE.

WHAT'S one's gain is another's loss. Marie Walcamp, one of the most daring young women who ever defied death in front of a camera, is going to do it in front of Jaccard's camera now for a twenty weeks' serial. By the law of subtraction we deduce that she can no longer do it for Henry McRae and his Bison Company. Therefore McRae had to get busy and get someone to take her place. After a thorough search, Mr. McRae signed Edith Johnson for this important position. In our photograph Edith looks very intrepid, and also very beautiful. Harry Carey, her leading man, should need no other inspiration to assist him in rescuing Edith as often as Director McRae imperils her life.

Their first production will be a five-reeler entitled, "Behind the Lines," which is a Mexican war drama.

Edith Johnson, the new Bison leading woman, directed by Henry McRae.

JOHN STEPPLING AGAIN A UNIVERSALITE.

JOHN STEPPLING, director and actor, has rejoined the Universal City forces and will direct "Smiling" Billy Mason in slap-bang comedies.

Steppling has been associated with the Universal, Essanay, Famous Players and American companies, and directed and acted in the "Billy Van Deusen" comedy series, which he put on for the American Company, the series running for more than a year. He was also prominent in the Nestor Company. Director Steppling and Comedian Mason worked together at the Essanay Company in Chicago.

In the company which has been collected to support Mason will be found Peggy Custer, who will play leads opposite Mason; Countess Du Cello, Mrs. Ashton and Fred Gamble. The first film is a comedy written by L. V. Waters, called "Betty's Bandit."

"CURLEY" STECKER IN CHARGE OF ZOO.

DURING the absence of Rex de Rosselli, who is playing the lead in a series of mountain pictures being filmed by Director George Cochrane, "Curley" Stecker has been put in charge of Universal City Zoo. Stecker worked for seven years with wild animals before he came to Universal City.

A. W. RICE IN BEAR VALLEY.

DIRECTOR A. W. RICE, of the Universal Company, left for Bear Valley this week, where he will remain for several weeks with his company, headed by Jane Bernoudy, George Pearce and James F. Farley.

Among the stories he will film is a two-reeler entitled, "The Circuit Rider," by Earl R. Hewitt, of the Universal City scenario staff. It is a story of the Tennessee mountains.

Hewitt has also written two one-reelers which are to be filmed by Director Rice during his stay in Bear Valley. One of these is entitled "The Girl of Black Mountain."

ANOTHER UNIVERSAL BABY.

THERE'S a new baby at Universal City this week—a Shetland pony. Wallace Kerrigan, superintendent of the Universal ranch, found the youngster in the corral, and as it had a white mark on its neck in the shape of a champagne glass, he christened the little animal "Champagne."

Molly Malone, new leading lady at Universal City.

PETITE MOLLY MALONE BECOMES A UNIVERSALITE.

MOLLY MALONE, a dainty miss of nineteen, has just been made leading lady of George Cochrane's Universal Company. Miss Malone's first engagement was when she was seventeen, with the Western Vitagraph, with which she played leads. She next accepted an engagement with the Lubin Company, and later went to the Lasky Feature Plays Company. Previous to entering the pictures Miss Malone traveled extensively in America and Mexico, and took a trip around the world, spending a year in South Africa with relatives.

Miss Malone is a real out-door girl and loves to hunt, fish, swim and row a boat. She revels in the pictures, the scenes of which take her to the mountains or the seashore.

"At the studios I always feel like a bird in a cage," she said a few days ago at Universal City before leaving for the northern California mountains with the Cochrane Company.

"I joy in the great outdoors under the blue skies and the vast, crowning mountains around me. The cities have no attraction whatever for me, and I want to get as far away as I possibly can from 'the maddening throng's ignoble strife.' "

Cleo Madison in "PRISCILLA'S PRISONER"

Priscilla holds up Gerrard, caught red-handed in her kitchen.

BIG U Two-Reel Rural Drama. Written by Harvey Gates and produced by Cleo Madison. A girl takes a thief on her farm to work out his punishment and falls in love with him. The thief turns out to be the wayward son of a wealthy family.

CAST.

Priscilla Graves	Cleo Madison
Gerrard Maxime	Charles Gunn
Town Marshal	Ray Hanford
Mrs. Maxime	Mrs. Grassby
Mr. Maxime	Wadsworth Harris
The Judge	Frank McQuarrie

IN this production, "Priscilla's Prisoner," a two-reel Big U Rural Drama, Cleo Madison, the beautiful Universal Star, is shown to admirable advantage in a role in which few stars would permit themselves to be cast. It is all the more credit to Miss Madison that she chose the role herself, for she is her own director. In a few weeks she will return to the feature ranks, so make the most of this picture and the one to follow it. "Priscilla's Prisoner" is a rural, homely story and Priscilla herself is not any society butterfly, but she has a lot of sense and the decision she made in regard to a suspected thief was both novel and Solomonesque. In brief the story follows:

Gerrard Maxime leaves home with a friend because of a quarrel with his father. After tramping around the country for some time they arrive one day, hungry and tired, at the farm of Priscilla Graves, a girl who is working her own farm. Priscilla is saving up to pay off the mortgage on the farm and Gerrard arrives just as she is putting away her savings. She refuses to give them anything to eat as they look so terrible.

Gerrard tells his friend of the refusal and also of the money and the two go to pick out a soft rock for a bed. Gerrard awakes in the night to find his friend gone. Guessing that he has gone to steal the money, Maxime follows and tries to prevent the robbery. Priscilla arrives just in time to capture Gerrard, the friend making his escape.

As punishment Gerrard is sentenced to work out his imprisonment on the farm. He is very happy, as he has fallen in love with Priscilla, until one day he is accused of stealing a horse and without being given a chance to clear himself is beaten by some farmers.

In the meantime his friend has gone home and told the Maximes of their son's plight. They come after him and find him in bed from his beating. Priscilla is of course astonished when she learns that Gerrard comes from a prominent family.

When Priscilla next goes to her lawyer's to see about the mortgage she finds that it is paid. Gerrard then steps out and offers to be her prisoner for life. Does she accept? She does.

ARBUCKLES AS DROMIOS.

IT often has been suggested that the famous Maclyn Arbuckle and his brother Andrew, the well-known comedian, now at Universal City, be filmed in Shakespeare's "The Two Dromios."

The resemblance of the two brothers is so great that they certainly would "set the table on a roar." It is a difficult matter to get the Arbuckles together at one place long enough for the camera to pick them up. However, the attempt is being made and the work of putting "The Two Dromios" on the screen probably will be begun in the near future.

"For the Love of a Girl," BISON DRAMA

BISON Two-Reel Western Drama. Written by Harvey Gates and Produced by Harry Carey. The story of how a red-blooded man who has it in his blood to fight at the drop of a hat, comes to realize through a girl's soft hand that there is much more in life than fighting.

HARRY CAREY and the Wild West are like old comrades. In this play Carey performs many feats never before seen in Universal or any other films. In one place he leap from a horse and drags a man from another horse. At another time, when he is about to be hung, he swings like a pendulum on the rope and drops into the middle of a stream. These are but a few of the thrills of the picture. The story in brief follows:

Before he was born, Black La Rue's father was killed battling on the Mexican border.

Wishing to be away from the turmoil of the unsettled country, Mrs. La Rue emigrates West with her child. Throughout this region the son is known as "Black" La Rue, the man who always fights. The mother is deeply worried over this trait in her son, but never tells him of the strange condition surrounding his birth. She realizes that, being born under the stress of fighting, he has inherited this uncontrollable desire to be in conflict.

Cliff Buckley, a gambler, and his daughter, Jane, arrive in the cow town. La Rue comes to town shortly afterwards and quickly gets into a fight. He whips his man and is choking him, when he is interrupted by the arrival of Jane, who pleads with him to desist. Buckley comes on and angrily orders the girl to return home and mind her own business.

The interest between Black La Rue and the girl grows and very often they are found together, riding about the surrounding country. At last Black confesses his love for the girl and they get to where he asks her father's consent. Buckley is not in favor of the arrangement and quickly tells Le Rue that his daughter must marry a better man than an ordinary bully.

That night he can't sleep and is tormented with thoughts of fighting. At last he arises and slips away to the town. Jane sees him as he comes in and notices his wild manner. When she intercepts him and asks him what he is doing in town he tells her he has just come in for a little game, but Jane realizes the state of mind he is in and tries to detain him.

"Please don't fight," said Jane, and La Rue heeded her.

CAST.

Black La Rue	Harry Carey
His Mother	Jessie Arnold
Cliff Buckley	Joe Rickson
Jane	Olive Fuller Golden
Sheriff	Neal Hart

Buckley, meanwhile, is having a game with some of the boys which ends in a dispute. They are engaged in the fight when the sheriff enters and quiets matters. He takes Buckley in charge and they leave for the lock-up. As they exit from the building, Buckley becomes obstinate and refuses to go further. The men struggle and Buckley accidentally kills the sheriff.

Jane has been standing near with Black La Rue and they both hear the shot. They are first to reach Buckley and see the sheriff lying down. Black quickly takes in the situation and realizes the position the girl will be in and as the men gather about he confesses that he killed the sheriff. Knowing his reputation for fighting it is easy to believe that La Rue is guilty and the crowd take him in charge.

With drinking and talking the feeling against Black Le Rue grows and they decide to take things in their own hands. He is taken in charge by a crowd, who leave with him for the hills, where they expect to hang him. They take him to a tree overhanging the river, but just as they are about to hang him he manages to break away and makes a wild leap for the river, far below. The men try to stop him, but in vain, and by the time they make their way to the river Black has escaped.

The men return to the town and tell of his escape.

Black makes his way home and his mother looks after his bruises. Just before dawn he prepares to leave the country, when Jane hurriedly comes in. She tells him that she has learned of his sacrifice and that she intends to wait for him. La Rue tells her that he intends going away until he can master his strange obsession and will then return. She promises to wait for him and La Rue leaves with a happy heart, knowing that things will adjust themselves, sooner or later.

COWBOY MAKES HAIR ROPE.

HARRY CAREY, the well known actor-director of Universal City, prizes very much a hair rope made for him by one of his cowboys, Pedro Leon, one of the world's champion ropers.

The other day Leon was waiting around to work in the scenes when he conceived the idea of making Carey a present.

Gathering up a pair of scissors he went from one horse to the other, and finally accumulated a handful of hair from the tails of the animals. Then he went to work and in a remarkably short space of time had the rope completed and that night presented it to Carey.

Marie Walcamp, the

A Talk with the Star

Marie Walcamp in a costume which delights her heart.

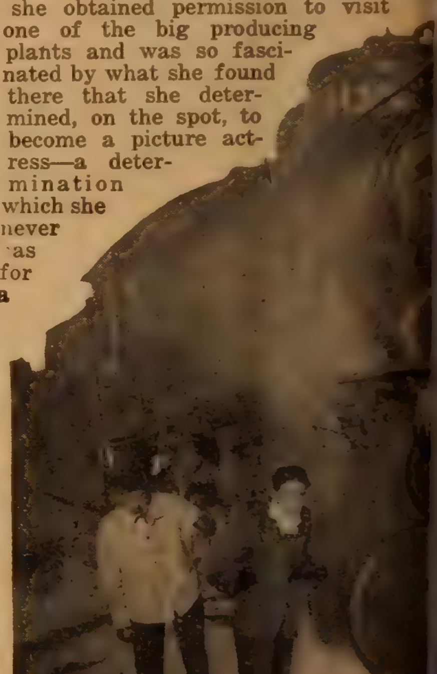
She will wear it in "Liberty," the new serial.

IT was Fourth of July out in the little town of Dennison, Ohio, just as it was in the biggest city of the Union, and the citizens were preparing for a grand and glorious time. One of the principal events scheduled for the day was a children's cake walking contest, to be held in "The Park," the largest entertainment hall in the little town. Entrants of all ages, from three to sixteen, fat babies not able to do more than toddle, lanky, overgrown youngsters, included by courtesy under the designation "children's contest," waited for their turns behind the scenes, anxious mothers fluttering helplessly around them, perking up ribbons, pulling out sash bows and smoothing down curls. Some of the young ones were stricken with stage fright and set up a dismal howling when their names wer called. Others were overcome with bashfulness and had to be shoved onto the stage by main force. But among the throng was one little golden-haired creature of five years of age who was in her element and monarch of all she surveyed. No stage fright or inconvenient case of nerves for her. She meant to have that cake and enjoy every minute of the earning of it, and she did. The name which was announced as prize winner was none other than Marie Walcamp, known to fame, at present, as the Bison Universal daredevil of the films. That was her first public appearance, and it was distinguished by the same sang froid in the face of a crisis that she has since shown in countless situations fraught with real, red danger.

This Fourth of July debut of Marie Walcamp's is recalled at this time more forcibly owing to the fact that she has been selected as leading lady of the next Universal serial, to be called "Liberty, or A Daughter of the U. S. A.," and deals with the Mexican situation as it is presented at the present time with all of the kaleidescopic changes which are taking place daily on the border between the United States and Mexico. As Liberty Horton, Miss Walcamp will be able to realize in popularity on the ability she has previously shown and Jacques Jaccard, who will direct her, has promised that she will not want for opportunities to shine in difficult situations.

Marie liked her first experience of the footlights so well that she never forgot it. The family did a great deal of moving about for some time and they lived successively in Steubenville, Ohio, in the suburbs of Pittsburg, in Buffalo, Auburn and Seattle. All this time, while acquiring an education which included outdoor as well as book training, Marie kept her determination to make a stage career for herself. But she was preparing herself for it in everything she did, training her memory and her voice, learning to dance, and constantly observing the people about her and impressing the way they did things on her retentive memory.

At last she reached the zenith of her desires and was engaged by the Kolb & Dill stock company for "second roles" in San Francisco. But her real place was
musical comedy, and she knew it. So
accepted a chance in the "line" of the c
rus of a company in order to test her al
ity to rise by her own efforts. Rise
did, and rapidly. It was only a f
months before the eighteen-year-old Ma
was playing important parts and had s
good-by to the chorus forever. She lil
musical comedy well enough to stay in
for four years, during which time she
peared with the companies of Anna He
Fritzi Scheff, De Wolfe Hopper, Fra
Daniels and the other big names of
profession. Curiosity, the feminine tr
which scientists tell us has been the beg
ning of most of the inventions and di
coveries of our progress from barbarism
to civilization, was the motive of her in
vasion of the films. With much difficulty
she obtained permission to visit one of the big producing plants and was so fascinated by what she found there that she determined, on the spot, to become a picture actress—a determination which she never as for a moment regretted. Her lucky star led her to the company of Otis Turner, dean of directors, and she realized her ambition to appear on the screen. Then she played several roles for the



This is the sort of thing on which Miss Walcamp has been nourished in the movie circle in which she has moved. "Liberty" will not restrict her.

are Devil of the Films

iberty" by Mlle Chic.

nalleys, so that she has reason to pride rself on her directors. She was offered e choice of a contract to play either leads ith the Powers comedies or to join the 1 Bisons, under Henry McRae.

"I did not hesitate a moment," says Miss alcamp. "I had wanted to do 'stunts' om the time that I first heard the click the camera. I was advanced to leads, d soon we were on our way to Honolulu r a special series of pictures. ere I had one of the most exting experiences of my life. I was riding a surf board at Waikiki one evening—one of the finest sports in the world, by the way—and coming in on a big wave, when suddenly something black and shiny bumped my board and threw me into the water. It was nothing more nor less than a man-eating shark. He fought with my board and I expected him to turn his attention to me every moment. But fortunately there were some native boys in a canoe not far off and my shrieks attracted them to the spot. The shark sensed trouble and made off. We often saw him after that and I imagine he would have made a nice pet if I could have got to know him."

It may have been this experience which cured Miss Walcamp, once and for all, of all sensation of fear; or perhaps, like Siegfried, she was born without it. However that may be, since her experience in Honolulu she has performed a constant succession of hazardous feats with all the indifference to danger of a Palladin.

"I love diving and jumping from great heights," says this intrepid girl. "Coming back from Hawaii I made a sixty-foot dive from the bow of the steamer, which was afterwards incorporated in the picture, 'Our Enemy's Spy.'"

If you ask her for the narrowest escape she ever had she will tell you that it was in the filming of a Bison called "In Jungle Wilds," in which a ferocious male lion, fully grown, jumped over her head from a height of fifteen feet down the side of a cliff while she lay crouched on a tiny ledge in his path. His hind feet struck her shoulder, tearing her dress to ribbons and severely bruising the flesh. For all that, she goes on record as saying that one of her greatest pleasure is working with wild animals. A curious taste!

"In the same picture," adds Miss Walcamp, "Dolly, a beautiful leopard, had to jump from one log to the other, while I ducked under water. She missed her footing and landed on my head, slightly scratching my face. The animals are really wild and would tear one to pieces if they got the chance, but I love 'em just the same."

Besides her performances with animals. Marie has taken hundreds of perilous risks in the railroad thrillers with which her name has been particularly associated lately. She was asked the other day how it came about that she possessed the seemingly unfeminine accomplishment of running an engine.

Another of Dare-Devil Marie's stunts.

"Why that is easy," she replied; "it is natural for me. My father was a railroad engineer, and so is my brother, and I really believe that I could run a fast mail as well as either of them do. If there is anything in heredity it is certainly shown in my family, for next to an animal I love an engine."

Countless are the hazards to which she has been exposed in the films. In "The Iron Rivals" she played the part of a fearless telegraph operator, who sets out to warn friends of the attempt to blow up the railroad bridge, finds herself carried away in a runaway engine and leaps into the stream from the cab as the engine roars to destruction across the weakened bridge. In another picture called "The Kidnapped Bride" she was hauled out of the window of a train going at great speed and on to the back of a galloping horse by her equally intrepid film partner, Lee Hill. The imminent danger of being dropped somewhere between the wheels of the train and the feet of the horse was nothing more than a gentle stimulus to this high-spirited young woman.

Besides her railroad stunts Marie has taken some of the most daring chances on horseback which any screen Amazon has ever been called upon to perform. She is an expert horsewoman and has two saddle horses of her own, Betty and Harry, to whom she is devoted. In a forthcoming Bison release, called "The Indian's Lament," Miss Walcamp performed a sensational fall. The animal had been trained to turn a somersault at the right moment and Miss Walcamp had rehearsed him in the scene herself. But when the camera was called into play either the actress or the steed became excited by a desire to excel and the fall was made while the horse was going at such terrific speed that he missed her body only by perilously few inches as she rolled on the ground, over and over.

One of the most hair-raising exploits

(*Continued on Page* 38.)

“THE LATEST in VAMPIRES”--Victor

Mugs an artist.

Mug.

Loretta has her inning.

VICTOR Two-Reel Comedy. Written by Harry Ditmar and produced by Harry C. Myers. Thief discovers he has a past and uses it to good advantage. He almost makes a getaway on the strength of his weepy tale. Watch the ex-vampire wilt.

CAST.

“Mug” Leavy	Harry C. Myers
Elbert Diggs	Sidney Bracey
Loretta, his wife	Rosemary Theby

IT is certainly a hard world when people refuse to believe even what we tell them about ourselves. “Mugs” did not find it that way because they swallowed his story, hook, sinker and all. “Mugs” was a gentleman of the ancient order of “take what you find.” He invented a troublesome past for himself, but forgot that the trouble would continue over into the present. The story follows:

The scene opens upon a family squabble between Diggs and his wife. Then enters “Mugs” Leavy on robbery intent. But “Mug” is discovered by Elbert in the act of burglarizing. “Mug,” however, has the presence of mind to seize a picture of Mrs. Diggs and cry in a tragic manner, “My God, who is that woman?” “Mug” then sinks into a chair and feverishly tells his story.

In the opening picture we see “Mug” taking a fond farewell of his mother. In the city “Mug” struggles to make his way as an artist. With the help of some wealthy patrons “Mug” succeeds in his profession. One night, in search of inspiration, he meets the vampire, Loretta. “Mug’s” prosperity increases, but Loretta develops into a regular vampire. His sweetheart in the country comes to rescue her lover from the wiles of temptation, but after one look at his old sweetheart “Mug” decides that he prefers the vampire. Then Loretta deserts him for one of his wealthy patrons and “Mug” goes to the dogs. And while Elbert is trying to get an explanation out of his hysterical wife, “Mug” silently makes his departure.

When “Mug” arrives at the saloon where he and his pals are accustomed to hang out, he is so elated that he orders drinks for the whole house and proceeds to tell the story of his clever getaway. At that he might have gotten away with the job had not a couple of plain-clothes men been lurking in the back of the saloon and heard the story.

In the station house the lieutenant has a great laugh over the whole affair. But when Diggs hears how he has misjudged his wife he implores forgiveness and Loretta is overjoyed at the fact that she could be a dangerous vampire if she wanted to.

“Mug” is seen languishing in a cell as the picture fades out.

AGNES VERNON LEAPS INTO PACIFIC OCEAN

IN one scene of “A Daughter of the Night,” being produced by Francis Powers, Agnes Vernon, affectionately known by her associates at Universal City as “Brownie,” was required to make a leap from a pier into the Pacific Ocean.

The nervy little actress made the leap, despite the fact that she cannot swim and she was rescued, actually and for the purpose of the picture, by the leading man of the company, A. Lowrie. She admits that it is an experience she does not wish to repeat.

RUTH STONEHOUSE— HENRY DE VRIES, CO-STARS

RUTH STONEHOUSE, the beautiful actress who came to the Universal from Essanay, and Henry De Vries, the protean actor, will appear hereafter as co-stars under the direction of Raymond Wells, who produced the famous “Julius Caesar” production at Hollywood.

Miss Stonehouse recently completed “The Spring Song,” under the direction of William Worthington. De Vries recently signed a contract with the Universal Film Manufacturing Company to work at Universal City. Wells will be provided with an all-star cast, including Dorothy Drake, Raymond Whitaker, Fred Montague, Wilfred Rogers and Jack Mulhall, many of whom are new to Universal audiences.

Alice Howell in "Lizzie's Lingering Love"

L-KO

Three-Reel

Komedy

Extraordinay

Furnishes

World

of

Mirth

The boss is warned that the cops are coming.

Strong Cast

of This

L-KO

Makes It the

Best Feature

Yet Released

by This

Company

ALICE HOWELL is always funny. But in the L-Ko Komedy, Lizzie's Lingering Love," she is really a scream. On the whole, this is the best picture yet produced by the L-Ko. Kompany. There are no stunts in the play. It is just funny because of the humorous situations and acting. Fatty Voss, in the part of the manager of the Dunderworld Den, is made up to look the part to perfection. He looks tough enough to eat nails.

The annals of Lizzie's adventures follow in very condensed form:

Her term was over and she stood on the outside of the prison grasping the few dollars the institution had provided against her forthcoming.

She had determined to go straight, but the underworld folks with whom, before her going up, she had rendered service not easily replaced, wanted her back. Her day of release was heavily chalked by the boss of the den which had been her habitat, and his crooks were there to extend the glad hand. These worthies, posing as friends to the newly liberated, lifted the precious dollars needed for the new start, and the late jailbird found herself under their guidance among her old cronies. The "go straight notion" wasn't entirely killed and they found she had lost her former congeniality. Over strenuous efforts on the part of the boss to revive the old spirit drove her to an attempt to end it all.

CAST.

Jailbird	Alice Howell
Opium Fiend	Phil Dunham
Manager Dunderworld Den,	Fatty Voss
Assistant Manager	Bill Bevan

At this point the hero entered, saved her life, persuaded her to live a little longer, and won her heart.

She stepped blithely forth to start anew, but met up with the underworld folks again and strong arm methods convinced her of the good policy of joining their operations.

She served as an outpost to their burglar jobs with good success, until at a millionaire's home where the haul of the season was due for a gathering, she met up with a mouse. This drove her unceremoniously into the privacy of the home, where she found she was aiding in the sacking of the house of her hero.

Gratitude welled up—had he not saved her life? She turned on her pals, protected the sick mother, returned the family jewels, and then stepped out of his life forever—but being the last one out ran into the lately aroused cops, her exit being badly marred by her efforts to gain headway on the flatfoot hot step of the protectors of peace.

POTEL PREFERS WILD ANIMALS

VICTOR POTEL, the famous "Slim" of Universal Comedies, is being featured in a one-reel animal comedy entitled "What Darwin Missed," under the direction of Beverly Griffith.

"Slim" is required to work with many of the wild animals of the Universal City zoo, and the long, slim fellow has made himself a favorite with the beasts of the jungle.

So far he has had no trouble with them, but a few days ago he appeared at Universal City with some bad scratches on his arms and hands. It seems that at home the comedian has a fine Persian cat and he had stooped to drag the animal from underneath the bed, and that is where he got scratched.

"Just to think of it—the first time I worked with wild animals," said Potel, "I am absolutely immune, but when I go home I get tangled up with a tame one and get hurt. I am for the wild animals from now on."

JOKER

"I've Got Yer Number"

COMEDY

"JUST A FEW LITTLE THINGS."

Written and Produced by Wallace Beery.

CAST.

Archie	Victor Potel
Mildred	Ruby Cox
Fred	Wallace Beery
Nurse	Gretchen Lederer

Archie, a man well past the age of forty-five, proposes to Mildred, a young and pretty girl, and is rejected.

Fred, her youthful lover, then enters and does the same thing, and is accepted. As Fred leaves the house, it is very windy and a young lady passing by gets some dust in her eyes. He tries to assist and from Mildred's window it appears that he is embracing the young lady. Mildred's temper quickly rises, and she writes to Fred, calling off their engagement.

She then telephones Archie, and they marry immediately. Arriving at Archie's home, Mildred is dumbfounded to find that she has suddenly become the mother of six children.

Fred becomes sick, and the tender sympathies of the nurse at the hospital so play on his heart that he proposes marriage. After the ceremony, he goes to his bride's house and finds he has married a widow with seven children.

One year elapses. Mildred is dressed in mourning; Fred is without a wife. They meet by accident one day and after explanations have straightened matters out, they decide to get married at once. After the marriage they find they have a family of thirteen children; but in the final scene they are both happy, as they send the thirteen off to school.

"I'VE GOT YER NUMBER."

Written by A. E. Bishop.
Produced by Allen Curtis.

CAST.

Mr. Binks	Wm. Franey
Mrs. Binks	Gale Henry
Village Constable	Chas. Conklin
Flo, Cabaret Dancer	Lillian Peacock
Mr. Spinner	Milburn Moranti

Mr. Binks, the poor henpecked husband of the stern Mrs. Binks, goes to a banquet at the Cafe Salome, but it is only because the occasion is one of the gravest business importance that she permits him to go. Being somewhat late, he drives his car to the cafe, and there proceeds to drown his sorrows. Now comes along Mr. Spinner, a rather speedy specimen of humanity; well, after speeding things up a bit in the cafe, Spinner takes Flo, the cabaret girl, out for a spin. Being pretty tipsy he can't make his own car go so he swipes the nearest other one, which unfortunately is poor Binks'. During his joy ride Spinner does much damage in certain rural sections, ending up by smashing Slowton's monument, but Hank, the village constable at Slowton, gets his number, or, rather, gets Binks' number. Spinner returns Binks' car undamaged long before Binks is ready for it.

Well, things might not have been so bad for Binks the next morning when the charges were preferred against him for manslaughter, joy riding with pretty cabaret girls and destruction of valuable property, if a strange coincident had not occurred. During the most vital transaction of business affairs at the cafe, Binks, lying snoozing on a divan, dreams of the pretty cabaret girls; of his taking them out spinning in his car, of numerous smashups to the other parties, of getting away from the constable of Slowtown and of the very destruction of the monument of Slowtown.

So when Binks sees the warrant for his arrest, he actually believes himself guilty. He tips Hank, the constable, to give him time to make good the damages before his wife learns all. Mrs. Binks discovers Binks in the act of buying the girls hats and gowns to make amends. But Spinner arrives and explains all, so everybody is once more happy.

VICTOR

"Just a Few Little Things"

COMEDY

STORIES OF THE ONE REEL PHOTOPLAYS

"MUTINY."

Imp Drama in One Reel.

Written by Ben Cohn.
Produced by Jay Hunt.

Capt. Gant	**Albert MacQuarrie**
Warren Gillcrest	**Jack Holt**
Grace	**Lucille Younge**

Captain Gant is a hard man. The closest he had ever come to having a friend was in the person of his mate, Warren Gillcrest. The Captain was hated by his men and his ever-ready fists were often called to keep them in subjection.

A few hours out of port, the men's dissatisfaction over their treatment comes to a head and they are on the point of attacking the captain when the leader counsels the men to wait until the ship is further away from land. The captain sees the signs of dissatisfaction among his men and returns to his cabin to prepare for it. As he starts down the gangway his attention is suddenly attracted to one of the hatchways and, watching unobserved, he sees a slight figure, dressed as a boy, emerge. When the captain confronts the stowaway the shock causes the stranger to stagger backward. Gant, seeing that it is a girl, takes her into his cabin and then attacks her.

Gillcrest has overheard the scuffle and realizes what is going on. He is unable to stand the thought of the girl being in the captain's power, and in spite of consequences, goes to her assistance. He and Gant have an awful fight, in which the captain is knocked out. Gillcrest takes the girl to the deck, and is on the point of lowering her to one of the boats when he looks back and sees the crew sneaking towards the captain's cabin.

The captain, meanwhile, has rushed on deck and finds himself in the midst of the men; they have a fierce fight and the captain is about overpowered from numbers when the leader is knocked out. The others hesitate, and at this moment Gillcrest rushes in and the crew all quit fighting. Gant is down. The girl rushes up and they find that he is seriously hurt. Gillcrest and the girl take him to his cabin and try to ease the last moments, but it is all in vain and the captain slowly sinks. He gradually loses his strength and begs forgiveness of both Gillcrest and the girl and tells them that he has always been among hard people and that is what had caused him to become so hard. As they forgive him the captain sinks back and his life slowly leaves his body.

"WON BY VALOR."

Imp Drama in One Reel.

Written by Catherine Carr.
Produced by Robert F. Hill.

CAST.

Bertram Marshall	**Howard Crampton**
Ellen, his daughter	**Sydell Dowling**
The Groom	**Sidney Bracey**

A new groom is engaged by Marshall as an instructor for his daughter Ellen. Her horse runs away and she falls off, whereupon the groom, in picking her up, kisses her. She resents this, but does not tell her father. She is not so very averse to being in love with the groom, however, as he is very handsome and distinguished looking.

The next week the Marshalls give a ball. Two crooks gain entrance and are robbing the ladies' dressing room when the groom discovers them and tries to stop them. Ellen enters and fires her tiny revolver at the crowd, wounding the groom. When she sees who it is she accuses him of being an accomplice.

But the groom is recognized as Lord Deering. He says he came disguised as a groom to win Ellen's hand, knowing that she despised titled fortune-hunters. So there is no further obstacle to a happy marriage.

"JITNEY JACK AND GASOLINA."

Powers Split Reel.

By Jay Evans.

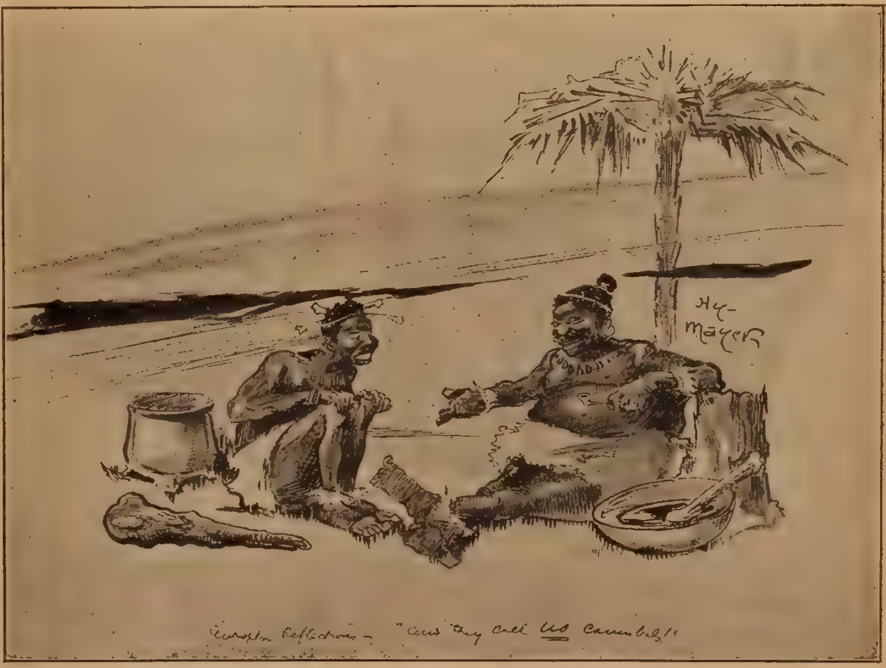
Jack has a mule with a rubber tail. When he tries to stretch it so as to have more tail or more mule, Gasolina objects. She said it was not in the contract. So she kicked Jack way into the middle of next week. He landed on a train bound for the coast. So Gasolina is in New York, her tail in San Francisco and a flea was biting her in Kansas. So she joined her master. He shot the flea and they meandered home right merrily.

"FIGHTING INFANTILE PARALYSIS."

Powers Split Reel—Educ.

"FIGHTING INFANTILE PARALYSIS" depicts the proper treatment of the dread scourge which is now sweeping the country. It shows how a mother in her own home, by the use of boracic acid, an atomizer and cotton batting, may prevent her child from becoming infected; the ravages of the disease, the conditions which cause it and the means adopted by the New York Department of Health to combat its spread.

Made with the co-operation of Haven Emerson, New York Commissioner of Health, Dr. John S. Billings.


Hy-Mayer
European Reflections — "And they call us Cannibals!"

Hy. Mayer's Original Conceit drawn for the Universal Animated Weekly.

Ben Wilson in "The Circular Room"

"THE CIRCULAR ROOM," an Imp Drama in two reels, starring Ben Wilson and Edna Hunter, deals with the plots of foreigners to destroy American munition plants. The plot, by William Addison Lathrop, is very timely in these days when almost every morning's newspaper tells of some new atrocity. "The Circular Room" shows these plotters in their secret meeting place conspiring the destruction of a plant. And interwoven with this stirring story is a romantic love plot.

A feature of the picture is an explosion of one of the plotter's infernal machines in the round room from which the photoplay derives its name. The scene is very realistically worked out, the explosion being real in every respect. Edna Hunter, playing opposite Ben Wilson, in the leading female role, is very sympathetic. The story in brief follows:

Stuart Travers, the son of an American steel magnate, falls in love with Maida, the ward of Count Orloff. The count is the head of a league plotting the destruction of American munition plants. They hold their meetings in a secret circular room which can be entered only by way of a secret panel. At a meeting of the league there is produced a new type of infernal machine with which they hope to destroy the Travers steel plant.

A certain Von Tahn, one of the league, is also in love with Maida. He proposes and is furious when she refuses him. Maida then follows Von Tahn to the secret room and while looking for the spring to open the panel she overhears them plotting the ruin of the Travers steel works.

When the plotters leave, Maida hides in a closet to escape discovery. Just as Van Tahn, the last to leave, is passing the closet Maida drops something and is discovered. Von Tahn binds her in the circular room and sets the machine for five minutes past nine. He then leaves and overtakes his confederates. When he tells them what he has done they upbraid him and all return.

Meanwhile Maida has managed to knock the receiver off the telephone and phones Suart to come at once. He rushes to the scene with a policeman and just succeeds in getting Maida out in time. He himself is a trifle too late and is knocked unconscious by the explosion. However, Maida finds him still alive, and as the conspirators are arrested there is no obstacle to their happiness.

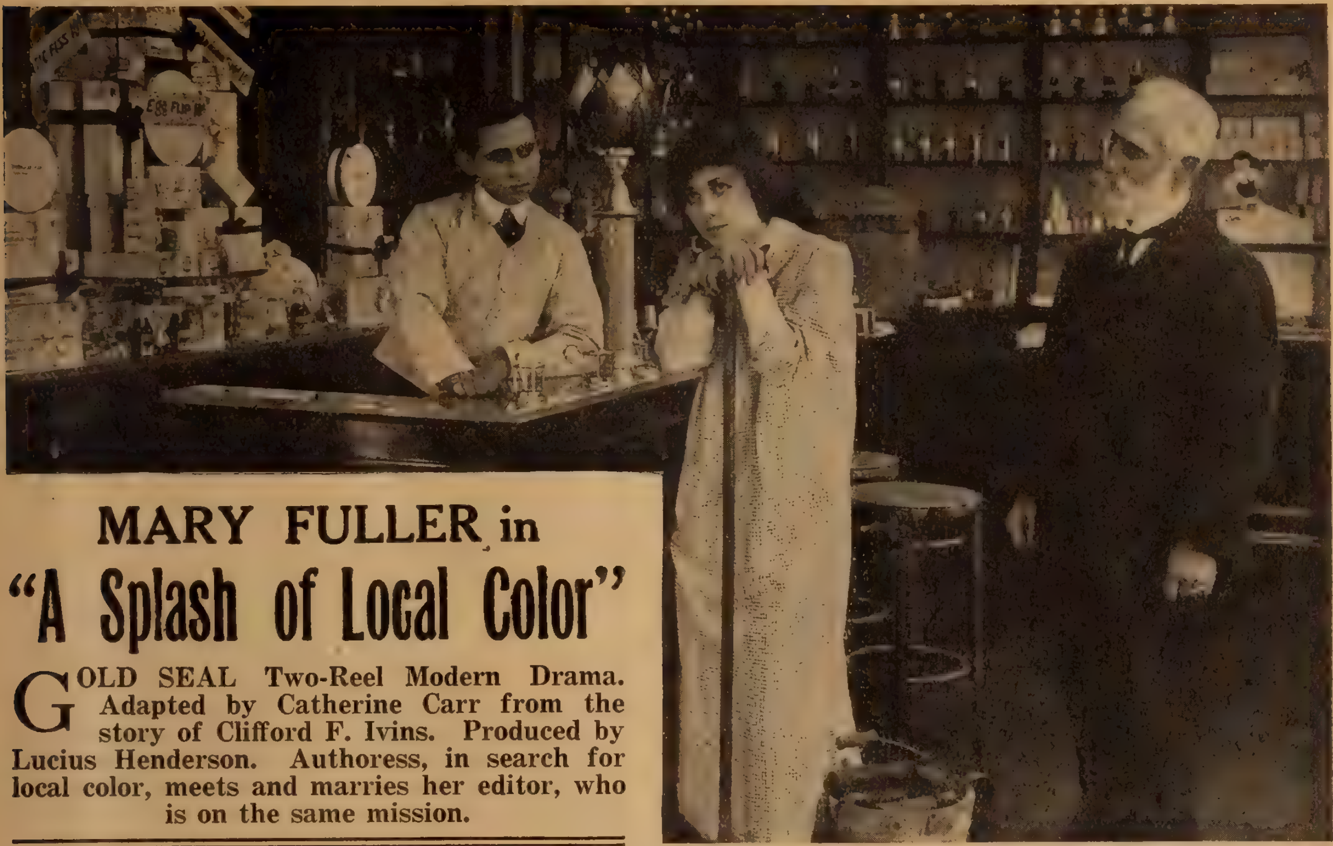
IMP Drama in Two Reels. Written by William Addison Lathrop and produced by Ben Wilson. Deals with the plots to destroy munition plants and interwoven with a stirring love story.

CAST.

Stuart Travers	Ben Wilson
Maida	Edna Hunter
Count Orloff	Charles Ogle
Von Tahn	Joseph W. Girard

VERSE WITH A MORAL.

There was a man in our town,
And he was most unwise,
He tried to run a picture show,
And didn't advertise.



MARY FULLER in "A Splash of Local Color"

GOLD SEAL Two-Reel Modern Drama. Adapted by Catherine Carr from the story of Clifford F. Ivins. Produced by Lucius Henderson. Authoress, in search for local color, meets and marries her editor, who is on the same mission.

BESSIE LEE, a writer, is rooming in a cheap New York lodging house, an uncle in the country forwarding her an allowance each month. One morning with a rejected manuscript Bessie receives a sarcastic note from Thomas Harvey, editor of "Modern Life," a monthly magazine, informing her that she will never sell a story until she has had some actual experience and is able to put at least a splash of local color in her work. The same mail brings a letter from a country lawyer stating that Bessie's uncle died suddenly, leaving a heritage of debts.

After several pathetic experiences, friendless and penniless in the streets at night, Bessie, in desperation, appeals to a pedestrian, who proves to be a plain clothes detective, and he arrests her for soliciting. She is arraigned in the Night Court on a charge of street walking. Bessie frantically denies the accusation, but upon hearing her confession that she is but eighteen years of age and has no employment, home, money, friends or relatives, the judge sentences her to the Home of the Good Shepherd.

As the detective is about to lead her away a man seated in the rear of the courtroom, who has been an interested listener, rises, tells the judge that he is a Western ranch owner, that he likes Bessie's looks, believes her story and will marry her and give her a good home. Bessie, dazed, distracted and in a terror at the thought of the institution, agrees to marry the stranger.

CAST.

Bessie Lee	Mary Fuller
Thomas Harvey	Joseph W. Girard
Jake, a gangster	Charles Slattery
Bill, another gangster	Ed Murphy

Bessie, giving the name of Alice Kale, and the man, giving the name of Tom Moore, are married in the Night Court. Tom takes Bessie to a dilapidated furnished room in another part of the city. There they find food, which Bessie ravenously devours.

Two gangsters indulge in a quarrel in a nearby saloon. One gangster strikes the other and flees into the night; the other gangster, pistol in hand, pursues.

Bessie finishes her meal. Tom tells her that he is a burglar, that he lied in the court, and warns her not to leave the room until he returns. As Tom steps out in the upper hallway the fleeing gangster, who has dodged into the door below, arrives at the head of the stairs and quickly hides behind a barrel.

The pursuing gangster enters the lower hall, sees Tom at the head of the stairs, mistakes him for the enemy and fires at him. Tom sinks to the floor wounded. By a clever ruse she makes them believe she was the victim of the shot and sends them on a wild goose chase. The gangster, who hid behind the barrel, appears, congratulates the terrified Bessie on the clever way she "stalled" the "bulls" and helps her lay Tom on the bed in the room.

As the days go by Bessie nurses Tom and works as a scrub woman in a nearby drug store. Evenings and in spare moments she writes a story based on her recent experience.

One morning Tom, much improved, leaves a note for Bessie and disappears. Bessie has her story, "A Splash of Local Color," typewritten at a public stenographer's office and mails the script to "Modern Life," giving her address as general delivery, so that Tom will not know what she is doing. She returns to the room, finds Tom gone and discovers the note.

In the note Tom informs Bessie that he is not a burglar, and says he is worse than that, a masquerader, who married her for selfish reasons with the deliberate intention of deserting her, but instead of carrying out his plans he fell madly in love with her and could not stand living platonically with her any longer. The note concludes: "If you love me, wait for my

(*Continued on page* 38.)

Stories of the One-Reel Photoplays, Continued

"THE MASK OF FORTUNE."

Laemmle Drama.

Story and Scenario by Calder Johnson.
Produced by Geo. Cochrane.

CAST.

Fayette Durand	Marjorie Ellison
Edgar Pearson	Jack Connolly
Henry Durand	Malcolm Blevins
Gaston Du Valle	Bert Law

Fayette Durand has had since childhood a mysterious ability to foretell the future. Her father scoffs at her power and an irksome antagonism arises between them. Henry Durand, the father, also objects to Gaston Du Valle as a suitor for his daughter's hand. So Gaston, wishing to exploit Fayette's power, induces her to leave home and establishes her as a professional medium.

A young man called Edgar Pearson calls on her several times to ask her advice about investments and finds that the advice is always sound. One day he asks her about a certain stock and she advises him to buy. Her father, not knowing who she is, asks her advice about the same stock. It is a choice between Edgar and her father. At last she decides to favor Edgar and advises her father to sell.

Later, Fayette's conscience hurts her and she reverses her decision. She rushes to the floor of the exchange and reverses her advice. As a result her father wins a fortune and Edgar loses all he has. When he rebukes Fayette for willfully ruining him, she takes pity on him and takes him to her father to try to make him return some of the money. Durand is immovable until Fayette lifts her veil. Then he relents and Fayette and Edgar are happily married.

"CROSS PURPOSES."

Rex Drama.

Written by Bess Meredyth.
Produced by Wm. Worthington.

CAST.

John Standing	Jack Connolly
Lisa	Jessie Arnold
The Grand Duke	Wm. Canfield

Lisa, a popular actress, is in the power of the Grand Duke. There is a young man in the war office desperately in love with her and she is also infatuated with him. The Grand Duke orders her to procure some papers for him from young Whitley and she hesitatingly is forced to obey.

Whitley arrives and she notices some papers in his coat pocket. Thinking these are the required documents, she proceeds to drug young Whitley. The Grand Duke, being in the next room, there is no way out. But Whitley sees her drug the wine and, instead of drinking it, pours it out and feigns to be in a stupor. When she starts to take the papers her love for the man overcomes her fear for the duke, and she locks the door to the room where the duke is and tries to waken Whitley. But the duke breaks down the door. There ensues a terrific struggle, which ends in the overthrow of the duke. Whitley then says that he is John Standing of the secret service, on detail to find out who it is that wants to steal the plans.

Standing then tells Lisa that she is his prisoner. She offers to be led away, but he tells her that if she is willing he will be her jailer for life.

"A GREAT LOVE."

Big U Drama in One Reel.

Story by Olga Printzlau.
Scenario by Fred Myton.
Produced by Clifford S. Elfelt.

CAST.

Harold du Vane	Hayward Mack
Lillian	Mina Cunard
Nell	Vola Smith
Jim	Nobert Myles
Dave	Edward Brown

Harold du Vane and his wife have a misunderstanding, caused by Harold's attentiveness to his paintings. He and his wife quarrel and Harold tells her that he is going to some quiet place where he can work without interruption.

A short time later, Harold arrives in the heart of the wilderness. Nearby, there is a camp of an old woodcutter, Dave Woodward, and his daughter Nell. Jim Smith, a young man, assists old Dave with his wood cutting. He has long loved Nell, but she has refused to take his love seriously and puts him off from time to time.

She and Harold meet and he recognizes her as a type he is desirous of painting. She is easily persuaded to pose for him. Their intimacy grows from day to day. One day Harold realizes that Nell loves him and he feels a momentary pang of regret for leading her on and neglecting his wife. He is unable to forget the thought and leans against a tree fighting his battle. At last his weary mind rests and he dozes off.

Nell's father is mortally wounded by a falling tree and Jim brings him to the cabin. Before dying, the old man places the care of his daughter in Jim's hands and tells him he hopes that they will marry. This thought is too much for Nell, and in an outburst she tells Jim that she could never marry him and the artist has her love. She rushes out and hurries to the artist's camp. She throws herself in Harold's arms and declares her love. He sadly tells her that he is married and that he must return to his wife. She begs him to meet her that night at a certain spot under the fourth tree. Harold goes to the appointed place and finds the fourth tree to be in the midst of a lake. On looking closer, he finds Nell beneath the water. Jim has crept to the place and accused Harold of murdering the girl, and just as Harold is about to be killed he is awakened by Nell playfully shaking him.

He can hardly believe Nell is real. He tells her that he is returning to his wife and that as a wedding present to Jim and herself he is leaving the picture. He returns home and hurrying to his wife's room, finds that in his absence a little stranger has arrived. There is a happy reconciliation between the husband and the wife and it is hoped that the presence of the third person will tend to draw them closer.

"AN UNEXPECTED SCOOP."

(*Continued from page* 18.)

Bert persuades the blacksmith to rent him a rig, but must wait until the smith has finished mending the wagon. While this is going on, Bert hears a scream from the pretty girl, whose purse has been snatched by a thief. Bert gives chase to the tramp and after a battle recovers the purse and hurries back with it. He then consents to take charge of the child for a few seconds.

In the meanwhile, Jim Baker has arrived at Barlow, and has bribed the blacksmith to hire him the rig.

Bert sees his rival, Jim Baker, calmly driving away with his rig, to steal his story. Bert gives chase with the baby clinging to his neck, and the girl, thinking the child about to be kidnapped, runs wildly after.

Baker triumphantly escapes, and Bert, too angry to explain to the girl, thrusts the baby in her arms and dashes away to whip the traitorous blacksmith. As they are about to fight, the girl comes up and gets the facts. Thereupon she bursts into laughter, announces that she is Lesley Hartman, the architect, and that Baker will have his trip for nothing. Also, she is NOT married.

"Timothy Dobbs, That's Me"

GREATEST comedy series ever filmed, with Carter De Haven in title role, will start the week of August 14—Twelve two-reel episodes to be released—Directed by Wallace Beery from scenarios by Bess Meredyth.

Carter De Haven and his director, Wallace Beery, talking over a script for "Timothy Dobbs, That's Me," Series.

MANY series, as distinguished from serials, have been released by the Universal Film Manufacturing Company in its brilliant career. They have found a recognized place on the wonderful Universal program and exhibitors have been enabled to make a great deal of extra money owing to the cumulative advertising value which accompanies this kind of picture. Examples in point are the "Terence O'Rourke" series, the "Under the Crescent" series, and the "Lady Baffles and Detective Duck" series. Exhibitors made tremendous amounts of money with each one. Now the Universal announces a series which it considers superior to any of these and in fact, to any series which has ever been released on any program. Its series title is "Timothy Dobbs, That's Me," and Carter De Haven is starred in the title role.

The underlying idea of the series was suggested to Carter De Haven by Vice-President H. O. Davis himself, and the general manager of Universal City felt so strongly the picture possibilities of the idea, that he asked Mr. Laemmle to hold the episodes of this series as they came in, until he himself realized that in them the Universal had a unique and tremendously valuable property. This has been done, and now seven two-reel episodes are on the shelf of the Universal vaults at 1600 Broadway, ready to go out to exhibitors, and the Universal officials were never so confident of a knockout as they are with the Carter De Haven series which they know will clean up the world over.

Upon his return from Chicago, Joe Brandt, general manager of the Universal, announced that this series would begin on August 14th, and that one two-reel episode would be released each week from then on, until the twelve episodes have been completed. This series will be released in the same manner as the Universal serials, and will be listed in the program in the same way—that is, "The week of August 14th." The title of the first two-reel episode is "The Soda Clerk," and that of the second, which will be released the week of August 21st, "A Thousand Dollars a Week?"

Carter De Haven is the star of the series, and is supported by various people in the different episodes, although Ropert Milash, who plays the role of Jeff, appears in every episode, too. The series was directed by Wallace Beery, who made such a hit with Mr. Davis, and the other Universal officials, that he was given a year's contract at a much better figure, and the synopsis were made by Bess Meredyth, whose genius at scenario writing was never better shown than in this series. Particular attention has been paid to the sets, and an immense amount of money has been expended, oftentimes for the thrill of a single moment. No pains or expense have been spared to make these productions complete, and on a par with the best that Universal City can furnish.

The background of the entire series is Universal City; for be it known that Timothy Dobbs, quite apart from any desire of his own, is a moving picture aspirant, and one in whom the torch of confidence in his own ability burns with the brightness of the Statue of Liberty, and entirely by self-fed fires. In the first episode we find Timothy Dobbs, as the title of the episode implies, a soda clerk in the humble town of Centerville. Due to his attractive appearance, his confidence in himself, his ability to mix soda drinks, and his natural politeness to the women patrons of the soda factory, he is a social lion among the girls, and an object of disdain and jealousy among the boys.

Mildred, the belle of another hamlet, arrives in town with a new vogue. She is a moving picture hero worshipper. Nothing to her eyes is of any importance unless it centers about a moving picture hero, and the names of Kerrigan, Rawlinson, Leonard, Baggot, Garwood, Wilson, Carey, Henley, Smalley, and Billie Ritchie are household words to her. So thoroughly does she divert the interest of the town from Timothy to the alluring delights of the moving picture stars that he sees his popularity rapidly vanishing down the back street. Something must be done, and in a careless moment he suggests to Mildred that he, too, has received an offer to go into pictures. The effect is so electrical, and the news so quickly spread, that his inventive genius is catapulted into an imaginary thousand dollars a week offer, and there is nothing left for him to do but to start for California in order to keep the air rising in his newly inflated balloon of popular interest. This is Timothy's start.

His mand maidens are Jeff, a giant

(*Continued on Page* 38.)

THE UNIVERSAL FILM M'F'G CO., PRESENTS THE MAGNIFICENT 20 WEEK SERIAL SPECTACLE

"LIBERTY"

A DAUGHTER OF THE U.S.A.

Offers Exhibitors the grandest assurance of a twenty-weeks clean-up ever presented by any serial photoplay. The most timely subject—introducing Mexican border raids; thrilling dare-devil deeds of heroism; love interest that alone would make a great picture; American soldiers; Texas Rangers; Mexican bandits; a lavish production never surpassed in thrills, realism or tense human interest.

"LIBERTY" will be presented through a brilliant and notable cast headed by

Marie Walcamp

Jack Holt--Eddie Polo

These popular players will be supported by others almost as well known, including Bertram Grassby, G. Raymond Nye, L. M. Wells, Maude Emory and hundreds of expert Rough Riders, trained military men, etc. The scenes along the border will compel the widest interest. Every man, woman and child in the United States will respond to the patriotic appeal of this great serial. Everyone wants to know all about the Mexican border. Fathers, mothers, wives, sisters, brothers and sweethearts of the boys in khaki now at the front will storm the theatres showing this magnificent, sensational serial.

20 Weeks—40 Reels

Book now for the big money. Get ahead of your competitor. "LIBERTY" will be released Monday, August 14. A huge special advertising campaign of ready prepared ads, heralds, general newspaper publicity matter; banners, slides, novelties of every description—the most complete advertising campaign ever prepared for any moving picture. Write your nearest Universal Exchange today for full particulars and arrange for your booking NOW.

UNIVERSAL FILM MANUFACTURING CO.,
CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway - - New York

WHAT IT MEANS TO HAVE THE UNIVERSAL BEHIND YOU

It means hooking up to a positive assurance of big business. It means following in the wake of the most consistently successful producer of serial photoplays. It means the mighty helping hand of the most experienced and expert co-operation in the film industry. It means a class and character of ready prepared advertising such as was never known to the trade until introduced by the mighty Universal. It means the most lavish productions; the most popular and capable stars; the strongest story; the most thrilling episodes; the fullest value for the money to offer your patrons. It means capacity business on each of the twenty episode release dates, and the consequent added prestige and profits for your house. Book now.

MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

By W. A. BACH.

MONTREAL, P. Q., July.—For operating a moving picture theatre on St. Lawrence Boulevard, Montreal, without a license, George Gladianos and Henry Pulos were condemned to $30 and costs, or two months in jail, by Judge Ganctot in the Police Court yesterday.

Mr. Louis Kauffman, late of the Metro staff and formerly of the old Canadian Film Company, was married on Wednesday, July 12, in Winnipeg. As Mr. Kauffman is very well and favorably known in Canada, he has the united good wishes of all Canadian film men.

The Toronto Universal Exchange here reports another very busy week, including many visitors from out of town. Mr. Joseph Bedard, of Quebec City; Mr. Walsh, of Huntingdon, Que.; Mr. Kennedy, of Coaticooke, Que., were among the film men in town, and Mr. Kennedy was combining business with pleasure, as he was visiting his youngest son, who has enlisted in one of the Montreal regiments. Mr. Bayeur, of Sherbrooke, was also in Montreal and agreed with the gentlemen above that business was very satisfactory as far as general conditions were concerned.

PERTH, Ont., July.—It is said that Mr. Soper, of the Radeau Theatre, Smith Falls, Ont., will either erect a new house in Perth or will occupy one of the present houses.

HAMILTON, Ontario, July.—Reports from all sections of Ontario, and in fact from all over Canada, indicate that "Peg O' the Ring" is breaking all records for paid admissions. This is due partly to the popularity of Grace Cunard since the popularity contest, in which she made such a remarkable showing in Toronto, and partly to the cleverness of the story and the very fact that it is a circus serial. The Empire Theatre of this city reports that "The Broken Coin" was the house record-breaker, but that "Peg O' the Ring" has gone over the old figure by more than $20.000 at every performance.

HAMILTON, Ont., July.—The practical work of baby week in Hamilton, Ont., consisted in lectures, which were given nightly in the city's schools to the mothers, and the exhibition of moving pictures sent out by the Provincial Board of Health. In the afternoon there is a special showing for the children, while the evening exhibition is chiefly for the mothers. During the last month, previous to the baby week, in Hamilton exhibitions were given in twenty-four towns in eastern Ontario, and it is estimated that over 29,000 people saw the films.

TORONTO, Ont., July, 1916.—The government is seriously considering taking legal action against some of the playhouses here because of fraud in connection with the collection of the war-time amusement tax. Some of the tickets sold to patrons are being turned back to the theatres to be resold. It is interesting to know that this tax will be permanent after the war to replace the tax on liquor, now that the province has gone dry.

OTTAWA, Ont., July—Among the new corporations in Ottawa, Can., is the Standard Film Service, Ltd., moving picture manufacturers.

Teaching Surgery in Canada by Moving Pictures

THE scientific value of the moving picture has been demonstrated in many fields, but few are aware of the part it is destined to play in the saving of human life. Yet this phase of the moving picture field was fully demonstrated last week in Toronto before a recent meeting of the Ontario Medical Association when an exhibition of pictures was given by Drs. I. A. Wyeth, John A. Bodine and C. H. Chetwood, of New York City, illustrating sugical operations. It was a novel experience for all the medical men present and was heralded as a wonderful advance in the method of teaching students.

That the present method of teaching medical students the technique of surgical operations is very defective has long been a recognized fact among the professors in the great medical schools of the country. It is at best very difficult to pay attention to anything for a period of time. But when one has to observe a delicate operation from a distance it borders on the impossible. Yet this is what is demanded of the students in all of the medical colleges in the country. The operating theatres are arranged with galleries of benches in which the students sit. Even the first row students are anywhere from ten to fifteen feet from the operation, whereas the students in the back rows can see almost nothing.

Another difficulty with the present facilities is that only one or two at most of each type of operation can be demonstrated. The student is left to get most of his instruction at the expense of the patients. And still another fault is that the professor is so busy with the operation that he cannot explain to the students exactly what he is doing.

It is obvious that the films eliminate all these difficulties. The pictures thrown on the screen at Ontario illustrated some of the work done in the famous New York Polyclinic Hospital and included some amputations, bone transplantations and other delicate operations. Only the actual field occupied by the surgeon's hands was shown, so that the minutest detail was visible to the eye. Even the student in the front row could not see as much as these pictures reveal. Furthermore, by merely turning a handle any required stage in a particular operation can be projected on the screen and repeated as many times as desired without fear of bad consequences to the patient upon whom the original surgical demonstration was made.

The value to the student of pictures such as these is incalculable. Of course nothing can take the place of actual experience in the operating room, but to the student in his third year, instruction will be given in the future by means of moving pictures. The picture theatre will be an indispensable adjunct to every well equipped school of medicine.

Special Notice

The Universal Serial

LIBERTY

Will be 40 Reels in length - to run

20 WEEKS

Through an error, it was announced that LIBERTY would run 15 Weeks--Remember

LIBERTY

20 Weeks - 40 Reels

UNIVERSAL

Film Manufacturing Company

CARL LAEMMLE, President.

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, - - - NEW YORK.

WITH THE EXCHANGES

IN order to give more space to the constantly growing business carried on by the Film Supply Company, of Portland, Ore., Mr. G. A. Metzger, manager of the exchange, has seen fit to change quarters, and the exchange is now located in their new and elaborate offices at 405-407 Davis Street. The Portland office is now the finest equipped exchange on the Pacific Coast. The space they are occupying is 50 x 100 feet with basement. The offices are arranged according to their usefulness, as follows:

On the left, as you enter the door, is the cashier and bookkeeper's office. On the right is the manager's office, which is arranged in such a manner that the manager can sit at his desk and see what is going on over the entire exchange, not only seeing all the customers that come into the office, but also what the various departments are doing. There is one vault which will accommodate 1,500 reels; also a second vault for records, books and stationery. The shipping room is a separate fireproof room and the inspection room is also a separate fireproof room. The exhibition room is twelve feet wide by thirty feet in length. This big projection room is a separate room with a standard moving picture lamp room built in at the back, equipped with a Power Six B Cameragraph. The poster department is equipped with racks with movable partitions arranged in such a manner that six sheets, three sheets and one sheet on every subject are carried together. The Supply Department is arranged for the convenience of exhibitors, so that they can be waited on promptly and with efficiency.

Mr. Metzger has also been appointed by the Bluebird Photo Plays, Inc., to manage the Bluebird exchange of Portland, and for his own convenience he has seen fit to keep the two exchanges under the same roof. The Bluebird Exchange of Portland is therefore located at the same address, with offices equally as elaborate, and Mr. Metzger can easily boast of having under his supervision two of the best equipped and smoothest running exchanges in that section of the country.

"A SPLASH OF LOCAL COLOR."

(*Continued from Page* 31.)

return one week from today, when you shall know me as my true self." Bessie is delighted, for she has grown to love Tom.

Every morning Bessie goes to the postoffice. One morning she gets a letter from "Modern Life." Editor Harvey writes that he accepts "A Splash of Local Color" and adds that he recently took great pains and jeopardized his life to obtain local color for a story which he himself intended to write along the same lines, but that Bessie's story is much the best and he wishes she would call personally at the office so that he may congratulate her and hand her the check.

At the magazine headquarters Bessie is announced and enters Editor Harvey's private office. Harvey is sitting at a desk, his back to the door. He rises, turns and holds out his hand. Harvey is Tom Moore. Both Bessie and Tom are amazed at discovering each other's true identity and rush into each other's arms.

"TIMOTHY DOBBS, THAT'S ME."

(*Continued from Page* 33.)

servant in his family, and a devoted slave to the diminutive Timothy, and the Colossal Confidence aforementioned. Jeff becomes in the new regime Timothy's valet, his right-hand bower, the scape-goat for his many and inevitable failures at picture acting, and his protector and sympathetic confidant upon all occasions. Colossal Confidence, the left-hand bower, is the motive power, the commander-in-chief, and cause of the mishaps which follow with amazing regularity through the twelve episodes. The idea is unique, and each episode, while embodying the same central thought, is worked out in so different a way that each story in the series brings a new angle to the much-suffering Timothy's picture career.

Carter De Haven was for years, before going into moving pictures, one of the bright lights on Broadway. A charming personality combined with a great amount of real talent for entertainment have made him dear to the hearts of theatre-goers all over the country. It was Carter who so ably stepped into George Cohan's shoes when the latter fell ill during the production of "The Yankee Prince." In less than eighteen hours he mastered the songs, lines, cues, business, and in short everything that was necessary to make the part a success. In fact De Haven was such a success that Mr. Cohan insisted on having him play the part for the remainder of the season.

THREE OF THE PRINCIPALS IN "LIBERTY" SERIAL

(*Continued from Page* 20.)

time, for Hart has forsaken his old part to play in the new Universal serial, "Liberty." In this he takes the part of Major Winston, a United States army officer, one of the guardians of Liberty Horton, the heroine of the picture, and a trustee of her estate. The plot of the picture gives Hart a fine chance to display his talent as an expert horseman.

Neal Hart is thoroughly familiar with Western Life, as he has always lived in that section of the country. For many years he was deputy sheriff in Converse County, Wyoming. Before being an officer of the law Hart rode the range for twenty years and was secretary of a land and live stock company. He was foreman on a ranch for five years at Willow, Wyo., and bought thousands of horses for foreign governments. About two years ago he entered the moving picture field and has been a great success in Western photoplays.

MARIE WALCAMP, THE DARE-DEVIL OF THE FILMS.

(*Continued from Page* 25.)

that even this dare-devil of the films ever performed, furnishes the principal thrill in the Bison picture, "The Human Pendulum." Miss Walcamp rides a runaway horse, which has been scared by a real live bear, over the brink of a cliff, over one hundred and fifty feet in height. In her plunge, she manages to grasp the edge of a projecting ridge of rock, and hang there in midair. The hero and his friends are attracted by her shouts for help, but cannot reach her. Then the hero, Lee Hill again, has himself suspended by the ankles over the brink of the cliff, his friend holding him firmly. Still he cannot reach the girl. But he wriggles out of his coat and drops the sleeve of that down to her. She grasps it and they are drawn gradually up and over the edge to safety. During the staging of this feature, the three actors hung for several minutes in a human chain, swaying like the pendulum, which gives the picture its name. None of them was sorry when the incident was safely recorded.

A book might be filled with descriptions of the feats which this daring girl has accomplished. She fairly thrives on danger, and is perfectly happy when allowed to risk her life. The Universal Film Company has decided to take still further advantage of this idiosyncrasy of hers, and is preparing to put Marie Walcamp into their next serial as heroine, where she will have a splendid opportunity to endanger life and limb to her heart's content.

BLUE BIRD

Announce

Helen Ware in "Secret Love."

Ida Schnall in "Undine."

Lois Weber and Phillips Smalley in "Hop—the Devil's Brew."

Carter De Haven and Flora Parker De Haven in "The Wrong Door."

Louise Lovely in "The Grip of Jealousy."

"Rupert of Hentzau," with Jane Gail.

Mary Fuller in "The Strength of the Weak."

"The Yaqui."

"The Flirt" with Marie Walcamp.

Louise Lovely in "Tangled Hearts."

Tyrone Power in "John Needham's Double."

Violet Mersereau in "The Great Problem."

J. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in "The Crippled Hand."

Louise Lovely in "The Gilded Spider."

Florence Lawrence in "Elusive Isabel."

J. Warren Kerrigan in "A Son of the Immortals."

Rupert Julian in "Naked Hearts."

Tyrone Power and Lois Weber in "The Eye of God."

Louise Lovely in "Bobby of the Ballet."

Harry Carey in "The Three Godfathers."

Mary MacLaren in "Shoes."

Violet Mersereau in "Broken Fetters."

Ella Hall in "The Love Girl"

Louise Lovely in "The Grasp of Greed."

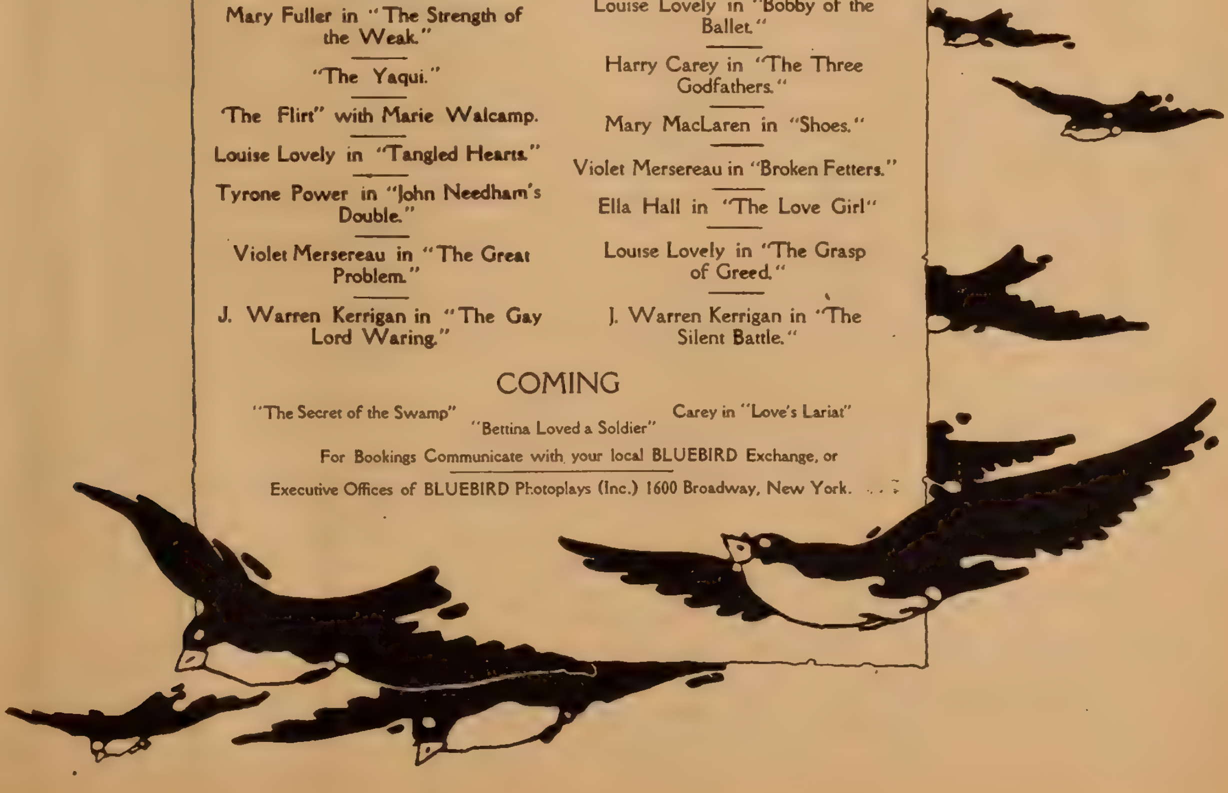
J. Warren Kerrigan in "The Silent Battle."

COMING

"The Secret of the Swamp" "Bettina Loved a Soldier" Carey in "Love's Lariat"

For Bookings Communicate with your local BLUEBIRD Exchange, or

Executive Offices of BLUEBIRD Photoplays (Inc.) 1600 Broadway, New York.



MUSIC FOR THE WEEK OF JULY 31, 1916—"FROM BROADWAY TO A THRONE"

Specially Selected and Compiled by M. Winkler. *"Dawn of Love,"* by Bendix, is the theme.

REEL I.

1. *"La Rosa,"* Intermezzo, by Ascher, until "Twenty years ago," etc. 2. *"Theme,"* until "I have written him," etc. 3. *"Maemawr,"* Valse Lente, by Curtis.

REEL II.

4. *"Presto,"* by Lake, ff. during fight, until "Round two." 5. *"Agitato, No. 11,"* by Lake, until "It's pretty hard to face," etc. 6. *"At the Pantomime,"* by Johnstone. Tremolo during dispute.

REEL III.

7. *"Heloise,"* Intermezzo, by Langey, until "To get by authorities," etc. 8. *"Creepy Creeps,"* by Tyers, until "His father, the King," etc. 9. *"Huldigungs,"* March, by Grieg, to action, pp. or ff., until "Say, what kind of a place," etc. 10. *"Le Secret,"* Intermezzo, by Gautier, until "News from America." 11. *"Cavatine,"* by Bohm, to action, pp. or ff.

REEL IV.

12. Continue *"Cavatine,"* until "The court assembles," etc. 13. *"Huldigungs,"* March, by Grieg, watch the Fanfare calls, until "Remember." 14. *"La Folie,"* by French, until "The conspiracy." 15. *"Air Louis, XIV.,"* by Ghis, until "Not hearing from Jimmie," etc. 16. *"Theme."*

REEL V.

17. Continue *"Theme,"* until "During the old king's illness," etc. 18. *"Lucky Dog,"* by Whitney, until "Unescorted and under cover," etc. 19. *"Little Story,"* by Zimmermann, until "Awaiting the presentation," etc. 20. *"Triumphal March,"* by Chambers. *"Tympany Rumbles"* ff. during scenes, revolt, riots, etc., until "The peasants are storming the castle." 21. *"Agitato,"* by Lake, until "You're a pork and bean fighter." 22. *"Theme."*

NESTOR—"Beer Must Go Down"..............(Comedy)

1. *"At the Fountain of Youth,"* Trot. 2. *"Step Lively,"* by Roberts.

GOLD SEAL—"Who Pulled the Trigger" (3 Reels)

REEL I.

1. *"Cupidietta,"* by Tobani, until "The morning of the eventful day." 2. *"Alita,"* by Losey, until "Luke Kendall, Walt's brother." 3. *"Amo,"* Melody, by Robyn.

REEL II.

4. *"Night Song,"* Reverie, by Stults, until "The arrest." 5. *"Quietude,"* by Gregh, until "On to Harron." 6. *"Sieste,"* by Laurens.

REEL III.

7. *"Esperanza,"* by Johnstone, until "The confession." 8. *"La Reve,"* by Golterman.

VICTOR—"Society Sherlock" ....(Comedy)

1. *"Society,"* One-step, by Lake. 2. *"Valse Eternell,"* by Roberts.

IMP—"The Lucky Gold Piece"

1. *"Serenade,"* by Widor. 2. *"Dawn of Love,"* by Bendix.

POWERS—"Rough Riders of India"

1. *"In the Sudan,"* by Sebeck. 2. *"Orientale,"* by Cui.

L-KO—"Where Is My Husband?" ..(2-Reel Comedy)

REEL I.

1. *"Boomerang,"* March. 2. *"Pretty Please,"* One-step.

REEL II.

3. *"They Didn't Believe Me,"* Trot. 4. *"Varsity Song."*

LAEMMLE—"My Lady's Millions" ....(Two Reels)

REEL I.

1. *"Barceuse,"* by Grieg, once through. 2. *"Serenade,"* by Drigo.

REEL II.

3. *"Affection,"* Idyl, by Himan, until "One million—no less." 4. *"Perfume,"* Barcarolle, by Moore, until "We have to take another partner," etc. 5. *"Tone Poem,"* by Pryor.

BIG U—"A Man's Hardest Fight".................(Drama)

1. *"Forest Whispers,"* by Losey, until "The Homecomings." 2. *"Wild Flowers,"* by Losey, until "A man's hardest fight." 3. *"Tale of Two Hearts,"* by Roberts. Tremolo ff. during excitement.

IMP—"A Daughter of the Night"....................(Drama)

1. *"Roberts Globe Trot,"* Piano solo, until "Interior of room; old man sitting in chair." 2. *"Moonbeams,"* by Oliver, until scene, "Interior of cafe." 3. *"Hurry, No. 22,"* by Lake, pp. until "The fight"; then ff., until "The fight is over." 4. *"After Sunset,"* by Pryor, to action, pp. or ff.

VICTOR—"When the Minstrels Came to Town"
(Two-Reel Juvenile Comedy)

REEL I.

1. *"Minstrel Overture, No. v,"* by Witmark, until "In the morning." 2. *"Baby Sweetheart,"* by Corri.

REEL II.

3. *"Baby Parade,"* by Pryor. 4. *"The Booster,"* by Lake.

BISON—"Under the Lion's Paw" (2-R. Animal Dr.)

REEL I.

1. *"New Era,"* Overture, by Heed, until "I'm going to sell my animals." 2. *"Berceuse,"* by Grieg, until "Hamilton informs his," etc. 3. *"L'Adieu,"* by Favargar.

REEL II.

4. Continue *"L'Adieu,"* until scene, "Child and dog in garden." 5. *"Swing Song,"* by Barnes, to action, pp. or ff., until "Hamilton's Plan," etc. 6. *"Agitato, No. 6,"* by Lake, to action, until scene, "Lion enters cage." 7. *"Parting,"* by Bendix, until the end.

BIG U—"The Girl in Lower 9"..........................(Drama)

1. *"My Swedish Race,"* until "Her first night on the train." 2. *"Pizzicato, No. 14,"* by Lake, until "After days of hopeless wandering." 3. *"Love's Return,"* by Ellis, until "In the golden harvest time." 4. *"Forest Whispers,"* by Losey. Tremolo ff. during fight.

JOKER—"Kate's Lovers' Knot" ....(Comedy)

1. *"Joker,"* March, by Lake. 2. *"When Cupid Calls,"* Trot.

BIG U—"Captain of the Typhoon" ....(Two Reels)

REEL I.

1. *"Maximilian,"* Overture, by Ascher, until "What brought you to this condition?" 2. *"Heart to Heart,"* by Trinkaus, until "One day, her father," etc. 3. Continue *"Heart to Heart,"* Trinkaus. Tremolo, until "Don't worry, dear," etc. 4. Continue *"Heart to Heart,"* regular tempo. Tremolo during fight.

REEL II.

5. *"Love's Menu,"* by Tyers, until "So that's my story." 6. *"Love's Old Sweet Song,"* by Molloy, until "Time brings retribution." 7. *"A Thought,"* Song, by Roberts, until "O, Tom!" 8. Continue *"A Thought."* Tremolo.

THIS·WEEKS PROGRAM

MONDAY, JULY 24.

01621 RED FEATHER—"Temptation and the Man" (5 Reels) (Hobart Henley, Sydell Dowling and Bracey)
01622 NESTOR—"Art for Art's Sake" (Com.) (Eddie Lyons, Lee Moran and Roberta Wilson) *

TUESDAY, JULY 25.

01623 L-KO—"Lizzie's Lingering Love (3-Reel Com.) (Alice Howell and Fatty Voss) ****
01624 REX—"Cross Purposes" (Dr.) (Connely-Arnold) *

WEDNESDAY, JULY 26.

01625 GOLD SEAL—Mary Fuller in "A Splash of Local Color" (2-Reel Dr.) ***
01626 VICTOR—"Just a Few Little Things" (Com.) (Wallace Beery and Gretchen Lederer)
01627 UNIVERSAL ANIMATED WEEKLY NEWS NO. 30.

THURSDAY, JULY 27.

01628 IMP—"Won by Valor" (Dr.) Dowling-Bracey. *
01629 BIG U—"Priscilla's Prisoner" (2-R. Dr.) Madison***
01630 POWERS—"Jitney Jack and Gasolena" (Com. Cart.) & "Fighting Infant Paralysis" (Ed.) (Split R.) *

FRIDAY, JULY 28.

01631 IMP—Ben Wilson in "The Circular Room" (2-R. Dr.) (Edna Hunter and Joe Gerard) *
01632 BIG U—"A Great Love" (Dr.) (Norbert Myles and Vola Smith) *
01633 NESTOR—"The Unexpected Scoop" (Com.) Gonzalez.*

SATURDAY, JULY 29.

01634 BISON—"For the Love of a Girl" (2-Reel Western Dr.) (Harry Carey and Olive Fuller Golden) ***
01635 LAEMMLE—"The Mask of Fortune" (Dr.) (Malcolm Blevins and Marjorie Ellison) *
01636 JOKER—"I've Got Yer Number" (Com.) (Gale Henry and Wm. Franey) *

SUNDAY, JULY 30.

01637 VICTOR—"The Latest in Vampires" (2-Reel Com.) "Harry Myers and Rosemary Theby) ***
01638 IMP—"Mutiny" (Dr.) (Lucille Younge and Jack Holt*
L-KO—No release this week.

WEEK OF JULY 24.

01639 UNIVERSAL SPECIAL FEATURE—Grace Cunard and Francis Ford in "Peg O' the Ring," Ep. "The Clown Act" 13, 2-R.

NEXT WEEK

MONDAY, JULY 31.

01640 RED FEATHER FEATURE—Carter De Haven in "From Broadway to a Throne" (5 Reels).
01641 NESTOR—"Beer Must Go Down" (Com.) (Eddie Lyons, Lee Moran and Marcia Moore) *

TUESDAY, AUGUST 1.

01642 GOLD SEAL—"Who Pulled the Trigger?" (3-Reel Mystery Dr. (Marie Walcamp and Lee Hill) ****
01643 VICTOR—"A Society Sherlock" (Com.) (Garwood) *

WEDNESDAY, AUGUST 2.

01644 IMP—"The Lucky Gold Piece" (Dr.) (Ben Wilson and Edna Hunter) *
01645 L-KO—"Where Is My Husband?" (2-Reel Com.) Dan. Russell) ***
01646 UNIVERSAL ANIMATED WEEKLY NEWS, No. 31.

THURSDAY, AUGUST 3.

01647 LAEMMLE—"My Lady's Millions" (2-Reel Soc. Dr.) (Henley, Crampton and Catherine Calvert) ***
01648 BIG U—"A Man's Hardest Fight" (Dr.) (Jack Nelson and Lucille Younge) *
01649 POWERS—"Rough Riders of India" (as seen by Dr. Dorsey expedition) (Educational) *

FRIDAY, AUGUST 4.

01650 IMP—"A Daughter of the Night" (Dr.) (Agnes Vernon and A. Lowrie) *
01651 VICTOR—"When The Minstrels Came to Town" (2-Reel Juvenile Com.) ***

SATURDAY, AUGUST 5.

01652 BISON—"Under the Lion's Paw" (2-Reel Animal Dr.) (Rex De Rosselli and Golda Colwell) ***
01653 BIG U—Cleo Madison in "The Girl in Lower 9" (Dr.)*
01654 JOKER—"Kate's Lovers Knot" (C.) Henry-Franey*

SUNDAY, AUGUST 5.

01655 BIG U—King Baggot in "The Capt. of the Typhoon" (2-Reel Sea Dr.) (Edna Hunter) ***
01656 IMP—"The Finishing Touch" (Dr.) Marjorie Ellison *
01657 L-KO—"The Youngest in the Family" (Com.) *

WEEK OF JULY 31.

01658 UNICERSAL SPECIAL FEATURE—Francis Ford And Grace Cunard in "Peg O' the Ring (Episode No. 14) (2 Reels), "The Will."

THE WEEK AFTER

MONDAY, AUGUST 7.

01659 FED FEATHER—"The Mark of Cain (5 Reel Dr.) Dorothy Phillips and Lon Chaney) *
01660 NESTOR—"All Bets Off" (Com.) (Lyons-Moran)

TUESDAY, AUGUST 8.

01661 GOLD SEAL—"Onda of the Orient" (3 Reel Dr.) (Marie Walcamp and Eddie Polo) ****
01662 POWERS—"The Henanpup" (Juvenile Com.) (Baby Early) *

WEDNESDAY, AUGUST 9.

01663 LAEMMLE—"A Knight of the Night" (Dr.) (Hobart Henley) *
01664 L. KO—"The Gasoline Trouble" (2-R. Com.) Ritchie***
01665 UNIVERSAL ANIMATED WEEKLY—Weekly No. 31

THURSDAY, AUGUST 10.

01666 VIVTOR—"The Marriage Broker" (2-Reel Dr.) (Ben Wilson and Dorothy Phillips) ***
01667 BIG U—King Baggot in "The Silent Stranger" (Dr.)*
01668 POWERS—"Ben The Sailor (Manikin Com.) and "Salmon From the Egg to The Table" (Ed.) (Split Reel)*

FRIDAY, AUGUST 11.

01669 LAEMMLE—"The Highway of Fate" (2-Reel Dr.) (Sydney Bracey and Sydell Dowling) ***
01670 REX—"By Conscience's Eye" (Dr.) (Majorie Ellison)*
01671 NESTOR—"Some Medicine Man" (Com.) (Pat Rooney) *

SATURDAY, AUGUST 12.

01672 BISON—Cleo Madison in "The Guilty One" 2-R. Dr.***
01673 LAEMMLE—"Her Mother's Sweetheart" (Dr.) Edith Roberts and Harry Benham) *
01674 JOKER—"She Wrote a Play and Played It" (Com.) (Gale Henry and Wm. Franey) *

SUNDAY, AUGUST 13.

01675 VICTOR—"What Darwin Missed" (Com.) (Victor Potel and Joe Martin, the famous Universal ape)
01676 IMP—"The Speed King" (2-Reel Dr.) (Richard Stanton and Marcia Moore) ***
L. KO—No release this week.

WEEK OF AUGUST 7.

01677 UNIVERSAL SPECIAL FEATURE—Grace Cunard and Francis Ford in "Peg O' the Ring" (Ep. 15) (2 Reels) "Brother and Sister"

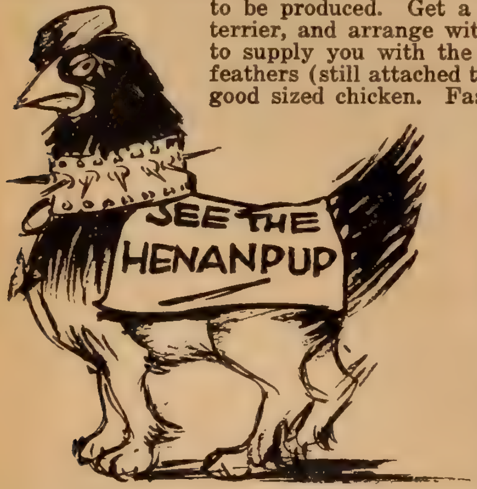
PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

PLEASE remember, friends, that it isn't so much the bigness of a picture that you do special advertising for, as much as it is the merit of the subject. Just to show you we have included in this week's stunts two single reel subjects that are novelties and crackerjacks and sure to please. Also they lend themselves easily to stunt advertising. With the basis of an attractive stunt to arouse the interest of the fans, all you have to do is to take advantage of this fact by calling attention not only to the feature or subject specially advertised, but also to THE BALANCE OF YOUR PROGRAM FOR THE WEEK OR THE DAY as the case may be. Remember to get full value from every stunt.

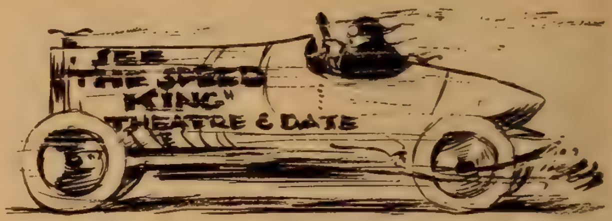
"THE HENANPUP"

"THE HENANPUP," to be released August 8, is the odd title of one of the oddest, most fascinating novelties ever presented. Strictly speaking, it is a juvenile, but it is the sort of juvenile that gives keen enjoyment to young and old alike. While this picture is a one-reeler it is well worth boosting in the following novel manner: The illustration shows the effect to be produced. Get a small dog, fox terrier, and arrange with your butcher to supply you with the head and neck feathers (still attached to the skin) of a good sized chicken. Fasten these on a wire head muzzle and add the tail feathers as shown. Put a blanket on the dog with the name of the picture, "The Henanpup," name of your theatre and have the dog led through the streets by a man or a boy dressed as an old professor. Give him a long frock, old-fashioned standing collar, black string tie, long gray wig, rusty "stovepipe" hat, spectacles or colored goggles, etc. You'll attract a lot of attention. Let the boy or man distribute your heralds, programs, throwaways, etc., en route.



"THE SPEED KING"

"THE SPEED KING" is a wonderful racing play, to be released August 13. It is reviewed on page 45 of this issue. The illustration shows plainly the stunt that will attract the attention of every one in your town. If there is no racing car to be had you can take the body off of any car available and substitute a long hood and body of tin, painted a battleship gray. Or you can put a false body looking like the one in the illustration on any runabout and make a classy, sassy looking racer. Dress the driver in racing togs; leather helmet, goggles, gauntlets, etc. Read the review and you will get a lot of ideas for copy for placards, banners, etc. When the car is not being driven on the streets have it standing in front of your theatre.

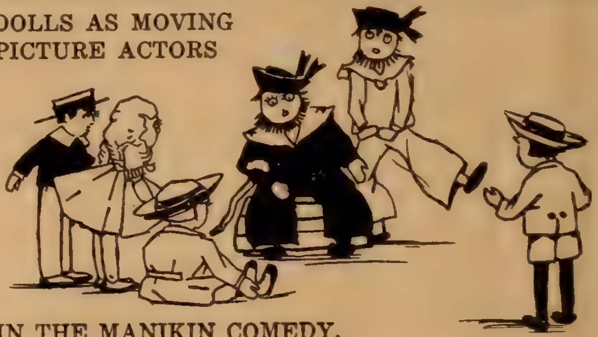


"BEN, THE SAILOR"

FOR a clever window or lobby display get a half dozen large size dolls and dress them as shown in the accompanying illustration as boys and girls and sailors. Get some crepe hair, to make whiskers, or to change the style of hair as you choose. This comes in any color desired and costs but a few cents a foot. One foot is all you need. Apply with spirit gum. Put a pedestal in your lobby, on which you can put placards announcing the picture something like this:

SEE THE GREATEST OF THE SEASON'S NOVELTIES

DOLLS AS MOVING
PICTURE ACTORS



IN THE MANIKIN COMEDY,
"BEN, THE SAILOR,"
Now Being Shown. See if You Can Tell How This Marvellous Picture Was Produced.

On top of the pedestal put a box lined with black velvet on the top, bottom and side walls; at the back tack blue cloth and arrange a toy battleship in the folds of the blue cloth which represents sea and sky. A little care will make this very effective. Use an electric bulb in the box if necessary, but conceal it. You can get a rich effect by putting a gold frame around the box. Paint the outside of the box black. "Ben the Sailor," is to be released August 10.

"Timothy Dobbs--that's Me"

The Inimitable

Carter De Haven Comedy Series

Beyond question the funniest thing in film comedy. Absolutely clean, fresh and wholesome fun. No resort to slap-stick methods to produce roars of laughter. Imagine if you can that master of stagecraft—Carter De Haven—portraying a boob who thinks he can act, who is trying to break into the movies on his nerve, and you get a faint idea of the outline on which this clever series is built. Directed by Wallace Beery, with the cleverest people in Universal City as a supporting company, with the Universal City Zoo, the magnificent stages, outdoor props, all the mighty facilities and resources of the Universal, and you can see that the "Timothy Dobbs" Series is being produced on a scale more lavish than ever before attempted.

This superb series will be released two reels a week on the regular Universal Program TO EXHIBITORS WHO TAKE THE ENTIRE UNIVERSAL PROGRAM SERVICE. To those using a split program a slight additional charge will be made to cover cost of individual bookings. If you want to make yours the popular comedy house of your town, write your nearest Universal Exchange today before your competitor does.

UNIVERSAL Film Mfg. Co., 1600 Broadway, New York

CARL LAEMMLE, President.

"The Largest Film Manufacturing Concern in the Universe"

These two pages are
the most important
in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from This Week

"Temptation and the Man," with Hobart Henley, Sydell Dowling and Sidney Bracey. Dir. by Hill.	Twenty-sixth Red Feather Production In Five Reels. Released July 24.
"Lizzie's Lingering Love," with Alice Howell and Fatty Voss. New L-KO laugh compeller.	Prize L-Ko Komedy Quickstep In Three Reels. Released July 25.
"Priscilla's Prisoner," with Cleo Madison and Charles Gunn. Directed by Cleo Madison.	Prize Big U Heart-Interest Drama in 2 Reels. Released July 27.
"For the Love of a Girl," with Harry Carey and Olive Fuller Golden. Directed by Carey.	Prize 101 Bison Strong Man Drama In Two Reels. Released July 29.

Feature Releases in the Universal Program of Three Weeks from This Week

"From Broadway to a Throne," with Carter De Haven and star cast. Directed by Bowman.	Twenty-seventh Red Feather Production In Five Reels. Released July 31.
"Where Is My Husband?" with Dan Russell, Bill Kennet and Katherine Griffith. New L-KO.	Prize L-Ko Komedy Frolicsome In Two Reels. Released Aug. 2.
"My Lady's Millions," with Hobart Henley and Catherine Calvert. Story by J. C. Brownell.	Prize Laemmle Love Drama In Two Reels. Released Aug. 3.
"Who Pulled the Trigger?" with Marie Walcamp and Lee Hill. Directed by McRae.	Prize Gold Seal Mystery Drama In Three Reels. (or as continued story). Released Aug. 1.

Red Feather Photoplay of Four Weeks from This Week

"THE SPEED KING." With Richard Stanton and Marcia Moore. Two-Reel Imp Automobile Racing Drama. Directed by Richard Stanton. Released August 13. A wonderful picture, as unusual as it is thrilling and absorbing. Every one who saw the great Universal serial "Graft," which Richard Stanton directed, knows that he has the power of putting a punch into his pictures and that he is a stickler for realism. The latter quality is responsible for the wonderful auto racing scenes in "The Speed King," for the picture was staged and photographed at the Corona race track at the time of the big race meet there when the famous racing driver, Bob Burman, was killed. In the story Richard, known as the "Speed King," is building a special racing car to enter the big Corona race. He is short of funds and does repairing on the side to keep going; but he is in despair as the race is only a week away and he has not enough money to complete his big speedster. Marcia is the daughter of a wealthy man, who, because of past performance, has bet a thousand dollars on the "speed king" with a friend who wants to marry Marcia. Marcia's own little car goes wrong and Richard comes to fix it. They are mutually attracted and Richard tells her of his money troubles. She tells her father, who realizes that unless the speed king races, his bet is lost. The friend proposes to Marcia and is refused. When father gives the money to Richard the friend bribes Richard's mechanician to cripple the car. Then comes the actual Corona race with close-ups of Barney Oldfield, Earl Cooper, Bob Burman, and other daredevil drivers. In an exciting finish Richard's car wins, in spite of the traitorous helper, and a fitting climax closes one of the most exciting and novel pictures we have seen in many moons. See the special advertising stunt on the "Putting It Over" page, this issue.

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"THE MARK OF CAIN." With Dorothy Phillips. and Lon Chaney. Twenty-eighth Red Feather Production. A Drama of Love Under the Shadow of the Law. Directed by Joseph De Grasse. Released August 27. "Life is real; life is earnest"—so the poet tells us, but that doesn't mean that all the real and earnest things of life are disagreable. This strong Red Feather shows us that the most real and earnest things in life, even though they come only after a struggle, are love and faith and comradeship and loyalty. You remember the old guy that said, "I've had a lot of trouble in my life, but most of it never happened." Well, Dorothy and Lon had their troubles all right, but when the clouds rolled by they found that all their troubles were but dross and only the pure gold of love remained. Each had a wrong start in life. Lon's father was a criminal, and Lon never knew it until his father, fleeing from the law, begged his son to save him for the sake of the wife and mother. Lon took his father's crime of burglary on his own shoulders and was sent to prison. Dorothy was the step-daughter of a drunken crook, who forced her to steal. Reaching the limit of his abuse she left him to end all 'neath friendly waters. Lon at the bridge, on a similar errand, sees and rescues her and the two derelicts start out to battle together for existence. Desperate for food for Dorothy more than for himself Lon attempts to pick a pocket. He is caught in the act and his intended victim gives him money and offers him a job. Dorothy has secured work as a nurse girl, and the two seem on the high road to a modest prosperity. Lon's benefactor proves to be head of a gang of jewel thieves and soon has Lon fast in his toils. His mother, for whom he has searched in vain, is housekeeper for Dorothy's employers, unknown to either. The gang boss plans to use Lon and Dorothy to pull off a big robbery, and a tremendous scene in which all the principals are engaged, ensues which forces a climax both unexpected and unusual.

"ONDA OF THE ORIENT." With Marie Walcamp and Eddie Polo. Three - Reel Gold Seal Missing-Will Drama in an Oriental Setting. Directed by Henry McRae. Released August 8. Isn't it the funniest thing how some producers find it necessary to call all their pictures over two reels a "classic, de luxe, extra special gold medal prize feature"—while the poor old decrepit Universal has to stumble along putting big two-reel and three-reel features and novelties with honest-to-goodness stars and stories big enough for five reelers on the regular Universal Program, with no loud shouting or special advertising, except the modest efforts of yours truly on this page. Just putting them on the regular Universal Program, making high-priced special features unnecessary; giving the Universal Exhibitors a varied and scientifically balanced program that gets the crowds and the dough, and scares the well known wolf up the street to camp on the doorstep of their competitors. You betcha. You all know both Marie Walcamp and Eddie Polo and how much pep they put into their work. In this unusual picture Marie is the supposed daughter of a wealthy man with a dissolute son, whom he threatens to cast off. In a quarrel the father tells the son Marie is not his daughter; that twenty years ago he, the father, was the confidential agent of the Filipino insurrectos; that he murdered his chief, stole his fortune and his daughter Marie, and escaped to America. The three reels are filled with the most thrilling situations. Marie sails for the Philippines to learn who her father was and to regain her fortune through her father's will, written in cipher on the blade of a dagger. Eddie Polo is the avenger who, formerly in the service of Marie's real father, thinks Marie an impostor. Much of the action takes place on a Pacific liner, and the thrills come fast and furious. In big scenes and dramatic action, in suspense, love interest and climax this picture is a corker.

"THE GUILTY ONE." Cleo Madison and Wm. V. Mong. Directed by Cleo Madison herself. Two-Reel 101 Bison Stage Robbery Drama with a Strong Love Motive. Released August 12. In real life Cleo Madison is the sweetest and most womanly young person it is possible to imagine. As a director Cleo Madison stages some of the most thrilling and daring pictures known to the screen. And as an actress she is a combination of the sweet and womanly and the recklessly daring. Perhaps these statements explain why all the Universal fans of the male persuasion want to marry Cleo, and why all the sweet girl fans want to go into the movies and "be like Cleo Madison." Well, anyhow, be that as it may comma, Cleo is about as popular a young person as there is on the screen today, and she has earned every bit of her popularity. She adds to her reputation in this picture, both as an actress and as a director. It's strong stuff, gentlemen" and deserves a lot of boosting. Cleo is the daughter of a stage driver and is loved by Billy and by Charlie, the deputy sheriff. Billy proposes and is refused. She shows her love for Charlie, who complains to the sheriff that his deputy's salary is too small. Billy plans to rob the stage and throw the blame on Charlie. He and a pal stretch a rope across the road and when Charlie comes riding by he is thrown violently. Billy takes Charlie's coat and hat and holds up the stage. He drops the hat at the scene of the robbery and returns the coat to the unconscious deputy. A posse starts for Charlie, who, on regaining consciousness, goes to Cleo's home, where he first learns that he is wanted for the robbery. Cleo sends him into hiding and starts to unravel the mystery. Billy attempts to double cross his pal on the division of the spoils. A terrific fight ensues. Cleo enters, the stage loot is discovered as a table is overturned, and she leaves to join her vindicated lover and lead him from his hiding place. One of the strongest two-reelers you ever saw with beautiful photography and a strong plot.

REVIEW OF UNIVERSAL PAST RELEASES.

BIG U.

JULY—
6—*The Wishing Lamp* (Juvenile Drama)
13—*The Three Brave Hunters*....(Comedy)
20—*King Baggot, in "His Own Story"*....(Drama)

GOLD SEAL.

JULY—
11—Herbert Rawlinson in "Nature Incorporated" (2 Reels) *Agnes Vernon. Story by Sinclair Lewis* (Saturday Evening Post.)
18—The Crystal's Warning....(Three-Reel Drama)
Henley, Dowling, Beyers, and Bracey.

IMP.

JULY—
6—King Baggot in "The Man Across the Street" (Two-Reel Drama)
7—*The River Goddess*....(Comedy-Drama)
11—*A Stranger in His Own Home*....(Comedy)
14—The Little Grey Mouse....(2-Reel Drama)
16—*Two Seats at the Opera*....(Comedy)
21—Herbert Rawlinson in "Lee Blount Goes Home" (Two-Reel Drama)
Agnes Vernon.

101 BISON.

JULY—
1—The Money Lenders....(2-Reel Drama)
Marie Walcamp and Lee Hill.
8—The Committee on Credentials(3 R. West'n Dr.)
Harry Carey and Olive Fuller Golden.
15—The Human Pendulum....(3-Reel R. R. Dr.)
Marie Walcamp and Lee Hill.
22—Midwinter Madness ....(2-R. Snow Picture)
Dorothy Phillips.

L-KO.

JUNE—
28—Pirates of the Air....(2-Reel Comedy)
Alice Howell.
JULY—
5—*A Gambler's Gambol*....(Comedy)
9—*Getting the Goods on Gertie*....(Comedy)
12—Ignatz's Icy Injury ....(2-Reel Comedy)
Billie Armstrong and Lucile Hudson.
19—*A Bold, Bad Breeze*....(Comedy)
23—*Spring Fever*....(Comedy)

RED FEATHER PRODUCTIONS.

JUNE—
26—It Happened in Honolulu....(5 Reels)
Fred Church, Myrtle Gonzalez and Val Paul.
JULY—
3—The Way of the World....(5-Reel Drama)
Dorothy Davenport and Hobart Bosworth.
10—The Heart of a Child....(5-Reel Drama)
Edna Flugrath.
17—Flora Parker De Haven in "The Seekers" (5 R.)

JOKER.

JULY—
1—*Bashful Charley's proposal*....(Comedy)
8—*An All Around Cure*....(Comedy)
15—*The Harem Scarem Deacon*....(Comedy)
22—*She Was Some Vampire*....(Comedy)

NESTOR.

JUNE—
26—*The Browns See the Fair*....(Comedy)
JULY—
7—Double Crossing the Dean....(2-R. Comedy)
Eddie Lyons and Lee Moran.
10—*Henry's Little Kid*....(Comedy)
17—*Kill the Umpire*....(Comedy)
21—*The Come On*....(Comedy)

POWERS.

JUNE—
30—*Such Is Life in China*, Hy. Mayer Travelaugh (Comedy)
JULY—
6—*The Janitor* ....(Comedy)
8—*Sports of the Rajah in Mysterious India.* The Famous Dr. Dorsey Expedition....(Ed.)
13—*Sammy Johnsin Gets a Job* (*Com. Cart.*)—and—
Mexican National History....(Ditmar's)
20—*The Devil Dancers of India.* (As seen by Dr. Dorsey.) .... (Ed.)

REX.

JULY—
4. Ben Wilson in "*The Head of the Family.*" (Dr.)
Edna Hunter.
9—A Dead Yesterday....(2-Reel Drama)
Cleo Madison and Hobart Henley.
11—*War Ridden Mexico*....(War Pictures)
16—The Crimson Yoke....(2-R. Mexican Dr.)
Cleo Madison and Wm. V. Mong.
21—*The Phone Message*....(Society Drama)
23—Branscombe's Pal ....(2-Reel Drama)

UNIVERSAL SPECIAL FEATURES.

Week of June 19—
"The Adventures of Peg O' the Ring" (Episode No. 8) "Outwitted" ....(2 Reels)
Grace Cunard and Francis Ford.
Week of June 26—
"The Adventures of Peg O' the Ring" (Episode No. 9) "The Leap" ....(2 Reels)
Francis Ford and Grace Cunard.
Week of July 3—
"The Adventures of Peg O' the Ring" (Episode No. 10) "In the Hands of the Enemy"....(2 Reels)
Francis Ford and Grace Cunard.
Week of July 10—
"The Adventures of Peg O' the Ring" (Episode No. 11) "The Stampede" ....(2 Reels)
Francis Ford and Grace Cunard.
Week of July 17—
"The Adventures of Peg O' the Ring" (Episode No. 12) "On the High Seas" ....(2 Reels)
Francis Ford and Grace Cunard.

VICTOR.

JULY—
12—*A Conflicting Conscience*....(Drama)
14—*Little Boy Blue*....(Drama)
18—*The Gentle Art of Burglary*....(Comedy)
20—"The Belle and the Bell Hop" (2-Reel Comedy)
Pat Rooney.

LAEMMLE.

JUNE—
JULY—
2—*Base Ball Bill, No. 1*....(Comedy)
13—No. 16 Martin Street....(2-Reel Drama)
Emory Johnston and Dorothy Davenport.
16—*"Baseball Bill No. 2" in "Flirting with Marriage"*....(Comedy)
19—Mary Fuller in "The Garden of Shadows" (Two-Reel Drama)
22—*The Social Slave*....(Drama)

ANIMATED WEEKLY.

JUNE—
21—*Animated Weekly, Vol. 2, No. 25*....(News)
28—*Animated Weekly, Vol. 2, No. 26*....(News)
JULY—
5—*Animated Weekly, Vol. 2. No. 27*....(News)
12—*Animated Weekly, Vol. 2, No. 28*....(News)
19—*Animated Weekly, Vol. 2, No. 29*....(News)

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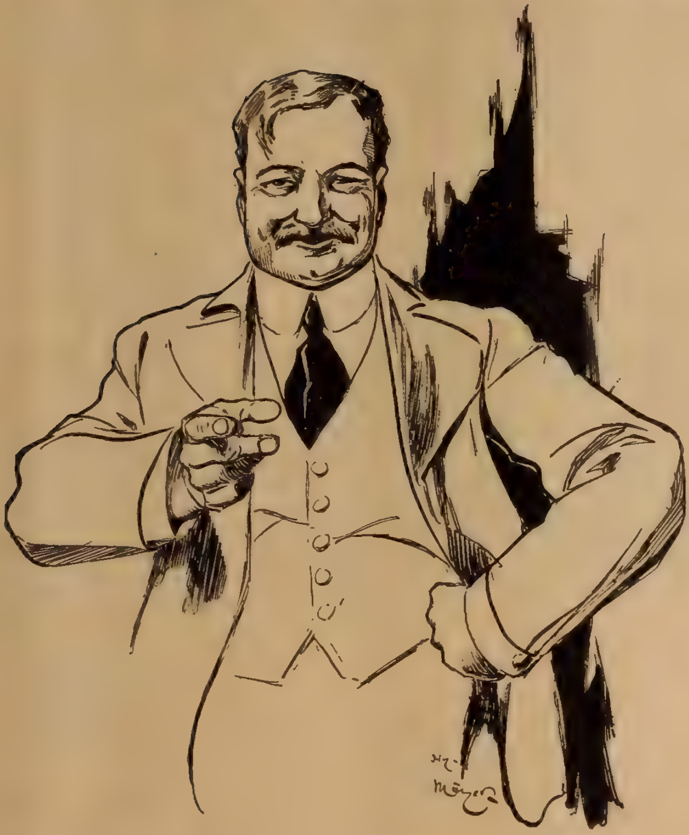

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I am "Universal Sam!"

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Composite Exhibitor.

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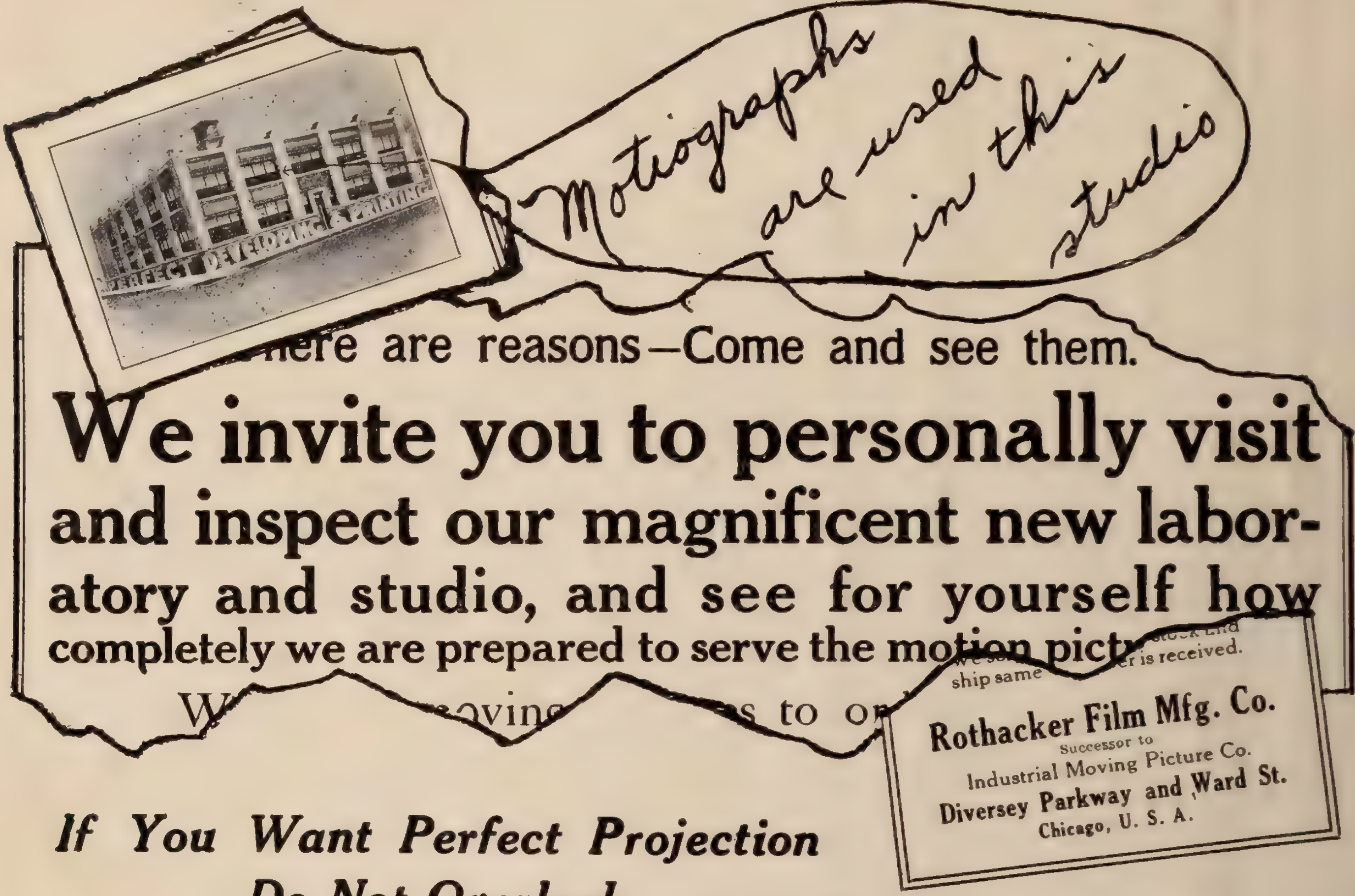
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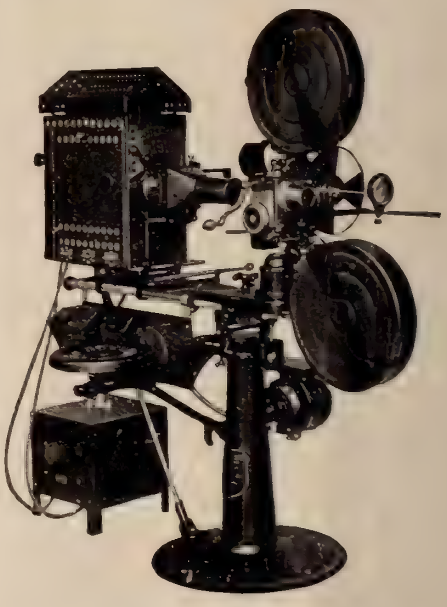

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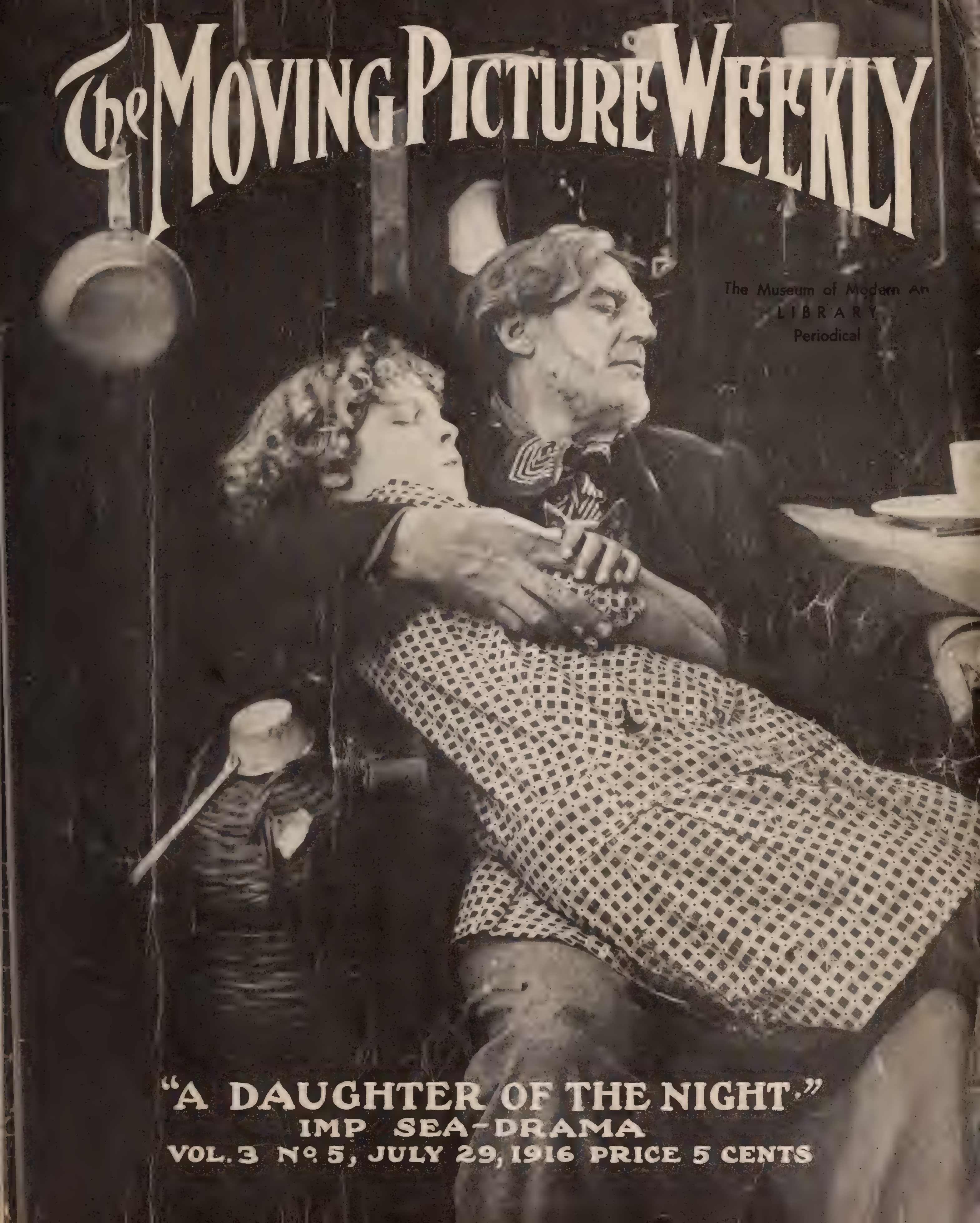

"A DAUGHTER OF THE NIGHT."

IMP SEA-DRAMA

VOL. 3 Nº 5, JULY 29, 1916 PRICE 5 CENTS

PHILLIPS, Dorothy, leading woman, Rex-Universal; b. Balto., Md., Oct. 28, 1882; educ. Balto., Md.; stage career, Modesty in Savage prod. of "Everywoman," Mary Jane in "Mary Jane's Pa" with Henry Dixey, Fawcett stock, Balto.; screen career, Essanay playing leads, at present with Rex-Universal; featured in many pictures, including "The Springtime of the Spirit," "The House with the Drawn Shades," "Rene Haggard," "The Gentle Volunteer," "Ladder of Fortune," "Don't Wake the Baby," "Their Xmas," "His Own Trap," etc. Hght. 5 ft. 4 in., wght. 125, brown eyes and hair; rides, swims. Address, Universal, N. Y. C.)

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Motion Picture Studio Directory

(Published by MOTION PICTURE NEWS, Inc.)

ISSUED AUGUST 29th, 1916

(Under date of September 9, 1916)

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Studio .... *Permanent Address* ....

MOTION PICTURE STUDIO DIRECTORY, 729—7th Avenue, New York City.

THE MOVING PICTURE WEEKLY

Vol. 3. NEW YORK, JULY 29. No. 5.

THE MOVING PICTURE WEEKLY

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Published Weekly by the

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NOTICE TO AVERTISERS.

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ANIMATED WEEKLY NO. 30. $5,000,000 *Hurricane's Wreckage.*—Waterfront devastated by gale that blows ships far ashore.—*Mobile, Ala.*

7,000 *Boy Scouts Reviewed.*—Mobolize America's future fighters for prize drill.—*Coney Island, N. Y.*

30,000 *See Racing Revived.*—Historic $10,000 American Derby run for first time in eleven years. —*Chicago, Ill.*

Some Swift Water Queens.—Fastest girl swimmers in U. S. battle for national titles.—*San Francisco, Cal.*

Training Citizen Sailors.—Naval militia quits armory in old frigate for battleship cruise.—*New York City.*

Sub-Title.—Boarding the Kentucky.

A Welcome Dip.—Fourth Maryland Infantry, on way to border, stop for swim.—*North Bend, Ind.*

With the "Boys" on the Border. —Universal's Animated cameraman films for home folks militiamen's training.—*El Paso, Texas.*

Sub-Titles.—Bayonet drill. Advance by rushes. "Edging up." "Eats." Warding off typhoid. Getting trimmed. Subduing a "wild one."

Honor U-Liner's Captain.—Mme. Christine Langenhan gives cup to Paul Koenig, Deutschland's intrepid commander. — *Baltimore, Md.*

Field Marshal Reviews Volunteers.—Volunteer Corps celebrate Britain's recognition by parade before Viscount French.—*Hyde Park, London, England.*

New Way to Keep Cool.—Aquaplaning is latest thriller for daring society girls.—*New York City.*

Sub-Title.—A Grecian one-step.

Revolution's Ruins.—Pulling down buildings wrecked by fire and rioters.—*Dublin, Ireland.*

Spanish Envoy at Launching.—First under-sea fighter built in U. S. is christened by Ambassador Riano's wife.—*Quincy, Mass.*

Cartoons by Hy. Mayer.

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Hurricane's $5,000,000 Destruction at Mobile, Ala.

Troopers' Precaution Against Typhoid.

Mme. Langenhan Gives Captain Koenig a Cup.

Winner of the American Derby at Chicago.

Aquaplaning, New Sensation for Daring Society Girls.

Tearing Down Dublin's Riot-Gutted Towers.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

ANIMATED WEEKLY HAS HUMPBACKED MASCOT.

"RUB a hump for luck."

It's an old proverb and Jack Cohn, editor of the Universal Animated Weekly, so firmly believes in it that he has engaged a hunchbacked dwarf as a permanent mascot for the Animated cameramen. Every time a cameraman begins work, Jack has warned him to rub his hand quickly over the hump of the Animated Dwarf.

"Films will never buckle and static will positively not occur when the hump of the hunchback has been appeased by a gentle massage," declares Jack.

Whenever Jack has an important assignment to be filled the dwarf is hustled out of the Animated Weekly office at 1600 Broadway with the cameraman.

HURRICANE RUINS MOBILE.

NUMBER thirty of the Universal Animated Weekly shows what was left of Mobile, Ala., after it was devasted by the hurricane. It is estimated that the damage amounts to about $5,000,000 dollars, to say nothing of the hardships the people are forced to undergo on account of their ruined houses.

The force of the storm was something that is hard to conceive of. The steamer "City of Mobile" was lifted bodily out of the water and heaved upon the city dock. A large tug belonging to the United Fruit Company was also stranded high and dry on shore. A banana elevator was entirely ruined by the water which was fifteen feet deep at this point. The L. and N. pier was entirely demolished. It was very humorous to see some of the oyster boats rammed against buildings on Commerce Street over 150 feet from the bay. Sea-going barges were found as far inland as three miles, some of them being stranded on the main line of the L. and N. road.

Cotton was blown about in a radius of about three miles, and had to be gathered by a huge salvage corps. The Mobile Yacht Club, a building two stories high, was completely blown way. There is nothing left to show that a building was there, even the foundation being gone.

NAVAL MILITIA ALSO OUT.

THE land militia seem to be getting about all the glory out of the present situation. No one thinks of the poor Jack-Tar rookies who have turned out at the call of President Wilson. Number Thirty of the Universal Animated Weekly, however, shows the naval militia turning out for their cruise. The New York Battalion is shown boarding the old battleship, Kentucky.

BOY SCOUTS REVIEWED AT CONEY ISLAND.

THE review of over 7,000 Boy Scouts at Coney Island is shown in the thirtieth number of the Universal Animated Weekly. There were contests in all the fields of the Boy Scout work and prizes amounting to over a thousand dollars were awarded.

For the first time in the history of the Boy Scout movement there was a battery of light mounted artillery all in heavy marching order, with regulation guns and equipment.

Among the guests in the reviewing standing were many U. S. Army officers and high officials in the Boy Scout movement.

GENERAL FRENCH REVIEWS VOLUNTEERS.

NUMBER Thirty of the Universal Animated Weekly shows Field Marshal Viscount French, commander-in-chief of the home forces of Great Britain, inspecting the volunteer training corps in Hyde Park. The review was held in celebration of government recognition having been accorded to the body.

The film shows the arrival of Viscount French and his staff, the inspection of the lines, the volunteers marching past and Marshal French addressing the officers.

A WELCOME DIP.

NUMBER Thirty of the Universal Animated Weekly shows Baltimore infantry on their way to the border stopping at North Bend, Ind., for a swim. The troops were Companies A, B, C and D, Fourth Infantry, Baltimore, Md. The soldiers seem to enjoy their swim after the long and dusty train ride and make the most of their opportunity for fun. Lieutenant-Colonel Filbert is shown in somewhat undignified attire enjoying the sport with the rest of the boys.

FIRST AMERICAN DERBY IN ELEVEN YEARS.

FOR the first time in eleven years the American Derby, with $10,000 in the prize money, was held in Chicago. Number Thirty of the Universal Animated Weekly shows a view of the whole affair. There is a panorama of the grandstand watching a finish, also the start and finish of the Sherman Subscription Handicap is shown.

And then the big event itself, the Derby, is shown. They're off and the horses go racing around the track. A few seconds later they finish and the big event is over. A close view of the winner is also shown.

WITH THE BOYS ON THE BORDER.

THE Animated Weekly for this week gives a good idea of the life that the militiamen are leading on the border. First they are shown at bayonet drill. This is very tiring work, as the rifles and bayonets weigh about twelve pounds and to lunge with them held out at arms' length is no snap. The ease with which they go through the different evolutions belies their difficulties.

Next they are shown in combat drill, advancing on the enemy by rushes. Sometimes they go forward by companies or platoons, although when in tight places a squad and corporal is the largest number that can be spared from the firing line at one time to take up a new position. They advance in sections so that the ones advancing can have the protection of their comrades' fire.

"Eats" is the term applied to the most important event of the day. The table manners are not all exactly according to Hoyle, but there is no lack of appetite. The commissary department has been endeavoring to give the men a diet suitable to the great heat on the border.

Needless to say, every precaution is taken against typhoid. Innoculation with the serum is made compulsory and all the men bravely march up to undergo the great ordeal. It is not so terrible, however, being nothing more than a hypodermic injection of the serum.

SPANISH U-BOATS.

THE first submarine to be built in this country for the Spanish government was just recently launched. Number Thirty of the Universal Animated Weekly shows Ambassador Riano's wife christening the new boat.

Other events in the Weekly are girl swimmers battling for national titles in San Francisco; Mme. Christine Tangenhan giving a cup to Paul Koenig, the Deutschland's intrepid commander; society girls aeroplaning on the Hudson, and wreckers pulling down buildings wrecked by fire and rioters in Dublin, Ireland.

"The Secret of the Swamp"

Chet moves in to the Slocum place.

BLUEBIRD Photo Play, written and produced by Lynn Reynolds, featuring George Hernandez, Myrtle Gonzalez, Val Paul and Fred Church. Unanimous approval of trade press greets unusual story with strong dramatic construction, plenty of comedy, and a delightful touch of mystery at the end.

"A GEM"—that is the verdict of the reviewers on the latest Bluebird release, "The Secret of the Swamp." Some of these opinions are quoted in full on next page. This charming photoplay was written and produced by Lynn Reynolds, a young director who has been making a name for himself by the direction of his own stories, with Miss Myrtle Gonzalez as his featured player. This picture is the finest thing that he has ever done, and worthy of the high standards of Bluebird Photoplays. Their slogan, "The play's the thing," has excited much favorable comment in the press and in the publications devoted to motion picture affairs. Their policy of making the story their first consideration, not the "stars," has been approved far and wide, as the most promising for the future of motion pictures. But their insistence upon a first-class story first of all does not mean that the casts will be neglected. A review of the names of players appearing in Bluebird Photoplays is enough to refute this idea. It does mean, however, that players who are peculiarly fitted for the portrayal of certain roles will be cast for them, whether their names are familiar to the public or not. This is as it should be. One has only to read the countless books and articles by famous critics of the stage on the evils of the abuse of the star-system to realize that the Bluebird organization has taken a stand which means improvement in the production of motion pictures.

CAST.

Major Burke	**George Hernandez**
Emily Burke	**Myrtle Gonzalez**
Allan Waite	**Fred Church**
Deacon Todd	**Frank MacQuarrie**
Chet Wells	**Val Paul**
His Mother	**Countess du Cello**
Deacon's houstekeeper,	**Lule Warrenton**
The Sheriff	**Jack Curtis**

A glance at the cast selected for this picture by Director Reynolds shows that, although they were chosen primarily for their suitability to the roles they are called upon to portray, yet many of them bear names which are well and honorably known to the patrons of the silent drama. Miss Gonzalez has been steadily gaining in popularity, and the number of letters which she receives every day proves that she is a favorite. Many of them bear South American post-marks, for the temperamental Southerners seem particularly attracted by her brunette beauty. She makes a captivating figure as Emily in this play. Val Paul is exactly the type which the story calls for, and as Chet Wells he gives a sympathetic and apealing performance. George Hernandez, than whom there is no better player of his type of light comedy roles on the screen to-day, is excellent as the peppery Major. All the smaller roles fit their portrayers like the proverbial glove, and the whole thing moves with a smoothness and steady increase of effect until the climax at the end, which is as original as any ever seen on the screen.

The story of this splendid play runs as follows:

Chet Wells, with his invalid mother, rents a piece of property from Deacon Todd for the purpose of demonstrating Chet's ideas of "scientific farming." Major Burke and his daughter, Emily, are near neighbors. Emily is engaged to marry a wealthy young man of the neighborhood. The girl's neighborly kindness to the invalid, Mrs. Wells, brings her into frequent association with Chet, with the result that the young people become fond of each other without openly expressing their mutual regard.

Chet is unable to make the farm pay, despite his hard labor and faithful effort. His mother's sickness is an additional drain upon his finances and when Deacon Todd demands his rent the young man cannot pay. During the argument Mrs. Wells arises from her bed and the excited conversation between Todd, the sheriff and Chet gives her such a shock that she falls to the floor, fatally stricken. Chet swears vengeance upon Deacon Todd whom he blames for hastening his mother's death.

The Deacon lets his cows into the Major's corn.

Finally compelled to vacate, Chet sells his chattels and goes away to seek his fortune, intending to return and lay seige to Emily's heart when on more even financial footing with the girl. Deacon Todd moves into the house Chet has vacated and there soon arises an enmity between Major Burke and the miserly old Deacon. Trouble climaxes when the Major sends a charge of shot in the direction of Todd, because he has discovered the Deacon letting his cows into the Major's corn over and over again.

Todd disappears the night that Chet returns. Suspicion is directed toward Chet because of the threats he had made to get even" with the Deacon. Major Burke is conscience-stricken when he sees a flock of buzzards hovering over a nearby swamp and fancies that the dead body of his "victim" is the attraction for the vultures. Taking assiduously to drinking for the purpose of quieting his conscience, the Major is overcome by the stuff and sleeps.

Chet enters the Major's house to call upon Emily and hears the Major talking in his maudlin slumber, revealing the facts in the shooting of Todd. By the same method of transmission Emily has also learned from her own father's lips the truth of the Deacon's demise." When officers come to Burke's house and accuse Chet of the crime the young man admits that he is guilty, and tells the officers to search the swamp for Todd's remains. Chet of course does this out of consideration for Emily. While he has been away she has become engaged to the son of a neighbor, Allan Waite, and Chet feels that as he has lost her, he may as well assume the Major's guilt, to spare her sorrow.

Chet is locked up in one of the outhouses, and Emily determines to help him to escape. The Major has confessed to her the sacrifice that Chet is making for him. She succeeds in getting Chet away from the house, and begs him to hurry. He insists upon remaining to congratulate her upon her coming marriage. She forgets her duty to her fiance and begs him to take her with him.

In the meantime, the search party has been exploring the swamp, and they discover that the "Body" is that of a cow which has strayed and got stuck in the mud. The mystery now is, where is the Deacon? The Major seeks to forget his troubles in a stroll around his property, and comes suddenly upon the Deacon, riding in a new automobile. He is terrified and thinks he has seen a ghost, but the Deacon informs him that he has just been to town for a day or two to buy a Ford and offers him a ride. The searching party returns with the news of their find, and a little nigger is sent after Chet whose escape has been discovered. So every one is happy except Allan Waite.

Chet assumes the Major's guilt.

Allan begs Emily for her answer.

Seldom has a photoplay been received with higher praise than this one. Says the Motion Picture News: "Briefly, this picture is a gem, and, in passing, there are few pictures about which such can be said.

"The story is laid in the Southwest, and the glorious and picturesque settings that have been chosen for it pay still further tribute to the director's sense of detail. Harry Grant, by excellent camera work, has assisted the production beyond measure. Some of the light effects he has secured are without parallel.

"Myrtle Gonzalez makes an entrancing figure of Emily and Val Paul does sterling work as Chet. George Hernandez is bubbling over with comedy as Burke, while Fred Church and Frank Macquarrie appear respectively as Waite and the Deacon.

"If we remember correctly, H. O. Davis, manager of Universal City, was recently quoted as saying that good pictures could be made without murders, double standards or unfaithful better halves. Mr. Davis was not the only one who believed so, but there have been very few pictures in the past devoid of such elements. Our hat, for one, is off to Mr. Reynolds, and we know that after viewing 'The Secret of the Swamp' many, many people will be going about bare-headed, so to speak."

The New York Sunday Telegraph for July 16 had this to say:

"A charming girl for the leading role, some exquisite settings, good acting and photography of the best make of 'The Secret of the Swamp' a thoroughly satisfactory picture. Coupled with this is a mystery that is not revealed until the last few feet of film—something that is essential to a good mystery story.

"Myrtle Gonzalez has the faculty of 'screening' exceptionally well, but more than that, she is a good actress with an entire freedom from the reprehensible habit of over-acting.

"There are few men capable of depicting character types better than George Hernandez, and in this feature, as Major Burke, with a prediletion for mint juleps, he is a delight.

"Val Paul does a good hero part as Chet Wells and the other roles are interpreted with due unction by the cast.

"Such striking scenes as that wherein the Major sees the shadow of a buzzard upon the lawn render the film original and are a credit to the photographer, Harry Grant, and to the director."

A monster birthday cake, which was used by Director Reynolds in one of the scenes, was the cause of more trouble to him than all the rest of the production put together. He wanted it to be the real thing, so ordered one from

(Continued on page 25.)

"Fighting Infantile Paralysis" Through Universal Special Feature

EVENING WORLD-UNIVERSAL FILM MFG. CO MOVING PICTURES
FIGHTING INFANTILE PARALYSIS
EVENING WORLD UNIVERSAL FILM M. G. CO
ANTI INFANTILE PARALYSIS

Lecturer Titus being filmed by an Animated Weekly cameraman for the special one-reel release.

WORKING in co-operation with the New York Board of Health and the United States Public Health Service bureaus throughout the country which are making a determined effort to stamp out the plague of infantile paralysis, which already has claimed more than 550 lives in the metropolis, the Universal Film Mfg. Co. has issued fifty prints of its special release, "Fighting Infantile Paralysis," which will be exhibited in theatres all over the country under the auspices of the newspapers of largest circulation in their respective localities. A great deal of the credit for the idea is due to Dr. Kaplan, who suggested it and helped to make it possible.

The New York Evening World, with characteristic enterprise, is the first newspaper to take up the campaign against the infantile plague which is now sweeping the country. In conjunction with the Universal Film Mfg. Co., the World is showing the film on several motor trucks equipped with translucent screens and in the theatres of Greater New York. A lecturer frfom the New York Board of Health accompanies each army transport truck and lectures to mothers and fathers as the film is projected through the screen at the rear of the auto van. Other lecturers appointed by the Board of Health speak to mothers and fathers only in the theatres where "Fighting Infantile Paralysis" is being shown.

The exhibition of moving pictures through a translucent screen at the rear end of a motor truck had never been attempted before the Universal essayed the task Two calcium tanks were used to feed the projection machine for the use of which especial permits were obtained from the Division of Combustibles. A special short focus lens furnished by the Nich-olas Power Company enabled the operator to throw his picture to the full extent of the screen, which was approximately five feet wide by four feet deep. A special shadow box was erected over the screen and the pictures were shown in Times Square, New York, in the full light of day.

NEW method of disseminating knowledge of the dread disease and the way to prevent it, adopted by the Universal and the Evening World. Has already had its effect.

"Fighting Infantile Paralysis" already has received the approval of Dr. Haven Emerson, Health Commissioner of New York; Dr. John S. Billings, Deputy Health Commissioner; Dr. Charles F. Bolduan, Director of the Bureau of Infectious Diseases; Dr. O. M. Leiser, assistant director of the bureau; and Drs D. M. Kaplan and Joseph Collins, of the Neurological Institute.

At first, when the infantile paralysis plague was confined to New York City, the Universal planned to give the film only local distribution, but, owing to the hundreds of deaths and the rapid spread of the disease reported from all parts of the country, General Manager Brandt, of the Universal Film Co., decided to make a special release of the picture as a public-spirited measure. One print of the Universal film has been sent to Melbourne, Australia, where the moving picture theatres have been closed down because of the infantile paralysis epidemic. The Universal film, "Fighting Infantile Paralysis," is the only infantile paralysis film which has the official stamp of approval of both the New York Board of Health and the New York Police Department. Permission has been refused by both city departments of the City of New York to other film companies to issue infantile paralysis films under their auspices.

"Fighting Infantile Paralysis" was taken by Universal cameramen working under the direction of two inspectors of the Board of Health in the South Brooklyn district of New York, the plague spot from which the disease spread to all parts of the country, in the Erie Basin district of Brooklyn, on the lower East Side of New York and in the Borough of Richmond. Scenes at the Rockefeller Institute, the Willard Parker, Kingston Avenue, Seabreeze and Neurological hospitals are shown and "interiors" illustrating the methods used by Dr. Simon Flexner of the Rockefeller Institute in the treatment of the disease also were taken.

Further, it graphically illustrates the activities of the Bureau of Child Hygiene, the measures adopted by the Bureau of Infectious Diseases, the Quarantine officials, the City and State health departments and the United States Public Health Service which is striving to prevent the spread of the disease to all parts of the country. Pictures of monkeys and the experiments made upon them to solve the problem of who and what are the most dangerous "carriers" of infantile paralysis, a map of New York City showing the plague spots and a larger map showing how the disease is spreading all over the country also are included in the film. Dr. O. M. Leiser, of the New York Board of Health, wrote the sub-titles of the film which hammer home his precautionary "dont's" to mothers. instructing them how to discover and to treat the first symptoms of the disease in their children.

Special copies of the film have been sent to the State Board of Health of South Carolina, upon the request of Dr. F. A. Coward, of Columbia, S. C.; to the New Rochelle, N. Y., Board of Health; the Somerville, N. J., etc.

Jane Bernoudy in Brand New Role

An interview with the erstwhile Sally Sloppus
by
MLLE. CHIC.

Jane Bernoudy, in character of Sally Sloppus, which she originated herself.

CERTAIN characters of the stage have become so familiar to us, that we mention them constantly in conversation and in writing as the best description in a few words of special types of persons in our acquaintance. "Beau Brummel" is a term which is in common use to describe a man who dresses with scrupulous care, for example, while "Mrs. Malaprop" denotes to every one a person who confuses the meaning of words. It seems quite probable that, in a short time, the screen also will give us such generally descriptive types as the stage already has done. If the new art is much younger, its audience at the same time is so much larger that it bids fair to overtake the older institution in this as in every other particular.

Perhaps, then, it will not be long before we speak of a regular "Detective Potts," or of a typical "Lady Baffles;" and certainly when that day comes we shall find ourselves referring to a particularly slovenly servant girl, as "a perfect Sally Sloppus."

Jane Bernoudy, the creator of this screen character, is a person of varied accomplishments. She came to Universal City in the first place to play in Western dramas, for she is a champion woman roper and rider. After working for a time in this sort of role she discovered a hitherto unsuspected vein of comedy, which she was eager to develop. Her directors were equally eager, for Jane's ideas of comedy were novel and truly amusing, and what more can a director want? Like so many comedians, she cherished a secret ambition to shine in dramatic parts as well, and she is now about to achieve her desires to play straight leads in regular dramas.

"Sally Sloppus" of the quaintly descriptive name, is the creation of Jane Bernoudy. She imagined, invented and created this highly ornamental character, and she feels for her all the affection of a mother for an unfortunate duckling of a daughter—a poor thing, but her own. Sally appeared for the first time outside Miss Bernoudy's imagination, in the Joker comedy, "Bill's Plumber and Plumber's Bill," playing opposite that other laugh-provoker, Victor Potel. The reception which she received from the professional critics, as well as from the public, was a surprise to her creator. Everybody was of the opinion that a new screen character had arrived. In many succeeding comedies, Sally has deepened this impression, until it seems probable that she is destined to become one of the really time-proof comedy-characters of the films.

Miss Bernoudy does not resort to unnatural exaggerations of make-up, but gets her best laughs by perfectly legitimate means. Her colleagues have named her Sally Sloppus visage her "vacuum expression," for it really seems as if she was able to switch off her mental magneto and throw all facial expression out of gear at will. Several times retakes of scenes have been necessary because one of her associates laughed in the wrong place at some of the contortions of her countenance.

Jane is a Colorado girl of French and Spanish descent, and will be twenty-three this July. She has four years of picture work to her credit, having played with the Kay-Bee-Broncho and Vitagraph companies before she joined the Universal. Her previous occupation was a curious one for a woman, for she was a member of a Wild West show. She is one of the finest horse-women in the west, and a champion rider and roper, having won laurels in various contests in Oregon and California. She has ridden ever since she was a tiny child, and loves horses more than anything else in the world, though "pictures" are a close second.

Her horsemanship was put to the test in the five-reeler, "A Son of the Immortals." This was a Bluebird Photoplay, featuring Warren Kerrigan, and the script called for a regular Paul Revere ride, which had to be performed by a peasant girl. The ride had to be made bareback, and there was no one among the Bluebird players capable of making it, so they had to borrow Jane Bernoudy for the purpose. She enjoyed the experience immensely and was sorry when it was over. When the Knights Templars visited Universal City on June 23d, Jane had another opportunity to show her prowess, for one of the most attractive features of the entertainment was the Wild West performance by the Universal cowboys and cow-girls, in which Jane had a leading role.

You might imagine that Sally Sloppus would be spared one of the trials of the picture star, and that is the "mash notes" and offers of marriage, which are so difficult to answer without giving offense, and which demand so much of a player's scanty leisure. But this is not the case. Sally has her share of matrimonial chances and a bit over. One admirer wrote her the other day that he wanted her to come on at once and take charge of his farm. Another begged her to marry him because her face would make him laugh all the rest of his life, and he was of a melancholy disposition!

"One of them wanted a hired man, and the other a comic supplement," said Jane on reading the letters, "and they both thought they wanted Jane Bernoudy; but that is as far as it is going to get either of them."

It might be advisable for her to let prospective admirers know of her prowess with a rope!

Jane has just left Universal City for Dear Valley, where she will play the lead in several outdoor dramas in the company of Director A. W. Rice. The other leading members of the company are Geo. Pearce and Jas. F. Farley. The first story she appears in will be "The Circus Rider."

"From Broadway to A Throne"

Grand reception at the Magonian Court to the returning Crown Prince.

CARTER DE HAVEN'S name has grown to have a magical attraction for the motion picture fan. Probably no player in motion pictures has gained so large a following in so short a time as the diminutive comedian, whose methods are as unique as his appearance. He is never obvious, and he is never vulgar, but his fun is of the spontaneous order which makes the "tired business man" forget his troubles and takes us all out of ourselves while his pictures are being run. De Haven has appeared in Red Feather Productions before, and his pictures have always "gone big," and there is good reason to think that the present one will beat the record.

From Broadway to a throne is quite a jump, but "Battling Jimmie" accomplishes it safely. How he gets back again is the surprise, and it is such an unexpected one that it is a shame to spoil it by telling it before hand. The story is by W. J. Bowman, who also produced the picture, and the adaptation for the screen was made by E. J. Clauson. It will be somewhat of a shock to De Haven's admirers who are used to seeing him the very glass of fashion and the mold of form to behold him in the strictly utilitarian garments of a would-be lightweight champion. But later on he blossoms into all the gorgeousness of the Crown Prince of Magonia, one of those convenient countries which exist solely for the use of novelists and playwrights. To be sure, he wears his shako hind side before, drapes his sword belt around his manly form in the wrong way, and commits other sartorial solecisms, but his gorgeousness remains undimmed all the same.

Jimmie travels as a dog.

A very real prizefight is a feature of the first part of the story. "Battling" Jimmy meets a real fighter,

"That's what'll happen if you disobey orders!"

"Jockey" Pierce, by name, who at one time rode for James Keene. Jimmie is knocked out at the end of the bout, and the feature had to be reahearsel many times in order to reach the standard of realism demanded by Director Bowman. All this time De Haven had to entertain Pierce, and he declared that he spent at least a third of his salary bribing the "pro" with dinners and cigars not to make the punch too realistic in the numerous rehearsals.

"Before the camera you can go as far as you like," said De Haven, who is as game as a fighting cock," but for Heaven's sake spare my manly beauty in the rehearsals!"

As is usual in events of this kind, there were preliminary bouts before the main one of the evening, and for these real fighters were engaged, real trainers and a real referee. The result is, that if you came suddenly into the theatre without knowing what you were going to see you would imagine that you were looking at the forbidden "fight films" of some celebrated fistic encounter.

The story of the play is as follows:

"Battling" Jimmie, a fighter and a dreamer of great dreams, is preparing to meet "Killer" Briggs in the prize ring. It is the chance of Jimmie's life, because the winner of the fight is scheduled to meet the champion. It is not merely the glory Jimmie is after, but the purse as well, for if he wins the fight he will be in a position to marry Bess, a dancer at the Gaiety Theatre. Bess is anxious for Jimmie to give up fighting and go into vaudeville with her, but Jimmie will not hear of giving up his "art." On the afternoon before the fight "Silent" Billie, a newspaper reporter without a job, presents Jimmie with a lucky coin which has the general appearance of a royal emblem of some art. The emblem was given to Billie by his foster father, Herman Marlex, an eccentric old musician and writer, who is so peculiar in most ways that his neighbors think him partially insane.

The eccentric Marlex catches Jimmie wearing the emblem and with excitement and suggestions of the mysterious he tells Jimmie that the emblem is the key to a throne. He goes on to tell Jimmie a wild story of how twenty years before, he kidnapped the heir apparent to the kingdom of Magonia and brought him to this country. He tells Jimmie that Billie is the kidnapped prince. Jimmie is greatly impressed by all this until the arrival of Billie, who tells Jimmie that the Magonia story is Marlex's hallucination.

CAST.

King	Walter Belasco
Jimmy	Carter De Haven
Billy	Duke Worne
Bess	Miss Marvel Spencer
Princess Corinne	Yona Landowska
Heldone	Frank MacQuarrie
Marlex	Malcolm Blevins
Emissaries	Albert MacQuarrie William Canfield T. D. Crittenden

Bess begs Jimmie to go into vaudeville with her.

The fight is held that night as scheduled. In the second round Jimmie receives a stunning blow upon the forehead. He goes down and loses consciousness. The referee begins to count him out. No sooner does Jimmie lose consciousness than he begins to dream. He dreams that he loses the fight and returns home. He writes a letter to Bess telling her that he is now broke and that he intends leaving New York and staying away until he makes good. The room of old Marlex is just across the hallway from Jimmie's room. Jimmie hears a noise in Marlex's room. He goes into the hallway and listens. It appears to him that the three emissaries from the King of Magonia are in Marlex's room and are demanding of Marlex that he place the kidnapped prince in their hands. When Marlex learns that the emissaries intend to rob him of the reward he refuses to inform them of the prince's whereabouts. The emissaries bind and gag Marlex and throw him into a closet. Jimmie breaks into the room at this juncture. The emissaries see the emblem upon his sweater front and take him to be the king. Jimmie tries to tell them that they are mistaken, but they will not listen to him. When he refuses to accompany them the emissaries bind and gag him and carry him away in a trunk. From the trunk Jimmie is transferred to a dog cage and smuggled into the hold of a ship.

He finally arrives in the Kingdom of Magonia, and tries to explain to King Felix that he is not the prince. The king will not believe him. The arrival of the alleged prince throws Heldone, pretender to the throne, out of favor. Heldone organizes a conspiracy which ripens into a revolt against the king.

In the meantime Bess is hired by Princess Iona of Magonia, who is visiting in the United States. She accompanies her to Europe. The princess meets Billie and convinces him that he is the real prince. Thereupon the princess, Billie, Bess and Marlex leave for Magonia. Welcome greets the

(*Continued on Page* 33.)

"Kate's Lover's Knot"

JOKER. *COMEDY.*

"KATE'S LOVERS' KNOT."

Produced by Allen Curtis.

CAST.

Kate, an old maid, anxious to get married	Gale Henry
Maxine, her sister	Lillian Peacock
Bill, a slow, sober young man, Kate's affinity	Wm. Franey
Charlie, a sailor, another affinity, Bill's brother	Chas. Conklin
Lovejoy, Maxine's fiance,	Milburn Morante

The friends of pretty Maxine and her fiance, Lovejoy, consider Maxine's old maid sister, Kate, a "lemon" and Kate has never had a beau until her photo is seen by plain, sober-going Bill, who promptly falls in love. They are "affinities" and all goes well until Charlie, a sailor, home from a long voyage, meets Kate at a picnic. Thereupon, Charlie falls in love with Kate, also. Kate has the time of her life with the new experience of playing off one man against another. But Charlie and Bill quarrel and a duel is arranged. Bill is hit, but his life is saved by a locket containing his mother's picture, which he always carried over his heart. This locket brings out the fact that Charlie and Bill are long lost brothers. Privately, each decides to sacrifice for his brother and goes away, leaving a note for Kate, telling her he has given her up for brother's sake. This is the end of Kate's matrimonial hopes, for there were only two brothers in that family, which exhausts Kate's possible affinities.

"THE YOUNGEST IN THE FAMILY."

L-Ko Komedy in One Reel.

CAST.

Father	Gene Rogers
Mother	Elsie Cort
Daughter	Lucille Hutton
The Suitor	Bert Roach

She was a very young thing and her father thought her too young to be married, but, as is always the case, she thought she knew better and so had clandestine meetings with her sweetheart, an adventurer. He was nothing more than a janitor, but with his fine looks and clothes he impressed her very much. Her father had a janitor who got fresh with the head janitor and father fired him, but father made a sad mistake when he left the safe open and the said janitor grabbed all the kale in sight and skipped with it without the least compunction. Daughter was married and they were getting along fine on father's money, when she happened to read an article wherein it stated that poor Mr. Broke was busted and had to pawn his furniture to buy bread and eats. She went to hubby and asked him if father and mother could not enjoy their old age with them. Being a good-natured fellow he readily consented to their spending their reclining years with them in their magnificent home. Father took a wallop at him and son-in-law raced from the house into a jitney and away, with father and the cops in hot pursuit.

"A LUCKY GOLD PIECE."

Written by Jessie McAllister.
Produced by Ben Wilson.

CAST.

Bob Dunn	Ben Wilson
Frederick Bruce	Charles Ogle
Marion Bruce	Edna Hunter
Little Bobbin	Sherry Tansey

Bob Dunn while making the rounds of his book factory loses a lucky gold piece. It is found by a girl in his employ, who brings it back in spite of the fact that she needs the money very much herself. Bob then tells her why he values the coin so highly.

Years before, when he was a street urchin, he happened to pass a house where a lawn party was being given for a little girl. It was the little lady's birthday and her father had given her a gold coin as a present. All the children shunned the boy because he was poorly dressed, but the child gave him some cake and felt so sorry for him that she made him take her gold piece. Giving the gold piece as security, he went into business and prospered.

When Bob finishes his story the girl tells him that she is the one who befriended him as a child. After her father's death, she says, she was forced to earn her own living, and so came to work in the factory.

Bob is delighted and at once proposes to Marion. They have a wedding ring made out of the gold piece and the last picture shows Bob placing it on her finger. Then Marion gets her delayed happiness.

IMP. *COMEDY.*

"A Lucky Gold Piece"

"Peg o' the Ring," Episode 14

Mrs. Lund tells her son and Peg of the death of Dr. Lund, Senior.

Peg, in the grip of her strange malady, craftily waits to throttle Flip.

"THE WILL," the latest two-reel Episode of the Universal Special Serial brings the action of the story to a climax with the death of Dr. Lund, the elder. Peg must now prove her parentage and Mrs. Lund will make every effort to discredit her. Scenario by Grace Cunard. Directed by Francis Ford.

CAST.

Peg	Grace Cunard
Doctor Lund, Junior	Francis Ford
Doctor Lund, Senior	Marc Fenton
Mrs. Lund	Jean Hathaway
Flip, the Clown	Pete Gerald
Marcus, the Hindoo	Irving Lippner

EPISODE No. 13 left Peg and the doctor in the hands of Marcus and his band of ruffians. While trying to escape Dr. Lund was shot and fell limp on the bed.

It is very fortunate for Peg and the doctor that the circus people arrive in time to save them. Just as Peg is about to be overcome they all arrive and succeed in driving Marcus away. Dr. Lund proves to be but slightly wounded, so they all go home, as it is very late at night by this time.

The next morning old Doctor Lund is not feeling as well as usual when Mrs. Lund comes to give him his medicine. He is very suspicious of his wife, and as she fixes his draught he slyly watches her out of the corner of his eye. When the doctor sees his wife trying to poison him it is the last straw. With a terrific effort he gets out of bed and starts to strangle his wife. But he has overestimated his strength. The exertion proves too much and he falls over dead.

When Dr. Lund and Peg come in and learn of the old man' death they are both heart-broken. Peg is about to leave when she hears footsteps in the hall, and, quickly hiding behind a chair, sees Marcus and his assistant come in. They talk to Mrs. Lund in the next room, and as Peg warily creeps up to eavesdrop she hears Mrs. Lund say, "This will leaves everything to his only child. Peg is the rightful heir and must be gotten out of the way." Peg then leaves and manages to get away undiscovered.

Mrs. Lund's next move is to give Marcus a letter, putting him in full charge of the circus. He goes to the tent and insolently tries to boss the company and actually insults Peg in her dressing-room.

During the afternoon performance, when all the performers are in the ring, Marcus breaks open Peg's trunk to see if he can find Flip's letter.

And, to cap the climax, Peg has another of her fits just as she is about to perform in the ring. She rushes about, attacking the spectators and performers, and finally goes to her dressing-room. Here Flip tries to quiet her, but she viciously turns on him and almost chokes him, when she falls exhausted to the ground. Here Marcus finds her prostrate body and he and his assistant carry her off.

ACTOR SAVES GIRL'S LIFE.

ON July 4 E. P. Everz of the Universal forces spent the holiday at Long Beach, a summer resort near Los Angeles. As he was crossing the street a little girl dashed in front of him just as an automobile was approaching at a high rate of speed.

Everz grabbed the girl by her skirts and quickly dragged her back in time to save her from being run over. He did not get her name, but modestly walked away into the crowd.

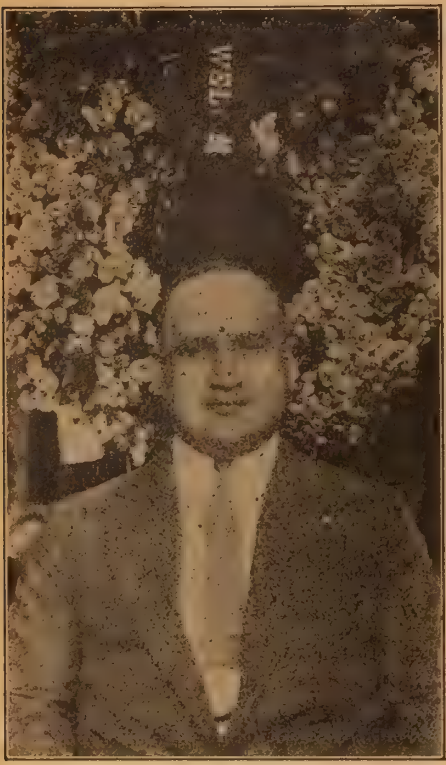
CLAIRE McDOWELL CLEVER IN "THE CARAVAN."

IN the production of "The Caravan," written and produced by Director Raymond Wells, and featuring little Lena Baskette, Claire McDowell is seen to an excellent advantage in a leading supporting role.

Before joining the Universal, Miss McDowell was for some six years with the Biograph company, where she played everything from comedy to emotional roles.

Echoes from Chicago

By H. H. VAN LOAN



President Lee Ochs and the floral wreath presented on his arrival at New York by the Universal.

THIS has been a very big week in Chicago. In fact the place has been hotter than a certain community often referred to in the Bible. Naturally, everybody connected, in any way, with this berg, declared it was the warmest weather since the hot waves of the Republican convention passed over. So much for the weather, or, as we might say, the "back-drop" to the setting.

The next two important happenings of the week were the election of Lee Ochs as President of the M. P. E. L. O. A.—a title altogether too long for even such a big man as Ochs. The second was the gathering of the Universal exchangemen to confer with M. H. Hoffman, General Manager of Exchanges, who announces that he will have a very important statement sometime during the next two weeks. He left Monday for Minneapolis and is still traveling throughout the West. I will be somewhere between Chicago and Las Vegas, New Mexico, by the time he is ready to announce what he thinks I know nothing about, but which has been known to me for the past five days. So, now that I know it, there is no need of telling the reader, for, a good writer only tells what he doesn't know. Third in importance is the exposition at the Coliseum, which, although accompanied previous to the opening by a lot of predictions which had something to do with record-breakers, attracts our attention now because it failed to live up to its promise, and has not put one blemish on the reputation of Miss New York for entertaining moving picture people on a lavish scale.

Of course there are, or were, I should say—for I'm writing this last Sunday and it must read in the past tense—a lot of other attractive features to the convention and exposition. I might say a lot about Joe Brandt and the way he hustled to put the Universal way in front of everything else in Chicago, and of the wonderful way in which he succeeded in walking off with all the honors, from the day he led the band from the La Salle Station to "copping" the honors at the Reel Fellows midnight luncheon. But I won't mention any of these things for he might go to Mister Laemmle and ask for something which he might not get, and it isn't fair to hold a stick of candy in front of a baby with a sweet tooth without giving it some. So I won't refer to his great work in this story. Then, too, I might refer to the beautiful gold watch which the exchangemen of the Universal presented to M. H. Hoffman one day in the Sherman grill just as he was bending over a voluptuous dish of "cherry stones," via cocktail. If I did that I would have to mention that it was rumored these ginks paid four hundred bucks for it and that George Weeks, the poor, emaciated chap from Detroit, who puts on a couple of pounds while you talk to him, made the presentation speech. I might dwell on the nervousness of the recipient as he stuttered and stammered from the blow of affection. But I won't mention any of these things because they only have the effect of making everybody long for grills, watches, exchange manager's offices and all that sort of thing. Modesty prevents me from mentioning that even such an attractive individual as myself, who has never accomplished much outside of quelling the hunger and quenching the thirst of a lot of Chicago "scribes," was handed a silver mounted pipe for doing something. But, ever since I started using it, I have been wondering why it came to me, and at last I have decided that it was a clever ruse on the part of some shrewd person to arouse more originality in my "copy" which seemed to be lacking in the veteran I had fathered for many months. There it is. See that silver running wild around the top; notice that silver band contortioning around the axle and that word "sterling" stamped all

Carl Laemmle (in centre), Joe Brandt, Manny Goldstein, H. H. Van Loan, and the other Universalites at the Universal Ball in the Hotel Sherman.

VAN WRITES NEWS LIKE A CRAB. THERE IS MORE TRUTH IN WHAT HE DENIES THAN WHAT HE SAYS

over it. See that amber stem, right from the amber mines of Kiuka. Realizing that this yolk-covered stuff is selling at seventy-five cents an inch, and that there is a quarter of an inch of it on this institution, you can get a semi-idea of the value of the darn thing.

Now that we cannot mention these things I will have to dwell on other questions of more importance, which will not bear reference in this story; so we will have to omit them and return to soliloquizing on what might have been. I could have said a lot about Manny Goldstein, who is assistant to the General Manager of Exchanges, and how we regretted his not being able to drop in on Chicago, after ten months away from Rector's corner lounge. But he spoiled all that by turning up right at the moment I had all that stuff written. And he brought his tortoise-rimmed glasses with him and a lot of talk about the great success of "Peg O' The Ring" and the great business the Universal is doing in all parts of the country. Just as he was geysering all this stuff Maurice Fleckles, who always means well at heart, interrupted—the mean thing—with the reminder that Goldstein's "swindle sheet" warranted him talking like that, and that here the Allslop's of the film game—I mean Alsop—proved he was a full fledged moving picture man.

I might go on and say that a lot of people inquired about Paul Gulick, especially Julian Johnson who besides being editor of the Photoplay Magazine, lounges beautifully over his soup and includes among his sins a suite at the Sherman. But such frank admissions would only have the effect of leading him to believe that he was popular and this would never do for a young man who dislikes "Edelweiss' and edits such religious tracts as the Moving Picture Weekly.

Then too Lee Ochs might admit that I predicted the day he arrived in Chicago that he would slide right to New York with the presidentship before this town had opened its eyes and called for its "two-minute boiled and coffee." I don't wish to attempt to shoulder any of the credit for his election but it does seem as though such things said at the opportune moment have their effect in due course of time. But it is admitted that after a man is made he never thinks of the hand that passed him the "bottle."

It has been stated that the exposition officials were as free with tickets as that boy wonder "Uncle" Herman Fitchenberg, who spent all his time looking for a place to spend his money, is with taxicabs, but when it is taken into consideration that the only man found with six tickets was a chap who bought them, we will hesitate to further discuss unpleasant things.

Although everybody admitted that the Universal Moving Picture Ball was the greatest affair of its kind ever held in Chicago, and was attended by everybody worth speaking to in filmdom, including such notorious characters as Carl Laemmle, Adolph Zukor, Lewis J. Selznick, C. H. MacGowan, Joe Brandt, M. H. Hoffman, Maurice Fleckles, Claude Plough, Louis Laemmle, P. A. Powers, John Flynn, Edna Mayo, Bryant Washburn, Richard Travers, I. Von Runkle, Frank Flaherty and others, yet it wouldn't do to mention their names for fear of the effect it might have on their domestic routines.

CHICAGO SODAS.

When President Laemmle told the manager of the Bluebird what a beautiful booth he had it hit Von Runkle right on the "cocoa."

Claude McGowan, the Universal's chief auditor, stepped off the Century last Sunday right into a bunch of "figures."

After Joe Brandt left via the Michigan Central it was generally admitted that the convention, exposition and everything else in Chicago was over.

Kansas City Cropper tacked into Chicago with one of those scarlet fever suits with an infantile paralysis atmosphere. He upset everyone's enthusiasm by admitting that he has already done fifty thousand dollars' worth of business with "Peg O' The Ring."

Joe Schnitzer, who is about the liveliest thing that ever wafted in or out of Indianapolis, came into town on Saturday night just so that his brother exchangemen would ask him where he had been during the week. Some rude person interrupted with the reminder that he is an infant bridegroom!

The bunch were pretty dry until Hague dropped his anchor at the Sherman.

Herman Fitchenberg spends just like a sailor on shore leave after two years at sea. He's taking a course in female cosmetics at the College Inn!

We might inform the reader that there is a strong movement on foot to refrain from presenting stars to the public and that the manufacturers declare that such presentation subtracts from the illusion of the picture and interferes more than it benefits. It would do no harm to whisper that this question is going to be seriously considered by the manufacturers before the next show and that if all of them will agree on this point the screen has a good chance of retaining that mysterious secretiveness which accompanied it in the past. But what's the use of stirring up the reader by tipping him off on such things before they have materialized.

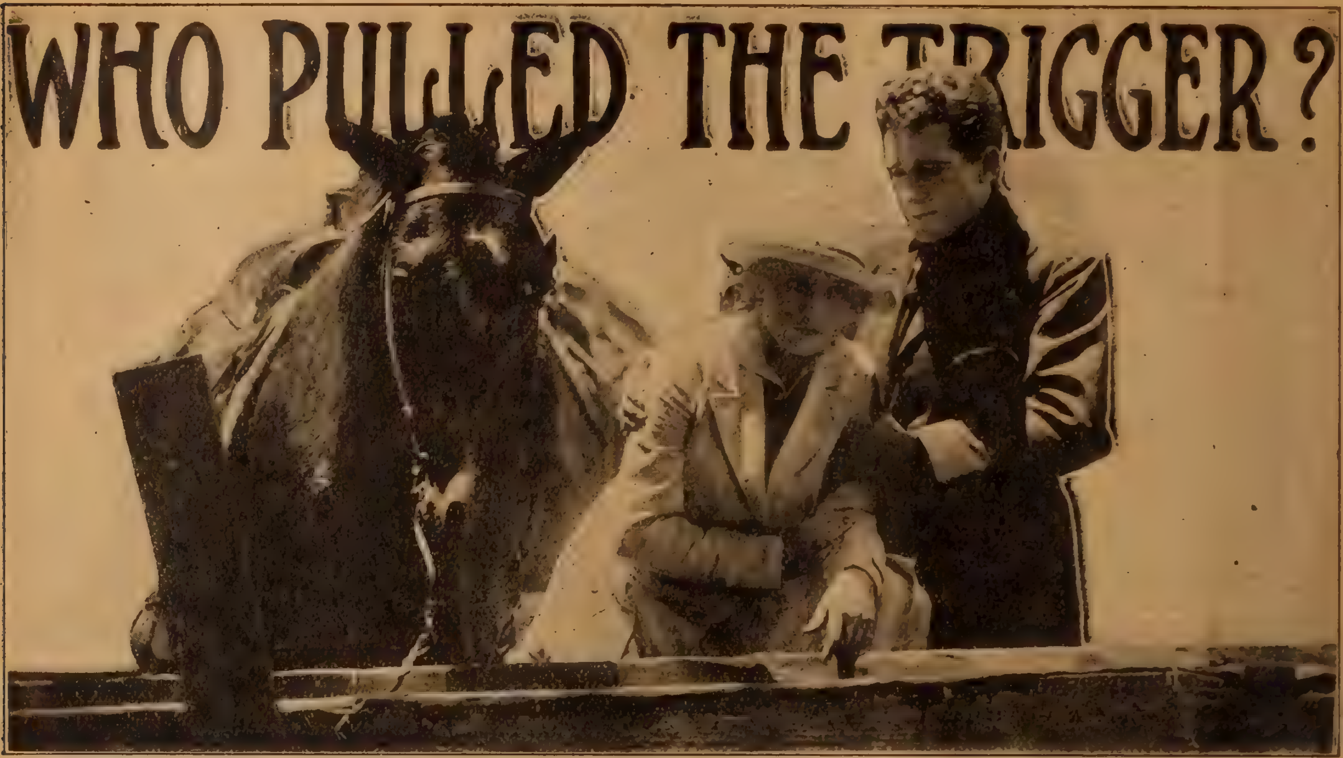
It could be said that the next show and convention will be held in Chicago, and that the manufacturers and exhibitors have agreed there shall be but one show and convention next year, and that it shall be held in Chicago. But, why tell this yet, and get our dear friend New York all worked up over it? If we're going to get people sore we must do it diplomatically.

It is possible to say that the Chicago newspapers have been all worked up over this show and that they have given reams and reams of stories and articles to movie stars and movie men, and that the Universal waded right through more printed lines than any other film company. However, we hesitate about mentioning it because we don't wish to get some of those nice boys like O'Donnell, Masters, Arthur James and Flynn in bad. So, we'll just pass that up.

There are those who will tell stories about the wonderful Winton 46-H.P. car of Claude Plough's, and how easy it rides and the graceful way in which it takes the bumps and jolts of the North and South Beach roads. But these things should not be mentioned because they are liable to convince him that he is generous, and, owing to the fact that he only placed it at the disposal of everyone who could recall a thirty-second cousin who was on speaking terms with his grandmother, we see no reason why we should give him publicity. But "Pop" couldn't be any different from what he is if he tried, and that's why everybody loves him.

We might go on and say that everybody knows the Universal has been in town and that no matter which way you looked all you could see was "Universal;" that we have heard that Alice Brady, Pauline Frederick and Mary Pickford were at the exposition. But I never did place much faith in rumors. So there you are.

WHO PULLED THE TRIGGER?



Douglas' love for Ethel grows.

A VERY clever stunt has been arranged for the Gold Seal three-reel mystery drama entitled "Who Pulled the Trigger?" The first two reels of the picture contain a mystery, the solution of which is in the last reel. The scheme that has ben worked up is just this: The first two reels of the picture will be released on Monday, the first of August, and several days later, on Friday, the last reel will be released. The plan should prove to be a very interesting novelty, as several good advertising stunts have been planned for it.

Should the exhibitor prefer to show the picture as a regular three-reeler, it has ben so arranged that he can do so. The picture itself should prove to be a huge success. There is action galore, with a couple of fights, races, and so on. A feature of the picture is Marie Walcamp's thrilling ride on a motorcycle. She has to overtake an auto which is rushing to the prison to lynch her lover. There is absolutely no fake about the speed with which Marie travels. She rushes by at a mile a minute, disregarding the shots that are fired at her. But then this is to be expected when Marie Walcamp is in a picture, as she is the most intrepid of all the moving picture actresses. Miss Walcamp has often run autos and aeroplanes and locomotives, but this is her first experience on a two-wheeled vehicle.

THREE-REEL Gold Seal Mystery Drama, featuring Marie Walcamp, from story published in Red Book Magazine. Produced by Henry McRae. Lynching of innocent man prevented by girl's daring ride on motorcycle. This feature may be released either as a three-reeler or as a continued story of two reels and a sequel to follow in a few days.

CAST.

Walt Kendall	**L. C. Shumway**
Edgar Douglas	**Lee Hill**
Ethel Rodney	**Marie Walcamp**
Her Father	**E. N. Walleck**
Her Mother	**Helen Wright**

Lee Hill plays opposite Miss Walcamp, as in so many of her pictures, and gives his usual sterling performance. But the play is the thing, and this play is a very good one. It appeared as a story in the Red Book Magazine and is a corker.

The Kendall brothers, Luke and Walt, own a cotton plantation; they have leased their swamp pine section to a lumber company.

Edgar Douglas, a northerner, is the local manager and foreman of the saw mill. Douglas objects to the way the Kendalls treat their colored help and offers his protection and a position to any negro who has been abused and wants to quit the Kendall plantation. This causes bad feeling between the northerner and the Kendalls, and when several negroes take advantage of Douglas' offer and leave the plantation during the cotton picking, the hostilities are opened. In the fight that follows, Walt Kendall is beaten.

Ethel Rodney, a young southerner, a neighbor of the Kendalls, arrives in time to witness the fight. She is deeply interested in Douglas. and knowing that serious trouble will follow this outbreak, induces him to come to her home until Walt's anger will have simmered down. Arriving at her home, Ethel leaves Douglas seated on the porch, while she dresses for dinner. A ring at the telephone in the hall summons her.

The message is from her father in town. He wants some memoranda in the desk under the telephone. In getting it, Ethel finds her father's revolver and pushes it well back out of sight; then, supplying her father with the information he desired, she returns to her room. A second ring at the telephone is answered by Douglas.

(*Continued on page 37.*)

"UNDER THE LION'S PAW"

Left: George asks Blanche to take a note to Grace.
Center: Hamilton sells his animals.
Right: Another stroke.

101 BISON two-reel Animal Drama, written by Harry Schenck and produced by Jay Hunt. Wild lion attacks child. Tragedy prevented by intrepid action of girl and her sweetheart.

CAST.

Hamilton	Rex de Rosselli
Grace, his daughter	Golda Colwell
Blanche, little daughter	Clara Horton
George, superintendent	Colin Chase

THE feature of the 101 Bison two-reel animal drama, entitled "Under the Lion's Paw," is the stirring rescue of a child from the attack of a wild beast of the jungle. The action of the play centers about the love of a poor young man for a rich animal importer's daughter. It is indeed a thrilling moment when the wild brute, let loose to attack the young man, attacks instead the man's little girl. Needless to say, the lion is very real, being one of the Universal animal actors from the Universal zoo. It is a beautiful specimen, with a great shaggy mane and powerful paws. Every safeguard was taken so as to avoid any possible accidents.

The story in brief follows:

Hamilton, a victim of paralysis and owner of a menagerie where animals can be bought, sold and exchanged, has a superintendent under his employ who is in love with his elder daughter, Grace. She loves him, too, but unknown to her father.

One day while putting an animal through some stunts the trainer is caught and Hamilton is taken with a stroke at the sight, this being his second attack. He realizes that the next attack will probably mean his end, so he decides to sell his menagerie, and he thinks, too, that by selling he will rid his daughter of the superintendent. He sells the menagerie, but keeps his pet animal, a very wild and vicious lion, which he takes to his private residence and places in a barn.

Some time later his little daughter, Blanche, is playing around the grounds of his home when young George, the superintendent, happens to spy her and asks her to take a note to her sister unknown to her father. Blanche consents, but in trying to deliver the message she is stopped by her father, who takes it from her. The father is very angry. He locks Grace in her room and the mother, going on a visit, takes Blanche with her, leaving her with her aunt, who lives a short distance away. The father then decides that he will have the animal meet George that night, instead of his daughter, thinking that that will keep the superintendent away for good.

He then turns the animal loose and waits for the arrival of George, but in the meantime Blanche runs away from her aunt's and arrives home and is confronted by the animal. Father, seeing this from the window, is attacked with the third stroke of paralysis. George arrives in time to save little Blanche's life. Grace breaks away from her room, helps rescue her little sister, while her mother tends to her father.

Between George and Grace they manage to fight the animal back into the barn. They return to the house and all are reconciled.

NEVA GERBER JOINS THE UNIVERSAL

ONE of the clever young actresses well known in the film world who recently has joined the forces of the Universal Film Manufacturing Company is Neva Gerber, who is playing leads with Director Ben Wilson at the film capital. Miss Gerber for about eighteen months was a leading actress with the Kalem company, and later appeared with Edwin August, only to leave to accept leading roles with the American, where she was also featured in many productions.

Jacques Jaccard is a who is "Taking" Twen

BY PETER

"Yes, putting on a serial is a big job."

"WELL, it's not my fault that I have a French name, is it?" said Jacques Jaccard to the representative of the Weekly, who had come to interview him. "For that matter, every one of us in this country has to have a name of some nationality, English, Scotch, Irish, French, German, Italian, or something—unless he is an Indian. All the ancestors of the 'real Americans' came from somewhere else originality, and mine happened to come from France. When you consider the French record in the present war, you will understand that I am not ashamed of my descent. But that does not mean that I have the slightest French feeling at present. I am American, and nothing but American, first, last and all the time."

And he looks it, too. A young fellow who does things, you would say if your attention were drawn to him casually, and you were asked to "size him up." He is not the sort of person who spends much time in discussing what might be, or what has been; he looks like the kind who is always stripped for action, always ready to carry the message to Garcia while some one else is talking about it. And that is the kind of a man he is, and the reason why there is no more popular director at Universal City, nor one in whose company there is finer co-operation, or esprit de corps. With Jaccard it is never, "Go and do so-and-so;" but always "Come on, boys; let's do so-and-so." He never asks any one of his dare-devil cowboys to take a risk which he is not willing to take himself, and they know it.

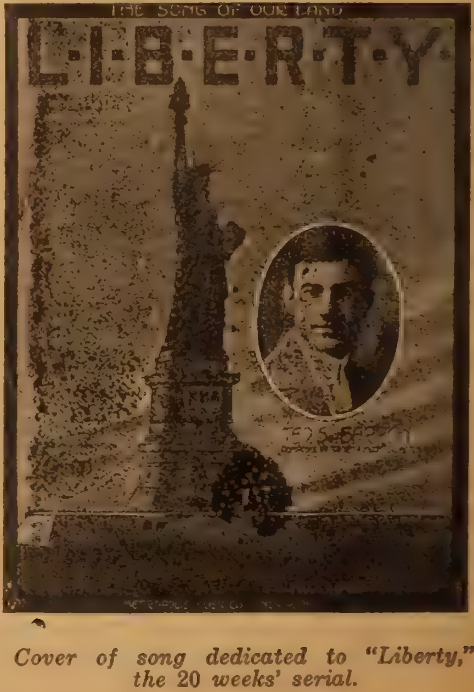
They showed their appreciation of his methods after they had finished the Western picture, "A Knight of the Range," in which Harry Carey was the star, and which was the second and one of the best of the Red Feather productions. There was a lot of hard work connected with the making of that photoplay, which depicts typical scenes of the ranges as they really are, but Jaccard handled his troop in a way that made the work fun. When the feature was completed the boys presented their director with a wonderful blue steel Colt, in a hand-carved holster, which hangs from a hand-carved cartridge belt, as a souvenir of the occasion. Jaccard already was the proud possessor of a racing car, of a prize Boston bull, of a splendid library of reference books and fiction, and he had been proud of all of them. But nothing takes quite the same place in his esteem as this present from the "boys," and he has shown it to every one in Universal City.

Jaccard has a long and honorable record with the Universal. He began directing, with Kerrigan as his start, after filling several other positions with the big manufacturing company. He wrote some of the most successful stories which the popular star ever appeared in. Then he left the Universal for a short time to produce a

DEDICATES SONG TO UNIVERSAL SERIAL "LIBERTY"

TED BARRON, author of "If Time Was Money, I'd Be a Millionaire," "Billy," "Georgia Moon," "Lull Me To Sleep," and a dozen other popular song hits in the last decade has dedicated a song to the Universal's new patriotic serial, "Liberty." The song will be played in every theatre where "Liberty" is shown. The author of the song is a member of the famous "Piano Bugs Septette" which holds forth at the Friars' Club and Lights' Club, in New York. The Septette is made up of seven of the most famous song writers in the country.

The name of Mr. Barron's song, most appropriately, is "Liberty," and it has been officially adopted as the song of the World's Statue of Liberty Illumination Fund and as the official anthem of the celebrants of the new national holiday, "American Liberty Day." It has been adopted in public schools in various cities, by many patriotic organizations, including the "Daughters of the American Revolution," "The Daughters of Liberty," fraternal orders, such as the Elks and Forresters and many other civic bodies. It is being sung by others.


THE SONG OF OUR LAND
L·I·B·E·R·T·Y

Cover of song dedicated to "Liberty," the 20 weeks' serial.

d Blooded Director Weeks of "Liberty"

EPPER

big serial feature for one of the other companies. This finished, he returned to the fold, and put on the "Terence O'Rourke" series, which added so much to his reputation and to the popularity of his star. After Otis Turner assumed the direction of Kerrigan, Jaccard was put in charge of the Western company, a class of picture for which he is peculiarly fitted by temperament and experience. He did a lot of fine things with Harry Carey as his leading man, and the two seemed to understand each other perfectly and produced some splendid results together. Carey began to direct himself, and Jaccard then undertook the production of a series of "Little stories of life;" upon which he was engaged when the officials of the company decided that he was the best person in the world to direct the new serial "Liberty," with which it is planned to smash all previous records.

Record-smashing is a past time in which Jacques Jaccard delights. He will have the able co-operation of one of the finest casts which the Universal has ever put together in one company, and his plans are so big that it is impossible to convey them within the limits of a short article. He will not only produce the serial, but he will write it as well, for his day is usually an affair of twenty-four hours or so, and whenever he has a spare second he turns out an episode, or a new story. Just listen to the titles of the first four episodes, and you will see that they give this virile young director a job after his own heart" "Fangs of the Wolf," "Riding With Death," "American Blood" and "Across the Border." Doesn't that sound like something which will keep every member of the audience on the edge of his seat?

Every member of the cast knows what he or she has undertaken. Playing in a serial, of which the episodes must be out on scheduled time, no matter what delays ensue, is never a joke; but playing in a serial directed by a human dynamo like Jaccard, is strenuous enough to suit Theodore Roosevelt himself. He will need all the tact, good-fellowship and power of organization which he has shown himself to possess in the past; but there is not a member of the company who for an instant doubts his ability to "put it over." They know him and his work too well for that. They realize that if they are called upon to work harder, their director will work ten times harder, and that they, and not himself, will be his first consideration whenever the exigencies of the situation allow time for the consideration of anything but getting the story out on time.

Jaccard is writing the serial himself and in view of the timeliness of his subject he is not going to finish the story until he positively has to. At the eighteenth chapter developments will govern.

"But we will put it over with 'Liberty.'"

"THE SECRET OF THE SWAMP"

(*Continued from page* 13.)

Los Angeles. The huge affair was seventy inches around and ten deep. It was iced with almond paste and all the curlicues of frosting in which a first-class chef loves to indulge in such occasions. When it was finished and sent out to the studio, many were the longing glances cast upon it by the members of the company. The cake was prominently displayed on a table just outside the set, already for its scene, and whenever one of the company was missing—which was continually—Reynolds was sure to find him or her circling round the monster sweetmeat like the buzzards in his own play around the "secret of the swamp."

The actors eagerly discussed the ultimate destination of the dainty. Some declared that it was ordered merely for show and would be sent back, but most of them were sure that they were in for a treat. But Director Reynolds had so much trouble chasing would-be cake experts from the delicacy that he changed his mind about distributing it and sent the whole thing to a local charitable institution. Reynolds' popularity sustained a rude shock after his decision.

"When the Minstrels Came to Town"

Little brother is enrolled.

Shoe-blackening does the trick.

WHEN the Minstrels Came to Town" is the title of the Victor two-reel juvenile comedy, featuring Baby Early. It would have been all right if the minstrels had come and then left in the ordinary course of affairs, but they left fond memories behind them and so the trouble began.

A show is one of the great events of childhood days. It is a time when the kiddies can put on their elders' last year's clothes (sometimes they are not so particular whether they are last year's or this year's), and act and feel about as dignified as they look foolish. All this is a common occurrence.

But!!! When they turn out an ordinarily perfectly well behaved automobile to meander about the streets, forlorn and unprotected, that is too much. And when they take the sweetest kiddie in the world and make her (or him) look like "Olive, the Coal Heaver's daughter," then it is much too much. Of course, nobody cares, but these little things get annoying. Several people were annoyed, and not the least of them was little Willie when the shoe blacking was forcibly separated from its resting place on his cherubic cheeks.

This was the way it happened:

VICTOR Juvenile two-reel Comedy. Produced by H. C. Matthews. Kids are "inspired" to have a minstrel show. The garage is a fine substitute for an opera house and by backing out the car they have plenty of room. But the car does an elko and spankings follow.

CAST.

Girl	Baby Early
Boy	Frank Butterworth
Father	Seymour Hastings
Mother	Kathryn Griffith

Mother and Father take the children to see the minstrel show. All the usual stunts are performed, much to the disgust of the parents and to the delight of the children. That night they dream of darkies and end-men.

The next day the children decide to have a minstrel of their own. So all the kids in the neighborhood are summoned and told to forage for material. When all the junk is collected they decide that the garage is the logical place for the stage. The car is their only obstacle, so they start it to get it out. But no one knows how to stop it and the auto goes sailing down the street.

The blackening of the faces is at first a puzzle, but shoe blacking and stoveblack solve the problem. Then a baby is needed for a part in the play. So little brother is stolen from the cradle and his face blacked.

In the meanwhile father has been phoned that his car was found meandering through the streets, and when he gets to the police station to see about it Mother phones that baby has ben stolen. He rushes home with the whole police force and the thieves are found in the garage, having the time of their young lives.

The picture ends with a view of little Frankie in the tub getting the world's most thorough scrubbing.

Universal Regular Service and Red Feather Features will put any theatre on Easy Street.

"WHERE IS MY HUSBAND?"

NEW L-KO HOT FROM THE FIRE. DARING FLIRTING GETS DINTY INTO TERRIBLE INTRIGUE. HE GETS OUT BY THE SPEED ROUTE; SOME SPEED, TOO. THEY'RE OFF. SO IS THE TRAIN. BANG!!! THE L-KO SUBLIME.

CAST.

Dinty	**Dan Russell**	**I. M. Trubble**	**Bert Roach**
His Wife	**Katherine Griffith**	**His Wife**	**Belle Bennett**

DINTY is our idea of the henpecked man ideal. His wife won't even let him have a beer tap in the room. How's that for maltreatment? Do you blame a man for rebelling? But Dinty did not rebel. He hadn't the nerve. He just tried to make wifey jealous.

Well, it all ended in a chase. All reel comedy ends in a chase. But this is a wonderful chase. Over housetops, down fire escapes, out into the street goes Dinty in his nighty. He gets on a street car and would have been safe if his demon pursuer had not boarded the same car. At first the car would not stop. Then it would not go. But the latter situation happened to happen on a railroad crossing.

I. M. Trubble with the Krupps.

Railroad trains are so unobliging. One of the beastly things came along just then and zip! No more street. And, to tell the truth, there was very little left of Dinty.

Dan Russell is a scream as Dinty. In one place where he falls into the bed of a woman on the floor below he is quite the funniest we have ever seen him. But the whole picture is wonderful and it would be a shame to spoil it, by saying too much in advance.

We almost forgot the plot. It follows in very brief form.

Just having a downright weakness for flirting is bad enough, but when one has a wife with a weather eye out for squalls, said flirting is done under difficulties. Anyway, Dinty was hard to discourage in his coquettishness, and he flirted desperately, bold-faced and without the least embarrassment to himself, but every one else. Unfortunately he was unlucky in one of his flirting excursions, as he picked out a lady whose husband had the nastiest temper and was the most unreasonable when he got angry, of any flirt discourager alive. Husband gave Dinty a fair and gentlemanly warning and fate was against him until he discovered that he was unintentionally taking a bath in the wife's bath tub in the near vicinity with two Krupps, and that the means of exit from the bath-room led right past husband. How flirts miraculously escape, how innocent people get mixed up in pursuits that don't want to, and how some people live through terrible experiences was proven here. The result of it all was that Dinty tried to escape on a street car in his kimona. The conductor was willing, the motorman was unwilling and Dinty was unwilling, but husband was close behind with his trusty Krupps, and Dinty just naturally had to keep going or perish from a shot in the excitement. The chase eventually stopped, but it stopped when the street car conductor stopped in the middle of a railroad crossing when a train was due to pass. The only thing that got stopped was Dinty's inclination for flirting. The crash was heard for miles and several policemen lost their dignity trying to escape from the onrushing train. As Dinty went up on a sliver from the cowcatcher he remarked that flirting does not pay.

Wifey objects to Dinty's beer tap.

BIG BEAR AGAIN FAVORED.

UNIVERSAL CITY is said to have an option on Pine Knot Lodge at Big Bear Lake Camp. Every month or so one of the many companies is sent to that place to work hard on a picture or two.

This week Lynn Reynolds and his company of players, headed by Myrtle Gonzalez and Fred Church, will leave for Big Bear Lake for a sojourn of some fifteen days, during which time they will film scenes for "The Girl of Lost Lake," a five-reel feature adaptable to Big Bear scenery.

"A Daylight of the Night"

IMP. *DRAMA.*

"A DAUGHTER OF THE NIGHT."

Written and Produced by Francis Powers.

CAST.

The Man	William Lowery
The Woman	Agnes Vernon
Sunbeam	Doris Baker
Old Sailor	Frank MacQuarrie
The Father	"Doc" Crane

The child, about eight years of age, whom we will call Sunbeam, is fathered by an old seaman in poor health. The home is the tenement slums of any great city. She sells papers or flowers, runs errands, etc., to help buy food and medicine for the home.

A young and enthusiastic settlement worker meets her and begins to grow fond of the girl.

By chance, she meets a gaudily dressed young woman of the street, and the latter's sweetheart, a fast youth on the downward path. She unconsciously influences this young couple to lead better lives.

The couple, having had a quarrel over jealousy and gambling, have wandered despondently to the river docks, intent upon suicide, each unaware of the other's purpose. They are saved from the attempt by Sunbeam, who suddenly meets them as she comes up the stairway from below the dock. where she has been sent by her foster-father to summon an old sea friend to his bedside.

Sunbeam tells the young couple that her father is very ill, and they follow her to her home, where, after the arrival of the old sea friend, the father dies. The young couple ask the settlement worker if they may care for Sunbeam. The old sea friend is willing, but suddenly wants to know who they are and who will vouch for their respectability.

The young couple hang their heads, as the old sea friend indignantly claims Sunbeam and takes her away to his curious old home under the docks.

The young woman cries, and the youth comforts her; he whispers to her a proposal that they get married. The young settlement worker, understanding their mental distress, marries them and starts them along the straight road of life.

Sunbeam dies some time later and the settlement worker tells the mourners that Sunbeam, perhaps, was sent as a Soul child to lead others to a better life.

"A SOCIETY SHERLOCK."

Adapted by Norbert Lusk from Story by Paul West.

Produced by William Garwood.

CAST.

Freddy De Peyster	William Garwood
Vera Van Zandt	Irma Dawkins

Vera Van Zandt, a society girl, gives a week-end party. Freddy De Peyster, one of the guests, musters sufficient energy to propose to Vera, who tells him that the man she marries must be a hero.

Freddie accidentally gets hold of a volume of Sherlock Holmes, which he eagerly devours.

The next day Vera receives a valuable necklace from her father as a birthday gift. On leaving the parlor that evening Vera forgets to take her necklace with her. Leonora, one of the guests, suggests that they hide it so that she won't be so careless with diamonds. The guests look around for a hiding place and one of them, in the excitement, slips the necklace into a vase on the center table.

Vera, missing the necklace, returns with her father to look for it. Unable to find, it she questions the guests, while her father, suspecting that the diamonds have ben stolen, phones for the police. At this time Freddy, to make up for the loss of sleep on the previous night, is reposing peacefully in his bed upstairs.

The police learn of the young man with the monocle, and Freddy, under suspicion of being the culprit, is rudely awakened from his slumbers and rushed down into the parlor in scant attire. The police jostle him against the center of the table, causing the vase to fall. Freddy adjusts his monocle and there amidst the debris of shattered glass glisten the elusive diamonds.

"Why here's your necklace!" is Freddy's comment. as he nonchalantly picks up the birthday gift and returns it to Vera.

Thus Freddy has proved himself a veritable Sherlock, and in the final scene we see Vera crowning her hero with the necklace.

VICTOR. *COMEDY.*

"A Society Sherlock"

STORIES OF THE ONE REEL PHOTOPLAYS

"THE GIRL IN LOWER 9."

Big U Drama in One Reel.

Written by William V. Mong.
Produced by Cleo Madison and William V. Mong.

CAST.

Tillie Olsen	Cleo Madison
Nels Ormsted	Charles Gunn
Andy Dix	W. V. Mong

Andy Dix, a windmill agent, is on the way West on a fast train. His seatmate seems to be in distress and Andy asks her what the trouble is. The girl, Tillie, answers him in Swedish, which he is unable to understand. Dix makes the acquaintance of Olaf Hanson, who is also on the train. He learns that Olaf is also a Swede and he tells of Tillie. Olaf talks to Tillie, who is happy to meet a countryman, and he learns she is on her way to the middle West, where her father is seriously ill. Olaf asks her about funds and Tillie tells him she is all right and displays a large roll of bills.

Tillie's first night in a sleeping car is very uncomfortable; she cannot sleep, and twice she thinks some one is watching her, but is not sure. Finally she dozes off. When she awakes her money is missing and she hears Dix leaving. She suspects him and follows out. Dix sees he is followed and takes a taxi Tillie follows, he finally eludes her and Tillie misses her train. She wanders about the town until exhausted. At last she finds the Swedish Welfare League, who take care of her.

Her father is, meanwhile, worrying over the non-arrival of Tillie. He had received word that she was on her way, but the train arrived without her. Nels Ormsted cheers the old man up. finally they receive word of Tillie's whereabouts and learn that she is on her way to the farm. Nels is ordered to hurriedly meet the train and sets out in a farm wagon.

Dix is in the country selling windmills and has been doing very well. After securing several orders he sets out for the station.

Nels meets Tillie, who has started to walk to the farm, and the two become acquainted—Tillie tells him of her troubles and how Dix had stolen her money. They meet Dix walking on the road and Nels makes him return the money.

There is a happy meeting between the father and daughter, and the sight of Tillie acts as a tonic on the sick man. Through the days of harvesting Nels and Tillie are together often and their interest in each other grows with the passing days.

"BEER MUST GO DOWN."

Nestor One-Reel Comedy.

Written by Ben Cohn.
Produced by Eddie Lyons and Lee Moran.

CAST.

Reggie Smith	Eddie Lyons
His Father	Hart Gamble
June	Lee Moran

Because Reggie is prone to look upon the liquor when it is red, white and blue, father severely scores him, and his patience reaches a climax when he presented with a bill for damages Reggie has inflicted on a poor, inoffensive restaurant.

Reggie is very much in love with June, his father's ward, and she reciprocates his affection.

Reggie arrives home early one morning—to be exact, at 3 A. M.—and is confronted by his angry father. Father calls him a grafter, and, flaunting the bill of damages before him, tells him to leave the house and not return until he has paid the bill. June intercedes, but father is obdurate and Reggie is thrown out. He spends the night on the lawn, and is awakened next morning by a paper being thrown in his face. Idly looking over it, he sees where a man who knows the elite and club life can get a job, and he decides to try for the place.

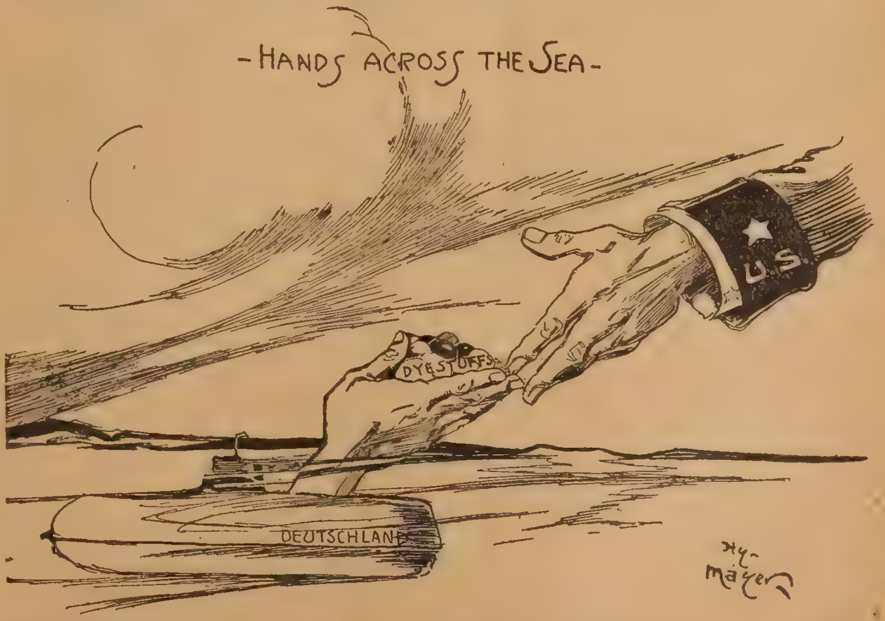
The Association of Stevedores are highly wrought up over the advance of beer from five to ten cents a can. There is untold suffering among them, and they secure the services of the redoubtable detective, Potts, to advance their cause. Thus it is that Reggie and Potts meet, for Potts has inserted the advertisement.

Unknown to Reggie, his father is head of the graft trust that advanced the price of beer. The members meet each night to plan new schemes, but Potts and Reggie discover the meeting place and make a raid. The last to come out is Mr. Smith. Recognition follows, and upon being allowed to leave, Smith "makes good" with both Reggie and Potts.

Reggie is enabled to pay off his bills, and as he has proven his father to be the biggest grafter of all, is allowed to return home and bask in the smiles of June.

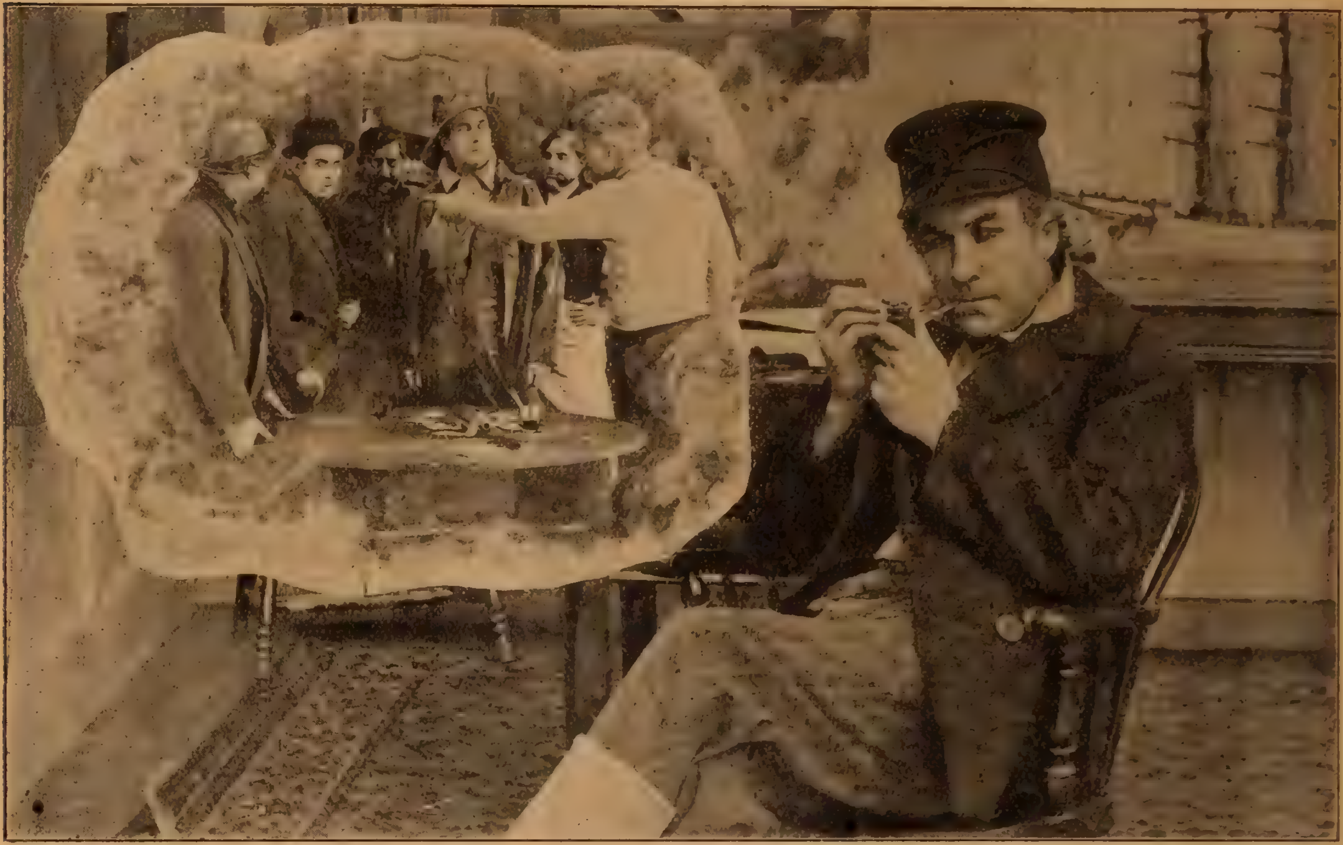
WHERE IS B. JACOBS?

C. C. CHARLES, manager of the Rex Film Exchange of Albany, would very much appreciate any information which any of the exhibitors or exchangemen can give him in regard to the whereabouts of one B. Jacobs, who was formerly employed by the Pioneer Film Company, and during the month of June was employed as traveling salesman by the Rex Film Exchange. Mr. Charles intimates that it would be of mutual advantages to all exhibitors to circumscribe the activities of said Jacobs.



Hy. Mayer's tribute to the exploit of the German submarine in the Animated.

Baggot in "The Captain of the Typhoon"



☞ *Angus thinks of his younger days and his quarrel with Tom—Our own double exposure idea.*—[Ed.]

KING BAGGOT in "The Captain of the Typhoon," a two-reel Big U sea drama, written by Harry Ditmar and produced by Henry M. Webster, shows to good advantage in a strong-man part. There is always something stirring and noble about a personality that dominates everyone and everything around it. There is real tragedy in seeing a strong man disappointed in everything that is worth while in life and still go on in the same steadfast manner. Angus does this and lives a lonely life because he gave up the girl he loved when he saw that his brother loved her. But when he finds that his brother has deserted the girl and wronged another his patience gives out and he becomes guilty of the crime of fratricide.

The story in brief follows:

Angus Steele, captain of the Typhoon, is sitting in his cabin in port when he hears a fight on deck. He rushes up to stop it and sees under a tarpaulin a girl shivering from the cold. He carries her into the cabin and is prompted to tell her his story.

BIG U Sea Drama in three-reels, written by Harry Ditmar and produced by Henry M. Webster. Strong character acting in story of unappreciated self-sacrifice on the part of a sea captain for his worthless younger brother.

CAST.

Angus Steele	King Baggot
Tom Steele	Wallis Clarke
Captain Morton	Howard Crampton
Bess, his daughter	Edna Hunter
The Girl	Beatrice Allen

Twenty years before Angus was in love with Bess, the skipper's daughter. One day the old man is brought home dead and Bess turns to Angus for protection though she does not love him.

Then Tom, Angus' brother, returns from a drunken brawl. Bess, who has not seen him for many years, falls in love with him. Tom, seeing that Bess does not love him, agrees to the match and leaves the town forever.

In the years that have passed Tom sank lower and lower. He was supported by Bess, but finally decided that it was not worth while to stay with her. So he leaves and Bess commits suicide.

At last the time comes for the ship to go out and the waif's happiness is over. Then Tom rudely comes on board to ask for money. Angus refuses and as they argue the girl recognizes Tom's voice. She runs to him and says she knew he would return. When he flings her aside Angus gets so angry that he attacks Tom and throws him overboard.

Then the girl turns on Angus and says she loved Tom and that she hates him. And as the ship sails to sea Angus is standing on the bridge looking wistfully at the disappearing lights of the city.

Henley in "My Lady's Millions"

Kate reads of Donald's success.

A letter from the poor fellow's mother.

LAEMMLE Drama in two reels, written by John C. Brownell and produced by Hobart Henley. Girl helps young man in distress and is more than repaid when he threatens to break her father's trust.

CAST.

Stuart Kingsley	Howard Crampton
Kate	Catherine Calvert
Donald Grant	Hobart Henley
Silas Gray	Marcus Moriarity

"MY LADY'S MILLIONS," a Laemmle two-reel drama, written by John C. Brownell and produced by Hobart Henley, is one of the most finished pictures the Universal has ever turned out. It is a picture which speaks for itself. Hobart Henley, in the male lead, is handsome as usual and heroic to the last degree. But Catherine Calvert, a well known stage star, deserves a word of mention all to herself. Miss Calvert, besides being the finished actress which her years of training on the legitimate stage have made her, is without a doubt one of the most beautiful women acting for the screen. Mr. Brownell, the author of the story, is at present finishing a twenty weeks' serial for the highest priced of the stars of the screen, and he has written dozens of the successes in which Matt Moore, Jane Gail, William Garwood and Hobart Henley have appeared. He is one of the cleverest of the younger scenario writers.

The plot in brief follows:

Kate is the only daughter of Stuart Kingsley, head of the Gasoline Trust. Just before riding one morning she asks him for some spending money and he gives her a hundred-dollar bill. Kate tires while riding that morning and decides to rest in a little summer house in the park. On a bench in the little house she sees Donald, fast asleep with a leter from his mother tightly clasped in his hand. She is so touched by the letter that she slips the hundred dollars in his pocket.

Later Donald goes to a cheap restaurant and happens to sit next to an old inventor. The old man tells him that if he had $100 he could perfect his machine for making a substitute for gasoline. Donald is interested, but says that he cannot help him. Imagine his surprise when upon putting his hand in his pocket to pay his check he finds the hundred dollars. Donald agrees to help the old man with his new-found wealth.

When Kate tells her father that she has given away the money he gladly gives her another bill.

Two weeks later the machine is perfected and one of the leading papers publishes an article telling about the invention. Kingsley reads the article, which predicts the downfall of the trust and gets very much excited. He hands the paper to his daughter and she is surprised to read that Donald Grant with a hundred-dollar bill, which he claims the fairies gave him, has bought a half interest in the invention.

A meeting of the trust is called at once. Old Kingsley calls up Donald and tells him to come at once to hear their proposition. When he comes great pressure is brought to bear on him to sell out for a small amount. But he refuses to sell for less than a million dollars.

Meanwhile Kate cannot resist the temptation to go to Donald's office office and offer her congratulations. Donald is not there when she arrives, but the old inventor goes for him. While he is gone she amuses herself by writing some of the sentences in the letter from Donald's mother. Donald comes in and seing the lines realizes that this must be his benefactress. So he says that since she is the one who has made the whole thing possible she must become a partner.

It is not hard to guess that Donald and Kate will become partners for life.

Stories of the One-Reel Photoplays, Continued

"A MAN'S HARDEST FIGHT."

Big U Drama.

Written by Ben Cohn.
Produced by Jay Hunt.

CAST.

Pelette	Al. MacQuarrie
Martin Langley	Jack Nelson
Gladys	Lucille Young
Her Mother	Mrs. Jay Hunt

Pelette, a guide of the tree country, and Martin Langley, a camp foreman, are both suitors for the hand of Gladys, a mountain girl. Both show her attention and go on many trips together, but in little ways Gladys shows her preference for the foreman. Martin is finally accepted and marries the girl.

Pelette tries to be brave about the matter and when the two leave on a short honeymoon trip with his own hands he builds a house for the two and has it completed when they return.

But daily witnessing the happiness of the two is quite too much for Pelette and after a brave struggle with himself he starts drinking. One day while in an intoxicated condition he chances to be near a stream where Gladys is bathing. The desire for the girl comes over him once more and he approaches her stealthily until she finally hears him. They struggle and he is almost on the point of getting the best of her when Martin arrives and watches spellbound. The girl manages to elude her assailant and rushes to the edge of the cliff, falling over the side into the water. This awakens Pelette and he catches himself just in time to prevent his going after her. The two men seek her out on the shore below and Martin, with the right of possession, wildly pushes the other man aside and carries the unconscious girl home, where later she revives and it is found that she is not seriously injured. She forgives him, but Martin is obdurate. But finally, because of the pleadings of the girl, he too forgives the man who had loved and lost.

DORSEY TRAVEL PICTURES.

Imperial India, Part 4—Rough Riders of India, Powers Educational.

In this picture some of the field sports of India are shown. First there is an elephant race. These animals, though very large and awkward, can travel at a terrific rate. Next sword practice is shown. Horsemen, riding at full speed, cut a sheep in two in one stroke, a feat requiring great skill. Other feats of horsemanship are shown, such as pulling a peg and piercing the heart of a great manikin. A camel race affords much amusement.

Some native troops in a sham battle perform remarkably well. The cavalry in particular give a very spectacular performance. Then some Nautch girls are shown. These are the Geishas of India and command enormous salaries. They are pictured in some of the dances which made them famous.

"THE FINISHING TOUCH."

Imp Drama.

Written by Harvey Gates.
Produced by George Cochrane.

CAST.

Sam Newlands	Rex de Rosselli
Irene	Majorie Ellison
Danny	Buddy McQuoid

Sam Newlands, leader of a gang, is a man who needs no one to settle his disputes. His wife, Irene, is just the opposite to him and is timid and shrinking by nature.

Saturday is generally marked by the return of the father from his carousing friends, broke and drunk. At last the heart of Irene rebels when her husband roughly shoves her aside and starts out for one of his weekly celebrations. As she thinks over the indignities she suffers her eye lights on a rifle and she gets an idea.

Sam returns home that night and meets the surprise of his life, for the meek Irene is transformed and when he roughly orders her to do something she covers him with the rifle and orders him to throw up his hands. Irene then lowers the gun and binds him securely to a piece of furniture. She has hidden a whip and now, bringing it forth, she uses it on her drunken husband. When she is exhausted Irene unties Sam and leaves him to wash his cuts and bruises. He determines to seek out his wife and punish her for the punishment she has dealt him. He slips into the next room and finds Irene cuddling her child and singing it to sleep. Sam realizes how meanly he has acted and he good-naturedly says he guesses he deserved his whipping.

The next day is quite different from the usual run, for Sam, instead of hurrying with his friends to the saloon pauses in indecision. While they are pleading Sam hears his wife say "Samuel," and with a mutered excuse Sam hurries home to the wife and child.

JOKER COMPANY MAKES SEA COMEDY.

DIRECTOR ALLEN CURTIS and his Universal Joker company are engaged in filming a one-reel sea comedy, entitled "Soup and Nuts." To get the correct atmosphere, Curtis took his players via ship to San Diego and return. Gale Henry, William Franey, C. Conklin, Milburn Moranti and Lillian Peacock had mal de mer during the trip, which was extraordinarily rough.

Their troubles were only increased when they came back to Universal City and found that they had to make the scenes of the interior of a ship's dining saloon, and this was so constructed that it rocked as badly as the ship. The very thought of it brought on another touch of mal de mer.

NO WONDER THE BUILDING SHOOK.

IT seemed like an earthquake of unusual duration one day this week in the big electric light studio at Universal City, but instead it proved to be a boxing bout between "Kewpie" Morgan — 330 pounds — and "Kid" Sedgwick, who tips the beam at 300.

These "cuties" jabbed each other and jumped around like a couple of baby elephants for about ten minutes and then the big fellows went away for a run down Laemmle Boulevard and followed the sprint with a shower.

"Trying to get into my class," smilingly said Vic (Slim) Potel, as they passed him on the road.

UNIVERSAL HAS NEW CHILD ACTRESS.

ELIZABETH JANES, six years old, known as "the Bimini Seal" and "the California Marvel," is now one of the child actresses at Universal City. Elizabeth is a wonderful swimmer and diver. The little one is a blye-eyed blonde and has surprised the directors she has worked with by her talent, both in comedy and drama.

Elizabeth at present is being featured in "The Little Life Guard," a tale of the sea.

In one of the scenes of this one-reeler "the Bimini Seal" swims with her hands and feet ttied. She is unusually muscular for one of her tender years, and successfully performs the feat without much difficulty.

There was a man in our town,
And he was most unwise,
He tried to run a picture show,
And didn't advertise.

The Universal Makes a Record Purchase

ANY company which can spend a cool million in cash this year for a handfull of exchanges is in the pink of condition.—Universal acquires the Detroit, Buffalo, Minneapolis, Omaha, Des Moines, Indianapolis, Cleveland, St. Louis and Kansas City exchanges from Laemmle and Powers.

THE most important announcement of the entire moving picture year was the one sent out from Chicago last Sunday that President Carl Laemmle and Treasurer P. A. Powers had sold out their exchanges to that company for the sum of $1,000,000 in cash.

When the Universal was formed several years ago these two men retained their exchanges in the West and Middle West and up until now have operated them independently of the company. The exchanges in Buffalo, Cleveland, Cincinnati and Indianapolis were owned by P. A. Powers, and Mr. Laemmle owned exchanges in Minneapolis, Des Moines, Omaha and the Laemmle Film Service in Chicago.

From time to time there have been rumors to the effect that Laemmle and Powers had sold their private holdings to the Universal, and since the Chicago show opened, it has been stated that Mr. Laemmle had disposed of his Universal stock to John D. Spreckles the California millianaire. But this has been strongly denied by Mr. Laemmle and the other officials of this organization. The stock of the Universal is almost equally divided between Laemmle and Powers and neither have any intentions of disposing of their holdings. Why sell a gold mine?

When the convention started in Chicago many of the film folk were surprised at the large number of exchangemen and other Universalites who came to town. It was evident that something was going to happen when President Laemmle, Joe Brandt, P. A. Powers, M. H. Hoffman, General Manager of Exchanges, and his assistant, Manny Goldstein, Claude H. McGowan, general auditor, and the exchange managers from Detroit, Buffalo, Minneapolis, Omaha, Des Moines, Indianapolis, Cleveland, St. Louis and Kansas City, all came to Chicago together. Immediately upon their arrival they all went into private session at the "Universal Headquarters" at Hotel Sherman and there they remained several hours last Saturday.

After their departure Sunday night the news was given out.

This is a very important move on the part of the Universal and the taking over of these exchanges is going to effectively consolidate conditions in the Universal field. At the same time it proves the solidity of this organization, for it occurs at a time when the majority of the competing companies are endeavoring to cut their expenditures. It also means that this is, unquestionably, the largest financial transaction so far this year, and probably the most important cash deal either of these men have yet realized.

Such a transaction is usually accompanied with certain changes. It was announced that F. C. Cropper, who has been Manager of the Universal Exchange in Kansas City, will be District Manager of the Middle West, and will have the exchanges in Omaha, Wichita, Oklahoma City and Des Moines in his territory. His office will be in Kansas City. George Weeks will have supervision of the Detroit, Cincinnati, Cleveland, Buffalo and Indianapolis offices, with headquarters at Detroit. William Oldknow, of Atlanta, Ga., will have the Southern District, which includes Louisville, New Orleans, Memphis, Jacksonville, Nashville, Baltimore and Washington, with his office at Atlanta. M. L. Markowitz, of San Francisco, will have the territory west of Denver, with his main office at Los Angeles. Maurice Fleckles will have the central division, which will include Chicago, Minneapolis and the territory between here and Kansas City. The eastern division will have E. H. Goldstein as District Manager and his jurisdiction will include New York, Philadelphia, Boston and all of New England.

It is the intention of General Manager Hoffman to hold a meeting of District Managers every sixty days in Chicago at which time he will hear reports from all these men.

Group of Universalites posed with President Laemmle.

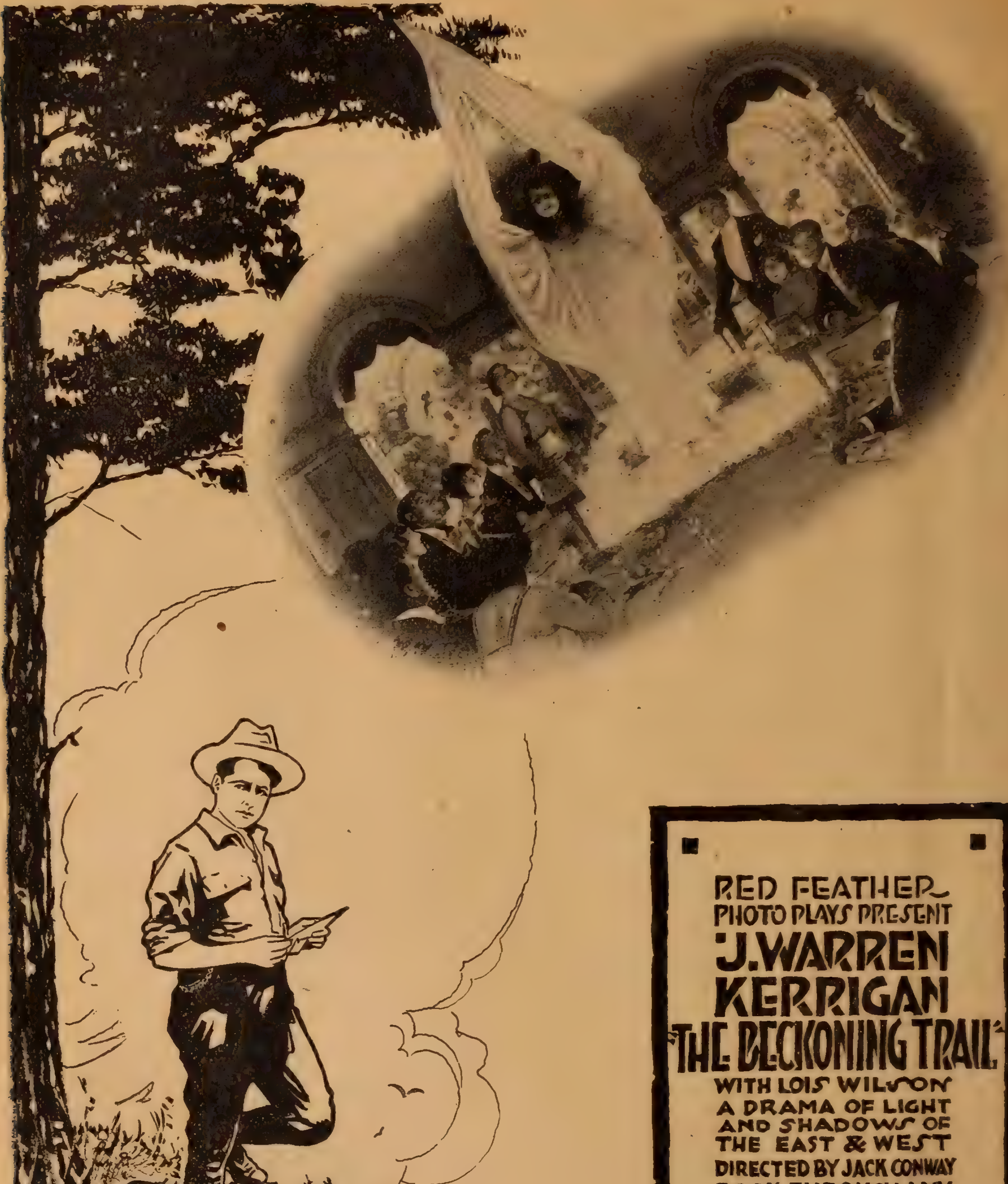
Left to right—A. F. Heineman, owner of the Memorial Opera House, Valparaiso, Ind.; I. Van Ronkel, F. J. Flaherty, Carl Laemmle, I. L. Lesserman, Harry Weiss, Louis Laemmle, Joseph Laemmle.

"FROM BROADWAY TO A THRONE."

(*Continued from Page* 13.)

returning prince. The antics of the would-be star of the ring in the midst of court ceremonial create a lot of amusement. Unbeknown to the court officials the revolution has come to a head and the revolutionaries are preparing to storm the palace that night. They break in in the middle of the festivities and a terrific fight ensues, in which Jimmie takes his full share. He is knocked senseless by the blow of a sword. Then comes the surprise, which, we are not going to give away, but which is certain to bring a hearty laugh from the most confirmed pessimist.

Just remember that the idea which was presented in this photo-play proved the motif in the new Carter De Haven series, "Timothy Dobbs—That's Me," and you will want to see how this story came out. That's why we don't want to give away the secret. You can begin to see the new Carter De Haven series very soon.



RED FEATHER
PHOTO PLAYS PRESENT

**J. WARREN
KERRIGAN**

"THE BECKONING TRAIL"

WITH LOIS WILSON
A DRAMA OF LIGHT
AND SHADOWS OF
THE EAST & WEST
DIRECTED BY JACK CONWAY
BOOK THROUGH ANY
UNIVERSAL EXCHANGE

When the Bluebirds Begin to Fly

Letters from many fortunate Exhibitors who have had the opportunity to prove to themselves that Bluebird Photoplays are the best obtainable at any price.

DUTY TO PRAISE BLUEBIRDS.

Consolidated Film & Supply Co.,
New Orleans, La.

Gentlemen: I feel it my duty as a "Bluebird Photoplay" Exhibitor to use as an outlet for my enthusiasm a letter to you advising my sentiments on thel ast several features I have had the pleasure of showing. They have improved to such an extent that it is beyond me to express myself in a manner that would justify it. It is really remarkable how they are leaping ahead in bounds and if they continue to improve in the next two or three releases as they have recently over all previous features, they will be in a class by thmselves in a very short time.

I am happy to see that "Bluebird" has adapted the policy of Old Man Shakespeare's well-known proverb, "The Play's the Thing, and I attribute the wonderfully high standard of the last several releases to nothing more than the following out of this policy. Here's hoping that this policy will continue. If it does, Bluebird franchises will be at a premium, and the exhibitor who will be fortunate enough to hold the exhibiting rights in his city will have to but announce the fact that it is a Bluebird Photo Play, and his ticket machines and cash registers will peal forth beautiful music.

Assuring you that you have my every wish for a continuance of the splendid productions which you have turned out in the past several weeks, and with kindest personal regards, believe me to be

Very sincerely,
(Signed) J. A. JONES, Mgr.,
Isis Theatre,
Pensacola Fla.

STARS SUBSERVIENT TO SCREEN STORIES.

Bluebird Photo Plays, Inc.,
Dallas Texas.

Gentlemen: I have read with a great deal of interest the announcement of your "The Play's the Thing" policy, and wish to extend my heartiest good wishes. Bluebird Photo Plays, Inc., is, I believe, the first to realize the value of the story as applied to the modern screen play, and recent Bluebird releases such as "The Three Godfathers," "Shoes," and "Broken Fetters" are brilliant examples of the results of such a policy.

I note with pleasure that Bluebird Photo Plays is not doing entirely away with the star system, but rather making their stars subservient to the stories in which cthey appear on the screen, and the combination of star and story such as may be found in the three Bluebirds above enumerated is certain to be commended in the strongest terms.

The Bluebird advertising campaign recently inaugurated is of almost inestimable value to exhibitors. I believe if this campaign could be extended to the daily papers, especially in the larger cities of each State, it would add even more to the value of Bluebirds as business pullers.

With best wishes, I am

Yours very truly,
HARRY VAN DEMARK, Mgr.
Fichtenberg Amusement Enterprises,,
Houston, Texas.

PHENOMINAL MONDAYS.

Mr. Nicholas Amos, Mgr.,
Bluebird Photo Plays, Inc.,
Des Moines, Ia.

Dear Sir: Just want to say that Monday was almost my dullest day until the Bluebirds fled this way. Now Monday is as good as Saturday. I tried all sorts of service—including Paramount—to try and build up Monday, but couldn't budge 'em until I started Bluebird service, with Sarah Bernhardt, ten weeks ago. Since that time I have been doing a phenomenal Monday business, both matinees and night. My patrons look forward to Bluebird day with eager anticipation, and I do not hesitate to say that Bluebird is the best service I ever used, both from a money-making and artistic standpoint.

Very truly yours,
FRANK G. KING, Mgr.,
King Theatre, Estherville, Ind.

OPEN ARMS FOR BLUEBIRD.

Bluebird Photo Plays, Inc.,
New York City.

Gentlemen: The writer is very much enthused with the new advertising campaign. We are already beginning to feel the results of same in the way of inquiries and business, and I really think that it will be only a short while until most of the so-called exhibitors will be standing with open arms for Bluebirds

With best wishes, we are,

Yours very truly,
(Signed) O. W. MOORE,
Indianapolis, Ind.

DELIGHTED WITH BLUEBIRD.

Bluebird Photo Plays, Inc.,
Los Angeles, Cal.

Gentlemen: I want to take occasion to compliment the Bluebird people on the picture, "The Gilded Spider." This picture gave excellent satisfaction to a high-class audience on two days in the Columbia, and upon announcing that we would change on Tuesday, making just two days for "The Gilded Spider," we did the biggest day's business on a Monday since the house opened, with regular program.

With the splendid magazine advertising which the Bluebird people are doing, and the consistency with which they are producing high-class pictures, I am thoroughly convinced that the Fall will find the Bluebird one of the most sought programs in this section of the world. Already I have been called on the phone to testify on different occasions to the merits of the Bluebird programs by out-of-town exhibitors, and on two instances I know that they have used the Bluebird by reason of the boosting which we are in position to give it. It is a pleasure to work with people who are putting forth an effort to give the exhibitor a value, not only in his program, but in the exploitation nationally of that program.

I want to say that we are very highly pleased with Bluebird, and some day we are going to show our substantial appreciation.

Very respectfully,
PHOENIX AMUSEMENT CO.,
Phoenix, Ariz.

A GOOD BOOST.

California Film Exchange,
736 S. Olive St.. Los Angeles, Cal.

Gentlemen: After having run the "The Great Problem" with Violet Mersereau as the star, I must say it has raised the standard of the Bluebird Features in my estimation. I make it my business to ask the patrons how they like any particular feature, and every one who attended this play was more than pleased with it.

And on the strength of their recommendation's I now wish to continue the Bluebird service. You can therefore forget about the cancellation.

The East Fifth St. Theatre, with the assistance of the Universal Service, is increasing business right along.

Thanking you for the past favors, I remain,
PHIL S. O'MARA, Mgr.,
E. Fifth St. Theatre.

MANAGERS' AND EXHIBITORS' DEPARTMENT

KANSAS CITY NEWS.

By GEORGE H. BOWLES.

THE Universal's coming serial, "Liberty," is going to have a great start in the Kansas City territory. The Sapphire Theatre, one of the Kansas City downtown houses, has contracted for the first run in Kansas City, a run of two days. The Sapphire is now running the current Universal serial, "Peg o' the Ring," to big houses, and as a result was anxious to secure first run on "Liberty" before even the bookings were open.

THE record of the Kansas City Bluebird exchange in winning the last two $100 prizes offered by Bluebird Photo Plays, Inc., for the exchange showing the greatest increase in business for a period of four weeks is causing a great deal of comment and worry by other feature film exchanges in Kansas City. With a great many of the former strictly feature theatres returning to the regular program of short pictures, the business of most of the feature companies has taken a big drop in this territory. But the theatres which have cut down to one feature a week have been quick to contract for Bluebirds in order to give their patrons the best feature picture on the market as a banquet after six days of regular program.

THE Bluebird exchange, after credit is given the efficient management of W. B. Emrich, lays a great deal of credit for winning the two prizes to the unusual amount of advertising done by the exchange for the last two months, or in other words, during the hot weather when business takes a drop. Convinced that the advertising and publicity department of the exchange was absolutely right in telling exhibitors that summer months are months to advertise the heaviest, the exchange allowed this department full sway in carrying on a summer campaign for business with a result that the two national prizes were gathered in. Bluebird advertising and publicity burned up the mails almost daily, and with the efforts of the salesmen and Mr. Emrich the contracts have been pouring in.

THE Kansas City Universal Exchange has two members as officers of the Screen Club. R. C. Cropper, manager, is first vice president of the organization and a member of the board of directors, while George H. Bowles, head of the publicity department, is historian and a member of the entertainment committee. M. E. Williams, in charge of the Universal serial department, is also a member of the entertainment committee.

THE Kansas City Bluebird Exchange recently put on a novelty which is proving unusually popular with the exhibitors. This novelty is a small 12-page booklet called "Hunters' Guide," for use by exhibitors hunting excellent features.

The inside of the book is made up of a listing of all the Bluebird releases, the name of the starred player being given as well as a two-line description of the nature of the picture and a newspaper or trade journal criticism. Every exhibitor in the Missouri and Kansas territory is supplied with one of these books.

THE Kansas City Screen Club is busy at work now formulating a plan for its formal bow to the public this fall. The board of directors promises that not only the most novel stunt ever pulled by a screen club will be staged, but that this stunt will be the biggest attraction Kansas City has ever had. These plans will be announced in the near future.

JOE SILVERMAN, who operates the Prospect, Murray and Emerald theatres, three big suburban theatres in Kansas City, also is an early booker on "Liberty." Mr. Silverman never had run a serial in any of his theatres until recently, believing the episode picture would not prove a drawing card. After a great deal of persuasion Mr. Silverman finally booked "Peg o' the Ring" in the Murray, but with many misgivings. For the opening night "Peg" showed to exactly 1,400 paid admissions, and Mr. Silverman each week has been telling the Universal exchange that each "Peg" night shows an increase in attendance. The results were so pleasing that "Peg" is now booked for the Prospect.

CANADIAN NOTES.

By W. A. BACH.

TORONTO, July.—The first prosecution under the Amusement Act was commenced before Col. Denison in the police court today, when Mrs. E. MacDonnell, lessee of the Alexandra Theatre, a "movie" house at the corner of Bloor street and Lansdowne avenue, was charged with an attempt to defraud the Ontario Government out of the war tax on theatre patrons. Mrs. MacDonnell pleaded not guilty. Government Inspector Boyd claimed that at this theatre war tax tickets were resold. The tickets he bought belonged to an entirely different service. The procedure, the inspector claimed, was for the tickets to be placed in a "chopper" and destroyed. There was a "chopper," he said, at this theatre.

An employee of the Fox Film Company, which supplies the rolls of tickets to theatre proprietors, recognized the tickets exhibited as belonging to different rolls supplied to the Alexandria.

COCHRANE, Ont., Can., July, 1916.—The Empire Theatre here has been sending the Canadian Universal Bulletin to the local paper each week. The paper is running a "Movie Fan" column to bring the public into closer touch with the producers and takes extracts from the Bulletin to represent the side of the producer. The idea is so good that the plan is likely to spread and should be very helpful to all concerned.

ST. JOHN, N. B., July, 1916.—The Standard, the leading newspaper of this city, recently published an article on the educational value of moving pictures, written by Professor Keirstead of the University of New Brunswick. Professor Keirstead paid a great compliment to the Universal company when he mentioned them as one of the few concerns that are earnestly trying to co-operate with educational institutions in connection with the movement for better children's pictures.

ST. JOHN, Canada, July, 1916.—The Universal office here has succeeded in booking Bluebird features and their prospects seem very bright.

The first sixty days booking of "Peg O' the Ring" are now filled solidly at this exchange and the demand is growing greater every day.

"Sixteen Years of Knowing How"

FLICKER FACTS

BY OPERATING A MOTION PICTURE PROJECTING MACHINE ABOVE NORMAL SPEED FLICKER MAY BE ELIMINATED.

BUT

THE GREATER THE SPEED OF OPERATION THE LESS NATURAL AND LIFE-LIKE WILL HUMAN ACTION APPEAR ON THE SCREEN.

Our Intermittent Movement

AN EXCLUSIVE FEATURE OF

POWER'S CAMERAGRAPH

WAS DESIGNED WITH THE FOLLOWING POINTS IN MIND:

1.—FLICKERLESS PICTURES, RUN AT NORMAL SPEED.
2.—MINIMUM WEAR ON FILM.
3.—MAXIMUM STRENGTH AND DURABILITY OF PARTS.

AN INVESTIGATION INTO THE MERITS OF OUR PRODUCT WILL ATTEST THE FACT OF THEIR ACCOMPLISHMENT.

Start by Writing For Catalogue U. Mailed Upon Request.

Nicholas Power Company NINETY GOLD STREET
NEW YORK

"WHO PULLED THE TRIGGER?"

(Continued from Page 22.)

Ethel hears him talking excitedly—then runs into the hall. A hasty search of the desk drawer shows the revolver gone. In fear and apprehension she mounts her horse and rides toward the sawmill, hoping to overtake Douglas. Just before rounding a bend in the road she hears two pistol shots. A moment later she comes upon the body of Walt Kendall, her father's revolver beside the body. Douglas is arrested and Ethel is forced to become the "State's witness" against him. He is found guilty, but his lawyer seems confident that he will secure a new trial. Luke Kendall fears a new trial would be granted, so gathers together some of his friends "fixes" the sheriff and prepares for a lynching. First, they burn the sawmill. The illumination attracts the attention of Ethel and she soon discovers the purpose of the "White Caps." Rushing to the house she tries to call up the sheriff in town, but the wires have been cut. Moving the desk in an endeavor to see if the 'phone trouble was in the house wires, she is startled to find on the floor her father's revolver. A break in the back of the desk drawer had allowed it to drop on the floor when she thrust it out of sight. And there it had lain during the trial, the principal piece of evidence that convicted Douglas.

Walt's body is discovered.

With the evidence clasped tightly to her breast, Ethel mounts a motorcycle (the property of their foreman) and starts for town. Her one hope is of beating the lynchers, who started sometime before in automobiles, convincing the sheriff of Douglas' innocence and getting him to protect the prisoner.

She passes the lynchers like a flash, is fired on, wounded, but never slackens her speed.

She arrives in time to place her evidence in the hands of the sheriff, who summons his deputies and prepares for the attack. There is a brisk fight and the lynchers are beaten off.

Later a negro named Sam Daw confesses that he obtained Walt Kendall's pistol during his fight with Douglas and after being beaten by Walt, shoots him.

Ethel and Douglas go North after his acquittal for the wedding.

Universal Regular Service and Red Feather Features will put any theatre on Easy Street.

Use Red Feather Photoplays and Red Letter Business Stays

HERE is an interesting defense sent out by a Universal exhibitor. It is worth reading over very carefully.

"Straight From the Shoulder" From "Ye Old Movie Man"

Question, by the picture patrons: "Mr. Ward, why did you not give "The Garden of Lies" last Saturday night as billed?"

Answer, in plain United States language: "My local opposition, which wants to run the same brand of films, the Universal, that I have given you the past five or six years, and no other kind."

Question: "Mr. Ward, are the Broadway Features from the Universal Film Manufacturing Co.?"

Answer: "Yes, they are—and nothing different than any of their other brands, such as Gold Seal, Imp, Laemmle, 101 Bison, Rex, etc., only this brand of film in question is called Broadway."

Question: "Mr. Ward if you have handled and run for the last five or six years nothing but the Universal Company's different brands of film, why could you not have the Broadway Features?"

Answer: A few years ago the Universal Co. split up its territory, placing two Universal exchanges in Massachusetts, one at Boston and the other in Springfield, to supply Massachusetts Universal exhibitors, of which I was one. At that time, the same as I am now, I was a renter from the Rex Universal Exchange of Albany, N. Y., and the main office of the Universal Co. They gave me my choice of going to the Massachusetts exchanges or staying where I was. I had been with this Rex Co. then some time and our relations always being pleasant, as they are now as far as the Rex end goes, I stayed with them.

Now comes the present difficulty —my local opposition wanted to run Universal Broadway Features and booked in at the Boston Universal Exchange. A few weeks before Feb. 5th, when I was to start in running Universal Broadway Features, I had made arrangements with my Universal Co. to supply these features in question to me. They notified me that "Scandal" would be the first one sent, to be used Feb. 5th. I advertised the same at my shows in "Ye Old Picture Home" as you know. Then I was notified by them the last week in January that I would receive "The Garden of Lies" first for Feb. 5th, and I advertised the same with cloth and paper posters sent me by my exchange, the same as I do any of my Universal features, all in good faith on my part. On Saturday, Feb. 5th, the day I was to show "The Garden of Lies," I received from my exchange a letter stating they would be unable to supply "The Garden of Lies" owing to an argument over territory between their office and Boston.

"The Boston office at the present time is supplying your opposition with Broadway Universal Features (which they had just once, and which he ran on Saturday night, Jan. 29th). Inasmuch as your town lies in Boston's territory they will not allow us to supply you with the Broadway Universal Features. Owing to the fact that there was a splitup in territory some time ago, and if one office had account in another office's territory they would still continue to supply that account (which was my case). I am very sorry that this difficulty came up, but I just came back from New York, and tried to straighten it out there, and have taken the matter further up and expect an answer one way or the other as to whether we can supply you with Universal Broadway Universal Features or not."

This, picture patrons, is why I did not give you "The Garden of Lies" last Saturday night.

Now a word from "Ye Old Movie Man." You, the public, judge who should have the Universal Broadway Features—myself or my opposition. I have not an unkind word to say of my opposition, Mr. Noonan, nor have I ever uttered one since he started up in our small burg, except to say, I wished he had not. Still, as the matter now stands, it would seem to me if he wished to be a "thoroughbred competitor" he wouldn't try to run the same kind of film, namely, the "Universal," which I have run only for so many years, when to-day there are so many other brands on the market.

Finally I ask you, the public, knowing where the "lines of chance" dropped me, and that the Moving Picture Business is my only means of a living for myself and family, I ask you in all kindness to "stand pat" by "Ye Old Picture Home," The Buckland Town Hall—"The House of Happiness," where the best of Universal Photo-Plays are shown; where the music and service combine to make a pleasant evening.

Universally yours,"
C. W. WARD.

Janet Theatre, North Ave., Chicago, Ill.
Harry Lindner, Prop.

A LETTER FROM LINDNER.

Chicago,

Mr. Maurice Fleckles,
Universal Film Mfg. Co.,
New York City, N. Y.

Dear Maurice: The inspiration for writing this letter to you came about to-day when I sat through a session of twenty-nine reels of the Universal Program; from "Peg O' The Ring" to the Red Feather feature entitled "Madcap." This long session made necessary by the express driver's strike. Not one of these twenty-nine reels have I marked less than ninety and some above. You know that I have been a booster for the Universal program, having used the program in our little 300-seat Janet for the past seven years and over, and now in the face of Feature Competition (which bills I do not have to pay) the little Janet is still making money week after week with the Universal program (how much money I will not say, as you might raise my service).

The compliments I get from my patrons day after day go to show that they consider the Universal the best of programs.

Yours for Universal peace and better Universal pictures (if they can be made),

(Signed) HARRY LINDNER.

BLUE BIRD

Announce

Helen Ware in "Secret Love."

Ida Schnall in "Undine."

Lois Weber and Phillips Smalley in "Hop—the Devil's Brew."

Carter De Haven and Flora Parker De Haven in "The Wrong Door."

Louise Lovely in "The Grip of Jealousy."

"Rupert of Hentzau," with Jane Gail.

Mary Fuller in "The Strength of the Weak."

"The Yaqui."

"The Flirt" with Marie Walcamp.

Louise Lovely in "Tangled Hearts."

Tyrone Power in "John Needham's Double."

Violet Mersereau in "The Great Problem."

J. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in "The Crippled Hand."

Louise Lovely in "The Gilded Spider."

Florence Lawrence in "Elusive Isabel."

J. Warren Kerrigan in "A Son of the Immortals."

Rupert Julian in "Naked Hearts."

Tyrone Power and Lois Weber in "The Eye of God."

Louise Lovely in "Bobby of the Ballet."

Harry Carey in "The Three Godfathers."

Mary MacLaren in "Shoes."

Violet Mersereau in "Broken Fetters."

Ella Hall in "The Love Girl"

Louise Lovely in "The Grasp of Greed."

J. Warren Kerrigan in "The Silent Battle."

Myrtle Gonzalez in "The Secret of the Swamp."

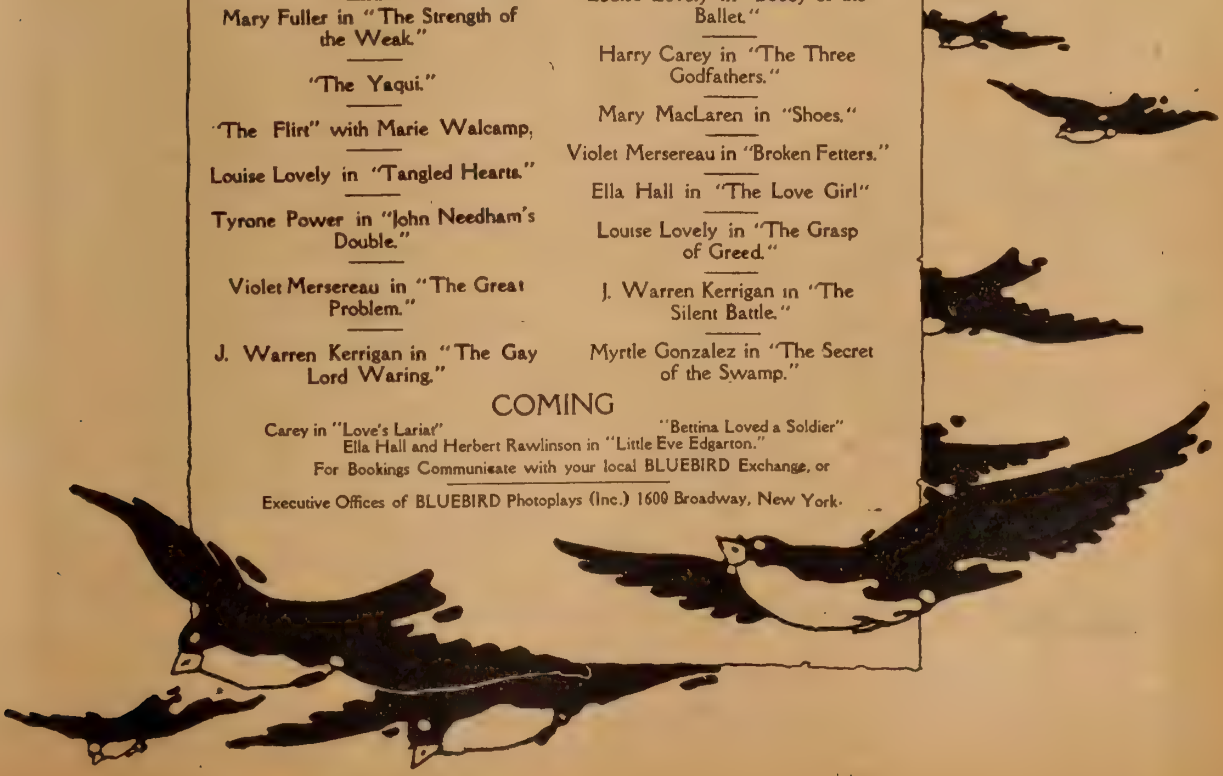
COMING

Carey in "Love's Lariat" "Bettina Loved a Soldier"

Ella Hall and Herbert Rawlinson in "Little Eve Edgarton."

For Bookings Communicate with your local BLUEBIRD Exchange, or

Executive Offices of BLUEBIRD Photoplays (Inc.) 1600 Broadway, New York.



MUSIC FOR WEEK OF AUGUST 7—"THE MARK OF CAIN"

Specially Selected and Compiled by M. Winkler.
"Cavatine," by Bohm, is the theme.

REEL I.

1. *"Admiration,"* by Jackson, until "Dick, help me," etc. 2. Continue Tremolo, until "If I save you," etc. 3. *"Agitato, No. 6,"* by Lake, pp. during scenes of slower action, until "But the sacrifice has not been in vain." 4. Continue pp., until "Big Jake, stepfather of Doris." 5. *"Adoration,"* by Barnard, until "His Day of Freedom." 6. *"Theme."*

REEL II.

7. *"Berceuse,"* by Delacour, until "From day to day," etc. 8. *"Clair de Lune,"* by Thome.

REEL III.

9. *"Dolorosa,"* by Tobani, until "Evening." 10. *"Theme,"* until "The relentless hand of the law." 11. *"Felize,"* Canzonetta, by Langey, until "With the passing of time." 13. *"Elegie,"* by Massenet.

REEL IV.

13. *"Heart's Desire,"* by Losey. To action, pp. or ff., until "Setting the trap." 14. *"It Was a Dream,"* by Larsen, until "Morning, her accusation." 15. *"La Reve,"* by Golterman.

REEL V.

16. *"Pensee D'Amour,"* by Ely, until "Three days later." 17. *"Poesia,"* Pastorale, by Rossi, until "The Day of Destiny." 18. *"Serenade,"* by Czerwonky, until "Dick, I'm a thief." 19. *"Simple Aveu,"* by Thome, until "My boy! My son!" etc. 20. *"Theme."*

L-KO—"Crooked from the Start"............(Two Reels)

REEL I.

1. *"Slidus Trombonus,"* by Lake. 2. *"Ma Poulette,"* by Roberts.

REEL II.

3. *"Stormy Sea of Love,"* Trot. 4. *"Introduce Me,"* Popular Song Hit.

BIG U—"The Silent Stranger"

1. *"Fair Vassar,"* by Tobani. 2. *"Heart to Heart,"* Melody, by Trinkaus.

VICTOR—"What Darwin Missed"

1. *"The Trout,"* by Eilenberg. 2. *"Cupidietta,"* by Tobani.

SPECIAL UNIVERSAL FEATURE—"Timothy Dobbs, That's Me," No. 2....................(Two Reels)

REEL I.

1. *"Cupidietta,"* by Tobani. 2. *"Rose Blushes,"* Intermezzo.

REEL II.

3. *"The Trout,"* by Eilenberg. 4. *"Doctor Cupid,"* Intermezzo, by Ferrari.

GOLD SEAL—"Onda of the Orient" (Three Reels)

REEL I.

1. *"L'Adieu,"* by Favargar, until "Onda Le Aldo." 2. *"Broken Melody,"* by Von Biene, until "After years of persistent searching, etc. 3. *"Dolorosa,"* by Tobani

REEL II.

4. *"Angelus,"* Reverie, by Bohm, until "After the funeral." 5. *"Dream Shadows,"* by Langey, until "Being watched." 6. *"Evening Serenade,"* by Herfurth.

REEL III.

7. *"Serenade,"* by Widor, until "It's gone, the dagger." 8. Continue Tremolo pp., until "Arrest that man," etc. 9. *"Finale from Ariele,"* by Bach.

POWERS—"The Henanpup" ......(Juvenile Comedy)

1. *"Baby Sweetheart,"* by Corri. 2. *"Darling Child,"* by Bohm.

LAEMMLE—"A Knight of the Night"........(Drama)

1. *"Idyl,"* by Himan, until "Girl playing piano." 2. Continue as piano solo, until "Girl stops playing piano." 3. *"Angelus,"* Reverie, by Bohm, until "The fight. 4. *"Hurry,"* by Kerssen, until "The fight is over." 5. Continue *"Angelus."*

VICTOR—"The Marriage Broker" (2-Reel Drama)

REEL I.

1. *"Affection,"* Idyl, by Himan, until "Cohen, the Schatchen," etc. 2. *"Shorels,"* Hebrew song, by Fleischman, until "The tailor breaks the news." 3. *"Stolen Moments,"* by Friedman.

REEL II.

4. *"Love's Captive,"* Romance, until "Ben takes advantage of a day off." 5. *"King Solomon,"* Overture on Hebrew songs.

POWERS—"Ben, the Sailor"........(Minikin Comedy)

1. *"Joker,"* March, by Lake.

POWERS—"Salmon from Egg to the Table"

1. *"Silvery Brook,"* Waltz.

REX—"By Conscience Eye" ....(Drama)

1. *"Romance,"* by Morse, until "Story time." 2. *"Fairy Tales,"* by Kemzak, until "In her craving for excitement," etc. 3. *"Heloise,"* Intermezzo, by Langey, until "I found a letter," etc. 4. *"La Rose,"* by Ascher.

NESTOR—"Some Medicine Man" ....(Comedy)

1. *"Glitchy Jacob,"* by Losey, until scene, Indian camp." 2. *"Ramona,"* Indian Intermezzo, until "I'll walk." 3. *"Minnahaha,"* by Losey.

BISON—"The Guilty One"........................(Two Reels)

REEL I.

1. *"Prairie Flower,"* by MacMillen, until "Lem Cooley's Pal." 2. *"Dolorosa,"* by Tobani, until "Night." 3. *"After Sunset,* by Pryor. Tremolo ff. during accident, until "Morning." 4. *"Dawn of Love,"* by Bendix.

REEL II.

5. Continued *"Dawn of Love,"* to action, pp. or ff., until scene, "Jane finding the knife. 6. *"Alita,"* by Losey, until "The fight." 7. *"Hurry, No. 4,"* by Lake, until "The fight is over." 8. *"Woodland Whispers,"* by Blon.

LAEMMLE—"Her Mother's Sweetheart" ..(Drama)

1. *"Whispering Flowers,"* by Blon, until "Delta considers," etc. 2. *"You Alone,"* by Eilenberg, until "The evidence of circumstances." 3. *"Violetta,"* Concert piece, by Herman.

JOKER—"She Wrote a Play and Played It" (Com.)

1. *"Trombone Frolic,"* by Lake. 2. *"Canhanibalmo,"* by Pryor.

IMP—"The Speed King".............................(Two Reels)

REEL I.

1. *"Maximilian Overture,"* by Ascher, until "In the days that followed." 2. *"Evening Breeze,"* Idyl, by Langey, to action, pp. or ff., until "If I don't lend him the money," etc. 3. *"Extase,"* by Ganne.

REEL II.

4. *"Nocturnal Piece,"* by Schumann, until "The day of the race." 5. *"Top Notch,"* March, until "The start." 6. *"Club Gallop,"* by Laurendeau, until "The day after the race." 7. *"Garden of Love,"* Caprice, by Ascher.

NESTOR—"All Bets Off" ....(Comedy)

1. *"Razzazza Mazzazza,"* by Pryor. 2. *"Cest Si leger L'Amour,"* by Kruseman.

Red Feather
PHOTOPLAYS
PRESENT
"FOLLIES OF DESIRE"

A Powerful Drama of Boer Life
A Story of a Woman's Martyrdom

Book Through
Any Universal
Exchange

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FEATHER
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McDOWELL
SUPERIOR
DON'T FORGET
THE NAME OF
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Get After Your Billboard People Right Now

Get after your billboard people. Make 'em be alive. Wake 'em up. Stay hot on their trail. See that your Red Feather posters, your present Serial posters and your coming Serial posters for LIBERTY (out soon), your portrait posters, and all your other paper get the best locations. Talk to your billboard men. Talk to the men that actually do the posting. Watch your stands. See that they are kept fresh and clean. Millions of people are outdoors NOW. They can't help seeing, reading and heeding your announcements. Any Universal Exchange will take care of your poster orders. If you encounter any delay whatsoever, write or wire us at once. ever, write or wire us at once.

Morgan
LITHO.CO. CLEVELAND.

POSTERS NOW READY

For the Twenty-eighth Red Feather Release

Dorothy Phillips and Lon Chaney in

"THE MARK OF CAIN"

For the above RED FEATHER RELEASE and all past RED FEATHER RELEASES you can secure two 6-sheet stands, two 2-sheet stands, two 1-sheets and a matched streamer which you can combine to make into a great 16-sheet stand. You can secure beautiful lithographed window cards done in five elaborate colors to use for local advertising in Store Windows to back up your billboard advertising. Send for samples to ANY Universal Exchange. Window cards for all RED FEATHER releases.

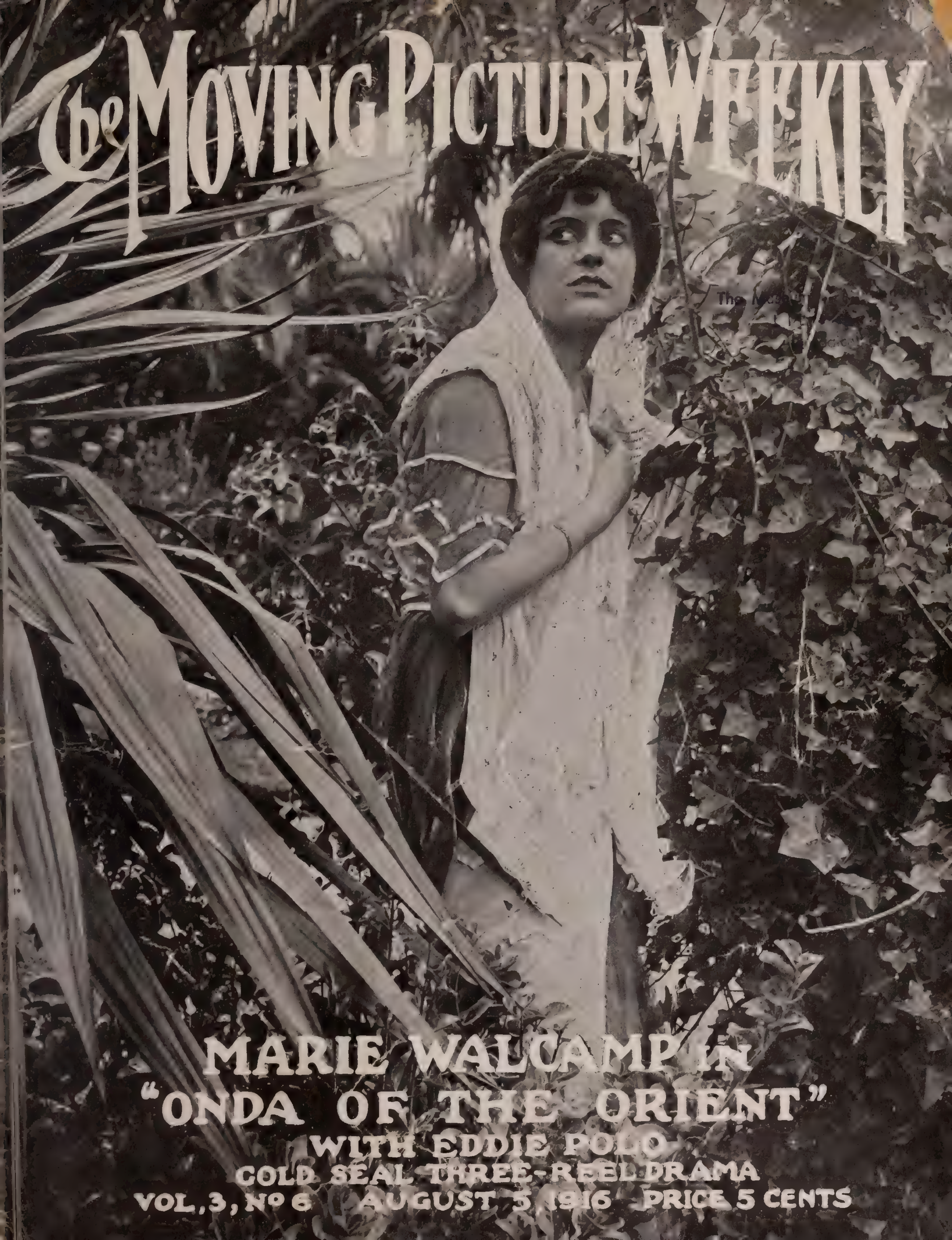
The following paper for the Universal Program can be secured promptly from any Universal Exchange or direct from Morgan:

FOR two-reelers, striking 1-sheet and 6-sheet stands.

FOR all three and four-reelers, two 1-sheet stands, three 3-sheets, 6-sheet and a 3-sheet streamer to make up a smashing 12-sheet stand, or you can use this paper separately.

FOR all Universal Screen Stars, and ALL Broadway Stars, 5-color 1-sheet poster portraits. Also the striking 3-sheet metal gray background posters to accommodate the 1-sheet poster portraits of all stars.

The MOVING PICTURE WEEKLY



MARIE WALCAMP IN
"ONDA OF THE ORIENT"
WITH EDDIE POLO
GOLD SEAL THREE-REEL DRAMA

VOL. 3, Nº 6 AUGUST 5, 1916 PRICE 5 CENTS

HUNTER, Edna, leading woman, Universal; b. Toledo, O.; educ. St. Agnes Sch., Albany, N. Y.; stage career, started in mus. com. in "Liberty Belles," then with Dillingham and K. & E., appearing in "Papa's Darling," "Little Miss Fixit" with Nora Bayes, etc.; screen career, Imp-Universal, second leads with Mary Fuller, then Fox ("The Two Orphans," "The Soul of Broadway"), at present Imp-Universal. Hght. 5 ft. 3 in., blond hair, blue eyes. Accomplishments, singing, dancing, piano, riding, swimming, outdoor sports. Address, 225 West End Ave., N. Y. C.

The Biography of every photo player in the Country will be published absolutely without cost to them in the Second

Motion Picture Studio Directory

(Published by MOTION PICTURE NEWS, Inc.)

ISSUED AUGUST 29th, 1916

(Under date of September 9, 1916)

We want the biography of every Actor, Actress, Director, Assistant Director, Camera Man, Scenario Writer, Publicity Man and in fact every one at the studios.

All you have to do is tear off the Coupon below, fill out and mail **NOW**—and at the proper time we will send you a biography to fill in.

If you enclose $2 we will insert your picture (1 inch in size) in your biography in the next two Studio Directories and also enter you for a year's subscription to the MOTION PICTURE STUDIO DIRECTORY (published Semi-Annually).

COUPON

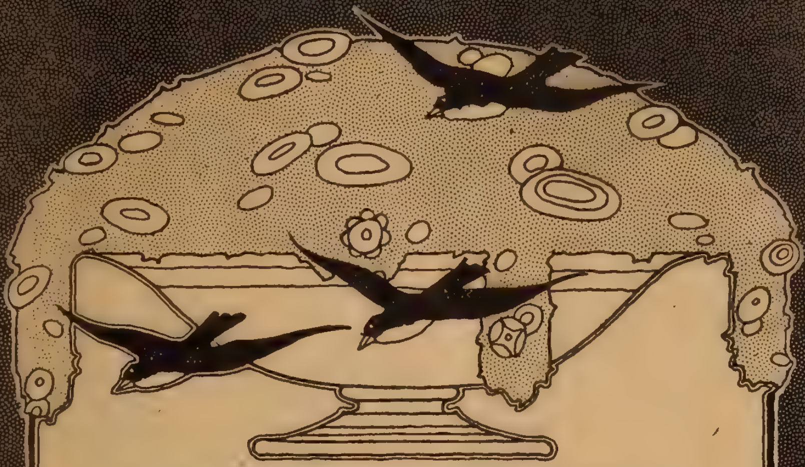
The following is the address to which you can send me a blank for my biography in the "STUDIO DIRECTORY." It is understood that this biography costs me nothing. (Cross out the following if no money is enclosed). Also enclosed please find $2 to pay for my cut to be inserted in my biography in the next two Studio Directories and one year's subscription to the Motion Picture Studio Directory (issued twice a year by Motion Picture News, Inc.).

I will have a photograph in your hands by August 22, 1916.

Name ....*Line of Work*..

Studio ....*Permanent Address*..

MOTION PICTURE STUDIO DIRECTORY, 729—7th Avenue, New York City.



BLUEBIRD
PHOTOPLAYS, Inc.

PRESENT

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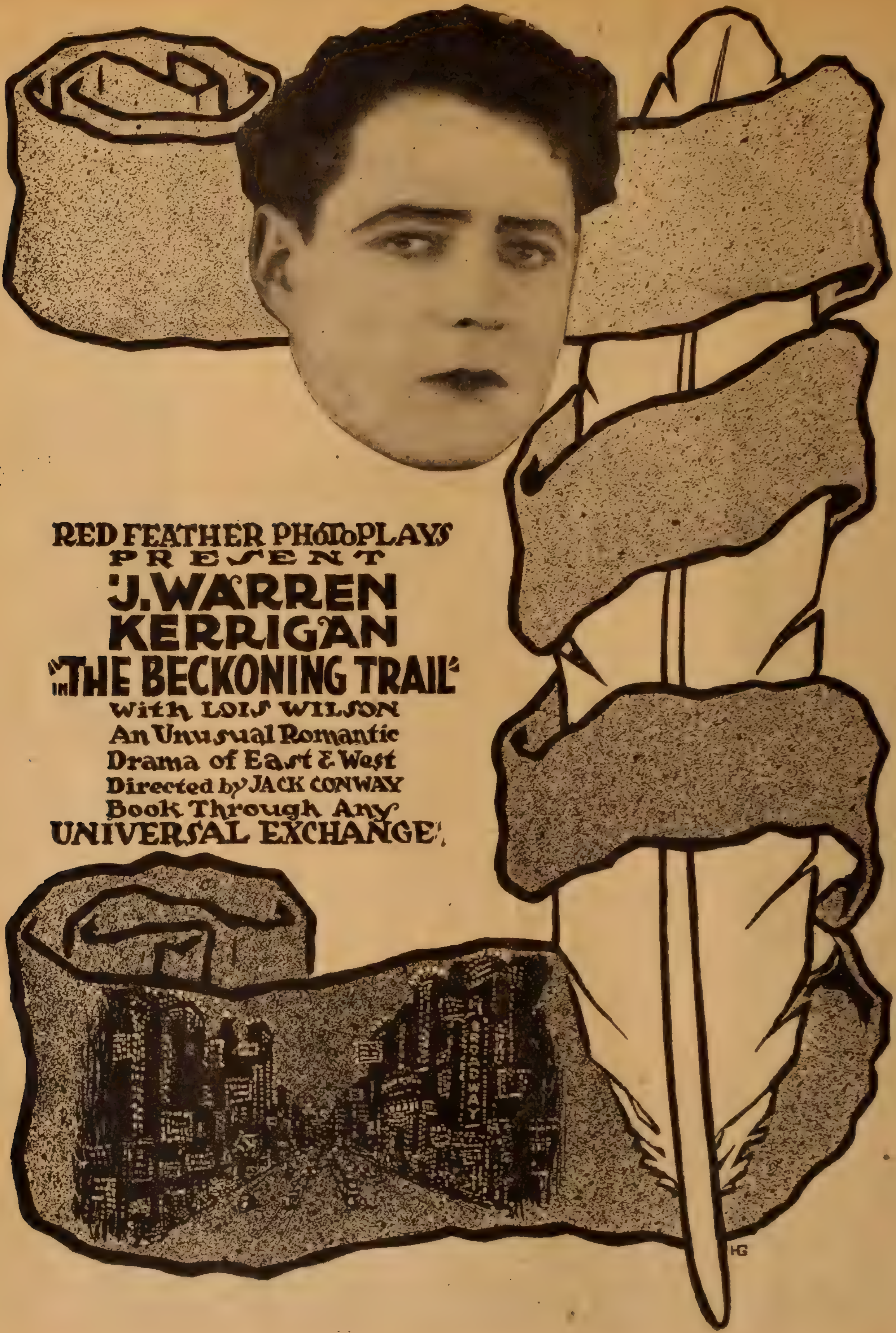

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IT SHOWS WHICH WAY THE WIND IS BLOWING

(No. 144. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

Under the heading "Split Reel Notes for Theatre Men," in a recent issue of "Motography," I found the following:

> **"A canvass of twenty-one exhibitors to find out whether their patrons preferred the all-feature program, the three-feature-a-week program or the mixed program resulted in a vote of seventeen to four for the mixed program. Four were in favor of the three-feature-a-week entertainment."**

According to the most accurate figures obtainable there are almost eighteen thousand exhibitors in the country. While a nation-wide vote on the features vs. regular service question would be illuminating, this canvass, conducted by disinterested parties, is of tremendous importance as a straw that shows which way the wind is blowing.

A year ago the feature craze was so strong that the Universal was literally COMPELLED to release features. In spite of the warnings uttered by the far-sighted men in the industry, the average exhibitor absolutely refused to believe that, so far as he was concerned, feature and failure went hand in hand.

Is the regular service coming back to its own?

You'd have your answer if you could listen to the comments made by the exhibitors who drop in to see me. Yes, and the letters written by the fans—upon whom this business depends for its existence—that find their way to my desk, would also give you your answer.

Both would speedily reveal why those seventeen exhibitors voted in favor of regular service. They would also reveal the reason that caused even the feature exhibitors to vote against running five-reelers more than three times a week.

The trek back to the regular service fold has already started. Each week finds an increasingly large number of exhibitors cancelling features and booking the diversified program that made money for them.

WHEN will you follow suit?

Carl Laemmle
President.

UNIVERSAL FILM MANUFACTURING COMPANY CARL LAEMMLE, President.
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Sincerely
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AN UNUSUAL
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A DRAMA OF THE SLUMS, SOCIETY AND THE STAGE
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FEATHER
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"The Whirlpool of Destiny"

FEATURING

FLORA PARKER DE HAVEN

JACK MULHALL & BERTRAM GRASSBY

AN UNUSUAL DRAMA OF LOVE'S REDEMPTION

DIRECTION OF OTIS TURNER

BOOK THROUGH ANY UNIVERSAL EXCHANGE

n "Love's Lariat"

CAST.

Edward Sanders, alias "Sky High"	Harry Carey
"Skeeters"	Neal Hart
Allan Landers	William Quinn
Goldie La Croix	Olive Fuller Golden
Cowboys	Pedro Leon, Joe Rickson Tommy Grimes, Bill Gillis and Bud Osborne.

Going to bed is a complicated matter in the city.

try. He is one of the best workers on the Diamond A Ranch, and when it comes time to play he is a leader, too. On the outskirts of the ranch lies the town of Coma. In ordinary times it is merely a sleepy village, and when pay day comes to the outfit it is a real live town, and "Sky High" furnishes the most of the entertainment.

While the boys of the Diamond A are celebrating one of the regular pay days a telegram is brought into the saloon for one Edward G. Landers. "Sky High" finally realizes that he was given that name, but that he had almost forgotten it. "Skeeters" and "Sky" are great friends and the former has been trying to keep on the water wagon, which, of course, "Sky" bitterly resents. The telegram announces that "Sky's" uncle in the East has passed away, leaving him the bulk of a large fortune. A provision of the will states that he must reside in and take personal care of the estate for one year.

"Sky" does not like the idea of going alone and uses all his persuasive powers to persuade "Skeeters" to accompany him. The latter demurs, however, and it is only when "Sky" promises to take the entire bunch that he agrees. The cowboys set out for the effete East to comply with the provisions of the will.

The other heir of the uncle, and who will benefit if "Sky" fails to carry out the provisions of the will, decides to cheat "Sky" out of his rightful inheritance, and in accordance with this scheme enlists the services of Goldie La Croix, an actress. Goldie is to win the heart of the simple Westerner and then throw him over. They hope that the disappointment will cause "Sky" to return to the West without complying with the will.

The boys arrive and are treated to the pleasures of the city. "Sky" meets his cousin, who tells him that he has a dear friend whom he wants to bring over. Goldie is brought in; she makes quite a dent in "Sky's" impressionable heart, and he finds himself falling in love with her. The boys, left to themselves, manage to find enough excitement, and "Sky" is kept busy bailing them out of the police courts.

"You're a fine bunch of short horns," said Sky.

"Sky's" impetuous wooing has quite won Goldie, and when he suggests that they "hitch up," she agrees. The cousin is happy over the way things are going and tells Goldie to keep up the good work. At last the day of the wedding arrives and guests begin to assemble. The boys are rigged out in all the glory of full dress. The cousin gets Goldie to one side and tells her that she has done her part, and that now the time has come to drop "Sky." "Sky" overhears their talk. He leaves, cut to the heart, and fails to hear Goldie tell the cousin that she has played too long and is now in earnest.

Determined to get even with the plotters, "Sky" confronts the cousin and their argument leads to a fight. In the melee Goldie is struck with a flying missile and rendered unconscious. At sight of the wounded girl "Sky" forgets his resentment against her. Goldie revives and finds herself in "Sky's" arms. When he sees that she is conscious, "Sky" remembers her statement to his cousin and tells her that he overheard her plan of "stringing" him," and will try to forget her. Goldie calls him back and tells him that he left too soon and failed to hear the latter part of her statement. The boys are watching how things are progressing and see that it is no place for a crowd. They turn disgustedly away, remarking, "He's ruined!"

FELICITATIONS.

THE editor of the Moving Picture Weekly received this week a felicitous communication from M. Flores Cabrera, director, publisher, proprietor and editor of the Renacimiento, of Santo Domingo, in which he requests an exchange of magazines. The number which accompanied the letter is dated June 15th, 1916, and contains excellent illustrations of timely subjects concerning the difficulty on the Mexican border, and contains a general miscellany of news of interest to Santo Domingans. It is published in Spanish, and the makeup and composition of the magazine are exceedingly artistic and effective. The liberal patronage of advertising argues a remarkably healthy condition, and speaks well for the future of the magazine.

Carter De Haven in "The Sody Clerk"

The First Episode of "Timothy Dobbs--That's Me"

WRITTEN by Bess Meredyth and produced by Wallace Beery. Our hero first realizes that he is a star—Timothy admits he has talent, consents to place it at disposal of movie magnates. So he deserts the Sody Fountain.

CAST.

Timothy Dobbs	Carter De Haven
Jeff	Robert Milash
Mary	Vola Smith
Millie	Helen Leslie
Clarkson	L. M. Wells

Timothy prepares to leave.

A TREMENDOUS amount of publicity has been expended upon the nattily clad person of Carter De Haven. As a dancer and singer in musical comedy and in vaudeville he has been before public for some years and always with increasing popularity, and always with the aforementioned publicity. But it is safe to say that he is embarking in the "Timothy Dobbs—That's Me," series on a new era even in his well known career. This series of two-reel features has already been booked in the majority of large picture houses in the larger cities and the smaller places are waiting eagerly for their turn. And this merely on the strong and convincing talk which the advertising and publicity departments have made. The officers of the Universal have a tremendous amount of confidence in this star and in this feature series, and inasmuch as they have already seen eight of the episodes, they feel justified in taking the lid off the publicity valve and letting her "screech her head off."

The general idea of the series is well known by this time and needs no comment here. Carter De Haven is the star of the series and as a soda clerk we introduce him. He does not stay by the fountain long as he has visions which are much more effervescent than any that the one-horse Centreville fountain ever could impound. Timothy Dobbs in the first episode hitches his wagon to a start, but there is too much dead weight. Then there is Jeff, the gigantic and single-minded servitor, who now becomes his valet. The role is played by Robert Milash, whose six and a half feet of towering flesh and bone have kept him absolutely at the top of the theatrical profession for a number of years. He is twice the height of Carter De Haven. The other characters do not appear in every chapter, but they will be introduced here at the beginning. There is Mary Clarkson, the druggist's daughter, a loving and plain-minded miss, who never aspired any higher than a soda clerk. Vola Smith plays Mary. Gwendolen Bates, on the other hand, thinks of nothing else than movie actors and can't see Timothy at all until he invents a moving picture contract. This character is taken by Helen Leslie. L. M. Wells is cast as the druggist. Wallace Beery, who directed the series, plays occasionally in the studio scenes, which will be shown later.

The story opens in a drug store in the small town of Centerville. The elite are there, and Timothy Dobbs, the elegant dispenser, the male Pavlowa, is dispensing drinks to Mildred, the banker's daughter.

The girls all adore him, and the boys despise him accordingly. The place is patronized by all the fair sex, who flock to see Timothy. Mary, the plain daughter of old Clarkson, adores him in secret.

Timothy lives with Jeff in an old farmhouse which his mother left him, with incidentally an income of three hundred a year. Jeff adores him, is his valet, cook and protector.

The boys stand it as long as possible, then frame up to catch Timothy on his way to the dance hall. Mary overhears this and goes to warn him, but he has gone, so Mary tells Jeft. The two rush out and rescue him as the boys toss him into the water. Jeff catches him in his arms so that he does not even get wet. Timothy is more of a hero than ever.

All goes well until Gwendolyn Bates comes to visit Millie. It is Gwendolyn who sows the movie hero-worship seed

Their hero.

(*Continued on page* 45.)

Scenes from the Red Feather Production "The Folly of Desire"

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE
UNIVERSAL
ANIMATED WEEKLY

400-pound sword-fish taken near New York.

Raising the steamer Keyport off New York Battery.

Celebration on Blackwells' Island by the prisoners.

Huge Preparedness Parade in San Francisco.

Animated Weekly greets Christy Mathewson.

First picture after the explosion, Jersey City.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

Jack Cohn, editor of the Animated, greeting Christy Mathewson in a "Red" uniform. Christy was the star of two Universal Features.

GREETING THEIR BASEBALL HERO.

NUMBER Thirty-one of the Universal Animated Weekly shows Christy Mathewson, for sixteen years the star pitcher of the New York Giants, being welcomed by his old pals. "Matty," or "Big Six" as he is familiarly called, was recently traded to the Cincinnati Reds as a manager in exchange for Herzog, who will fill a weak spot in the Giant's infield at third base. Besides being the finest pitcher that baseball has ever known, "Matty" is without doubt the most popular man in the game today. He is the idol of the baseball fans not only in New York, but all over the country as well.

"Matty" is shown receiving a big bouquet of flowers that his ardent admirers sent him. Herzog, who was traded for "Matty," is also shown as well as Hal Chase, formerly manager and first baseman on the "Yanks," who is still considered one of the finest initial sackers in the game. Slim Sallee, another new member of the Giant squad, is also introduced to the fans by the editor of the Animated.

Those who have followed the great Universal program for the last year or two will remember that Christy Mathewson numbers among his many talents a very convincing style of acting. He played in two baseball dramas put on by the Universal.

ALL HANDS SAVED.

THE Animated Weekly for this week shows what is left of the excursion steamer, Keyport, which was sunk recently in New York harbor. It is very fortunate that there were no lives lost, as there were some three hundred women and children on board when the accident occurred. Divers are shown putting hawsers around the bottom of the boat to hoist it.

ENJOYING LIFE IN JAIL.

NEW YORK'S convicts are not far behind their brethren at Sing Sing when it comes to having a good time in prison. Recently they celebrated the first anniversary of the installation of J. J. Murtha as warden, and there were some big doings for the boys in prison. Number thirty-one of the Universal Animated Weekly shows Commissioner Lewis and Parole Commissioner Kate Davis addressing the boys. Then follow sports of different sorts and a ball game between the Murtha Stars and the nine from the Battleship Oklahoma.

BUILDING A CITY OF TENTS.

AN army is forced to carry its own shelter with it, and one of the most interesting sights about a camp is to see the way the tents are put up in a jiffy when the army makes camp. Number thirty-one of the Universal Animated Weekly shows the soldiers on the border erecting one of their magic cities. Of course, the kind of tents that are shown in the picture are permanent and are erected only when the army intends to stay in the vicinity for some time. When on the march little dog or shelter tents are used.

Other views of the soldier boys are shown. The country down on the border is not exactly ideal for walking, but that does not stop the men from taking long and strenuous hikes in the broiling sun. Machine guns practise is also shown. These guns are not of the moving picture variety and the little puffs that are seen spell death for any lusty man who would be so foolish as to get in the way.

ALASKA ALSO PREPARES.

ALASKA refuses to be outdone by any of the states when it comes to patriotism or national spirit. So when all the cities in the states began to have their preparedness parades Juneau refused to be outdone. Number thirty-one of the Universal Animated Weekly shows the great event as it happened up in the wilds of Alaska. Perhaps "Wilds" is not exactly the right term to use, as Juneau is a real city and the parade was a real parade with over fifteen hundred people marching in it. The war veterans were there from both the Civil and Spanish-American wars. Next came the Trail Blazers, the pioneers who helped to build up this wonderland. Nearly all the organizations were there and the parade was brightened by many floats. It was quite the biggest event of its kind that has ever been staged in Juneau.

CUP DEFENDER NOW USED AS FREIGHTER

THE yacht Defiance, built as a cup defender for the famous America Cup, which was donated by Sir Thomas Lipton of international fame, is being cut down for use as a freighter between Norfolk and North Carolina points. Built in 1914 for the challenge race for the famous international trophy, the Defiance never even sailed a race as the European war made the contest impossible. What is left of the once majestic sailing craft is shown in the thirty-first number of the Universal Animated Weekly.

ANIMATED FILMS GREAT CATASTROPHE AT JERSEY CITY

BY quick work on Sunday morning the Universal Animated Weekly cameramen obtained wonderful views of the great catastrophe which laid Jersey City low and bombarded all the surrounding cities with shrapnel bullets, 4-inch shells, causing a loss of life and property damage which can only be estimated at this writing. The two explosions, a little after two o'clock Sunday morning, woke every one within twenty-five miles of the Jersey City Railroad terminal freight yards at Black Tom Island where they occurred, and were the signal for the Animated Weekly cameramen to get on the job as soon as it was light. By dint of influential connections the camera men got excellent views of the terrible devastation which the

(*Continued on page* 45.)

"BETTINA LOVED A SOLDIER"

Three scenes from "Bettina Loved a Soldier."

A BLUEBIRD Photoplay. Screen version of famous French novel, "L'Abbe Constantin," by E. J. Clawson. Produced by Rupert Julian with an all-star cast.

CAST.

Abbe Constantin	**George Berrill**
Mrs. Scott	**Francelia Billington**
Bella	**Zoe Rae**
Bettina	**Louise Lovely**
Paul de Lavardens	**Douglas Gerrard**
Jean Reynaud	**Rupert Julian**
Pauline	**Elsie Jane Wilson**

IF asked to name an example of the French novel, most of us would say "L'Abbe Constantin," for certainly no other book in the French language is so well known outside its own country, as the famous story which opened the portals of the French Academy to its author, Ludovic Halevy. The book has been translated into many other tongues, and has given pleasure to millions of readers. Against all the competition of the new schools of novel-writing ,the realistic, the sensational, and the rest, this simple, sentimental story of two lovely American women in a little French village, holds its own triumphantly in edition after edition.

The charm of the tale is increased rather than diminished in the version which has been prepared for the screen by E. J. Clawson, and produced under the skillful direction of Rupert Julian, who has already placed several Bluebird successes to his credit. One of the cleverest of the younger directors, Julian is also an actor of the first rank, and proves his right to the high place by his portrayal of the role of Jean Reynaud, the nephew of the old priest from whom the novel takes its name. Julian has given his best to this photoplay. He has chosen a cast which the critics pronounce ideal. In filling the two leading roles, he was confronted with the task of finding two leading women of equal charm, one of whom had to be a blonde and the other a brunette. He chose Louise Lovely and Francelia Billington, and that his selection was a happy one is proved by the cut in the center of the next page. Two lovelier girls it would be hard to find, and we sympathize with Jean in his hopeless efforts to decide which is the prettier of the two.

The cast altogether is a very remarkable one, and merits the much abused term, "all star." Besides the two beauties and Julian himself, the other roles are taken by actors who have often been cast for leading roles in other photoplays. There is George Berrill as the Cure, who will be remembered for his convincing work in that other Bluebird Photoplay, "The Three Godfathers." Then there is Elsie Jane Wilson, who has played the lead in so many of Julian's shorter productions, but who, to make this an achievement of super-excellence, here takes the small part of the maid Pauline, and lavishes upon it all the care which she has ever given to a stellar role. Then there is Douglas Gerrard, as the ruined aristocrat, another actor who is accustomed to have the centre of the stage. and who is acknowledged to be one of the most finished players of costume parts on the screen. Last but not least, except in point of size, there is captivating little Zoe Rae, who creeps still further into our hearts by her impersonation of the naughty little sister of the two beautiful American women. Although the Bluebird Photoplay organiaztion has announced in a nation-wide advertising campaign that for them "The Play is the Thing," the list of actors and actresses appearing in "Bettina Loved a Soldier" is a sufficient proof that the important matter of the selection of a company will receive more rather than less attention from them on this account.

The story of the photoplay, which is almost too well known to require telling, is briefly as follows:

This romance of two American girls in France stands almost alone in novel literature. because of the sweetness of its sentiment, the simplicity and honesty of its characters and the convincingness of its plot. It is laid in Longueval in rural France. For more than thirty years the Abbe Constantin had been cure of the lazy little village. The small town is dependent for its existence upon the estate of Longueval and thus when the Abbe and his people learn that the estate has been sold to foreigners, they see all their traditions and even their existence menaced. Mrs. Suzie Scott of New York is the purchaser of the vast estate. She is an American woman with a vast fortune, who has caused a sensation in Paris by her lavish receptions. She has a sister, Bettina, a girl of seventeen, who is as wealthy as her married sister. Within six months, Bettina has had thirty-four offers of marriage, all coming from penniless noblemen. But she is not such a simple girl that she cannot understand perfectly why she is so popular. Foremost among her suitors is Paul de Lavardens, a nobleman who has just completed the delightful task of squandering his inheritance.

It is excusable that the simple peasants of Longueval believe a dire misfortune has befallen them. They not only look upon their new mistresses as only foreigners, but as adventurers and, worst of all, as Protestants. The Abbe is the most sadly affected of all. He has a nephew, Jean Reynaud, a lieutenant in the cavalry, who in all respects, except birth, is a son to the good old man. The tragic day arrives, and the Scotts come to Longueval. Their first duty is to visit the Abbe and, to his infinite delight, he learns that they are not Protestants, but good Catholics. He is almost paralyzed with surprise when they give him two thousand francs for his poor. The good man loses no time in giving the entire amount away to his people. Jean has never met such women before, and, for the life of him, he cannot decide which of the two is more beautiful, or which has the smaller feet, or the more shapely hands. The women are touched with Jean's honest simplicity, and he and the Abbe are frequent visitors at the castle. It is not long, however, before Jean decides that Bettina is the more beautiful. Paul de Lavardens arrives and employs the most approved methods in pressing his suit for Bettina's hand.

One summer's day Jean discovers, to his dismay, that he adores Bettina. Jean is the most honorable man in the world and he looks upon Bettina's money with positive horror. He decides that he will never see her again. Bettina discovers at the same time that she is in love with Jean, but she waits in vain. She invites him to come to the castle, but he excuses himself. When Jean sees his love getting the better of him, he decides to leave Longueval for good; but lover's oaths are very fragile. There is a ball at the castle. Jean decides to leave the following morning at five, but he must see Bettina just once before he departs.

He goes to the ball. The tender-hearted girl presses herself upon the modest lover. but this only increases his discomfiture. Paul asks her for a waltz and she lies to him, saying that she has promised to dance with Jean. She confesses her lie to Jean, but he will not dance with her. He realizes that if he touches her he will be lost; his secret will escape him. His secret!! She reads his heart like an open book. Bettina is forced to dance the waltz with Paul. Jean takes this occasion to leave the castle. However, Bettina leaves the chagrined Paul in the middle of the ballroom and runs after Jean. Paul is torn by chagrin and anger and he follows.

"How handsome he is!" sighed Pauline.

"Which is the prettier?"

Jean says a hurried good-bye to Bettina, but Paul follows him and accosts him. Bettina is watching from a nearby hiding place. Jean refuses to quarrel with Paul and Paul thinks he is afraid. He doubles his insults and even goes as far as to invite Jean to fight him. Jean is firm in his refusal. However, when Paul mentions the names of Bettina and Mrs. Scott and casts an unworthy aspersion upon Jean's motives, Bettina runs from her hiding place and bids Jean fight him. They fight with sabers beside the castle wall, and Paul is defeated.

"You have insulted me!" cried Paul.

Bettina awakens at five the following morning and decides that she will go out to the road and wave good-bye to Jean. She goes out into the dizzling rain and instead of finding Jean, she discovers two braves who have been hired by the vindictive Paul to horsewhip Jean. Bettina hurries to the vicarage and in a pathetic scene she confesses her love for Jean and the Cure commands Jean to marry her. Paul falls into the trap which he had set for Jean. In returning home, he throws his cape over his face to guard himself against the rain. The bravos mistake him for Jean and horsewhip him within an inch of his life.

"MABELLE OF THE PICTURES," COMING DRAMA

A ONE-REEL drama, featuring Peggy Coudray and Director William V. Mong, is being produced by Mr. Mong at Universal City, entitled, "Mabelle of the Pictures."

It is a story of a motion picture actress who is not believed in her home town to be a good girl, because she is required to wear ballet costumes before the camera.

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PETER PEPPER .... Interviews
JOE BRANDT .... Business Manager
W. A. BACH .... Canadian Representative
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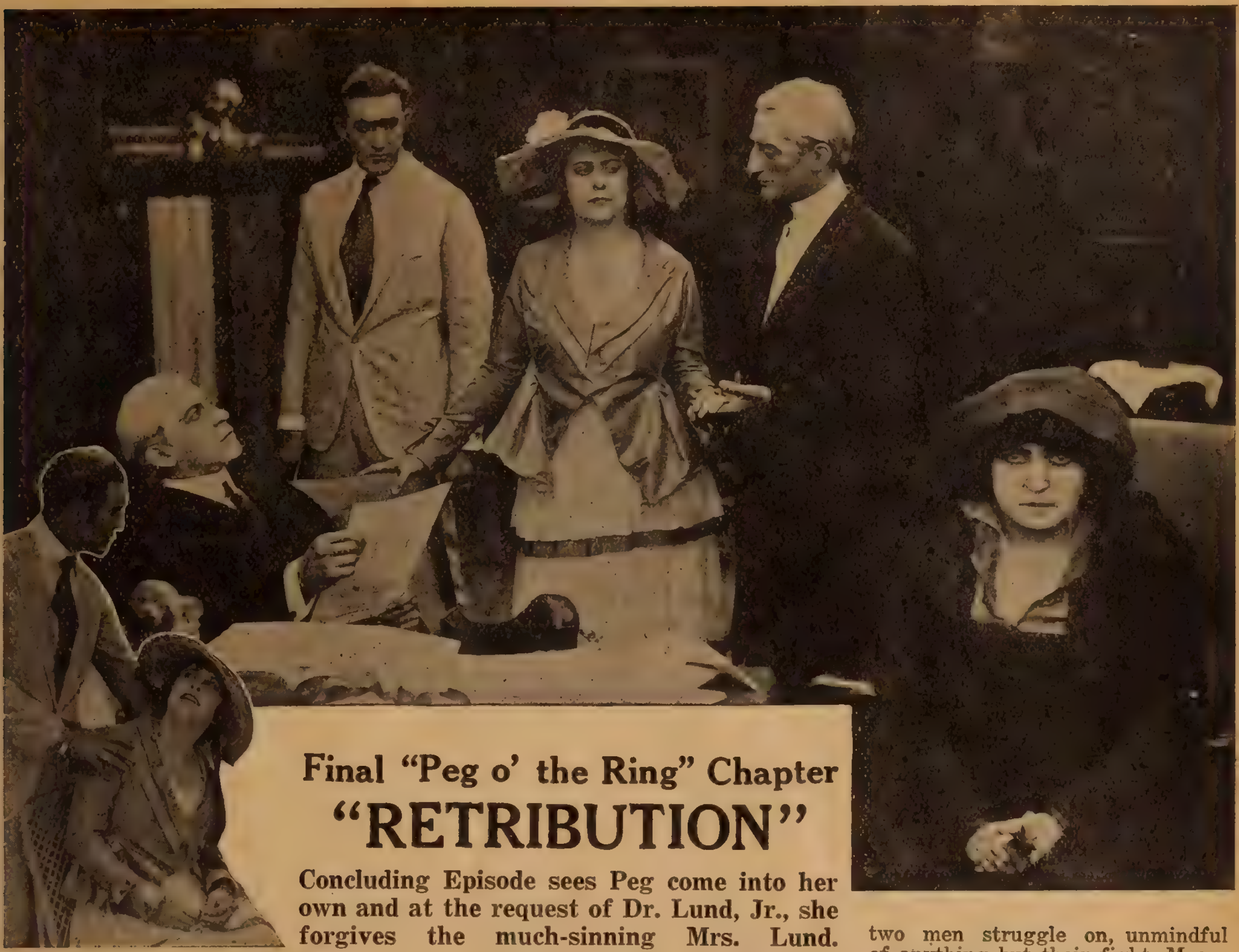


Final "Peg o' the Ring" Chapter

"RETRIBUTION"

Concluding Episode sees Peg come into her own and at the request of Dr. Lund, Jr., she forgives the much-sinning Mrs. Lund. Scenario by Grace Cunard. Directed by Francis Ford.

EPISODE No. 14 left Peg totally exhausted after her fit, with Flip almost strangled and stretched across one of the cases in the tent. Marcus and his assistant found her in this helpless condition and at once seized this opportunity to abduct her. Picking her up bodily, they rush her to the local office of the circus, which is closed because of Dr. Lund's death. Here they leave her, gagged and bound, and then go to report to Mrs. Lund that they have at last succeeded in getting Peg out of the way and to give her the letter that they found in Flip's trunk.

And at that the villains might at last have accomplished their purpose if Dr. Lund, Jr., had not come downstairs just at that moment and overheard them telling where they had put Peg. Rushing to the office, he is chagrinned to find the outer door locked and all the windows on the ground floor boarded up so that entrance is impossible. Realizing that immediate action is necessary, he decides to climb up to the room where Peg is confined. Clinging on to the side of the building by his finger tips he at last succeeds in reaching the third floor. Here Marcus sees him, but as he tries to push the doctor out the latter, clinging to the sill with one hand and grabbing Marcus with the other, pulls him out of the window himself.

As he is untieing Peg, Marcus comes back and tries to shoot him and in the struggle that ensues Marcus hits his head against a table and is knocked unconscious. Then his man attacks the doctor and a terrible fight takes place. Back and forth they sway, first one and then the other on top. At one time Dr. Lund hoists his opponent high above his head and the other to save himself grasps some wires that run across the ceiling. The wires pull loose and there is a short-circuit which ignites some old rubbish that is standing in a corner. But the two men struggle on, unmindful of anything but their fight. Meanwhile the flames mount higher and higher. At last Dr. Lund succeeds in choking his opponent into submission and he then proceeds to untie Peg.

But by this time the flames have mounted and the whole staircase is a mass of fire. No avenue of escape is open but the window, so Peg and the doctor are forced to make their escape that way. They manage to reach the street safely and then he takes Peg to his office, where he performs an operation with an X-ray apparatus to remove the effects of Peg's strange inheritance. They then rush to the doctor's home, where the will is to be read at three o'clock.

At the doctor's house Mrs. Lund is very happy, as she thinks that she has at last succeeded in getting rid of Peg. Imagine her surprise when Flip, her son, and Peg walk into the room. But she does not yet give up hope and produces the letter which was found in Flip's trunk.

"This letter left by Peg's mother shows that she has no claim on my

(*Continued on Page* 47)

"Fangs of the Wolf," 1s

New 20-Week Serial, Written and Produced by Jacques Jaccard, Starts Out with All the Life and Vim of a World Beater.

Universal Special Feature

Action pictures of the first episode of "Liberty," which was so strenuous that they had to be made with a Graflex to record the punches which the director is putting into each episode.

"LIBERTY, A DAUGHTER OF THE U. S. A.," is engaging the entire time and attention of Director Jacques Jaccard, who not only is producing the big Universal twenty-weeks serial, featuring Marie Walcamp, Eddie Polo and Jack Holt, but is also writing each episode himself. In the supporting cast are such well known players as G. Raymond Nye, Maude Emory, Bertram Grassby, Roy Stewart and L. M. Wells. Neal Hart is at the head of the cowboy contingent, and already three episodes are complete and the fourth well on its way.

More than one location in the San Fernando Valley north of Los Angeles has resounded with the cry and shot of battle during the last week while Director Jacques Jaccard has been filming the scenes for the first three episodes of the serial.

Jaccard has made a number of serials during his career as a director, but declares there is a bigger punch, more suspense and thrilling action in this one than any he has heretofore made.

Each episode shows the thrilling rides of the cavalry or Mexicans down the steep slopes of the hills, exciting rescues of the heroine, battles between the opposing forces and innumerable situations with heart interest.

The action in these first three episodes is so fast and furious that no still picture camera could be used to represent it in the ordinary manner in which still pictures of action are taken. For that reason Jaccard procured the fastest Graflex camera which could be obtained, and with it secured some wonderful action stills which are reproduced at the top of this page. In the first one Maude Emory, who plays the role of Theresa, a servant and entertainer, is seen dancing through the doorway of the Horton mansion in Sonora. The next four show scenes at the rodio which was attended by Liberty and her companions, and in which both the Mexican and American cowboys participated. One of the features of this popular event was the escape of a bull, and its capture by Jack Holt. It was in reality a very thrilling moment, and the panic which overtook the spectators was not simulated in any manner. It was entirely real. Jack Holt grabbed the bull by the horns and twisted its neck in such a manner that it was thrown, and he held it until the handlers could secure it. The last paragraph of the strip shows the climax of his victory.

Maud Emory as Theresa.

The three reels of the first episode are crowded with action, and action of the most thrilling and daring sort. But even so, they are more introductory than otherwise, and a promise of what is to come, rather than an actual gauge for the speed of this serial. Jaccard has developed the story up to the eighteenth chapter, and it fairly hums and buzzes with speed, surprise, adventure and climax. The last two chapters he intends to leave as long as possible, and will be guided in them by developments in the Mexican situation. This is the first serial ever written which has capitalized a national or international situation, and it will be watched with great interest by every one who is interested in any way in the United States' interest in Mexico.

Following is the synopsis of the first episode of three reels, which is entitled, "Fangs of the Wolf."

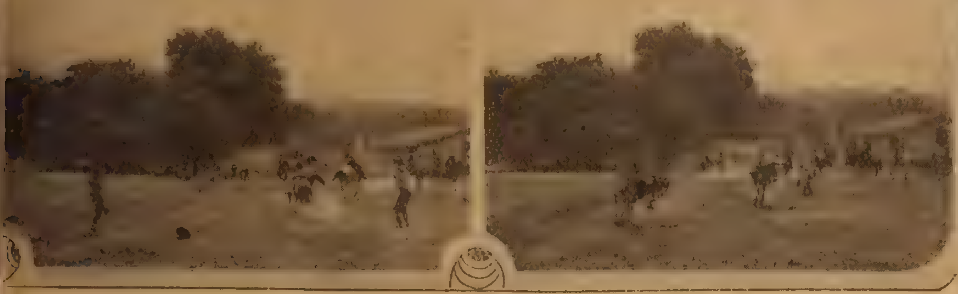
EPISODE NO. 1 (Three Reels).

James Horton, a wealthy landowner in Mexico, dies at his Hacienda in that country, leaving a will which makes Major Richard Winston and Senor Pancho Leon the trustees of Horton's vast estate, and they are

Episode of "Liberty"

Marie Walcamp, Eddie Polo and Jack Holt Prove Daring Performers in the Stunts Already Shown in This Episode.

This Episode in Three Reels



created guardians of his daughter and only child, Liberty Horton, aged seventeen years, the will commanding that Anita must not marry before reaching the age of twenty-one, without the written approval of both trustees. The will bequeaths $1,000 to Horton's faithful servant, Pedro, a saddle to Manuel, son of Pancho Leon, and Horton's favorite horse is devised to Capt. Robert Rutledge, of the Texas Rangers.

Liberty spends a year at the Winston home, and then goes to her late father's estate in Mexico, being escorted there by Maj. Winston and Capt. Rutledge, and they are made welcome by Pancho Leon and his son, Manuel, and by Pancho Lopez, major domo of the Rancho and secret insurrecto.

CAST.

Liberty Horton	Marie Walcamp
Bob Rutledge	Jack Holt
Pedro	Eddie Polo
Major Winston	Neal Hart
Manuel Leon	Bertram Grassby
Pancho Lopez	G. Raymond Nye
Jose Leon	L. M. Wells
Theresa	Maud Emory
Col. Dalton	Roy Stewart

And an All-Star Cast of championship rough riders.

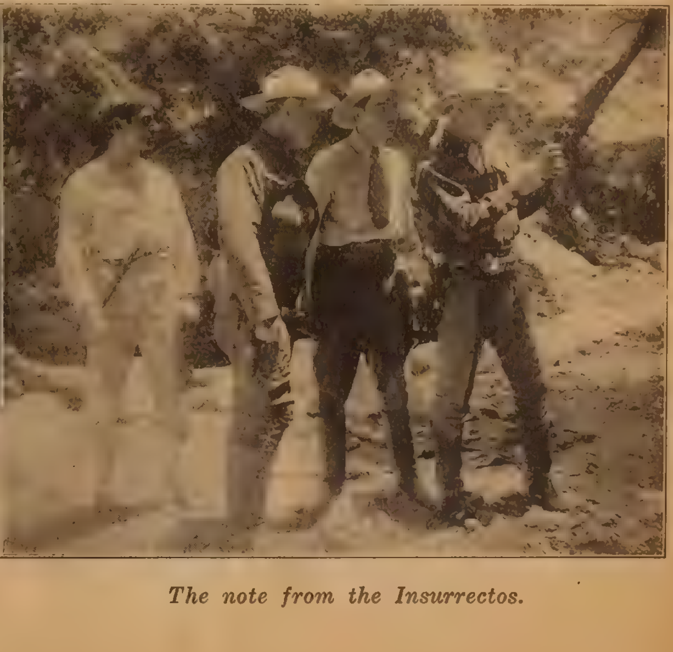
A fiesta is held in honor of Liberty's arrival, with feats of horsemanship. Theresa, a Mexican girl, is in love with Manuel Leon. She becomes maid to Liberty. During the fiesta there are many thrilling vaquero stunts performed by the Mexican riders and the Texas Rangers, the latter having come with Liberty from the United States.

Capt. Rutledge is in love with Liberty and she has much affection for him, but Trustee Leon's son, Manuel, becomes Rutledge's rival for Liberty's hand despite Manuel's amour with the jealous Therese.

A grand ball concludes the fiesta, and here Pancho Lopez secretly plots

(*Continued on page* 47.)

"Liberty" says good-bye to her father.



The note from the Insurrectos.

"Fight for the Screen on the Screen"

PRESIDENT of the Universal says we do not use the screen itself to the best advantage in fighting censorship—Carter De Haven wins a friend.

RECENTLY a representative of the Morning Telegraph interviewed Carl Laemmle on his attitude toward using the screen to fight censorship. This is what he told the reporter:

"In the effort to combat adverse legislation and political censorship," said Mr. Laemmle, "the moving picture world has made little use of the screen. Manufacturers and exhibitors in the main have had recourse to their house organs, trade papers and local newspapers. Sentiment can be moulded, however, and manfacturers can protect themselves from unwarranted attack much more effectively on the screen than they can in the newspaper.

"The average daily newspaper fails to reach the theatre-going public. The moving picture theatres, on the other hand, serve 2,000,000 people each night in all parts of the country and reach precisely the audience the manufacturer wishes to appeal to. Moreover, it is especially fitting that the fight for a free screen should be conducted on the screen just as newspaper publishers of another generation fought for the freedom of the press in their own publications.

"Censorship of motion pictures is a direct violation of the United States Constitution, because it is an abridgement of the freedom of publication. Americans would not stand for censorship of newspapers, or the pulpit, or free speech of the books they read; why should they tolerate the snipping of their moving pictures by National, State, City, Village, Hamlet, Township and county "censorship boards" composed of self-appointed Solomon Grundys, misguided enthusiasts and blackmailing politicians?

"The Universal has in contemplation the production of a photoplay depicting in graphic fashion the dangers of censorship and the reasons why the liquor interests are fighting the moving pictures. This film will trenchantly illustrate why blackmailing politicians, controlled by their own and the liquor interests, are so eager to mulct the manufacturer, the exchange, the exhibitor and, in the last analysis, the public. Already the Universal has prepared and is now issuing the following "trailer" to be appended to each release in the future as a step toward defeating the ends of those politicians who wish to prey upon moving pictures as they have in the past upon the corner saloon and the glambling den:

"A PROTEST AGAINST CENSORSHIP OF MOTION PICTURES."

"We believe the best censors in the world are the people, the men and women who come to see our pictures, and the fathers and mothers of the nation. Producers know that their business wouldn't last twenty-four hours if they produced pictures that *YOU* wouldn't come to see."

UNIVERSAL FILM M'F'G.Co.
Carl Laemmle, President.

The Universal was the first to advocate a concerted fight by all the manufacturers against censorship just as it was the first to assume the fight against the Motion Picture Patents Company in the Latham Loop case which affected every exhibitor in the motion picture business. Again it urges all manufacturers, and exhibitors to fight for the screen *ON* the screen.

DE HAVEN'S FANCY NOW RUNS TO HATS

Carter De Haven, star of the "Timothy Dobbs—That's Me" series, made the back yard of his bungalow in Hollywood the haven for stray cats until the pets affrighted the night with their discordant tones and then he turned the felines loose. He lost sleep, but was not discouraged. From cats De Haven went to the dogs, that is, he was seized with the notion that he would establish the "De Haven Kennels" and in his characteristic way, sent out notices to his friends that contributions of dogs would be thankfully received.

Phillips Smalley, Carter De Haven and Wallace Beery in Carter's pet hat.

As a nucleus for the "De Haven Kennels" the diminutive Carter purchased three Boston bulls. Twenty-four hours after the notices had been disseminated Pat Rooney, another of the bantomweight comedians at Universal City, sent his contribution to the "De Haven Kennels"—it was one of those yellow curs which are not of much use to the world or to themselves. Eddie Polo followed it that night with another of the cur variety and, strange to say, Slim Potel made it triplets the next morning.

It can well be imagined how De Haven, who was ready to "kick those hounds around" felt when three more

(*Continued on Page* 47.)

Universal Pays $1,200 for Synopsis

RECORD price in picture business—Willard Bradley wrote "The Beloved Imp," which brought this price, one morning before breakfast. Author is the mayor of Greenwich Village.

THE Universal has broken another record. It paid $1,200 to Willard Bradley for an eight-page synopsis under the title, "The Beloved Imp." The previous high record for a synopsis alone is $750, and was paid for a five-reel feature. In that case, however, a working script went with the synopsis. The Universal purchased only the synopsis with "The Beloved Imp." Offers of a thousand dollars have been made on various competitions, and under special arrangements, all of them having certain strings attached to them. The Universal paid $1,200 strictly on the merit of the story, and is in accordance with the new plan of the Universal for buying scenarios.

Some time ago it became apparent that the "per reel" method of buying scenarios was equitable neither to the writer nor to the company purchasing them. Frequently a script purchased as a five-reeler has to be cut to a two, and it frequently happens that a story intended as a two-reeler is worth five reels in the hands of a competent scenario staff. The Universal intends to depend upon its own scenario staff for guidance as to the value of stories in future, and will pay for the story itself, and not for the number of reels in which the story will be produced. If "The Beloved Imp" may be accepted as a criterion, this system is likely to work out very much to the benefit of scenario writers. This story in synopsis form alone so appealed to the Universal that it made the offer based upon the merit of $1,200 for the story. It is intended to put a star in the title role of this drama, which is a story of Scotch domestic life, the scene of which is laid in the mountain regions of Northern Scotland.

Henry McRae directing the first picture in which Edith Johnson appears, "Behind the Scenes."

Willard Bradley, the author. is one of the best known scenario writers in the moving picture field. He sold his first scenario to the Universal in July, 1912, and it was produced with Edwin August and Florence Bennett under the title, "His Madonna," as a Powers single reel, but before this he had written for the Biograph Company and the old Imp, G. Melies and others, and has been a very prolific script writer ever since. His stories are in high demand.

Willard Bradley is best known to the newspaper fraternity as the Mayor of Greenwich Village, and in spite of his youthful appearance he is always deferred to by the residents of one of the most interesting localities in New York whenever there is a celebration or any civic undertaking to be performed. He has endeared himself to the locality and its inhabitants through three years of intimacy as publisher and editor of the Greenwich newspaper, the *Saturday Night.* He is Father Confessor of many of the budding literary geniuses of the district and has been a great deal of help to the students, artists and professional people who comprise the population of this interesting locality. As a writer Mr. Bradley is well known to the moving picture public through collaborating with D. W. Griffith on a scenario treatise called "The Photo Dramatist," to the fiction public through his short stories, a few of which are "Flossie's Profession," "It Happened on Riverside Drive," "Caroline Makes a Killing," "The Heart o' Harlem," "Dennison of Hudson Park," Muskateers of Pig Alley," and "An Egyptian Cigarette." He wrote and sold his first scenario when he was thirteen years old, and even at that age he conceived and executed his work very rapidly. He says himself that he wrote "The Beloved Imp" one morning before breakfast.

EDITH JOHNSON, NEW BISON STAR, BEGINS WORK AT UNIVERSAL CITY

EDITH JOHNSON, the new leading woman of the Bison company under Henry McRae, has already had her first baptism of fire at Universal City and has acquitted herself with honor and earned the praise of her director. She is seen in the five-reel war drama, "Behind the Lines." Harry Carey is the star of the piece, his company including efficient Assistant - Director Marshall, having been for the time being absorbed by the Bison.

In "Behind the Lines" Miss Johnson plays the role of a nurse and most of the action takes place on the Mexican border. Mary Rider wrote the story and Walter Woods put it into scenario form.

One of the curiosities used in "Behind the Lines" is a cartridge clip belt once owned by Gen. Francisco Villa. The bandit declared it was too heavy and gave it to Ivor McFadden, one of the Universal City actors, who at that time was filming pictures in Mexico. McFadden loaned it to Hanford for use in the film play.

JULIAN GIVES ADVICE.

A FEW days ago Rupert Julian, well known director-actor at Universal City, was leaning against the entrance to the Alexandria Hotel in Los Angeles. He was thinking about the film play he had under production and did not notice when a beautiful English make of automobile drew up to the curb in front of him. At that moment an extra actor who had worked for Julian stepped up, saying:

"Good afternoon, Mr. Julian. Beautiful car, isn't it? By the way, sir, if you owned that automobile, what would you do with it?"

Julian crossed his arms and a hand went to his chin as he meditated a minute. Then he replied:

"Sell it, my boy; sell it."

"A YOKE OF GOLD"

Dorothy Davenport—Emory Johnson.

The Play has a Mission background.

Beautiful Gretchen Lederer.

FIVE-REEL Red Feather Production. Produced by Lloyd B. Carleton. Romance of old California in the day of the missions. Young man on errand of hate and greed is deterred by maid who saves him from burning sands.

CAST.

Josie Garcia	Emory Johnson
Luis Lopez	Alfred Allen
Padre Amador	Robert Morris
Castro Arrellanes	Harold Skinner
Carmen, his daughter	Dorothy Davenport

"A YOKE OF GOLD," a Red Feather feature production, directed by Lloyd B. Carleton, shows old California in all its romance and splendor. In these days, when San Francisco rears its mighty structural steel towers above the majesty of Golden Gate Bay, people have almost forgotten that back in the days before the precious yellow metal was discovered in that Western land, California was a Spanish domain, ruled by the fiery passions of that proud race. Hot breezes that swept over the sun scorched desert inflamed the quick temper of these Southern people to deeds of unusual violence.

In this picture L. B. Carleton has caught the old spirit of the Spanish Mission, with its peaceful, drowsy quiet, and fused it with the violence of Southern passion. The old mission at Santa Barbara is shown at work, calming the lives of these violent people. The result leaves nothing to be desired in the way of artistic effect. The desert scenes in particular are beautiful as pictures, with sun-bleached sands and cloudless sky, and with the added interest of a man slowly dying from want of water, the product is the highest pinnacle of motion picture art. Lloyd Carleton has succeeded in evolving a real masterpiece in artistic production.

The actors, too, do their part to make the piece a success. The part of a beautiful Spanish maiden is taken by Dorothy Davenport, one of the most finished screen artistes acting before the camera. Miss Davenport, whose name in real life is Mrs. Wallace Reid, is a dark, Southern type exactly fitted for this kind of a role. Her long experience on the legitimate stage, as well as before the screen, combined with an unlimited amount of natural talent, have combined to make Dorothy a success in almost any kind of a part she attempts.

Dorothy Davenport is no upstart in the theatrical field, as both her parents and all of her father's people were connected with the stage. Dorothy herself was in a stock company at the age of three, and for several years before entering the motion picture field was in vaudeville. After several years' experience with the Essanay Company in Chicago, she joined the Universal, where she has been for the last few years.

Opposite Dorothy Davenport in this picture plays Emory Johnson. Emory has only recently been assigned to male leads, formerly playing heavies and character parts. Johnson takes the part of a young Spaniard who is influenced by an older man to take part in a robbery in order to secure funds for a revolution.

The plot of the play moves naturally and swiftly to a beautiful conclusion. It begins on a dead level, and after rising to a supreme height subsides to a level once more, and ends in the calm and quiet of the Santa Barbara Mission. In the story sin and vice come into contact with purity and goodness, and of course the latter prevails. There is one particularly stirring scene where Jose and Luis are racing across the desert to the home of Don Ortega. Hard and fast they ride across the burning

Carmen rests at Santa Barbara.

sands, their horses quivering and feverish from the heat of the desert. This is the climax of the picture, and after Jose succeeds in warning Ortega of Luis' villainous designs, the action subsides, until in the end the married couple are shown in wedded bliss.

In the days of '49, the aristocracy of old California contrived, by fair means or foul, to gather unto themselves more than their rightful share of the precious yellow metal which abounded throughout that golden land.

There were those among the populace who resented this state of affairs. Luis Lopez was one of these. Smarting under the yoke of the aristocracy, Lopez determined to champion the cause of the people. Accordingly, he set about to enlist the aid of others, and chose Jose Garcia for an ally. Jose, while satisfied to live out his life in the drowsy peace of old San Gabriel, where he lived, was easily influenced by the fiery Lopez, and finally agreed to wage a campaign against the wealthy aristocrats, Don Ortega and Don Mendoza.

He informed his doting mother of his intention to win his place in the world and, with the blessing of Padre Amador, of the Santa Barbara Mission, set out for the home of Don Ortega, whom it was agreed that he should rob. Lopez chose De Mendoza as his prey and started for his victim's home in the "Valley of the Seven Moons." It was agreed between Lopez and Jose that the gold which they hoped to gain would be devoted to the uplift of the oppressed, a worthy mission in the eyes of the gullible Jose.

Jose's destination lay across the burning desert, which it was necessary for him to cross. Over the blistering sands he wended his way. Stopping in the midst of the desert to slake his thirst, he was horrified to find that he had lost his canteen. A tragedy indeed! He found instead a crucifix which the good Padre Amador had secreted in his pack-saddle. Tearing it off, he flung it with anger into the sands and passed on.

It so happened that Senor Arrelanes, another aristocrat, with his daughter Carmen, were traveling in the same direction, intending to visit their cousin, Don Ortega. They found the crucifix and later came upon the prostrated form of Jose, where he had fallen exhausted. Lifting him up, they bore him away to the home of Don Ortega, where Carmen tenderly nursed him back to health.

In the meantime, Lopez had reached the home of De Mendoza and besought lodging. In the stillness of the night he crept stealthily into the living-room and stole the bags of gold which his hosts had deposited in a chest. Surprised in his nefarious work by Mendoza's wife, Lopez set upon her. Mendoza came to the rescue and drove Lopez from his abode.

Jose and Carmen receive the Padre's blessing.

"If you were not my guest——"

Jose had meanwhile fallen a willing victim of the charms of the gay and pretty Carmen, and vowed to himself that he would not be guilty of robbing those who had befriended him. Reluctantly then, he set forth on his return to Santa Barbara to meet Lopez.

Learning from Jose that he had failed to secure the gold of Ortega, Lopez vented his spleen upon him and threatened that he himself would get it.

Surprised indeed was Jose to learn that Lopez had intended to steal all the gold for himself only, instead of for the poor.

During the night Jose stole Mendoza's gold from beneath Lopez's pillow and hastened away to warn Ortega. Discovering Jose's absence, Lopez quickly gave pursuit, vowing to kill the traitorous Jose.

Back through the wood and desert flew the pursued and pursuer, but Jose arrived in time to warn Ortega, so that when Lopez arrived he fell into the trap laid for him. Carmen, devining that some good lay at the bottom of Lopez's stern nature, pleaded with him to turn from the path of evil. With the assistance of Padre Amador, who came in response to her bidding, Carmen at last prevailed upon Lopez to forsake his evil ways. And so when Carmen had yielded to the pleadings of her impetuous lover, Jose, Lopez stood nearby to share their happiness, and later returned to Santa Barbara, there to spend the remainder of his days with the gentle priests at the Mission.

DOROTHY DAVENPORT, BORN TO STAGE, IS UNIVERSAL CITY FAVORITE

ONE of the charming young actresses at Universal City is Dorothy Davenport, born of a race of theatrical people, and following the path of fame trod by her ancestors. To those who know her intimately, she is "Dot." In private life she is Mrs. Wallace Reid, and the actress and her husband have a happy home which they enjoy when the day's work before the camera is over.

A good housekeeper, too, is this little actress, and she frankly admits her home means more to her than the studio.

(Continued on Page 47.)

"Onda of the Orient"

MARIE WALCAMP and Eddie Polo, stars of "Liberty," featured in this Gold Seal Three-Reel Melodrama of the Philippines. Written by Ben Cohn and Walter Woods and produced by Henry McRae. —Filipino heiress, stolen and robbed in childhood, restored to fortune through strange will engraved on a dagger blade.

Insert—Aldo attacks Onda. Onda unmindful of coming tragedy.

"ONDA OF THE ORIENT," a Gold Seal three-reel photoplay, featuring Marie Walcamp and Eddie Polo, should be particularly interesting, because these two stars are at present occupied in filming the great war serial, "Liberty." In both the present picture and in the serial they do a host of the stunts that have made them famous. Exciting? That is not the word. These are downright hair-raisers.

And the story is this:

"More radical than ever was the Katipunan—to secure independence by open revolt and began by wholesale assassinations of Spanish officials and friars."—August 25th, 1896.

The leaders were Pedro Bonifacio and Emil Aguinaldo.

Pedro Bonifacio has lived in San Francisco for years. His wealth comes from an extensive plantation in the Philippines, which is managed by a young Spaniard.

Fernando, the son, is a dissolute, fast young man, who squanders his father's money and associates with the fast and criminal class.

Onda, his supposed sister, tries to reform him. He dislikes interference and consequently hates Onda most heartily. He is selfish and cruel toward her, taunting her with the fact that the father has made a will in his favor, and that when he dies she shall be penniless.

Pedro, dying, confesses to his son how in Manila he was the servant of Gen. Lopez De Ayale—how, when the revolution of 1896 broke out he secretly aided the rebels, admitting them to the house, where De Ayale was assassinated—how he stole papers, heirlooms and other means of falsifying his identity, while the rebels looted and burned the house; how he rescued De Ayale's little daughter from the flames and escaped to America; how he forged a will in which the plantation was left to him and the proceeds from the estate had been paid to him ever since; how the real will was engraved on a dagger—he has the dagger, but the key, the scabbard, is in Manila, having been taken by Aldo, De Ayale's servant. Pedro confesses this as his conscience troubles him and he wishes to make amends before he dies.

CAST.

Pedro Bonifacio	**E. N. Walleck**
Fernando Bonifacio	**Duke Worne**
Onda	**Marie Walcamp**
Colonel Renton	**L. C. Shumway**
Aldo	**Eddie Polo**

The son promises to see that Onda is restored to her rights, but it is far from his intentions to be reduced to poverty while the girl inherits wealth.

Onda comes to the bedside of her supposed father to hear him gasp out:

"This dagger contains the secret of your parentage; also the will to your inheritance. The scabbard is in Manila—a Moro named Aldo has it—it is the key—your father's name was——" He falls back dead.

Onda takes the dagger and resolves to go to Manila and try to solve the mystery. Fernando tries to dissuade her, even telling her that the old man was crazy, etc., but Onda is determined.

Then Fernando, with the aid of some criminal companions, resolves to trap her in Chinatown, secure the dagger and kill her. The plan is frustrated by Colonel Renton, who has gone on a slumming trip before his departure for the Philippines.

Another attempt is made on Onda's life as she is about to board the steamer. Failing in this attempt, Fernando and his companions take passage in the boat. On the trip Renton and Onda develop a strong attachment for each other. Fernando, while pretending to have taken the trip in order to protect his "sister," secretly plots her death and endeavors to get the dagger.

On the boat is also Aldo, who has come to America on a mission of revenge. He has seen Pedro die—has followed the son and supposed daughter. Many mysterious events occur on ship board—the dagger is stolen from Onda and is later found buried in the breast of Fernando's female companion. Fernando is thrown overboard and is drowned. Aldo is about to kill Onda when he is discovered and arrested by the ship's officers. He then confesses his attempt to revenge his master—discovers that Onda is the daughter of his old master and restores to her the scabbard. The knife is fitted and the cipher will read. Onda is restored to her rights and marries Renton.

WHAT IS "LIBERTY?"

There is a film called "Liberty,
It has a comforting sound,
But freed from it you'll never be,
It holds you throttled and bound.

Ben Wilson in "The Marriage Broker"

VICTOR Drama in two reels. Adapted by Helmer W. Bergman from the famous Ghetto story by Bruno Lessing. Produced by Ben Wilson. Beauty and virtue at last rewarded. Younger sister without dowry gets husband and her grandfather's fortune in the bargain.

CAST.

The Policeman	**Ben Wilson**
Leah, the drudge	**Dorothy Phillips**
Reb. Litwak	**Jos. W. Gerard**
Litwak, the tailor	**Fred Herzog**
Sarah, his daughter	**Sonia Marcel**
Cohen, the schatchen	**Chas. Ogle**
Melikoff	**Joseph Granby**

"I give her dowry."

Leah is kind to old Reb.

BEN WILSON in "The Marriage Broker," a Victor drama in two reels, adapted from the story by Bruno Lessing, has accomplished a very fine bit of characterization. If there is one man in America who knows the Jewish mind and customs it is Bruno Lessing. For years his stories of Ghetto life in New York have been eagerly bought by the magazines and read by a sympathetic public.

Much credit is due to Ben Wilson for the excellent way in which he has produced this drama. The charm of Ghetto stories lies in the peculiar character of the Jewish people. Under somewhat crude and humorous exteriors lie hearts as good as gold and as big as the ocean. Under this good natured appearance often lies tragedy of the deepest and most sorrowful kind and it is only when the outside is ripped off that the inner view becomes apparent. The handling of such a plot requires the utmost amount of skill and delicacy, for it is quite possible to go so far as to make a whole situation ridiculous. Wilson has managed to get the maximum of both comedy and tragedy out of his plot and has accomplished this without bordering on the ridiculous.

Dorothy Phillips, in the part of the undowered younger sister, is her own sweet self and her raven black hair stands her in good stead in this Hebraic part.

The plot in brief follows:

Old Reb. Litwak always sits by the kitchen stove, playing doleful tunes on an antiquated guitar. Old ancient Hebrew melodies he plays. Even Leah, who does the housework, asks him to play livelier tunes, but he only smiles.

But he has money. The duty of Leah is to minister to the comforts of Litwak, the tailor, and his daughter Sarah. In short, Leah is the family drudge. Leah is jealous of Sarah's fortune and matrimonial prospects.

A few nights later Leah sits on the front steps talking to the policeman, when the schatchen appears with a handsome young man. They inquire where the residence of Litwak is and Leah directs them.

The policeman asks her who they are and Leah repies: "Oh, that is a husband being brought for my cousin Sarah." At this the policeman makes the promise that, some day, he will bring a nice young fellow up to see her.

In the room upstairs a lively bargaining is going on. Litwak promises a dowry of $2,000 to the man that will marry his Sarah. The young Jew, with thoughts of the prettier girl on the porch in his mind, is slow to grasp his golden opportunity. The schatchen finally drives him into line, when he reminds him that he cannot pay rent with good looks.

But the young man never takes Sarah out, as he prefers to remain in the house and gaze upon Leah. One afternoon he calls when Sarah is out and plunges into an animated conversation with Leah, declaring that if she had a dowry he would prefer to marry her instead of Sarah. He is very much surprised to hear Leah say that the man she marries would get no dowry, that he would have to take her for herself alone.

The night before the betrothal ceremony the family is seated discussing the coming matrimonial event, when a thunderous rap sounds upon the door. Before a word can be spoken, the policeman steps in and surveys them. He inquires for the little girl, and, with a cry, Leah springs toward him and then introduces the family.

The Policeman goes over to the tailor and announces that he wants to marry Leah, that is, if she'll have him. "But," stammers Litwak, "you are a stranger to me." "Sure, I am," admitted the policeman. "But it's me that's goin' to marry her," and the policeman puts his arms about Leah and begins to coax her. But she tells him that she has no dowry. "T'ell with dowry! I don't want money. All I want is you!"

Old Reb then says that he will give all his money to the young couple, and so when the picture ends Leah has a fortune and a husband.

OH PSHAW!

The censor said he'd cut the scene,
Because a wintry breeze,
As it went whistling down the vale,
Shook limbs of naked trees.

Cleo Madison in "The Guilty One"

BISON Two-Reel Western Drama. Story by R. E. Bradbury. Scenario by Harvey Gates. Produced by Cleo Madison and Wm. V. Mong. Mystery surrounds stage robbery. Girl saves sweetheart from innocent conviction by becoming her own detective and unravelling the fiendish plot of two unscrupulous highwaymen.

Jane finds stolen goods in Jeff's pocket.

CAST.

Jane	**Cleo Madison**
Her Father	**L. M. Wells**
Jeff	**Charles Gunn**
Lem	**William V. Mong**
The Sheriff	**B. T. Henderson**
The Halfbreed	**Bertram Grassby**

IN "The Guilty One," a 101 Bison two-reel mystery drama, Cleo Madison and Wm. V. Mong have scored another hit. The picture was filmed in the wilds of the Sierra Nevada Mountains, and contains wonderful scenery besides an absorbing plot.

The plot is logical from start to finish and worked out accurately in all the minute details, which make for good directing. The motives are clear and natural and the action dovetails so nicely that there are no hitches or breaks in the continuity.

Charles Gunn is very attractive in the male lead, although male leads do not mark the limit of his ability as an actor. Gunn does not belong to the school of motion picture heroes who refuse to appear before the camera without a shave. In a recent picture, "Weapons of Love," he takes a character part successfully and gains the hatred of the audience quite as readily as in this play he secures their sympathy.

Bertram Grassby, who is at present playing one of the villains in the new serial, "Liberty," takes the part of a half-breed and his appearance is a masterpiece in the art of make-up. The story, in outline form, is this:

Jane is just a country girl who lives up in the mountains with her father, the stage driver. Although the country is hardly anything but wilderness, this wild rose has two admirers, Jeff, the deputy sheriff, and Lem, a barber by trade, but a gambler and ruffian as well.

One day Lem is desperate after losing heavily and decides that he must take some radical step to recoup his failing fortune. Crazed with drink, he goes to Jane's cabin and tries to force his attentions on her. As they are struggling Jeff comes along and gives Lem a sound thrashing. And as Lem slinks away, sore in mind and body, he vows to be avenged.

After he has gone Jeff tells Jane of his love and she confesses to be in love with him. Right then and there they become engaged and Jeff promises to return that night to see his sweetheart.

Lem decides to kill two birds with one stone by robbing the stage and making it appear as if Jeff had done the job. So that night he and his pal attack Jeff as he is leaving Jane's house and steal his clothing while he is unconscious. They then rob the stage and drop Jeff's hat where they know it will be found.

The next morning the sheriff starts out to look for Jeff, as every one thinks that he is the guilty man. The stage driver finds him as he is grogily walking up the road and, taking him home, tells Jane to keep him there until he can get the sheriff. Jane, however, believes Jeff when he says he is innocent and lets him go. She has a sneaking suspicion that Lem is the one who committed the crime, so she goes to his cabin to investigate. Through the window she sees the two men hiding the stolen money.

Jane jumps on her horse and gallops as fast as she can down the valley to get the sheriff. But when the sheriff and his men arrive they find nothing but death in the little cabin. The thieves have quarreled over the division of the spoils and both of them lie on the floor mortally wounded.

Jane then goes to where Jeff is waiting for her and the two are happily united. Jeff's name is cleared of all blame in connection with the crime, so that they "marry and live happily ever afterward."

MR. HAMMOND'S SUPERSTITION.

NEXT to the sailors of the seas, there is no profession that treasures their old-time beliefs as do the actors of the legitimate.

How many of the 40,000 who passed 'neath the great Roman arched entrance to the amphitheatre of Julius Caesar took notice of a rusty old horseshoe nailed over the arch?

During the great rush and excitement just preceding the performance, Miss Clara Turner, of Universal City, who had the distinction of being the first woman to play the "Fourth Citizen," was seen running wildly about with the horseshoe. She bumped into Gilmore Hammond, Universal's "heavy man," and tearfully entreated him to "save the show."

A big ladder was at once secured, and up ran Hammond and nailed the shoe fast.

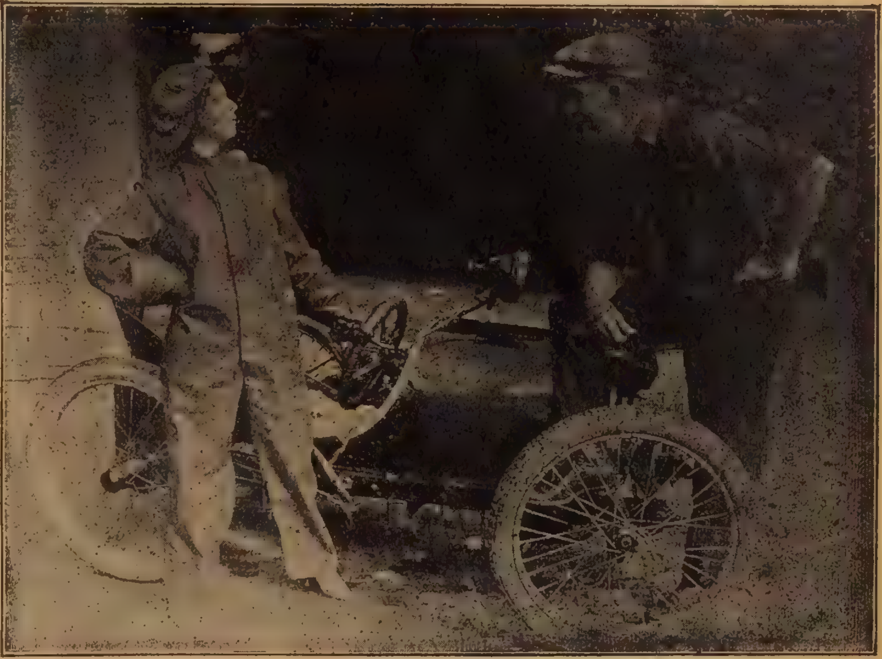
After the performance, about 12:30, when Director General Wells was congratulating his assistant on the success of the world's greatest Shakespearean production, Miss Turner chimed in with, "No, Mr. Wells, our direction did not save the show. It was my horseshoe over the arch."

"The Speed King"

IMP Two-Reel Modern Melodrama. Scenario by Walter Woods. Produced by Richard Stanton and dedicated to Bob Burman. A young man drives his racer for his girl against her father and wins. Actual scenes from Corona race, in which Bob Burman was killed, make this one of the most stirring of Imp releases.

CAST.

Tom Ross	Richard Stanton
Malcolm Short	Clyde Benson
Margery Trumbull	Marcia Moore



Tom helps Margery with her car.

"THE SPEED KING," an Imp two-reel modern melodrama contains enough thrills to make the heart of any racing enthusiast come into his throat. The picture, which was produced by Richard Stanton, is built around the fatal race at Corona, California, in which Bob Burman, the speed demon, was killed. The speed with which the cars thunder around the track is not simulated or increased by the cameraman, as the racing shots were taken in the actual course of the race. Close-ups are shown of Bob Burman, Barney Oldfield, Joe Dawson and other famous drivers.

Every one who saw the great Universal serial, "Graft," knows the punch which Stanton is in the habit of putting into his pictures. But with the racetrack as his background the result is vim and dash seldom approached in the movie field.

The story runs like this:

Ross conducts a little auto repair shop and is building himself a racing car, which is entered in the Corona race.

Trumbull reads a description of "Speed King" in the papers, likes his chances and wagers a large sum with Short that this unknown will "show in the money."

Short proposes to Margery and is rejected.

Margery's car refuses to start and Ross is phoned for to come and repair it. He meets Margery and while fixing her car they become quite friendly. He tells her of his racing ambition and of his despair because he has not money to complete his wonderful car. His visit makes quite an impression on Margery. She longs for another chat, so she unscrews an important part of her machine and tosses it away. Ross is again called to repair it. Again their conversation is most entertaining, so much so that Trumbull feels it his duty to cut it short, so he calls Margery to the house, where Short, who has been observing, is consumed with jealousy. Ross is loth to leave, but as an excuse to return he "forgets" his tools.

Margery asks her father to lend the young man money to complete his car. Trumbull refuses. Margery tells him that the man has a chance in the race if he can complete his car—that his name is "Speed King." Trumbull is stumped. If he doesn't lend the money he will lose the bet to Short.

Short solves the problem by telling Trumbull to lend the money conditionally and to have Ross sign a paper agreeing that if he cannot repay the amount after the race he will agree never to speak to Margery again.

Trumbull takes the plan, as he has seen Ross return for his tools, and the very evident interest of his daughter for the young man. He broaches the subject to Ross—appeals to his "sporting" side, and Ross agrees. He accepts the loan and signs the paper.

On the day of the race Short bribes the mechanician to cripple Ross' car at about the middle of the race. Margery overhears the plot and informs Ross. The latter changes mechanicians. Ross wins the race and incidentally the love of Margery.

COUDRAY'S LOCKS ATTRACT.

IN the filming of "Maybelle of the Pictures," which is being directed by William V. Mong, and in which he also plays a leading role, Peggy Coudray, also playing a lead, wears her bright red hair down her back in curls.

A few days ago a young German was standing near watching the scenes being made, and even went so far as to follow the company on location.

Finally he mustered up courage enough to get close to the dainty leading lady and succeeded in getting hold of her locks.

Then he stepped back, and, assuming an attitude of ecstacy, exclaimed:

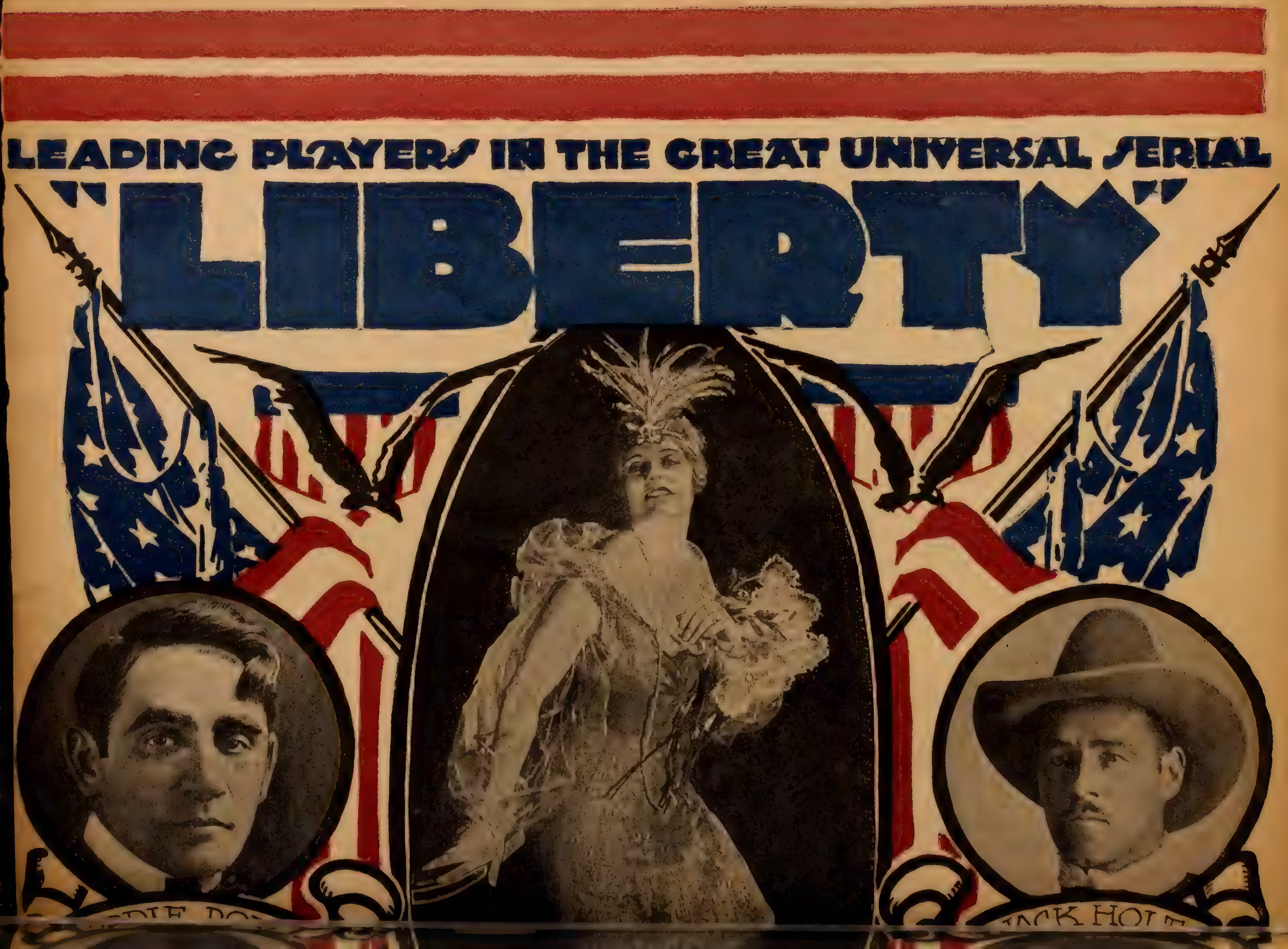
"Vat hair! Ach, Gott im Himmel!"

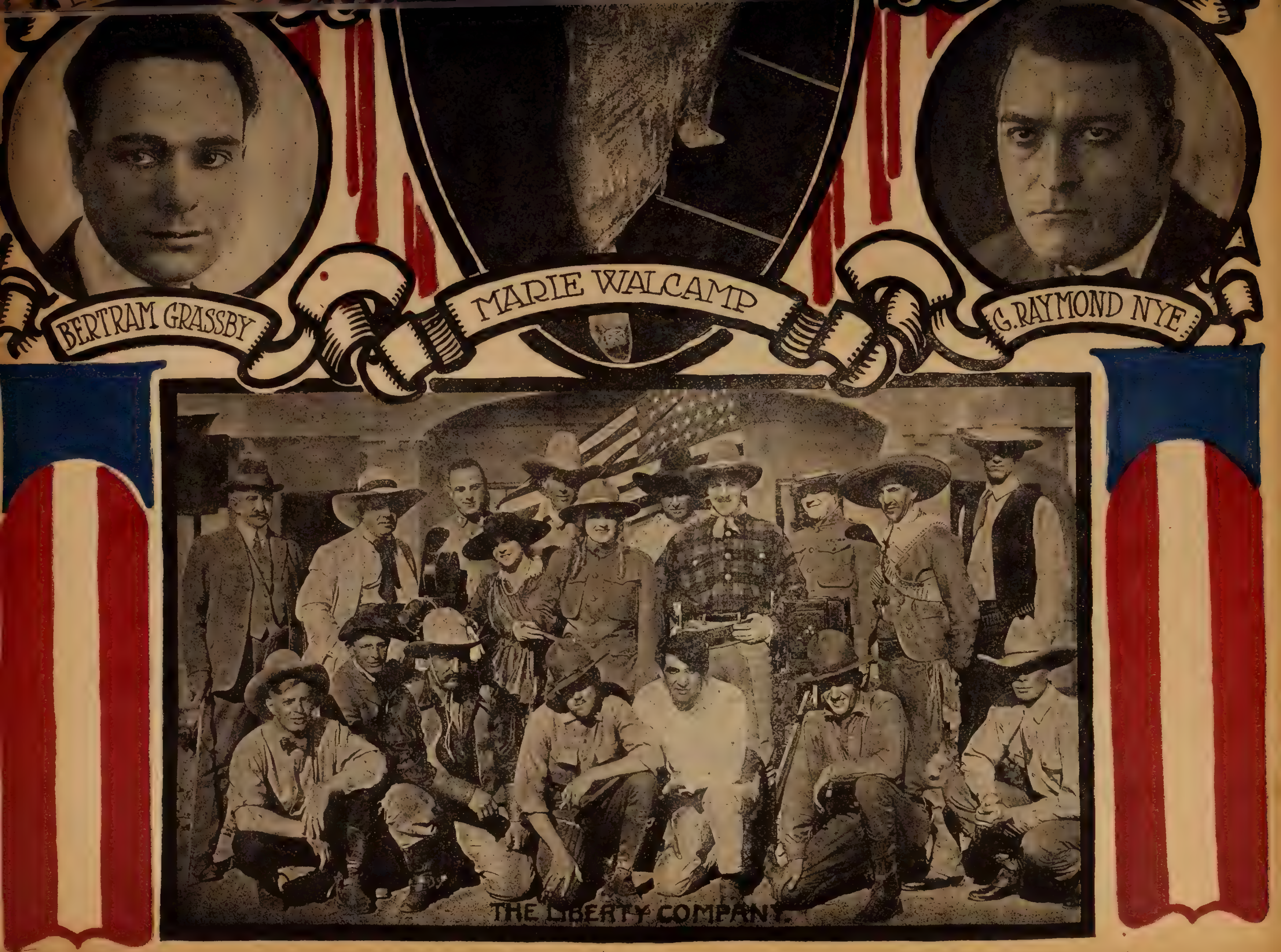
The actress was thoroughly frightened at first, but the man seemed harmless.

DIRECTOR RICE MAKING MOUNTAIN DRAMAS.

A. W. RICE, Universal director, is at present in the wilds of Bear Valley, where he is producing a number of outdoor one-reel dramas, so much in demand on the Big "U" program just now.

One of these, entitled "The Water Hole," is a mountain timber-claim story by Harry Carr, a newspaper man and war correspondent. The screen version was prepared by Earl R. Hewitt, of the Western scenario staff. The leads will be taken by George C. Pearce and Jane Bernoudy, who emerges from the character of Sally Sloppus to play dramatic roles.


LEADING PLAYERS IN THE GREAT UNIVERSAL SERIAL
"LIBERTY"
DDIE PO
ACK HOL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"UNHAND ME, VILLAIN," L-KO Burlesque

UNHAND Me, Villain," a three-reel L-Ko burlesque comedy sublime, introduces Alice Howell in the part of a poor misguided newsgirl. It is one of the best L-Ko comedies which has yet appeared. When an L-Ko is of the Alice Howell brand words are useless to describe the fun. When one almost rolls off the seat it is beyond human power to tell about it. In this picture are all the elements that have made the L-Kos famous the world over for their side-splitting qualities. There is a race, a water jambouree, a burlesque melodrama and Alice Howell. *Que voulez vous encore?*

The opening night.

Alice, a poor and muchly maltreated little newsgirl, is at her wits' end to know what to do. The big brute on the corner, who is her only competitor, will not let the girl sell any papers, and Alice is almost in tears when Ham Actor, the leading man in the local stock company, comes to her rescue and bravely protects her. What could a young girl do but fall in love with her brave hero? She does.

Some time later Alice is again wronged, so she takes refuge in the dressing room of Ham Actor, her hero. The villain is foiled and all is well when—sh, sh, O'Sullivans are heard approaching. Alice quickly hides herself in a trunk that has been left there for that purpose. Enter Ham and the leading lady, Lena Genstyou, and from their conversation it is not hard to gather that they are in love with each other, as well as as with the manager's bank roll. This really annoys Alice, as she has planned to elope with Ham herself and use the roll as ballast. So she decides to warn Fuller Bull of his danger, but before she can accomplish the deed her right of way behind the footlights is questioned and Alice is royally "bounced" from the theatre.

Alice, however, perseveres and in making Fuller Bull, the manager, "full-er" gratitude as she saves the coin for him. Bull is so happy that he promises to do anything for her that her little heart might desire. So Alice reveals to Mr. Bull that she has always had a suppressed wish to be a leading "loidy" on "de stoige." At this Fuller almost faints, but he agrees to make good and rehearsals are at once begun for the new show.

The night of the opening does not begin very well. The audience is not in a kindly mood and there are one or two hitches in the production. But at that they might have made it a go had it not been for the snow. As the stage was being papered with snowflakes some one lit a match. And then the wonderful sight of burning snow was seen for the first time on the stage. The audience strangely decided to leave, and they did it to a man—the only one who had not paid to get in. He insisted on his money's worth. The police arrive and in the mix-up Alice decides that she wants to "get" Fuller Bull, and the picture ends in chaos.

L-KO Burlesque Comedy Sublime in three reels, featuring Alice Howell and Fatty Voss. Burlesque Beatificque Alice goes on the "stoige" to act the hero-ine and a hot time follows. Firemen called to squelch persistent starring venture started through gratitude of manager and defection of the leading lady.

CAST.

Alice, a newsgirl	Alice Howell
Fuller Bull	Fatty Voss

SON OF DIRECTOR PATON DIES—ENTIRE UNIVERSAL SYMPATHIES.

THE sympathy of all the people employed at Universal City and all those at the Eastern studio and executive offices went out last Sunday to Director and Mrs. Stuart Paton over the death of their youngest son, George, age one year and two weeks, who died at the Clara Barton Hospital in Los Angeles the night before.

The child, who was born just two weeks after Paton began work on the big picture, "Twenty Thousand Leagues Under the Sea," had not been strong for some time and took a sudden change for the worse on Saturday afternoon. A consultation of physicians was called, and it was announced that an operation must be porformed at once. Mrs. Paton sent word to her husband, who was at work at Universal City and he directed that the operation proceed, despite the fact that little hope was held for recovery.

The director had nearly 1,000 people working on the set, and while he was torn with emotion, he found it impossible to leave until the afternoon's work was over.

"Weapons of Love"

Big U *Drama.*

"ALL BETS OFF."

Written by Ben Cohn.
Produced by Lyons and Moran.

CAST.

Winner	Eddie Lyons
Loser	Lee Moran
Grace	Priscilla Dean
Helen	Marcia Moore

Eddie and Lee have a bet up over Arizona going prohibition—the winner to demand any duty to be performed by the loser. Lee loses and Eddie is pondering what he shall have him do.

At this moment Grace, Eddie's wife, phones that their maid has left, and that he will have to get another, so he decides that Lee will have to play maid.

Later we see him installed as the new maid, Mary, and poor Lee is almost overwhelmed as he sees the big bunch of dishes and the dirty condition of the kitchen. Eddie is having a lot of fun at his expense. Lee phones his sweetheart, Helen, that he is called to Mexico for a month.

But Grace is very kind to the new maid—too kind, so Eddie soon begins to think and he is willing to call the bet off, but Lee is quite happy and wants to stay, for he knows that he is making Eddie jealous.

Helen comes to call one afternoon and Mary is asked to bring in the tea. Lee did not know that Helen was coming, and so great is his astonishment and embarrassment that he drops the tea things and is soundly berated by Eddie. Lee absolutely refuses to return to the other room. Eddie tries to insist upon his returning, but when Lee tells him that if he does he will tell the whole thing, Eddie is willing to let him go. Later Lee, dressed in Eddie's clothes, rings the doorbell and there is much joy for one little girl—his sweetheart.

"WEAPONS OF LOVE."

Story by Hapbsurg Liebe. Scenario by Olga Printzlau. Produced by C. S. Elfelt.

CAST.

Tommie	Vola Smith
John Anson, her father	Marc Robbins
"Granny" Anson	Mrs. Emmons
Bub Anson	Chas. Gunn
Bill Murrel	G. Raymond Nye

This story was originally published in the Red Book magazine under the title of "The Weapons of Bill Murrel."

For many years there existed a feud between the Anson and Murrel clans. Bill Murrel who lives alone with his father is deeply religious, and often thinks of some way to end the feud.

When a child Tommie and young Bill Murrel would frequently meet at a secret hiding place and play some childish game, but since they have grown up, it is but a memory. One day while Tommie is playing, she is joined by Bill Murrel, who has been wandering through the woods. Tommie's brother sees the two and tries to kill Bill, but his shot is wild, and Tommie quickly shoves Bill back into the woods, and tells him to return across the line. "Bub," angry with his sister, starts handling her roughly, and Bill returns to her assistance. The two engage in a fist fight as Tommie has broken "Bub's" gun, and Bill is noted for not going armed. Her father comes on the scene, and the old feud is revived. Anson warns Bill that he will gather his clan, and that Bill had better prepare.

Tommie becomes stricken with the dread mountain fever and is very ill. Bill learns of this, and one day while out with his followers, enters an open place, and falling on his knees, prays for the recovery of the girl. While he is unarmed and praying, "Bub" comes on with his party and tries to shoot Bill. The sight of his enemy praying for the life of his own child comes home to Anson, and he angrily knocks the gun from his son's hand. The clans are reconciled and Bill and Tommie are brought together, soon to be married.

Nestor *Comedy.*

"All Bets Off"

"Ashamed of the Old Folks"

As he is and she isn't. *As they really are.* *As she is and he isn't.*

"ASHAMED OF THE OLD FOLKS," a Victor comedy-drama in two reels, is one of the cleverest little pictures that Matt Moore has turned out. And to Matt belongs nearly all the credit, because he wrote as well as produced the piece. Jane Gail, however, who ably helps to make it a success, deserves great credit. The merit of the play can't really be appreciated without knowing what it is all about, so here goes.

Matt Morton is an ambitious young country lad who is dissatisfied with his lot. The only remedy for such a condition is the city, so Matt bids his mother a fond farewell and starts out to make his fortune. At the same time Jane Russell is not content with her present outlook in a country town and she also decides to try her luck in the big city.

When next we see our two young people they seem to have prospered. Matt is a prominent young lawyer and Jane has made a big success as a musician. They meet at a musicale at which Jane is the performer and a lively interest in each other is awakened. In a moving picture there can be but one end to such a romance, and when next the two are seen they are happily joined in the bonds of matrimony and are living in elegant style.

And the two are really happy until one fatal day when their pasts threaten them. The very same morning's mail brings each a letter from the mother and father in the country, saying that they are coming to visit in the city that very day. Both are nonplussed, as neither has told the other of the old folks in the country.

Matt meets his mother at the station and decides not to take her home, so he puts her up at a hotel. Meanwhile Jane has met her father and also decides not to take him home. She also puts him up, as fate would have it, at the same hotel. The two meet as they are coming out and get angry at each other because neither will say why they are in that particular hotel and not at home.

At the hotel things begin to happen. The two old folks meet and take a liking to each other. When the bellboy objects to their visiting in their rooms they decide to leave the hotel. After wandering about the city they get better acquainted and decide to get married. And not caring a fig for the conventions of the city they immediately go to the parson and get the knot tied. After the ceremony they leave for Mr. Russell's home in the country.

When Matt and Jane go to look for their parents at the hotel they are calmly informed that they have left. Meeting again they are frightened into telling each other the true purpose of their visits and then they start out on a hunt for the lost father and mother. Imagine their surprise when they reach the home of Jane's father and see the two living there in conjugal bliss.

AND THEN comes the big surprise of the evening, for instead of the audience laughing at the play the players begin to laugh at the audience. The two old people remove their make-up and prove to be none other than Matt and Jane themselves.

All of which goes to prove that there is no such phrase as "it can't be done" in the moving picture game.

VICTOR Comedy in two reels. Written and produced by Matt Moore. Young married couple, each of whom is ashamed of the old folks, take every precaution to hide lowly parentage. And then—the end is surprising.

CAST.

Matt Morton	**Matt Moore**
Jane Russell	**Jane Gail**

DERUE AIDS MORAN AND LYONS

AFTER having served for three years as an assistant director under Norman McDonald, William Worthington, Ed. Ferguson, W. J. Bowman and other directors, Eugene Derue has been selected as assistant to Eddie Lyons and Lee Moran and their co-director, Louis Chaudet. Both Lyons and Moran are much happier when only acting than when they have the responsibility of the direction on their shoulders.

WHITE WINGS

"A Son of Neptune"

GOLD SEAL Sea Drama in Three Reels. Written and produced by William V. Mong. Sea makes little lad orphan, then brings him a home and a sweetheart.

CAST.

Little Joe	Gordon Griffith	Her Mother	Betty Schade
His Father	Wm. V. Mong	Jack Lewis	Tom Foster
Polly Ames	Georgia French	His Father	Wm. Carlock
Old Rufe	Harry Griffith		

A SON of Neptune," a three-reel Gold Seal drama of the sea, written and produced by William V. Mong, contains real pathos that will make even the most calloused of moving picture fans take out his handkerchief and remark that the picture plays make his eyes water. One of the saddest things in the world is to see a child separated from its parents by death or any other cause, but when a helpless waif is maltreated by strangers there is something in human nature that yearns to right the wrong. "A Son of Neptune" is an actual portrayal of real misfortune, and for that reason as well as for the careful direction, sterling acting and interesting story will have a universal appeal.

This is the story:

Little Joe and his only companion, his old fisherman father, live alone in their little cabin on the sea coast. The old man has given Joe a tin flagelot and has taught him to play. Every night when he returns in his little fishing boat Joe, with his flageolet, meets him at the little wharf. There is a storm at sea, we see the old man in his little boat tossed by the angry waves. Evening comes, Joe goes to the wharf to welcome his father with the music from the flageolet. He holds his vigil, thinking his father may be near shore and needs a beacon to guide him home, unmindful of the storm and the waves as they break around him, he holds the vigil till well into the night. Nature asserts itself and Joe falls asleep on the rocks. The next morning Old Rufe and his wife, who are combing the beach for wreckage, see the fisherman's battered boat, and upon searching further, find Joe still asleep on the rocks. They take him home and adopt him. He is compelled to do the work of a man. One day, tired of his labors, he rests a moment to play his flagoelet. Old Rufe returns home with his empty nets, and, becoming angry at the boy indulging in his innocent amusement, tears the flagoelet from Joe's hands. It is Joe's dearest treasure; he measures the man with his eyes and, jerking the instrument from Rufe's hand, bounds away over the rocks to the cliffs at the sea. Rufe gives chase, but is no match for the agile boy, who escapes to one of his old haunts in the rocks.

On the opposite side of the bay little Polly and her mother are visiting little Jack Lewis and his parents. Polly and Jack are playing in the boat which is tied up to their private wharf. They think it good fun to push the boat to the end of its line. At last the boat is loose. With Polly in it, it drifts out with the tide. Jack cannot understand why Polly does not come back, and after awhile he summons their parents, but Polly and the boat have drifted out to sea. An alarm is sent out

(*Continued on Page* 47.)

Ritchie in "His Temper-Mental Mother-in-Law"

Mother and Bill get friendly.

L-KO Two-Reel Komedy Kolossal. Poor Billie Ritchie, abused again, unhappy until he enlists steam engine to help him get revenge. The eagles get him in the end.

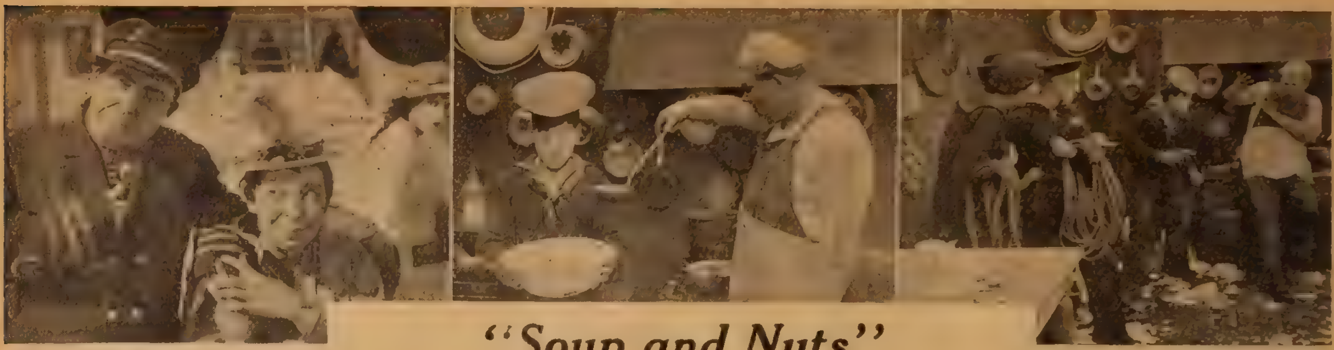
CAST.

Billie	Billie Ritchie
Lucille, his wife	Lucille Hutton
His Mother-in-Law	Margaret Joslin
Her Best Beau	Harry Todd

POOR little Billie Ritchie! In every picture they abuse and maltreat him so that at last he rebels and runs wild. With the aid of a big black brute of an engine he literally breaks up his happy home to be revenged on mother. He was revenged, BUT—. It all happened this way:

Billie's life certainly was not a happy one for the simple reason his mother-in-law interfered with the general run of his well-ordered day. This particular morning Billie desired to sleep a little longer than usual, but try as he might his slumber was constantly being disturbed by his lovely wife's parent calling him continually. Billie's mother-in-law tried to get Lucille to leave him, but she had hopes of reforming her dear Billie, who she knew cared for her, and thinking perhaps some day he would get a job and work, she suffered in silence. Ma lacked this patience, and after giving Billie a good deal of punishment, such a lathering of soap, a talcum bath, a bouncing up and down in the bathtub and a lot of other things equally as pleasant, she threw him out of the house.

Billie, being quite a bright fellow, knew it was impossible for him to get the best of ma, but thought if he got somebody else for her to abuse she would probably allow him to live his life as he chose to live it. After considerable trouble he succeeded in baiting a man and finally got her married to him, but still all was not well. In addition to ma to pick on him she had an ally who could help her. When she absolutely refused him admittance to the house this was the last straw for Billie. Life meant nothing to him without Lucille by his side. He would die, thought Billie, but not without satisfaction first. He hired a gang of thugs to do their worst with ma and pa, but little do we suspect the diabolical way they planned to do this. Gaining entrance to the house through the window, they tied the happy bride and groom to their beds and then pulled the house down the road to the railroad tracks. There was a method in their pulling the house to the tracks. Billie in the meantime had succeeded in overcoming an engineer on an engine and, running the thing at the rate of ninety miles an hour, proceeded on his way. On came the police, but dauntless Billie could not allow this to interfere with his well thought out plans, and in order to save themselves they had to make a wild jump from the top of the house where they had climbed, thinking this would be the best place for a rescue. Down the track came the engine, increasing in speed every foot it went, and Billie, so full of happiness, could hardly believe things were running so smoothly. When the crash came, happiness is an inadequate word to explain Billie's feeling as he looked back and saw the cause of all his troubles underneath a pile of wreckage. Billie in his glee started to climb to the top of the engine, and not thinking sat on the steam pipe, which blew him sky-high. An eagle seeking prey picked him up and flew, we know not where, with him.



Joker *"Soup and Nuts"* *Comedy.*

"SOME MEDICINE MAN."

CAST.

Pat	Pat Rooney
Grouch	Jean Hersholt
Medicine Man	Clyde Bensen
Indian Princess	Peggy Coudray
Her Father	Ed. Sedgwick

Pat and Grouch arrive on the stage at Medicine Sap, a frontier town. He unfolds an invalid chair to the astonishment of the natives. When the Indian princess passes with her father, Pat asks the clerk who she is. The clerk tells him it is Chief "Rain-in-the-Face" and his daughter. Pat is lost in admiration, but has to wheel Grouch to the hotel barroom. In the room Pat thinks of the princess. In the camp the princess thinks of Pat. In the meantime the Grouch is going crazy. Pat comes in and gives him some medicine, but it only gets Grouch on edge. He is sure he is going to die and sends Pat out to get a doctor. The clerk tells Pat that the only doctor in the country is "Heap Much Dope," the Indian medicine man. Pat beats it to the Indian camp, gets the medicine man, sends him to the hotel and remains to flirt with the princess.

In the meantime the medicine man calls on the Grouch, and the latter promptly kicks him out of the room. So the medicine man declares war.

The town people learn that the Indians are coming and wonder what to do. Princess promises to save them and she and Pat set out. Pat gets frightened when he sees the Indians and climbs a telegraph pole. The Indians try to smoke him off, but Pat throws down a high tension wire and puts the Indians out of commission.

"SOUP AND NUTS."

Joker Comedy.
Written by Ben Cohn.
Produced by Allan Curtis.

Hamanda	Gale Henry
Lillie	Lillian Peacock
Frank	Milburn Morante
Capt. Salt	Wm. Franey
Heine	Chas. Conklin

Lillie, the daughter of Hamanda, is beloved by Frank but Hamanda strongly discourages this attachment. Capt. Salt loves Hamanda and is coming to call upon her when Frank, endeavoring to escape the wrath of Hamanda bumps into him. Capt. Salt suggests that Hamanda and Lillie take a trip upon his ship and so avoid the nuisance—and, likewise, give him an opportunity of pressing his own suit. Hamanda agrees and the sulky Lillie is dragged away.

But their departure is seen by Frank, who hides on the back of the machine until they arrive at the wharf and, having no money, uses a boat which he finds to take him out to the ship. As he attempts climbing up on the deck, he sees Heine, the mate, and falls into the water in trying to escape him. He finally hides in a boat covered with sail.

The crew headed by Heine, plot against Captain Salt; and just as that worthy is assisting the idol of his heart at the rail, they tie the two; Lillie sees this and with the aid of Frank rescues the pair—thus winning the good will of the discomforted couple and also Hamanda's consent to their marriage—and poor Heine and the crew are made to walk the gangplank, which in "land" language means a dip in the ocean.

COWBOYS ELECT GRASSBY MEMBER

UNTIL he was cast for the role of a Mexican in "Liberty," Bertram Grassby, the Universal City actor, had never ridden a horse. When the company arrived at the location in San Fernando Valley, the cowboys discovered Grassby's lack of education along this line and picked out a "bad horse" for him to ride. Grassby decided that while in Rome he would be a Roman and rode the horse down a steep embankment, where the animal had to slide down the entire distance on its haunches. Grassby stuck. This delighted the cowboys of the company beyond measure and Grassby was voted a regular at once.

Nestor *"Some Medicine Man"* *Comedy.*

CIGARS AND TOBACCO

"The Highway of Fate" Laemmle Drama

"THE HIGHWAY OF FATE," a two-reel society drama written by Harry Ditmar and produced by Robert F. Hill, is all that its name suggests. About fate there has been from the earliest records the greatest speculation, as it is the one element in life that has never been controlled or even influenced by human action. Since the beginning of time people have noticed that things do not happen as they are planned. There is a factor over which man can impose no rule. Some call it luck; others call it chance; others call it fate and some call it Providence. But under whatever name it is always the same, the unknown factor. And on this mystery of the unknowable every religion is built. There is no such thing as order in nature. All nature is strange, weird, yes, and sometimes unnatural.

Roxanne sees the reconciliation over the doctor's body.

Director Bob Hill has succeeded in giving the whole play a mysterious atmosphere. Gypsies, for instance, have a certain mystery about them anyway, but Bob has increased this mystery and produced from it an excellent drama, though it may not conform to the usual rules.

The cast includes Sydney Bracy, Sydell Dowling and Paul Panzer, all of whom have striven hard to add characterization and atmosphere to the production.

The plot in brief follows:

Roxanne is a Gypsy girl who has been wronged by a man of ruthless character. When he tired of her he cast his plaything aside and forgot. The girl did not forget. She cared for her child and brooded over her grievance.

Jack Underwood is in the last stages of consumption and the doctor tells him that he has two months to live. His wife, he sees, is hampered by his presence, so he decides to clear out. He meets Roxanne and they tell each other their stories. The Gypsy girl induces Jack to join the band, telling him that the open air will cure his heartache.

A couple of years later the band of wanderers comes again to the same region. Jack and Roxanne have come to care for each other. But one day Jack reads that his wife has married the doctor. At first he is angry, but finally he realizes that it is the best way out.

In the meanwhile Roxanne's rancor is reawakened by being in the vicinity where she met with her misfortune. At last she can stand it no longer and decides to have vengeance. The man who had deserted her was none other than the doctor. She seeks him out and plunges a dagger in his back.

Jack has decided that he wants to see his wife once more. He finds her and they are reconciled as the picture fades out.

LAEMMLE Two-Reel Society Drama, written by Harry Ditmar and produced by Robert F. Hill. Gypsy and consumptive find solace for broken hearts in a wandering life.

CAST.

Roxanne	Sydell Dowling
Zed	Joseph Smiley
Jack Underwood	Sidney Bracey
The Doctor	Paul Panzer

INDIAN WISHES TO HAZARD SELF WITH UNIVERSAL.

Vishwanath Chintaman Bhide Ambitious To Become a Moving Picture Star.

HASHAMURA TOGO, Irwin's Jap schoolboy, has a rival in Vishwanath Chintaman Bhide. who is anxious to become a Universal moving picture star. Bhide lives at 166 Budhawar Peth, Poona City, Bombay Presidency, India, and having seen Francis Ford and Grace Cunard in Universal serials in India he has come to the conclusion that he, too, would like to "hazard himself" in the films. Vishwanath's letter follows:

"I humbly and respectfully beg to lay before you the following few lines for favorable consideration, and I hope you will not neglect to go through it. I, Vishwanath Chintaman Bhide, high class Indian, wishing to join your company as actor for your films, may be kindly admitted by you in your actors' staff. I am very much anxious to hazard myself in coming over there and act in your European as well as in the Indian films. Taking into consideration all the above circumstances I hope you will not make me disappointed in this affair.

"As to my qualifications, I know English very well and I think it is sufficient for me to be able to act in the films. I have got a good number of certificates with me from many respectable persons for my acting. I venture to ask you what pay you will give me if you allow me to come over there and join your company? Hoping that you will send all your detailed particulars necessary for my information and guidance.

"I shall be very much obliged and thankful if you will not hesitate in giving me the chance asked for. Hoping that you will send a favorable and encouraging reply to me by return of post without fail.

"Thanking you in anticipation,

Vishwanath Chintaman Bhide.

"P. S.—I am also willing to go through your necessary training which suits to your actors."

STORIES OF THE ONE REEL PHOTOPLAYS

"SHE WROTE A PLAY AND PLAYED IT."

Joker Comedy.

Scenario by Ben Cohn.
Produced by Allen Curtis.

CAST.

Miss Scribbles	Gale Henry
Bill, her lover	William Franey
Romeo Ham, actor	Milburn Morante
Hero	Charles Conklin
Heroine	Lillian Peacock

Bill Bones, the village undertaker, sheriff, judge and a holder of a few minor offices, is the sworn, avowed lover of Exeter, who has the writing fever. His suit has met with little success, owing to her interest in her new profession and Bill is stumpped.

Romeo Ham, from the legit' stage—and a long ways from it at that—has had a streak of hard luck and arrives in the village. His capital amounts to the sum of one "jitney" and he calls on the village merchant to buy some refreshment.

Romeo learns that Exeter is writing a play and at once his professional instincts are aroused. He introduces himself and he and Exeter at once find a common interest. Romeo suggests that she produce the play and act the leading part in it. He agrees to look after the production. This just suits Exeter and plans are put under way for the effort. Ham has learned that Exeter has a large bank account and his zeal is influenced mostly by the sight of her ample bank book.

The rehearsal proves quite a task and time after time Romeo is on the verge of quitting, but each time the vision of the bank roll comes to bolster up his courage. At last the play is produced and proves a "frost." The audience start out in disgust and then Exeter discovers that her manager has eloped with the cash, so she marries Bill and leaves the stage.

SALMON FROM THE EGG TO THE TABLE.

Powers Educational (Split Reel).

Salmon are shown just a few hours old, with their translucent bodies and globular heads. They grow and after grubbing for several years in mountain brooks, make their way to the sea. After a few more years they return to spawn and are killed as they jump up the waterfalls, and then friend Salmon finds his grave in the "tummie" of some hungry human.

"THE HENANPUP."

Powers Juvenile Comedy

It was a strange coincidence that Frank's dog and Mabel's rooster should have died at the same time. But it happened that way, and so the two were given a common funeral and buried in the same coffin.

A few months later Prof. I. M. Wise notices in the paper that there was a new bone exposition at the museum, and, being much in love with the widow, the mother of the two children, he decided to take her to the exhibit. Seeing the bones at the exhibit, suggests to the children that their pets must be bones by that time, so they tell the professor that they know where some old bones are. The professor is delighted with the bones, as he thinks that he has discovered the remains of an animal that was the cross between a hen and a dog. From the bones he draws a picture of the way the creature must have looked and calls it the "Henanpup." He publishes his discovery in the paper and thinks that he will be famous. At last he finds that the bones are nothing more than the remains of an ordinary dog and chicken and is, to say the least, chagrined.

The children sell the bones for two cents and with the proceeds invest in a stock of candy. And so ended the famous "Henanpup."

"HER MOTHER'S SWEETHEART."

Laemmle Drama in One Reel.

Written by Catherine Carr.
Produced by George Ridgwell.

CAST.

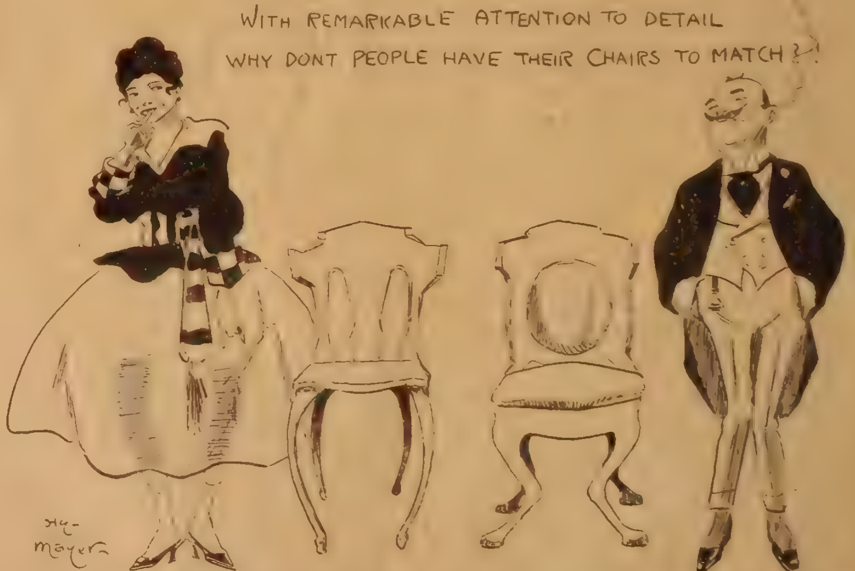
George Maitland, a widower,	Harry Benham
Delta Maitland, his daughter,	Edith Roberts

Delta, the only daughter of George Maitland, a widower, goes off to a boarding school. Her father bids her good-bye at the railroad station, and, chancing to meet a widow at the station, he takes her home in his automobile. In the course of time they become very much attracted to each other, and after a brief wooing decide to get married.

At the end of the session Delta returns from the boarding school, and considers her stepmother in the light of an intruder, stubbornly resisting all attempts on the part of her stepmother to win her affection.

Shortly afterwards Maitland is called to town to attend a board meeting. After his departure, Delta sees her stepmother kissing a photograph, and draws the conclusion that she has a secret lover. Thereupon, she goes to her bedroom and writes a letter to her father, in which she asserts that he

(*Continued on next page.*)


WITH REMARKABLE ATTENTION TO DETAIL
WHY DONT PEOPLE HAVE THEIR CHAIRS TO MATCH ?-!
Hy-Mayer

Hy. Mayer will have his little joke. This one is perpetrated in the Animated Weekly, and was probably engendered by the short skirt craze.

STORIES of the ONE REEL PHOTOPLAYS --- *Continued*

"A KNIGHT OF THE NIGHT."

Laemmle One-Reel Drama

Written and Produced by Robert F. Hill.

CAST.

Jim Corey	**Hobart Henley**
Dr. Randall	**Sydney Bracey**
Myra, his wife	**Sydell Dowling**
Norton Craig	**Anthony Merlo**

Dr. Randall and his wife, Myra, leave for a reception with Norton Craig, a friend. At the party the doctor is called away on an important case to the hospital. But before he goes he asks Norton to take Myra home.

In the meanwhile Jim Corey, who has been a failure in life, is desperate that night. He decides to steal to keep alive and happens to select the Randall home for the job. He enters the house and makes his way about the upper stories looking for valuables. By accident he gets into the nursery and seeing the Randalls' little child sleeping, says to himself that he would be a dog to take the child's trinkets.

As Jim is about to leave Myra and Norton come home. The thief hastily hides and the sight he sees makes his blood boil within him. Norton tries to force his attentions upon Myra and at last Jim can restrain himself no longer. Just as he is downing Norton the doctor comes in. When Myra tells him how she has been saved by Jim the doctor offers to reward him, but Jim says that he is more than paid by the incentive he received to go straight.

The picture ends as Jim Corey is striding out into the night.

"BEN, THE SAILOR."

Powers Manikin Comedy.

Story by Olga Printzlau.
Produced by R. F. Taylor and W. W. Wheatley.

Old Captain Jonah's stories of the sea make such an impression on Little Ben that he wants to be a sailor. He dreams that Captain Jonah is in command of a battleship, and that the captain accepts him as one of the crew. Ben is taken aboard and fitted out with a uniform. The ship puts out to sea and—things commence to happen to Ben.

The rocking motion of the ship makes it hard for Ben to walk on the deck and he even becomes sea sick, but he is compelled to scrub the deck with the other sailors. He falls over with his bucket of water. The water runs down through an open skylight on the deck and falls on the captain, who is reading in his cabin below. The captain rushes up on deck to find the careless sailor who has splashed him and slips on the wet deck, falling at Ben's feet. Ben apologizes and is excused.

The captain shows him an "enemy" ship through his telescope about to launch a "bomb" at their vessel. Ben climbs down over the side of the ship and, hanging by a rope, awaits the approach of the missile. And when the bomb is about to blow up Ben's ship he hits it with a capstan bar used as a billiard cue and it returns to the "enemy" ship, which is destroyed by its own explosive.

He goes to bed, but again falls out of his hammock and finds himself—on the floor of his own room, having tumbled out of bed in his troubled dream.

"WHAT DARWIN MISSED."

Victor Comedy

Scenario by Frank Wiltermood.
Produced by Beverly Griffith.

CAST.

Prof. Alonzo Bozzle	**Victor Potel**
This Missing Link, A Wise Oran-Outang	**Joe Martin**

Prof. Alonzo Bozzle, an eccentric zoologist, has taken up the study of evolution as promulgated by Darwin and is pondering especially on the idea that there is a "missing link." One night he dreams that he is an explorer, and that he has just landed upon a foreign shore; he secures the aid of a mahout and an elephant to move his tent and belongings to the jungle, where he will take up the study of trying to find the "missing link." He builds his tent and establishes himself as comfortably as may be, and then with his trusty rifle starts out to explore the jungle.

Then it is that he encounters the wise orang-outang, Joe Martin; the two are attracted mutually and the professor takes Joe to his tent and there commences his education along the lines of table etiquette.

That night while the two are in bed a couple of lions come prowling about the tent. This startles the two and Bozzle takes his gun and with the help of Joe fires upon the lions.

At this juncture Bozzle awakens to find the papers on his desk burning and in extinguishing the flames his own clothing starts burning, so that he is compelled to rush from the house and immerse his bady in a barrel of water and ruefully he gazes upon his uncomfortable self.

"THE SILENT STRANGER."

Big U One-Reel Drama
Written by Frank Smith.
Directed by King Baggot.

The Silent Man	**King Baggot**
The Dance Hall Girl	**Irene Hunt**
The Doctor	**Frank Smith**

The man is a mystery in the little town. He lives alone in his cabin and will not meet the advances of his neighbors.

One night he talks and tells the story of his life. He had been a prosperous lawyer in an eastern town and was engaged to be marired to the sweetest of girls. The night before the wedding day she died and in his anguish he called in the devil. The devil said that he would bring back the departed life, but that if the man laughed he would lose his love again. And in the man's joy at his sweetheart's recovery he forgot and laughed and straight the girl died.

"Here is Satan, now," said the man, as he fell over dead.

" BY CONSCIENCE'S EYE."

Rex One-Reel Drama.
Scenario by Fred Myton.
Produced by George Cochrane.

John Spencer	**Rex De Rosselli**
Maud, his wife	**Majorie Ellison**
"Cooter"	**Virginia Carlin**
Jimmie Franklyn	**Maxfield Stanley**

John is busy all day and tired at night. Maud seeks diversion with Jimmie, a "man about town."

"Cooter" has a doll which she calls "Conscience" because the eyes will keep away harm. She has one eye and her father the other.

Maud at last decides to run off with Jimmie. She leaves a note for her husband, but when she gets to the station she finds the eye of "Conscience" in her veil. This brings her to her senses and she goes back. At home she finds that "Cooter" has put the letter in the box outside the door, so that her husband has not received it. She destroys the letter and the family are happily reunited.

"HER MOTHER'S SWEETHEART."

(*Continued from preceding page.*)

has been deceived into marrying a woman who is involved in another love affair.

A man arrives and Delta sees him enter the parlor and fondly kiss her stepmother. No longer able to restrain her anger, the girl denounces her step-mother's scandalous conduct and is about to leave the room in great anger when Mrs. Maitland stops her, and, introducing Barton, says: "This is my son."

Stories of the One-Reel Photoplays, Continued

"HE WROTE A BOOK."

Victor Comedy in One Reel.

Written by Hayward Mack.
Produced by Wm. Garwood.

CAST.

Homer Wormwood	**Billy Garwood**
Bully	**Ed. Bradey**
Jennie	**Lois Wilson**
Yet Wong	**Frank Tokunaga**

Homer Wormwood--dubbed "Worm" from his studious propensities, is the butt of all the jokes. At the boarding house, he is always studying, and he leads a sorry life of it, especially after the boys discover that he has written a book about the new Chinese Republic.

They hire a Chinese laundryman to dress up in swell Chinese robes and present Homer with a scroll setting forth the appreciation of the Chinese people for the new book. Jennie, who secretly is very fond of Homer, suspects the boys are playing a joke on him but fails to convince Homer to this effect.

She, however, follows the Chinaman home and discovers that he works in the laundry and so on the pretense of an errand, takes Homer and shows him the Chinaman. Homer vows revenge and decides to take up physical culture.

At last the professor at the class tells Homer that he has completed his course. Accordingly, Homer visits the Chinaman and prevails upon him to accompany him. He locks all the students into a room and commences to use some of his acquired muscle, specially upon the bully who was the instigator of the plotting against him. The boys are astounded. Then he brings forth the Chinaman and has him present a scroll to the bully. Jennie is overjoyed at the turn events have taken and is quite proud of Homer, who shows that he likes her.

"GOOD AND EVIL."

Imp Drama in One Reel.

Written by Francis Powers.
Produced by Francis Powers.

CAST.

Doctor	**Wilfred Rogers**
Husband	**Gilmore Hammond**
Wife	**Kathleen Aamold**

A blind girl is playing on the organ and waiting for a doctor, who is treating her eyes. The doctor, a semi-religious character, on his way to visit the blind girl, passes an art dealer's window, where hangs a suggestive picture. He sorrowfully notes the evil impression the picture creates upon the passersby. Arriving at the home of the blind girl, he meets her mother, the scrub-woman, who, observing the doctor looking at the Madonna, imagines that he desires it, and out of gratitude gives him the picture. He, returning to his office with the picture, stops at the art dealer's store and persuades the dealer to replace the salacious picture with the Madonna. This is done, just as a tough youth enters to buy the nude picture. The dealer sells the Madonna to the youth, and he then hurries off to a slum saloon and dance hall, where he calls all the inmates to see his naughty picture. When he opens the package the Madona is disclosed.

It has a sobering effect upon the tough crowd of men and women. A fight starts; police enter and all leave. But the Madonna lying on a table, under an electric shade, remains uninjured.

The barkeeper brings the scrub-woman into the dance hall to clean it up. She sees the Madonna, and when her work is done takes it away with her to her home and replaces it over the organ.

The mother grows happy over the improved condition of her child; the blind girl returning to the organ, looks at the Madonna and gives indication that her sight is restored. The scrub-woman hurries to her, thankful for the power of beautiful pictures.

"THE BATTLE FOR CHILE CON CARNE."

Nestor Comedy.

Written by Chas. J. Wilson, Jr.
Produced by L. N. Chaudet.

CAST.

Lem Forby	**Eddie Lyons**
Senorita Tamale	**Priscilla Dean**
General Siesta	**Lee Moran**

Lem Forby, reporter on the "Bugle," is a correspondence school pupil in reporting. One day the editor gives him an assignment to cover the Mexican war and Lem leaves for the border.

Arrived at the border, Lem bravely crosses the line and proceeds to take pictures. General Siesta is much enamored of the pretty Senorita Tamale and she returns his love. Lem gets a picture of her—and immediately she loses her heart to the "Bugle" reporter.

Lem notices that a messenger arrives with a letter for the General and, according to his correspondence lessons, that is one important thing—to obtain all important documents. With the Senorita he plans to get them.

The General with his guitar starts out to call upon the Senorita; she tries to obtain the papers and gets the General to show them to her; then Lem, who has hidden in the room, takes the papers and runs, closely pursued by the General and his army.

Lem and the Senorita are nearly captured, when the Senorita offers to change clothes with Lem; this is done and the General with his army, catching a glimpse of them, decides that he will follow the girl and leave the army to capture Lem. He nearly captures what he supposes is the girl, but Lem manages to elude him and escapes across the border where the guards will not allow the General to come. The army appear with the girl and her identity is learned. Lem grows jealous but is not allowed to cross the border. Lem recalls the document and shows it to the guard, who disgustedly translates the message which Lem had thought so important as a message stating that they had found a new recipe for chile con carne.

"THE TOLL OF THE LAW."

Imp Drama in One Reel.

Written and Produced by Francis Powers.

CAST.

Steve Murray	**Wm. Lowery**
Annie	**Agnes Vernon**
Mrs. Murray	**Beth Roland**
A Young Minister	**T. D. Crittenden**
Minister's Mother	**Lydia Y. Titus**

Big Steve robs the home of a young minister and returns home with the "swag." His young blind sister and his mother greet him and he shows them the spoils.

The next day Steve is arrested and "sent up." Some time later his mother dies and his little sister is adopted by the minister. When Steve gets out he looks in vain for his family. His next thought is to get revenge on the minister.

One of his pals sees the minister and a girl enter a nearby drugstore one day. Steve decides to compromise his enemy and so gets him into a saloon by means of a ruse. He then calls in the girl to see her "goody-goody" friend in the saloon. But to his surprise, the girl is his sister.

Single Reelers and the Animated Weekly

"A WOMAN'S EYES."

Big U Drama in One Reel.

Written by Geo. Marshall and W. B. Pearson.
Produced by Harry Carey and Geo. Marshall.

CAST.

Tom Horn	Harry Carey
Sunny Baker	Olive Fuller Golden
Her Father	Doc Crane
Buzzard	Joe Rickson

Tom Horn is known throughout the cow country as a hard worker and a hard player, who demands respect by the notches in his gun, but believes in giving the ladies their due. Tom is the leader of a gang who profit by the misfortunes of others. The Buzzard, so called from his practice of snooping about and finding things that will interest the gang, stumbles across oil indications on a homestead occupied by an old man and his daughter. He hurries to the town and tells the crowd the good news. Tom agrees that it will be a good scheme to jump the claim, and the party sets out with all haste for the location.

Upon arrival, Tom sends Buzzard to the nearest town to file their location, while he and the party go to the homestead to eject the old man from his land.

Sunny is away from the house when they arrive. Tom tells the old man that the claim is theirs and orders him off. An argument ensues, in which the gang starts to clean up the house. Sunny arrives in the midst of the excitement. As soon as Tom sees her he regrets trying to cheat the old man out of his claim, and orders his boys to hustle away. He mounts a fresh horse and endeavors to catch Buzzard and prevent him from filing on the claim. By taking a short cut and riding hard, the Buzzard is overtaken. Tom orders him to return, but the latter objects, and in the argument the Buzzard is shot.

DORSEY TRAVEL PICTURES.

"JAPAN, THE RIDDLE OF THE WORLD."

Powers Educational.

First the beautiful sea approaches to Japan are shown. Then scenes are shown in the cities, showing the wonderful changes brought about in the last few decades. They now have electric light, street cars and all modern conveniences, beautiful parks and temples. The markets are not so modern and one can still see ancient conveyances.

The opera house is a magnificent structure built in classic style. Native workmen are shown hauling stone. Here labor is so cheap that it is less expensive than horses or steam.

"PIE."

Powers Juvenile Comedy.
Story by Eugene Inge.
Scenario by Allen Watt.

CAST.

Billy	George Hupp
His Sister	Irma Sorter
Her Friend	Elizabeth Janes
Cannibal Cook	John Starling
Cannibal Queen	Dorothy Clark

Because he is bad, little Billy is sent to his room without supper. Billy decides this is too much for a hungry youngster, and, slipping into the pantry, fills his pockets with all kinds of eatables, and slipping out into the yard, starts to gorge himself. It is soon evident that his ample meal makes him drowsy and he dozes off. The mother and father miss him and begin searching for him.

The heavy food Billy has eaten causes him to have an awful dream. He is surrounded by cannibals, who take him to their chief. Billy admires the beautiful queen, but the guards roughly throw him into the pot and the chief orders him to be cooked brown. While the cannibals are dancing around, Billy jumps out and escapes. There is a wild chase, Billy runs from cannibals to wild animals, falls into the river and at last arrives at the swimming hole. The cannibals have blackened him, and the other boys flee in terror. He enters the water to wash off the black, but seeing his pursuers, Billy flees, dressed only in a barrel. He runs into the living room at home, and finds all the girls of his acquaintance dressed as old maids, and with scared faces they drive him out of the house. Here the cannibals catch him, and while they are pricking him with their spears, Billy awakens to find himself fighting the imaginary cannibals, and his father and mother standing nearby, laughing at him.

Shout for
"LIBERTY"

ANIMATED WEEKLY, NO. 31.

Parade for Preparedness.—Women join men in march, to endorse military training.—*San Francisco, Cal.*

Cup Defender's Fate. — Defiance, built in 1914, to race for America's Cup, turned into freight boat.—*Norfolk, Va.*

Made in America.—Russian officials testing new type of gasoline engine for use behind trenches.—*Philadelphia, Pa.*

Spanish Envoy at Launching.—First under sea fighter built for Spain in U. S. is christened by Ambassador Riano's wife.—*Quincy, Mass.*

Enjoying Life in Jail.—New York City's prisoners celebrate first anniversary of J. J. Murtha as warden.—*Blackwell's Island, N. Y.*

Sub-Titles. — Commissioner Lewis addresses the "Boys." Parole Commissioner Kate Davis speaks. Race in bags. 3 legs, show speed. Murtha Stars vs. Battleship Oklahoma's nine.

Sword Fish Newest Terror.—400-pound sea terror caught off Jersey coast, where sharks ate five bathers.—

3,000 *Boys Ready for War.*—Field Marshal French inspects Diocesan Church cadets.—*London, England.*

Sea Trip for War's Derelicts.—Wounded British souldiers on way to hospital at Jamaica.—*Norfolk, Va.*

Building a Soldiers' City.—How citizen soldiers on border make home for themselves.—*El Paso, Texas.*

Sub-Titles.—Bathing under difficulties. Rough country for "hike."

Alaska Patriotic, Too.—Dwellers in Uncle Sam's "Farthest North" parade for preparedness on July 4.—*Juneau, Alaska.*

Wilson Advisors Use Rifles.—Official Washington learns to shoot at marines' rifle range.—*Winthrop, Md.*

Sub-Titles.—(Left to right) Ass't Navy Secretary Roosevelt, Interior Secretary Lane, War Secretary Baker, Agricultural Secretary Vrooman.

All Hands Saved.—300 women and children escaped as collision sinks excursion steamer.—*New York Harbor.*

Sub-Titles. — Diver puts hoisting hawsers under boat. Raising the Keyport.

Greeting Their Baseball Hero.—After 16 years of star pitching for Giants, "Matty" makes debut as Cincinnati manager.—*Polo Grounds, N. Y. City.*

Sub-Titles.—Flowers for Mathewson. "Sorry to leave." Herzog trades for "Matty." Slim Sallee, new pitcher. Hal Chase still peerless at first.

Explosion Kills Many.—Loss of life undetermined when tons of dynamite explode, causing twenty million-dollar damage.—*Jersey City, N. J.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

"Ben Wilson in "Beyond the Trail"

Wonderful "snow stuff" for the edification of hot August audiences.

BEYOND THE TRAIL," a Bison two-reel drama, written by Catherine Carr, is the latest production of Ben Wilson. Wilson is one of the many actors who deserted the legitimate stage to go into the motion picture field a few years ago. Born in Corning, Iowa, he left home when hardly more than a lad to join a cheap road company and has been ornamenting the stage for fourteen years. He had one of the leading roles in "Seven Days" and was leading man in the New York Fifth Avenue Stock Company.

The plot of "Beyond the Trail" leaves nothing to be desired in the way of heart interest or action. From start to finish it is gripping.

John Blakely is a handsome young widower, father of a little girl of five, and working in Morgan's office. Mrs. Morgan falls in love with him, and when he refuses to call she vows vengeance.

BISON Drama in two reels, written by Catherine Carr and produced by Ben Wilson. Tense drama of the Canadian wilds — tale of innocent man, punished by long exile, vindicated at last. Strong love interest.

CAST.

John Blakely	Ben Wilson
Little Dorothy	Lois Alexander
Dorothy Blakely, grown up,	Dorothy Phillips
Richard Thornton	Chas. Ogle
Franklyn Morgan	Wm. Welsh
Paul Morgan, his son	Hal August

Mrs. Morgan manages to have John appear guilty of theft, and Morgan, because of John's child, tells him to clear out. Shortly after Mrs. Morgan dies and confesses what she has done. But Morgan can then find no trace of John.

John has gone to live in the Canadian wilds with his daughter, Dorothy. Years later Morgan's son, Paul, goes out there with a prospecting party. The two young people of course fall in love, and all would have been plain sailing if John had not found out Paul's identity from a letter he receives. He then overhears the two lovers arranging a meeting for that night, and so decides to go and kill Paul.

When he arrives he finds Dorothy in the arms of a man and so shoots him. The man is Dick Thornton, John's best friend, to whom Dorothy has come for advice.

Then Paul and his father arrive. The mistake is all explained away so that Paul and Dorothy marry.

As the picture fades out Dick and John are shown sitting alone in their little cabin, as John has refused to leave God's country for the sake of a life of ease in the city.

"THE L-KO"—A SONG.

(*Tune of Tipperary.*)

As up the street I went one day to
a picture show,
On the sign there was written, "This
is the L-KO;"
As all the people crowded there to
see that picture show,
And as I started walking by, some
one said, "Stop in here."

CHORUS.

There's a pretty place they call the
L-KO,
It's a pretty place to go;
There's a pretty place they call the
L-KO,
Where the prettiest pictures show,
So good-bye to my studios,
For I'm going there.
For there's a pretty, pretty place they
call the L-KO,
And you'll find me there.

SECOND VERSE.

As to that picture show I went to see
"The Broken Coin"
Which featured Francis Ford, and
Grace Cunard.
And all the people crowded there to
see that picture, too,
And also King Mitchel and Mr.
Rouleaux.

CHORUS.

There's a pretty place they call the
L-KO,
It's a pretty place to go,
There's a pretty place they call the
L-KO,
Where "The Broken Coin" was on
the go.
So good-bye to my studios,
For I'm going there.
For there's a pretty, pretty place they
call the L-KO,
And you'll find me there.

Alice Howell of L-Ko Makes a Tackle

Alice Howell makes a tackle which breaks up the game. And don't overlook the fact that this is some photograph.

WHAT IS IT? Ty Cobb sliding to base by his famous hook slide; or is it Tom Shevlin making a tackle behind the line? No, neither. You're all wrong. It's a woman, and such a woman! The vision sailing through the air is none other than the one and only, original and incomparable Alice Howell. Alice of the L-Ko.

This snap was not taken for a moving picture. It is printed only to show the admiring public that Miss Howell's art is not of the make-believe kind. It is genuine, every bit of it, as one can plainly see by looking at the accompanying picture. This shows Miss Howell in a game of baseball in which she recently engaged at Los Angeles. And it was baseball until Alice's instinct for comedy overcome her better self and then the game degenerated into something quite new and original. It can't be called football, because in football one at least has the common decency (often enforced by the referee) to wait until one's opponent has time to arise and brace himself for the attack from his foe.

But whatever it was, the whole affair had dire consequences. The game was being watched by many Universalites out at Universal City and the tackle broke up the whole game. The innocent victim of Miss Howell's ferocity said that he refused to continue the game, as his nerves were badly shaken, and besides he wasn't used to such rough treatment.

Moral: Don't try to L-Ko outside of the picture or people will think you are rough.

ANIMATED FILMS GREAT CATASTROPHE AT JERSEY CITY

(*Continued from page* 15.)

storm of shot and shell and the fire which followed and released more of the deadly merchandise intended for the use of the Allies in Europe. Lower New York, the islands in the bay, including Liberty Island, the shores of New Jersey adjacent, and the towns further back from the Harbor, all got a taste of what war would be like. The sky rained deadly projectiles for three hours driven upward by tons on tons of lyddite, dynamite and Dunnite, the most powerful explosive known to military science. The escapes of individuals from this aimless bombardment read like the least tamed of the older variety of moving picture dramas, and have Old Man Coincidence and Mrs. Improbability on the bottom rope gasping for breath. A loss of thousands of lives under the circumstance would not have been surprising. The latest news confines the death loss within a hundred. Property damage is estimated anywhere from $20,000,000 to $50,000,000. The loss in plate glass windows in Jersey City and lower Manhattan is estimated at a million alone—so colossal was the concussion from the two principal explosions.

None of the authorities seem to think there is any tincture of blame to be placed at the door of bomb experts or enemies of the allies. The explosion was caused by a fire which started on a barge loaded with explosives which was tied up along the National Storage Co.'s Pier. The catastrophe was a pure accident. The barge should not have been where it was, and some one will have to answer for its presence.

SWORD FISH NEWEST TERROR.

THE bathers on the New Jersey coast have a new danger to look out for. It is on this coast that recently five bathers were killed by a school of sharks that has infested the waters about New York. But now there is an added danger because a four hundred pound sword fish was caught. Up to now the bathers have felt safe until the dorsal fin of a shark hove in sight, but now this guarantee no longer holds good. This new monster is even more dangerous than the shark, as there is no avenue of escape open once it attacks.

"TIMOTHY DOBBS. THAT'S ME."

(*Continued from Page* 12.)

in the heads of the girls. Timothy is deserted, hurt and humiliated. Mary, alone, remains true. No longer is the soda fountain patronized.

Timothy can stand it no longer and impulsively tells Millie that he, too, is to become a movie actor. When he sees that she is skeptical, he hastens to inform her that he has had an offer.

Millie, electrified, rushes forth to spread the news, and an hour later the drug store is again crowded and Timothy the idol of the town.

The boys, disgruntled, go in and tell him that they do not believe him or that he is going. Timothy is taken off his guard, but when he sees the fair girls gazing at him, he says impressively he is leaving for California Saturday.

The first episode closes with Timothy disappearing on the observation platform of the departing train.

A Little More About The Exchanges --

THE last of the Chicago Convention delegates has returned to New York City, with a gold watch presented to him by two bodies of men, over whom he exercises general managership. The last delegate is M. H. Hoffman, and the reason for his late appearance is the fact that he has been engaged in taking over the Laemmle and Powers exchanges for the Universal. The beautiful watch which was presented to him is a combination of Universal and Bluebird appreciation, inasmuch as it was presented jointly by the exchange managers of the Universal who met in Chicago, and the Bluebird exchanges represented there. On the back is a combination of the two emblems, an orange enamel U, and a blue enamel Bluebird flying through it. On the inside is this inscription:

> "Presented to our general manager, M. H. Hoffman, by the Universal and Bluebird exchanges, Chicago, July 14th."

The watch itself is one especially made, called by the Waltham people the Premier Maximus. It has twenty-three jewels, and is the finest watch which they have ever turned out in their factory.

Mr. Hoffman had a few corrections of the story which was carried in the Weekly about the purchase of the exchanges. Mr. E. H. Goldstein, who was announced as the manager of the Eastern division, will retain his office as assistant general manager of the Universal exchanges as heretofore. Art Schmidt, of the Victor Film Service of Buffalo, will be district manager of the Eastern division, with principal offices at Buffalo, Albany, Syracuse, Rochester, Pittsburg, Cleveland and Wheeling, W. Va. His headquarters will be at Buffalo. Mr. M. L. Markowitz has charge of all the exchanges west of Denver. Mr. R. C. Cropper, district manager of the Intermountain Division, has his principal offices at Kansas City, Oklahoma City, Wichita, Fort Smith, Omaha, St. Louis and Cairo, while George W. Weeks, district manager of the Central Division, has his chain of offices at Detroit, Grand Rapids, Toledo, Cincinnati, Indianapolis, Cleveland and Louisville. The South will be under the management of William Oldknow, whose principal offices are located at Atlanta, New Orleans, Dallas, Memphis, Jacksonville, San Antonio and El Paso. Maurice Fleckles has the important territory lying directly about Chicago, with his principal distributing centres located in Chicago, Minneapolis, Des Moines, and their several branch offices. Several exchanges which were not included in the previous announcement are the Laemmle office in Chicago; the Rex Exchange of Albany; Central Film Service, Louisville, Ky.; Victor Film Service, Rochester, N. Y.; Victor Film Service, Syracuse, N. Y.; Colonial Film Exchange, Sioux City, Ia.; Laemmle Film Service, Davenport, Ia.; Cincinnati Buckey Film Co., Charleston, W. Va., and Laemmle Film Service, of Fargo, N. Dakota.

A SMALL ONE

O. K. MASON, manager of the Universal Film and Supply Company of Wichita, Kansas, sends word of the smallest theatre he has on his books, and in our opinion is entitled to a record on this one performance:

MR. M. H. HOFFMAN:

Dear Sir.—In the past few years a great many small theatres have been opened in the State of Kansas; in fact, it has come to a point where practically every town of from 400 to 500 people operates a moving picture theatre at least once a week. Until this week the writer was of the opinion that they would at least have to have a population of from 200 to 300 to a theatre, but we have just taken on an account which proves that our opinion was far from correct.

Beginning with this week, we have arranged to ship three reels of film to Messrs. Button & Howard, who are operating a one-night stand sixteen miles in the country. They state that this is in no way an inland town, but has simply a small grocery store, with a church and school room on the second floor of the building. They have gone to the expense of installing an electric generator and moving picture machine; in fact, a very serviceable equipment for moving picture projection.

Mr. Button drives 16 miles across country to get the film, and then is compelled to drive back to deliver each shipment to the express company. Mr. Button has now been operating this proposition some three or four weeks, and states that so far he has been fairly well repaid for his time and trouble.

There no doubt are theatres operating in very secluded locations, but this is surely the smallest one that has been called to the attention of

Yours very truly,
UNIVERSAL FILM & SUPPLY CO.,
Wichita, Kansas.
(Signed) O. K. MASON.

NEWS FROM NORTHWEST.

By FRED S. MEYER.

H. J. BREILEIN, manager and proprietor of the Faust, Verdi and Victoria theatres, St. Paul, is lined up for Universal service in all of his three houses. This proves conclusively the superiority of Universal above all other programs, insomuch as Mr. Breilein heretofore tried out a great many other services and found them entirely unsatisfactory.

In connection with the taking over of the Laemmle Film Service in Minneapolis and Fargo by the Universal, M. H. Hoffman, general manager of exchanges; E. H. Goldstein, his assistant; Mr. MacGowan, general auditor and E. O. Gurney, traveling auditor, visited Minneapolis to get things in shape.

The Strand Theatre, Minneapolis, and Starland Theatre, St. Paul, the Twin Cities' foremost picture theatres, signed contracts for the exclusive showing of the Dorsey Expedition Pictures.

The Aster Theatre, Minneapolis' newest and most elaborate down-town theatre, has arranged for the exclusive showing of the Animated Weekly each and every week. Another Universal scoop.

The hot weather has greatly affected Northwest business in general. A great many of the theatres have closed up entirely, others cut down to one and two days a week. The Universal exchange here has done everything in its power to furnish the best possible service at special summer rates and exhibitors are taking advantage of this by the score.

Newton Davis has been appointed assistant manager of the Universal office of Minneapolis, succeeding H. L. Muir, who has been promoted to the management of the Bluebird office. J. H. Margoles, former Bluebird manager, has taken charge of the Sales Department of the Universal office.

Despite the hot weather a total canvas proved that over 58 per cent. of all Twin City theatres are using Universal service. "Peg o' the Ring" continues to draw them everywhere.

E. O. Gurney, traveling auditor of the Universal, went on record in claiming that Minneapolis is one of the most wonderful cities he has ever visited. Having covered considerable territory, Mr. Gurney ought to know.

UNIQUE BALLOT RESULT IN CALIFORNIA

M. L. MARKOWITZ, manager of the California Film Exchange, has been testing the sentiment in California for the mixed program. He gave out a ballot in the Garrett Theatre of San Francisco, one of the smaller theatres, and out of the 132 who answered them, 70 prefer the short subject, as against 62 for the long subject.

Continuations of Other Stories

"PEG O' THE RING."

(*Continued from page* 19.)

late husband's fortune," she says triumphantly.

"I had that letter made to mislead you," says Flip. "This is the real letter and it proves that Peg is the first and only child of your late husband and rightful heir to his entire fortune."

Mrs. Lund is crushed and retires to the garden. Then Dr. Lund asks Peg to forgive his mother for all the wrong she has done her, and Peg willingly agrees to do this. She goes to Mrs. Lund and, kissing her, says that she bears her no grudge. Then she returns and accepts the doctor's proposal of marriage.

Soon after all the circus people arrive to congratulate the couple on their new-found happiness. The picture fades out as the two lovers embrace fondly. And as the story books say, they lived happily ever afterward. Thus ends "Peg o' the Ring."

DOROTHY DAVENPORT IS A UNIVERSAL CITY FAVORITE

(*Continued from Page* 25.)

But if Dorothy Davenport were to threaten to leave Universal City, it is a certainty a large majority of her fellow players would go in a body to petition her to remain. She is a favorite—a Universal favorite—a clever actress, a good friend, and always on the lookout to see where a kind word will do some good.

This charming little titian-haired actress is a daughter of Harry Davenport, a well-known player, and her mother on the stage was known first as Alice Shepard, and later as Alice Davenport. Her father's two sisters were Fanny, famous in Sardou plays, and Blanche, an operatic singer, while her grandfather, E. L. Davenport, was a well-known actor in his day, and her grandmother a danseuse. So it is no wonder that "Dot" takes naturally to acting, for she has seen it or been a part of it nearly all of her young life.

"I believe I prefer the picture to the stage," said Miss Davenport, "for many reasons, one of which, and the principal one I think is, that I can have a home. My home to me is everything, and my husband takes just as much interest in my pedigree dogs and cats as I do, and I know he enjoys it whenever I prepare a meal for him.

"And then, too, in the pictures we work out of doors so much that we enjoy good health. We begin early in the morning, which means early to bed at night, and in the evenings we can motor over the California roads.

"Yes, I think that I will remain in the pictures as long as I am an actress, and when I retire it will be to a cozy little California home, where I can see my friends, even if they cannot see me on the screen."

"A SON OF NEPTUNE."

(*Continued from page* 36.)

and the bay is patrolled by anxious searchers. On the other side of the bay, among the rocky cliffs, Joe has found a supper of berries. Night comes on and he finds a bed among the rocks. He defies the darkness with a tune on his flageolet. Little Polly is beached within sound of the music. She scampers out of the boat and toddles over to Joe's haven. At once they become friends. Joe gives her a supper of berries, tells her of the Good Fairy and plays her to sleep. He, too, sleeps and dreams that he is the prince and she the princess—they are transported into fairyland, where they are made man and wife. They are in the Land of the Golden Harp, where the shrill notes of the flageolet are unknown. After much pleasure and happiness, and against the admonition of the Good Fairy, who tells him that the music from his flageolet will awaken the old Fury of the Forest, Joe forgets and starts a tune on his favorite instrument. Immediately the Old Fury appears and all Fairyland disappears. Joe and his little companion are found bv the searchers. He is rescued from the cruelty of Old Rufe, and sails away across the bay to be little Polly's prince forever after.

"LIBERTY"

(*Continued from Page* 21.)

against his employers by conspiring with evil Mexicans to abduct Liberty to the mountains and hold her for ransom, the prospective money to be used to finance a revolution against the Mexican Government. The plan succeeds and Lopez and his vaqueros seize Liberty late at night and carry her away to a hiding place, where she is held captive.

Padro escapes from his captivity with the Lopez band and hurries back to the Horton estate hacienda, where he tells Captain Rutledge and Major Winston of the abduction of Liberty, and they summon their crew of Texas Rangers to go to the rescue of Liberty. Manuel tries to dissuade the rangers from setting out on the rescue mission, claiming the quest too hazardous; but Rutledge spurns his advice, and the latter finally concludes to accompany the expedition. The Lopez gang succeeds in carrying Liberty to a high mountain fastness, and throw a mammoth rock down to block the trail. Rutledge and his band are stopped by the huge rock and he sends a ranger back to the hacienda for dynamite to blast out the rock. The man returns and while the explosive is being placed a message is found demanding $10,000 as ransom to release Liberty. Rutledge shouts up the mountain side that if Liberty is harmed all the Lopez gang will be punished by death when caught. Lopez, from his mountain lair, sends words to an insurrecto chief, Alvira, to prepare for an attack on an American town near the border. Pedro, the servant, manages to creep into the Lopez camp, finds Liberty and aids her to escape from the gang, Pedro hurling some sticks of dynamite into the Lopez encampment and causing them to seek cover. Alvira and his insurrectos meanwhile are marching to attack the American town. Captain Rutledge and Manuel Leon quarrel, and agree to fight a duel.

DE HAVEN'S FANCY NOW RUNS TO HATS

(*Continued from page* 22.)

dogs arrived—this time, a pair of mangy creatures and an unusually lengthy dachshund. Carter's sympathies are not with the Germans, and consequently he would not think of having the latter dog around, and as for the two former, they were two too many for the aristocratic De Haven tastes. He remained up half the night disposing of the De Haven Kennel. Carter, however, is never discouraged by failure and may always be counted on the bob up bright and smiling. He is a great favorite and has been the cause of more friendships among the more tempermental of the directors and actors at Universal City than any other one agency. He makes friends as fast as he makes jokes, and as soon as he makes one he has his picture taken with the new friend. Phillips Smalley is a case in point. Though each man knew of the other and had met formally on several occasions, they had had no occasion to become intimate until Carter stopped Smalley in the midst of a scene to introduce his pet hat, "Sancho," the largest he could buy in Los Angeles. Carter himself looks like a very much wasted Mexican Major General in it and Smalley would not take a chance. So Wallace Beery was induced to wear the hat in the picture. Carter has changed his fancy from dogs and cats to hats. He already has a fine collection, and he thinks they will be useful to him in his picture work.

"Brennon o' the Moor"

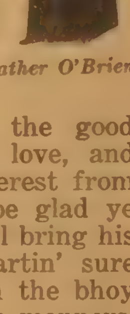
A GREAT SPECIAL FEATURE RELEASED AUG. 23

Willie Brennon and Molly Bawn

RELEASED WITHOUT EXTRA CHARGE TO EXHIBITORS BOOKING THE ENTIRE UNIVERSAL PROGRAM

AN UNUSUAL HEART INTEREST PHOTO DRAMA—WITH EVERY ELEMENT OF POPULARITY—A GREAT BOX OFFICE ATTRACTION

IF there is anny unnaturalized citizen that don't know what a "broth of a bhoy" is he had bether see Francis Ford as "Brennon o' the Moor." He's a wild lad an' the best wrassler in the village of Cashel. Shure, it's no wondher that Molly Bawn (Grace Cunard), loved him, and when he licks the mayor's son she's as proud of his as if she owned him. Molly's father was a bit behind in the rint, d'ye moind, an' when the mayor, his landlord, got uppy about it, it was Molly hersilf that trun him out of the cabin. Willie got into trouble over it, and tuk to the moor, wid a brace of ould pistols. He robbed a pack peddler as nate as you plaise, an' thin, such was the contrariness of the lad, he made him a pairtner. Now, the mayor's son was a fellah wid a foine hairt, benaith his fine clothes, an' he liked Willie for the foightin' blood in him, though it cost him a lickin' to become acquainted wid the same. So when the mayor, be abuse and threats, made Molly give him her last shillins for the rint, Willie pints his gun at him and gets back the money. The mayor is woild, an' wid blood in his eye, calls in the King's red-coats, an' it looks as if Willie was bound fer the gaol. But Molly steals the flints from their muskets an' when the command to "Foire" is given, there's nawthin' doin', at all, at all. Ye may be well shure that Willie tuk advantage of the chance, and got safe away. Thin, wan night he called at his father's cabin and told him an' the ould mother that it was Ameriky he was bound' fer, an', thanks be, it's sweet Molly Bawn, herself, that's goin' wid him. Wid Father O'Brien's blessin', it's off they are, to the land of the free and the home of the Universal Program. If there's ary a son or a daughter of Ould Erin in your town, it's crazy they'll be about this foine pitcher, an' thim as ain't so fortunate as to be Irish born will loike it just the same, fer the good fightin' an' the true love, and the war-rm heart-interest from first to last. Ye'll be glad ye showed it. Dinny will bring his girl and Maggie'll sartin' sure fall dead in live with the bhoy Brennan wid his foine manners.



Father O'Brien

The Mayor of Cashel

Remember this great feature is released on the regular Universal Program without extra charge to all Exhibitors who use the entire Program. To those who use part only a slight additional charge will be made to cover cost of individual bookings.

BOOK NOW!

UNIVERSAL FILM MANUFACTURING CO.,
CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, - - New York

MUSIC FOR WEEK OF AUGUST 14—"A YOKE OF GOLD"

Specially Selected and Compiled by M. Winkler.

"Mexican Kisses," by Roberts, is the theme.

REEL I.

1. *Maximilian Overture,"* by Ascher, until "After the simple repast." 2. *"Lola,"* a Mexican love song, by Tobani, until "The following day." 3. *"Jovitta,"* Mexican Serenade, until "When the sun rose, they started," etc. 4. Habanera from *"Carmen,"* by Bizet.

REEL II.

5. *"La Cigarieres,"* by Gervasia, until "When Padre Amador returned," etc. 6. *"Ave Maria,"* by Langey.

REEL III.

7. *"Venetia,"* by Tobani, until "Someone has passed this way," etc. 8. *"Extase,"* by Ganne, until "Don Juan Mendoza," etc. 9. *"Little Story,"* by Zimmermann, until "When all was silent." 10. *Andante Mysterioso, No. 15,"* by Lake, until "Drink with the success," etc. 11. *"Agitato, No. 6,"* by Lake, until "Jose's strength soon returned." 12. *"Theme,"* until "The Padre found," etc. 13. *"Violetta,"* a concert piece, by Herman.

REEL IV.

14. *"Theme,"* until scene, "Jose leaving." 15. *"Pepita,"* Intermezzo, by Tobani, ff. during dispute, until "Jose awakened at last," etc. 16. *"Causerie,"* by MacMillan, to action, pp. or ff, until scene, "Galloping horse through desert." 17. *"Tempest,"* Galop, by Lilienthal, to action, pp. or ff.

REEL V.

18. *"Pizzicato, No. 14,"* by Lake. Tympany rumbles ff. during fight, until "Morning found Lopez a prisoner." 19. *"Romance,"* by Brooks, until "Soon after Padre reformed." 20. Organ Solo, *"Largo,"* by Haendel, until "And when a year has passed." 21. Theme, "Watch church bell ring," until change of scene to view of little church. 22. Organ Solo, *"Holy City,"* by Adams.

NOTE.—For "Timothy Dobbs—That's Me." Music see last week.

NESTOR—"The Battle for Chile Con Carne" (Com.)

1. *"Cadix March."* 2. *"Zacatecas,"* by Valverde.

GOLD SEAL—"A Son of Neptune"....(Three Reels)

REEL I.

1. *"Basking in the Sunshine,"* by Cameron, until "Beach combers." 2. *"Silvery Brook,"* by Bhaham, until "That night." 3. *"Asleep in the Deep,"* song effects of rough sea, until "The orphan accepts his new home." 4. *"Dawn of Hope,"* by Casella. Tremolo.

REEL II.

5. Continue *"Dawn of Hope."* Tremolo ff, until scene, "Fisher at boat." 6. *"Idyl,"* by Himan, until "Make Polly come back." 7. Continue ff. Tremolo during excitement.

REEL III.

8. *"Fairy Tales,"* by Komzak, to action, pp. or ff, until scene, "Fairies dancing." 9. *"Ninfa,"* by von der Mehden, to action, pp. or ff, until "The forest fairy." 10. *"Forest Scenes,"* by Orth, ff. during dispute.

VICTOR—"He Wrote a Book"......................(Comedy)

1. *"Frat March,"* by Zameznick. 2. *"Yale Boola March."*

IMP—"The Toll of the Law"...........................(Drama)

1. *"Heart to Heart,"* Melody by Trinkaus, until "And in the morning," etc. 2. *"Sieste,"* by Laurens. Tremolo ff. during struggle, until scene, "Interior of saloon. 3. *"Flying Rag,"* by Pryor. Piano Solo, until "The fight." 4. *"Hurry,"* by Bendix, until "The preacher often takes Betty," etc. 5. *"A Thought,"* Song, by Roberts, to action, pp. or ff.

VICTOR—"Ashamed of the Old Folks" (Two Reels)

REEL I.

1. *"Serenade,"* by Chaminade, until "In the course of time," etc. 2. *"Second Hungarian Rhapsody,"* by Liszt (to be played as a piano solo), until "After a brief courtship." 3. *"Cupidietta,"* by Tobani, until "Somewhat ashamed to present," etc. 4. *"Heart to Heart,"* Melody, by Trinkaus, until "Jane's dad feels the need of companionship." 5. *"Little Story,"* by Zimmermann.

REEL II.

6. Continue *"Little Story,"* until scene, "Old couple leaves the hotel." 7. *"Dreams of Delight,"* by Milok, until "My mother was here," etc. 8. *"Cavatine,"* by Bohm, until "Miranda, this is my wife." 9. *"Al Fresco,"* Intermezzo, by Hebert.

BIG U—"A Woman's Eyes"..........(Western Drama)

1. *"Wild Rosebud,"* by Tobani. 2. *"Prairie Flower,"* by MacMillen.

POWERS—"The Riddle of the World"

1. *"Fou So Ka,"* Grand Fantasia on the Japanese National Hymn, arranged by Tobani.

BIG U—"Weapons of Love"...........................(Drama)

1. *"La Rose,"* Intermezzo, by Ascher, until "The shrine of childhood's memories." 2. *"Dear Child,"* by Bohm, until "The fight." 3. *"Hurry,"* by Kersson, until "The fight is over." 4. *"Flower Song,"* by Barnard, until "The gathering of the clan." 5. *"Alita,"* by Losey.

NESTOR—"He Became a Regular Fellow" (Com.)

1. *"Sprinkle Me With Kisses,"* Song. 2. *"You Bet,"* One-step or trot.

BISON—"Beyond the Trail".....................(Two Reels)

REEL I.

1. *"New Era,"* Overture, by Heed, until "For the first time," etc. 2. *"Sunshine and Shadows,"* by Sudds, until "A message from the East." 3. *"Broken Melody,"* by van Biene.

REEL II.

4. *"Dawn of Love,"* by Bendix, to action, pp. or ff, Watch the shot, until "My wife! God help her," etc. 5. *"Tale of Two Hearts,"* by Roberts.

JOKER—"Soup and Nuts" ....(Comedy)

1. *"Loyalty Waltz."* 2. *"Yvette," Trot.*

REX—"The Heart of a Mannikin"..........(Two Reels"

REEL I.

1. *"Love Song,"* by Puerner, untitl "The Countess De Molere," etc. 2. *"Cupid's Caress,"* by Roberts.

REEL II.

3. *"In Lovers' Lane,"* by Pryor, until "The Countess is the belle," etc. 4. *"Longing Waltz,"* by Sebor, until "Summer days." 5. *"Evening Breeze,"* Idyl, by Langey, until "The meeting." 6. *"Meeting,"* by Bendix, to action, pp. or ff.

POWERS—"Pie" .... (Comedy)

1. *"Ma Poulette,"* by Roberts. 2. *"Cup Hunters,"* Song.

THIS WEEKS PROGRAM

MONDAY, AUGUST 7.

01659 FED FEATHER—"The Mark of Cain (5 Reel Dr.) Dorothy Phillips and Lon Chaney)

01660 NESTOR—"All Bets Off" (Com.) (Lyons-Moran) *

TUESDAY, AUGUST 8.

01661 GOLD SEAL—"Onda of the Orient" (3 Reel Dr.) (Marie Walcamp and Eddie Polo) ****

01662 POWERS—"The Henanpup" (Juvenile Com.) (Gordon Griffith) *

WEDNESDAY, AUGUST 9.

01663 LAEMMLE—"A Knight of the Night" (Dr.) Henley*

01664 L-KO—"Unhand Me, Villain" (2-Reel Com.) (Alice Howell) ***

01665 UNIVERSAL ANIMATED WEEKLY—Weekly No. 32

THURSDAY, AUGUST 10.

01666 VICTOR—Ben Wilson in "The Marriage Broker" with Dorothy Phillips (2 Reels) ***

01667 BIG U—King Baggot in "The Silent Stranger" (Dr.)*

01668 POWERS—"Ben The Sailor (Manikin Com.) and "Salmon From the Egg to The Table" (Ed.) (Split Reel)*

FRIDAY, AUGUST 11.

01669 LAEMMLE—"The Highway of Fate" (2-Reel Dr.) (Sydney Bracey and Sydell Dowling) ***

01670 REX—"By Conscience's Eye" (Dr.) (Majorie Ellison)*

01671 NESTOR—"Some Medicine Man" (Com.) (Pat Rooney)

SATURDAY, AUGUST 12.

01672 BISON—Cleo Madison in "The Guilty One" 2-R. Dr.***

01673 LAEMMLE—"Her Mother's Sweetheart" (Dr.) Edith Roberts and Harry Benham) *

01674 JOKER—"She Wrote a Play and Played It" (Com.) (Gale Henry and Wm. Franey) *

SUNDAY, AUGUST 13.

01675 VICTOR—"What Darwin Missed" (Com.) (Victor Potel and Joe Martin, the famous Universal ape)

01676 IMP—"The Speed King" (2-Reel Dr.) (Richard Stanton and Marcia Moore) ***

L-KO—No release this week.

WEEK OF AUGUST 7.

01677 UNIVERSAL SPECIAL FEATURE—Grace Cunard and Francis Ford in "Peg O' the Ring" (Ep. 15) (2 Reels) Retribution.

NEXT WEEK

MONDAY. AUGUST 14.

01678 SPECIAL UNIVERSAL FEATURE—Carter De Haven in "Timothy Dobbs, That's Me—The Sody Clerk" (2-Reel Com.) First Episode.

01679 RED FEATHER—"A Yoke of Gold" (5-Reel Dr.) (Dorothy Davenport)

01680 NESTOR—"The Battle of Chile Con Carne" (Com.) (Eddie Lyons, Lee Moran and Priscilla Dean) *

TUESDAY, AUGUST 15.

01681 GOLD SEAL—"A Son of Neptune" (3-Reel Sea Dr.) (Gordon Griffith, W. V. Mong and Betty Schade)****

01682 VICTOR—"He Wrote a Book" (Com.) (Wm. Garwood and Lois Wilson) *

WEDNESDAY, AUGUST 16.

01683 IMP—"The Toll of the Law" (Dr.) (Agnes Vernon)*

01684 L KO—"His Temper-Mental Mother-in-Law" (2-R. Com.) (Ritchie) ***

01685 UNIVERSAL ANIMATED WEEKLY—Weekly No. 33

THURSDAY, AUGUST 17.

01686 VICTOR—"Ashamed of the Old Folks" (2-Reel Com. Dr.) (Moore and Gail) ***

01687 BIG U—"A Woman's Eyes" (Western Dr.) (Harry Carey)

01688 POWERS—"The Riddle of the World—Japan as Seen by Dr. Dorsey) (Ed.) *

FRIDAY, AUGUST 18.

01689 IMP—"Good and Evil" (Dr.)

01690 BIG U—"Weapons of Love" (Dr.) (G. Raymond Nye and Vola Smith)

NESTOR—No release.

SATURDAY, AUGUST 19.

01691 BISON—Ben Wilson in "Beyond the Trail" (2-Reel Dr.) (Dorothy Phillips) ***

01692 JOKER—"Soup and Nuts" (Com.) Gale Henry and Wm. Franey) *

SUNDAY, AUGUST 20.

REX—No release.

01693 POWERS—"Pie" (Juvenile Com.)

WEEK OF AUGUST 14.

01694 UNIVERSAL SPECIAL FEATURE—Marie Walcamp, Eddie Polo and Jack Holt in "LIBERTY" (Episode No. 1) (Fangs of the Wolf) (3 Reels) ****

THE WEEK AFTER

MONDAY, AUGUST 21.

01695 NESTOR—"Broke but Ambitious" (Com.) Lyons—Moran *

TUESDAY, AUGUST 22.

01696 GOLD SEAL—"The Castle of Despair" (3-Reel Society Dr.) (Blevins, Gerber and Von Schiller) ****

WEDNESDAY, AUGUST 23.

LAEMMLE—No release this week

01697 L-KO—"A Double Double Cross" (Com.) *

01698 UNIVERSAL ANIMATED WEEKLY—Weekly No. 34

THURSDAY, AUGUST 24.

01699 VICTOR—"You Want Something" (2-Reel Com.) (Gale Henry, Max Asher and Wm. Franey) ***

01700 BIG U—"The Devil's Own" (Dr.) (Harry Carey) *

FRIDAY, AUGUST 25.

01701 IMP—"The Panel Game" (2-Reel Dr.) (G. Raymond Nye and Roberta Wilson) ***

01702 POWERS—"Sammy Johnsin in Mexico" (Carton) and "Creating Life From a Dead Leaf" (Ed) (Split Reel) *

NESTOR—No release this week

SATURDAY, AUGUST 26.

01703 BISON—Mary Fuller in "The Trail of Chance" (2-Reel Dr.) ***

LAEMMLE—No release this week

01704 JOKER—"A Marriage for Revenge" (Com.) (Gale Henry and Wm. Franey) *

SUNDAY, AUGUST 27.

REX—No release this week

01705 BIG U—"The Lady from the Sea" (Dr.) (Claire McDowell) *

01706 L-KO—"Snoring in High C" (Com.) (Selby) *

WEEK OF AUGUST 21.

01707 RED FEATHER—J. Warren Kerrigan in "The Beckoning Trail" (5 Reels) (Lois Wilson)

01708 UNIVERSAL SPECIAL FEATURE—Carter De Haven in "A Thousand a Week," an episode of the "Timothy Dobbs, That's Me" Series ***

01709 UNIVERSAL SPECIAL FEATURE—Ford and Cunard in "Brennon O' the Moor" (2-Reel Dr.) ***

01710 UNIVERSAL SPECIAL FEATURE—Marie Walcamp, Eddie Polo and Jack Holt in "Liberty" (Episode No. 2) "Riding with Death" (2 Reels)

BLUE BIRD

Announce

Helen Ware in "Secret Love."

Ida Schnall in "Undine."

Lois Weber and Phillips Smalley in "Hop—the Devil's Brew."

Carter De Haven and Flora Parker De Haven in "The Wrong Door."

Louise Lovely in "The Grip of Jealousy."

"Rupert of Hentzau," with Jane Gail.

Mary Fuller in "The Strength of the Weak."

"The Yaqui."

"The Flirt" with Marie Walcamp.

Louise Lovely in "Tangled Hearts."

Tyrone Power in "John Needham's Double."

Violet Mersereau in "The Great Problem."

J. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in "The Crippled Hand."

Louise Lovely in "The Gilded Spider."

Florence Lawrence in "Elusive Isabel."

J. Warren Kerrigan in "A Son of the Immortals."

Rupert Julian in "Naked Hearts."

Tyrone Power and Lois Weber in "The Eye of God."

Louise Lovely in "Bobby of the Ballet."

Harry Carey in "The Three Godfathers."

Mary MacLaren in "Shoes."

Violet Mersereau in "Broken Fetters."

Ella Hall in "The Love Girl"

Louise Lovely in "The Grasp of Greed."

J. Warren Kerrigan in "The Silent Battle."

Myrtle Gonzalez in "The Secret of the Swamp."

Harry Carey in "Love's Lariat"

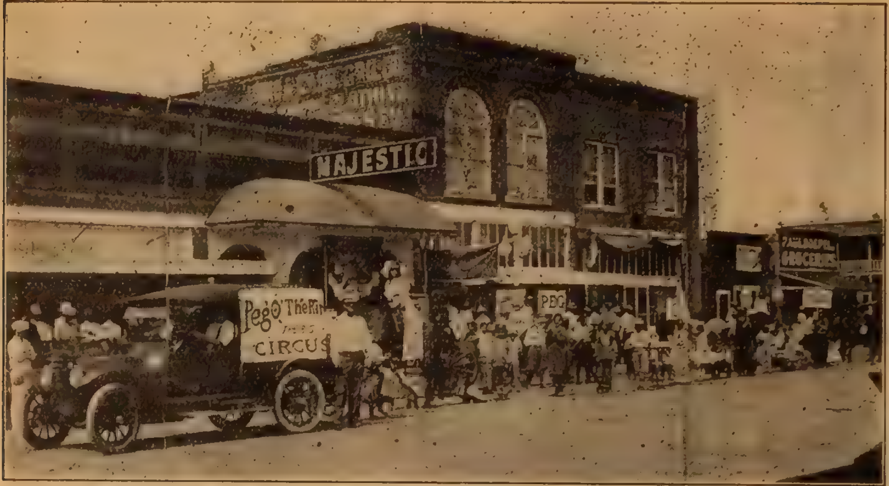
COMING

"Bettina Loved a Soldier" "The Girl of Lost Lake"

Ella Hall and Herbert Rawlinson in "Little Eve Edgarton."

For Bookings Communicate with your local BLUEBIRD Exchange, or

Executive Offices of BLUEBIRD Photoplays (Inc.) 1600 Broadway, New York.



Majestic Theatre, Ponca, Okla.

WITH TH

These pages show ho
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ed by the Universal

A REAL CIRCUS PARADE.

ON this page is reproduced a photograph of the Majestic Theatre of Ponca City, Okla., with Charles H. Barron in the foreground. The cut also shows his automobile and a bully parade which he organized for the purpose of advertising the first episode of "Peg o' the Ring" on the opening day of that serial in his theatre.

Mr. Barron wrote L. L. Hensley, manager of the Universal Film and Supply Company, Oklahoma City, from which he receives his service, a letter, and the major portion of it is reproduced herewith:

"I will give you an idea of how I opened 'Peg o' the Ring.' I had a circus parade just before the matinee. I offered three prizes to the boys who had the best circus wagons in this parade. There were a number of entries, all of which I permitted to march in the parade. A regular circus clown from the 101 Ranch was also hired and he brought with him two trick donkeys to perform while the parade was being pulled off.

"In order to give the parade the true 'Peg' character, a young lady on a sorrel horse, dressed as nearly as possible to represent 'Peg,' rode at the head of the procession. In order that this young lady should not be recognized she wore a mask over her eyes. Four boys carried banners with the words 'Peg o' the Ring' at sufficient intervals in the parade so that the four words covered its entire extent.

"At the end came my car with a banner draped over its entire surface. Inside was my piano player performing on a unafon, which represented the well-known calliope. The parade made a hit and brought an excellent crowd to my theatre.

UNIVERSAL

Dear Sir—

I AM "LIBERTY!"

I am the Universal serial that enables the exhibitor to take advantage of the tremendous interest aroused by the Mexican situation.

While our soldier boys are watchfully waiting for the word that shall send them hurtling over the line—

While a hundred million people are breathlessly awaiting the news announcing our determination to end, once and for all, the Mexican menace—

I, as the result of the tremendous expenditure on the part of my creator, the Universal Film Manufacturing Company, will bring to the people of the United States a first-hand knowledge of conditions along the border.

Through the medium of my intensely exciting twenty weekly two-act episodes, I will unfold a story that will reveal the nature of the people our men must contend with—their treachery and ferocity.

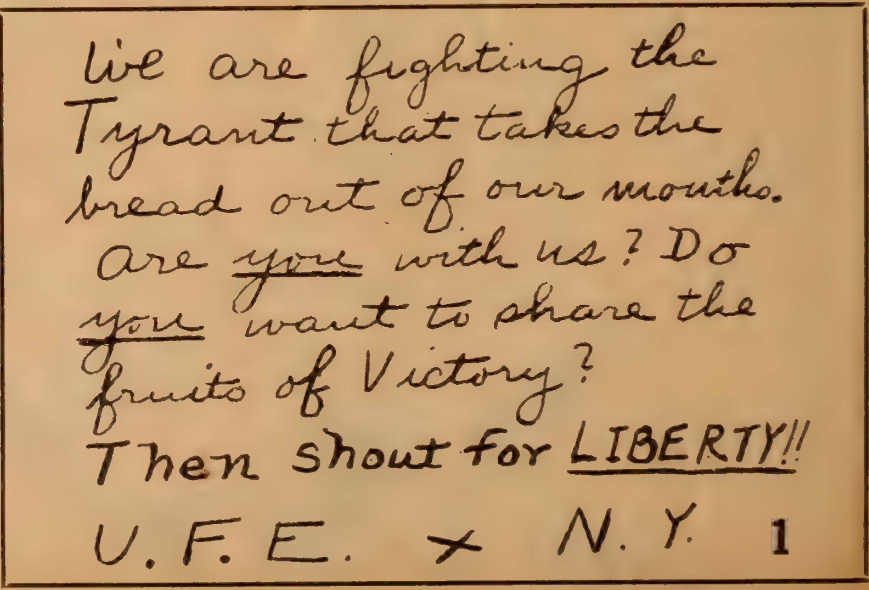
Marie Walcamp, Jack Holt, Eddie Polo, will enact the central roles, while hundreds of soldiers, cowboys and Mexicans will take part in the most terrific battles ever screened.

Book me and let me free you from all fear and worry of the Tyrant of bad business for twenty weeks.

Book me NOW!

Yours for success, "LIBERTY!"

The above is a circular and teaser idea which was originated by the Universal Exchange of New York. They have no patent on it and would feel highly complimented if any exhibitor outside their territory should see fit to copy it. There is one cut missing, to keep you guessing until the next Weekly comes out. Also on page fifty-four there will be found a number of suggestions which will help you to "put over" the next Universal serial.



We are fighting the
Tyrant that takes the
bread out of our mouths.
Are *you* with us? Do
you want to share the
fruits of Victory?
Then shout for LIBERTY!!
U. F. E. × N. Y.

1

EXHIBITORS

ome of the Exhibitors
the Ring;" and the
r Campaign originat-
ange of New York.

CASINO
PEG O' THE RING

Casino Theatre, H. F. Thomas, Jr., Greensburg, Pa.

SETTING CARRICK STRAIGHT.

THE editor of the Moving Picture Weekly is in receipt of a nice crisp note from Mr. V. R. Carrick. president and general manager of the Interstate Films Company (Inc.), informing him, and through him the world in general, that the sweeping announcement made in the last number of the Weekly in regard to the million dollar exchange purchase did not affect him in any way. We hasten to comply with Mr. Carrick's request and announce that the exchanges in Baltimore, Washington and Philadelphia, which are handling the Universal Program, are not included either in Mr. Oldknow's or Mr. Goldstein's territory. Mr. Carrick, who manages these exchanges, is the district manager of the middle eastern group, whose district comprises eastern Pennsylvania, southern New Jersey, Maryland, Delaware, District of Columbia and West Virginia. The announcement which was made in the previous issue was not intended to affect Mr. Carrick, and the editor of the Weekly is sincerely sorry that the story could have been construed in such a manner.

STRIKE IN FRONT OF STRIKERS.

IN the filming of "Broke, but Ambitious," a comedy written by Harry Lyons for Eddie Lyons and Lee Moran, one of the scenes made at San Pedro harbor, near Los Angeles, required the principals to battle with strikers aboard a ship.

It so happened at the same time striking stevedores and the Los Angeles policemen were having considerable difficulty at the harbor.

The captain of the ship would only permit the scenes to be made in absolute silence in order that no false impression might be gained by the strikers on the shore.

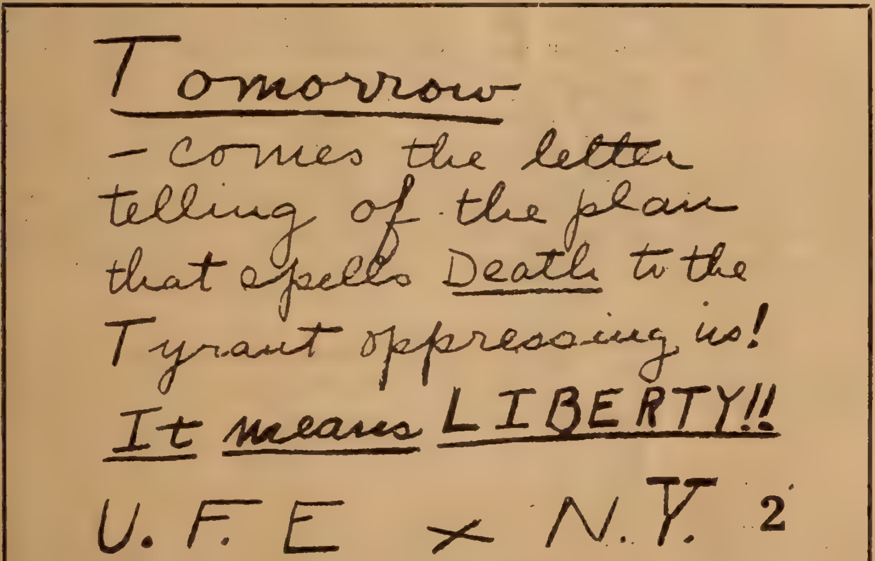
Therefore, the comedians and the members of the company working with them were required to pantomime every scene while on board the vessel.

Universal Regular Service and Red Feather Features will put any theatre on Easy Street.

THE NEWSPAPER SYNDICATE.

IT may not be out of place to call your attention to the effective Newspaper Syndicate which is published weekly by the Motion Picture Newspaper Publishing Company. The sheet with all the stories of the week written in excellent newspaper style, so that any newspaper will be only too happy to take them from you and run them as they are, will be mailed to any exhibitor who wants it and who has a chance to get the stories in the newspaper of his town.

The mats that come with it and the cuts may be obtained at the prices listed at the bottom of the sheet. That is, the full set of two double and four single column mats will be sent prepaid for twenty cents and a full set of cuts of the same illustrations will be sent for a dollar. Go to see the editor of the paper on which you rely to advertise your show. Find out first if he will use the publicity stories which you can give him. If he will, find out whether he can use mats, or if he will have to have cuts. The cuts supplied are of a composition which will not permit of taking a stereo from them and so cannot be used except on a flat bed press. Having ascertained these matters, write direct to the Motion Picture Newspaper Publishing Co., 1600 Broadway, New York City.



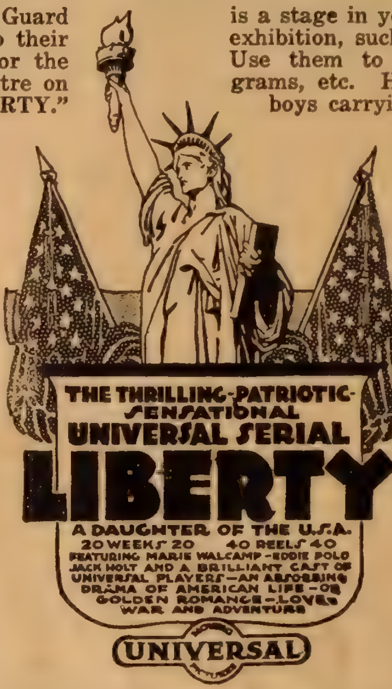
Tomorrow
— comes the letter
telling of the plan
that spells Death to the
Tyrant oppressing us!
It means LIBERTY!!
U. F. E × N. Y. 2

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

This Week: Special Advertising Stunt for the Universal Serial Glorious, "LIBERTY"

IF there is a company of the National Guard of your state in your town, send to their commanding officer an invitation for the entire company to attend your theatre on the opening night of the serial, "LIBERTY." Dress a girl as Liberty and have her sing patriotic songs before the opening of the episode, and at the end let her come out waving a big American flag and sing "The Star Spangled Banner," asking the audience to join in the singing. Dress your house front up with red, white and blue and American flags for the occasion. Advertise the performance as a big attraction and you will pack them in and start the first episode with a whirlwind of enthusiasm.


THE THRILLING-PATRIOTIC-SENSATIONAL
UNIVERSAL SERIAL
LIBERTY
A DAUGHTER OF THE U.S.A.
20 WEEKS 20
40 REELS 40
FEATURING MARIE WALCAMP—EDDIE POLO
JACK HOLT AND A BRILLIANT CAST OF
UNIVERSAL PLAYERS—AN ABSORBING
DRAMA OF AMERICAN LIFE—OF
GOLDEN ROMANCE—LOVE
WAR AND ADVENTURE
UNIVERSAL

. . . .

On the day you show each episode of "LIBERTY" have a bugler in regulation U. S. Army Uniform stand in front of your theatre giving bugle calls at intervals. Always dress up your lobby with American flags and red, white and blue drapery. You will find it more economical to pay a trifle more and get a fair quality of fast color bunting, than to buy the cheap stuff, which looks bad and cheap after it has been up for a day, and which will not stand rain at all. With the better quality you can always make a swell front every day you show an episode of this patriotic serial, "LIBERTY."

. . . .

You can attract a lot of attention by having a good looking, well built chap dressed in regular army khaki do sentry duty in front of your theatre on each "LIBERTY" episode day. Get a small army dog tent; stack army rifles in front of it; swing some canteens from them; make a campfire just as you would out camping and put an electric light bulb under some chunks of red glass beneath the sticks. The effect will look like a regular fire and attract a lot of attention. Get a man for your sentry who has had military training, if possible. Nothing is more ridiculous than a man of poor physique, round-shouldered and careless of carriage, in military unform. He is simply a laughing stock for passersby, whereas nothing is more attractive than a smart, military looking figure. Get one.

. . . .

There is no doubt a Boy Scout Camp in your neighborhood. If so, there are many ways that you can use the boys to boost for "LIBERTY." Give the boys free admissions and they will do anything you want them to. If there is a stage in your house let the boys give some sort of an exhibition, such as first aid treatment, wig-wagging, etc. Use them to distribute your heralds, throwaways, programs, etc. Have them go around in pairs, one of the boys carrying a flag, the other the printed matter. If there is one of the youngsters who blows a bugle, so much the better. You can also have the boys parade and attend the first episode in a body. You will find them loyal little boosters and they all have plenty of friends and relatives to spread the news and to pay admissions. If there is a Girl Scout camp in the town use the girls the same as the boys.

. . . .

Decorate an automobile with red, white and blue; if you can get red, white and blue flowers the effect will be greater. Make a float of the car, that is, have it completely hidden by the decorations. Arrange a throne seat at the back and have a beautiful young woman dressed as "LIBERTY" sitting on the throne. At either side of her have two little boys, one dressed as a sailor and one as a soldier. Each should have an American flag and an Uncle Sam on the seat with the driver could distribute printed matter. Have banners announcing the first episode of "LIBERTY." With your theatre name and date, mention stars and number of episodes.

. . . .

Get the prettiest girl in your town that can ride a horse; dress her in a regulation cavalryman's costume. Give her a flag with a staff long enough to rest the lower end in the stirrup. Have her ride through the streets, and if possible have a cavalry bugleman follow her, blowing bugle calls at intervals. Have the saddle blanket a dark blue with a red and white border, and an announcement of "LIBERTY" in bold letters. Properly done this can be made extraordinarily attractive.

. . . .

Offer prizes to school children for the best essay on "LIBERTY." Give a free admission to every child who sends in an essay, whether they are entitled to one of the special prizes or not. Take this up with your newspaper editor. Have him appoint the judges and make the announcements. Have him publish the prize winning essays in his paper. It is a good circulation scheme for him, and he should give you close and hearty co-operation. Announce the contest on slides in your theatre, and advertise it in the newspaper, as well as having the same announced by the editor in the news columns.

RED FEATHER
PHOTOPLAYS PRESENT
A THRILLING DRAMA WITH A FASCINATING INTERMINGLING OF LOVE & LAW

"THE MARK OF CAIN"

FEATURING DOROTHY PHILLIPS & LON CHANEY
DIRECTED BY JOSEPH DE GRASSE
BOOK THROUGH ANY UNIVERSAL EXCHANGE

RED
FEATHER
PHOTOPLAYS
HG

Carter De Haven
in
"Timothy Dobbs—
That's
Me"

The New Note In Comedy!

The most daringly original—the cleanest and most wholesome — the freshest and funniest comedies in moving pictures are the "TIMOTHY DOBBS—THAT'S ME" Series of two-reelers, featuring the inimitable CARTER DE HAVEN. Read conditions of release on this great

UNIVERSAL
Special Feature
Released August 14

There is no extra charge for this supreme box office attraction to Exhibitors booking the ENTIRE Universal Program. To Exhibitors of split reel programs who wish to show this remarkable comedy series there will be a slight extra charge to cover cost of individual bookings.

Write or wire your nearest Universal Exchange NOW and secure this money and crowd getting attraction before your competitor beats you to it.

UNIVERSAL
FILM MFG. COMPANY,
CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, - NEW YORK

RED FEATHER
PHOTO PLAYS
PRESENT
A FASCINATING DRAMA
WHERIN LOVE CONQUERS
THE LURE OF WEALTH

"A YOKE OF GOLD"

WITH
DOROTHY DAVENPORT
& EMORY JOHSTON
DIRECTED BY LLOYD CARLETON
BOOK THROUGH ANY
UNIVERSAL EXCHANGE

RED
FEATHER
PHOTOPLAYS

These two pages are
the most important
in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from This Week

"The Mark of Cain," with Dorothy Phillips and Lon Chaney. Drama. Directed by De Grasse.	Twenty-eighth Red Feather Production In Five Reels. Released Aug. 7.
"Onda of the Orient," with Marie Walcamp and Eddie Polo. Directed by Henry McRae.	Prize Gold Seal Melodrama In Three Reels. Released Aug. 8.
"The Guilty One," with Cleo Madison and Wm. V. Mong. Directed by Cleo Madison herself.	Prize 101 Bison Western Drama In Two Reels. Released Aug. 12.
"The Speed King," with Richard Stanton and Marcia Moore. Automobile racing drama.	Prize Imp Modern Melodrama In Two Reels. Released Aug. 13.

Feature Releases in the Universal Program of Three Weeks from This Week

"A Yoke of Gold," with Dorothy Davenport and Emory Johnston. Directed by L. B. Carleton.	Twenty-ninth Red Feather Production In Five Reels. Released Aug. 14.
"A Son of Neptune," with Gordon Griffith, Wm. V. Mong and Betty Schade. Directed by Mong.	Prize Gold Seal Seashore Story In Three Reels. Released Aug. 15.
"Ashamed of the Old Folks," with Matt. Moore and Jane Gail. Written and produced by Moore.	Prize Victor Heart Interest Drama In Two Reels. Released Aug. 17.
"Soup and Nuts," with Gail Henry and Wm. Franey. Dir. by Allen Curtis. (First Joker on this page.)	Prize Joker Sea-going Comedy In One Reel. Released Aug. 19.

Red Feather Photoplay of Four Weeks from This Week

J. WARREN KERRIGAN, in "The Beckoning Trail." A Romantic Drama of the East and West. Thirtieth Red Feather Production. Directed by Jack Conway. In the case of J. Warren in this big play the loss of his fortune was "good for what ailed him." And that he lost it by the "wine, woman and song" route only emphasized the fact that any change in J. Warren's glad young ways would be for the better. He thinks he is in love with Maude George, but in reality he is simply dazzled by the bright lights of the greatest little street in the world. After a particularly hilarious and expensive evening he gets a letter from his lawyer and learns that his tangible assets consist of some ancient mining stock in an undeveloped mine, youth, health and pluck. He goes West and finds that a squatter with a lovely daughter, Lois, is on his claim, and that Harry Carter, the big boss of the district, is trying to jump the claim and throw the old man and his daughter out. Warren helps the squatter work and defend the mine, but does not disclose his ownership. In the meantime Maude has been trying to lure Warren back to Broadway. Finally she comes West to try personal persuasion. Lois is in love with him and when Maude arrives she believes her love is in vain. Warren is lured by the "beckoning trail" and returns to New York. But it doesn't seem to be the same, and he finds his thoughts turning to another "beckoning trail," with Lois at the end of it. He returns to the mine and finds Carter has driven the old man away. He goes to Carter's office, where a gang of Carter's toughs are laying for him. Then and there is one of the greatest fights in moving pictures. If you don't think J. Warren Kerrigan can put up a good scrap, see this one. He licks six men single handed and wrecks the whole place. One of the best Red Feathers that ever floated from the home nest.

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"THE CASTLE OF DESPAIR." With Neva Gerber and Malcolm Blevins. Three-Reel Gold Seal Emotional Drama. Directed by Ben Wilson. Released August 22. If you are a real dyed in the wool, blown in the bottle, stamped on the selvage, 99 44-100%, honest to goodness Universal fan, you follow the dope as close as a pony hound does the racing sheets. So. If this and that is the case, you are no doubt wise to the fact that Universal Pictures are now made exclusively at Universal City, the capital of the film world. Yep, all the old standbys of the East Coast studios hiked to sunny California, and among the first to pack his make-up box and megaphone was actor-director Ben Wilson, one of the most thorough, thoughtful and painstaking directors on the Universal staff. And here is Ben's first Universal City picture, and it is a corker. You know. or don't you, that the wise-guy literary fellers say that there are only seven plots known to mankind. That all stories and plays are variations of these seven plots. The same general stories with a twist. The director or writer who can give a new twist to a plot is the man who gets credit for being original. And he is entitled to it. Ben has given us in this big three-reeler a new twist on the eternal triangle plot—this time it is two men and one woman. The woman's husband is engrossed in business; his wife is lonely; his friend is obliging. Then the story begins to differ from the original triangular plot, because Ben Wilson used his head. The climax is great; the sets are magnificent. The production will please your audiences, and that ought to be sufficient, but if more need be said—it is a three-reeler on the Universal Program. And that is a lot.

"YOU WANT SOMETHING." With Gale Henry, William Franey, Lillian Peacock and Milburn Morante. Two-Reel Victor Comedy Drama. Released August 24. The writer of this review has nothing whatever to do with bookings, exchanges, rentals or the like. If he had he would certainly suggest to the powers that be that "You Want Something" be released at so low a price that every exhibitor in the country would simply be compelled to book it so that he could learn the lesson it teaches. If you think you can't learn a lesson from a comedy drama, that's another lesson for you. There are hundreds of exhibitors who have not yet learned from their own experience that "it pays to advertise." They know that other exhibitors get away with it, but they think that their own case is different, and they are bumping along "somehow" kidding themselves into believing that all the money they do not spend is that much velvet. Gale was in love with Tom Hustle of the Hustle Advertising Agency. Her papa didn't like Tom, because Tom wanted him to advertise, and old man Fogie didn't believe in advertising. The old man made good shoes which did not sell. When his traveling man came in from the road the old man started out himself. Gail and Tom take possession of the factory and shortly after wherever the old man goes he finds signs reading, "You Need Something—It's Anti-Skid Shoes." He finds the slogan on the hotel register, pen and blotter; on the bell boy's cap and the maid's apron; on the towels; on every billboard and dead wall. He couldn't sell a shoe, because all people would buy were the "Anti-Skid Shoes." He comes home in disgust to learn that Tom has put one over. There is a laugh in every scene and the plot is full of merry action. You ought to book this for the laughs it will give your patrons. And please don't forget that good old anti-skid program—the Universal. If your business is rotten, "you want something—the Universal Program."

MARY FULLER, in "The Trail of Chance." With Joe Girard and a notable cast. Two-Reel 101-Bison Detective Drama of the Big Woods. Directed by Lucius Henderson. Released August 28. "Mary, Mary, quite contrary," was the original garden girl, if my Mother Goose memory is working correctly, and while far be it from me to even hint that "Our Mary" can or could be contrary, she can do the most widely opposite things for the screen fans of any one I can recall at the present moment. See Mary in a society drama and she has "400" stamped all over her. In a lot of those high-brow plays of hers she has Marie Farrar and Genevieve Garden looking like a noovoo reesh. And here she puts all the boys' hearts a-flutter in a play where costume doesn't count; where she simply has to let her emotions emote and depend upon her wonderful personality to put it over without the aid of dressmaker. hairdresser or beauty shop. She is the daughter of a forester. He is called away from home. Mary is loved by big Joe Girard, and she is left in his care. A young stranger comes to the woods camp, and because a letter announcing his coming has not arrived he is looked upon with suspicion. Mary likes him and shows it. Joe is jealous. A circular offering a reward for the apprehension of Richard Stanley, wanted for murder, is received and the young stranger's initials are R. S., his name being Richard Stanton. Joe incites the boys to take the law into their own hands. Richard overhears the plot and takes refuge in Mary's cabin. There he is found in a most thrilling climax which will bring your audiences to the edge of their seats before the arrival of Mary's father brings an unexpected turn to the situation. There is a big capable company supporting Mary Fuller in this big and thrilling picture. Your patrons will find every moment and scene to be perfect moving picture entertainment.

REVIEW OF UNIVERSAL PAST RELEASES.

BIG U.

JULY—
28—*A Great Love*..........(Drama)
AUGUST—
3—*A Man's Hardest Fight*..........(Drama)
5—*Cleo Madison, in "The Girl In Lower 9"*....(Dr.)
6—**King Baggot in "The Captain of the Typhoon"** (2-R. Sea Drama)
Edna Hunter.

GOLD SEAL.

JULY—
26—**Mary Fuller in "A Splash of Local Color"** (Two-Reel Drama)
AUGUST—
1—**Who Pulled the Trigger?**....(3-R. Mystery Dr.)
Marie Walcamp and Lee Hill.

IMP.

JULY—
27—*Won by Valor*..........(Drama)
28—**Ben Wilson in "The Circular Room"** (2-R. Dr.)
Edna Hunter and Joe Gerard
30—*Mutiny* (Drama)
AUGUST
2—*The Lucky Gold Piece*..........(Drama)
4—*A Daughter of The Night*..........(Drama)
6—*The Finishing Touch*..........(Drama)

101 BISON.

JULY—
15—**The Human Pendulum**..........(3-Reel R. R. Dr.)
Marie Walcamp and Lee Hill.
22—**Midwinter Madness**..........(2-R. Snow Picture)
Dorothy Phillips.
29—**For the Love of a Girl**..........(2-Reel Drama)
Harry Carey and Olive Fuller Golden.
AUGUST—
5—**Under the Lion's Paw**........(2-R. Animal Drama)
Rex de Rosselli and Golda Colwell.

L-KO.

JULY—
12—**Ignatz's Icy Injury**..........(2-Reel Comedy)
Billie Armstrong and Lucile Hutton.
19—*A Bold, Bad Breeze*..........(Comedy)
23—*Spring Fever*..........(Comedy)
25—**Lizzie's Lingering Love**..........(3-R. Comedy)
Alice Howell and Fatty Voss.
AUGUST—
2—**Where Is My Husband?**..........(2-R. Comedy)
Dan Russell.
6—*The Youngest in the Family*..........(Comedy)

RED FEATHER PRODUCTIONS.

JULY—
10—**The Heart of a Child**..........(5-Reel Drama)
Edna Flugrath.
17—Flora Parker De Haven in "The Seekers" (5 R.)
24—**Temptation and the Man**..........(5-R. Drama..
Hobart Henley, Sydell Dowling and Sydney Bracey.
31—**Carter De Haven in "From Broadway to a Throne**..........(5 Reels)

JOKER.

JULY—
15—*The Harem Scarem Deacon*..........(Comedy)
22—*She Was Some Vampire*..........(Comedy)
29—*I've Got Yer Number*..........(Comedy)
AUGUST—
5—*Kate's Lovers Knot*..........(Comedy)

NESTOR.

JULY—
17—*Kill the Umpire*..........(Comedy)
21—*The Come On*..........(Comedy)
24—*Art for Art's Sake*..........(Comedy)
28—*The Unexpected Scoop*..........(Comedy)
31—*Beer Must Go Down*..........(Comedy)

POWERS.

JULY—
13—*Sammy Johnsin Gets a Job* (Com. Cart.)—and—*Mexican National History*..........(Ditmar's)
20—*The Devil Dancers of India.* (As seen by Dr. Dorsey.)..........(Ed.)
27—*Jitney Jack and Gasolina* (Com. Cart.)—and—*Fighting Infantile Paralysis* (Ed.)..(Split Reel)
AUGUST—
3—*"Rough Riders of India."* (As seen by Dr. Dorsey Expedition.)..........(Ed.)

REX.

JULY—
9—**A Dead Yesterday**..........(2-Reel Drama)
Cleo Madison and Hobart Henley.
11—*War Ridden Mexico*..........(War Pictures)
16—**The Crimson Yoke**..........(2-R. Mexican Dr.)
Cleo Madison and Wm. V. Mong.
21—*The Phone Message*..........(Society Drama)
23—**Branscombe's Pal**..........(2-Reel Drama)
25—*Cross Purposes*..........(Drama)

UNIVERSAL SPECIAL FEATURES.

Week of July 3—
"The Adventures of Peg O' the Ring" (Episode No. 10) "In the Hands of the Enemy"..........(2 Reels)
Francis Ford and Grace Cunard.
Week of July 10—
"The Adventures of Peg O' the Ring" (Episode No. 11) "The Stampede"..........(2 Reels)
Francis Ford and Grace Cunard.
Week of July 17—
"The Adventures of Peg O' the Ring" (Episode No. 12) "On the High Seas"..........(2 Reels)
Francis Ford and Grace Cunard.
Week of July 24—
"The Adventures of Peg O' the Ring" (Episode No. 13) "The Clown Act"..........(2 Reels)
Grace Cunard and Francis Ford.
Week of July 31—
"The Adventures of Peg O' the Ring" (Episode No. 14) "The Will"..........(2 Reels)
Francis Ford and Grace Cunard.

VICTOR.

JULY—
26—*Just a Few Little Things*..........(Comedy)
30—**The Latest in Vampires**..........(2-Reel Comedy)
Harry Myers and Rosemary Theby.
AUGUST—
1—*The Society Sherlock*..........(Comedy)
4—**When the Minstrels Came to Town** (2-R. Juvenile Comedy)

LAEMMLE.

JULY—
16—*"Baseball Bill No. 2" in "Flirting with Marriage"*..........(Comedy)
19—**Mary Fuller in "The Garden of Shadows"** (Two-Reel Drama)
22—*The Social Slave*..........(Drama)
29—*The Mask of Fortune*..........(Drama)
AUGUST—
3—**My Lady's Millions**..........(2-R. Society Drama)
Hobart Henley, Howard Crampton and Cathrine Calvert.

ANIMATED WEEKLY.

JULY—
5—*Animated Weekly, Vol. 2. No. 27*..........(News)
12—*Animated Weekly, Vol. 2, No. 28*..........(News)
19—*Animated Weekly, Vol. 2, No. 29*..........(News)
26—*Animated Weekly, Vol. 2. No. 30*..........(News)
AUGUST—
2—*Animated Weekly, Vol. 2, No. 31*..........(News)

"Bill" Poster

Has a

"Live Tip"

For You

Read It

CALL on the Editor of your local Newspaper. Explain to him that he can secure the story of "LIBERTY" in serial form from his nearest office of the WESTERN NEWSPAPER UNION. Ask him to write to the nearest branch office of the Western Newspaper Union and arrange for the story of "LIBERTY" to appear in his newspaper every week for 20 weeks. After you have all fixed, order your posters for "LIBERTY" and get them up. Post a date sheet size on any spot of the "LIBERTY" poster reading: "READ the story of the glorious Serial, 'LIBERTY,' in the .... and SEE IT in moving pictures each week at (name of your theatre)." Show the editor that the public can read the story each week in his newspaper for 20 weeks and they can see the pictures at your house. This plan, if you work it right, spells co-operation that brings big returns. It's a tip from "Bill." Go to it.

**Posters Now Ready
for the 29th
Red Feather Release
Dorothy Davenport
AND
Emory Johnson
IN
"The Yoke of Gold"**

For the above RED FEATHER RELEASE and all past RED FEATHER RELEASES you can secure two 6-sheet stands, two 2-sheet stands, two 1-sheets and a matched streamer which you can combine to make a great 16-sheet stand. You can secure beautiful lithographed window cards done in five elaborate colors to use for local advertising in Store Windows to back up your billboard advertising. Send for samples to ANY Universal Exchange. Window cards for all RED FEATHER releases.

The following paper for the Universal Program can be secured promptly from any Universal Exchange or direct from Morgan:

For two-reelers, striking 1-sheet and 6-sheet stands.

For all three and four-reelers, two 1-sheet stands, three 3-sheets, a 6-sheet and a 3-sheet streamer to make up a smashing 12-sheet stand, or you can use this paper separately.

For all Universal Screen Stars, and ALL Broadway Stars, 5-color 1-sheet poster portraits. Also the striking 3-sheet metal gray background posters to accommodate the 1-sheet poster portraits of all stars.

MORGAN Lithograph Co., CLEVELAND
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After You Have Listened to All the Big Talk

OF OTHER MANUFACTURERS,

after all is said and done, **what interests you most** when you select a machine **is what you get.**

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you get more real value than you can in any other projecting machine on earth at any price.

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Western Office: 833 Market St., San Francisco, Cal.

The MOVING PICTURE WEEKLY

MARIE WALCAMP
IN
"LIBERTY" THE UNIVERSAL SERIAL

VOL. 3 NO. 7 AUGUST 19, 1916 PRICE 10 CENTS

The Museum of Modern Art
LIBRARY
Periodical

BUHLER, Richard, leads, Lubin; b. Brooklyn, N. Y., June 21, 1876; educ. pub. sch., Wash., D. C.; stage career, many prods. covering period of twenty yrs.; screen career, Lubin ("The Thief," "Evidence," "The Rights of Man," "A Man's Making"), hght. 5 ft. 10½, wght. 185 lbs.; blonde hair, gray eyes; recreations, painting, sculpturing and singing; permanent address, 1226 New Hampshire Ave., Washington, D. C.; studio ad., Lubin, Philadelphia, Pa.

IF I WERE A PHOTO PLAYER

FOR MY FREE NEWSPAPER PUBLICITY I would rely wholly upon

Motion Picture Studio Directory

(Published by MOTION PICTURE NEWS, Inc.)

ISSUED AUGUST 29th, 1916

(Under date of September 9, 1916)

My reasons are:

1. **This Studio Directory is kept permanently by thousands of exhibitors, through the circulation of Motion Picture News.**
2. **These thousands of exhibitors refer to my name in their Studio Directory whenever they book a picture in which I appear and give interesting personal facts about me to their newspapers along with their program advertising copy.**
3. **That the Photoplay Department of every leading newspaper has the Studio Directory constantly at hand and refers to me as often as the occasion demands.**

All I have to do is to tear off the Coupon below, fill out and mail NOW—and at the proper time I will receive a biography blank to fill in.

If I enclose $2, my picture (1 inch in size) will be inserted in my biography (sample biography above) in the next two Studio Directories and also I will receive a year's subscription to the MOTION PICTURE STUDIO DIRECTORY (published Semi-Annually).

COUPON

The following is the address to which you can send me a blank for my biography in the "STUDIO DIRECTORY." It is understood that this biography costs me nothing. (Cross out the following if no money is enclosed). Also enclosed please find $2 to pay for my cut to be inserted in my biography in the next two Studio Directories and one year's subscription to the Motion Picture Studio Directory (issued twice a year by Motion Picture News, Inc.).

I will have a photograph in your hands by August 22, 1916.

Name .... *Work* ....

Studio .... *Permanent Address* ....

MOTION PICTURE STUDIO DIRECTORY, 729—7th Avenue, New York City.

RED FEATHER PHOTOPLAYS
PRESENT
J. WARREN
KERRIGAN
IN "THE BECKONING TRAIL"
With LOIS WILSON
An Unusual Romantic
Drama of East & West
Directed by JACK CONWAY
Book Through Any
UNIVERSAL EXCHANGE

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IN AN UNUSUAL DRAMA OF LOVE'S REDEMPTION

THE WHIRLPOOL OF DESTINY

DIRECTION OF OTIS TURNER
BOOK THROUGH ANY
UNIVERSAL EXCHANGE

WARNING

To all Exhibitors and all whom it may concern

Pirated prints of Universal releases are being offered for sale by persons who have no right thereto, and who have no right to dispose of them.

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Warning is given to them and to all Exhibitors that wherever any Universal film, negatives, prints or pictures are found for sale outside of regular distributing channels i. e., exchanges, the offenders will be prosecuted to the limit of the law.

Warning is given to all Exhibitors that any Exhibitor found showing any such Universal picture is also liable under the law, and that the Universal will take legal action against them as well as against the sellers of the same.

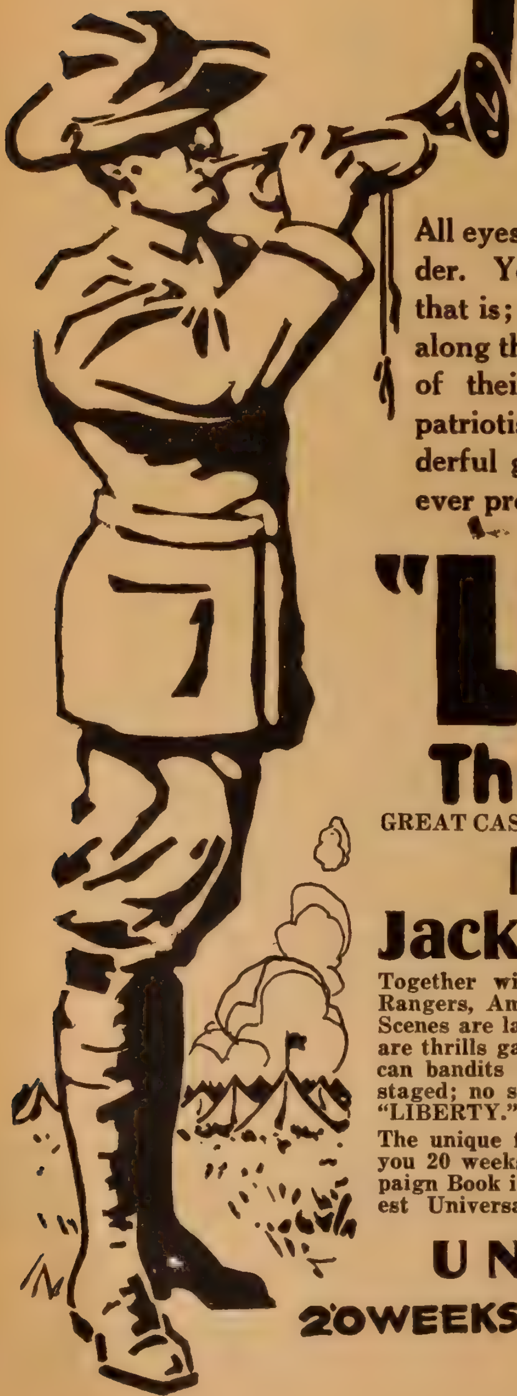
Now in process of production "Saintly Sinners"

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

HERE'S the sort of intimate and personal appeal made to every patriotic movie patron in the land by the most timely of all serials -- "LIBERTY."



Is Your Boy on the Border?

All eyes are on Uncle Sam's boys along the Mexican Border. Your patrons want to know what sort of a country that is; what the Mexicans are like; what the Americans along the border are like; they want to see a great picture of their own times filled with sensational bravery, patriotism and vivid action. They get all this and a wonderful golden love story in the most marvelous serial ever produced.

"LIBERTY"

The Serial Glorious

GREAT CAST OF POPULAR UNIVERSAL PLAYERS, HEADED BY

Marie Walcamp

Jack Holt - Eddie Polo

Together with hundreds of Mexican bandits and peons; Texas Rangers, American Cavalrymen in thrilling and unique situations. Scenes are laid along the Mexican Border and in Old Mexico. There are thrills galore; dare-devil stunts; brilliant actions between Mexican bandits and the American forces. No serial ever so lavishly staged; no serial that made the direct patriotic appeal as does "LIBERTY."

The unique features and the timeliness of "LIBERTY" will bring you 20 weeks of capacity business. The special Advertising Campaign Book is now ready for distribution. Write or wire your nearest Universal Exchange today for full particulars.

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20 WEEKS

THE greatest comedy box-office attraction ever offered to Exhibitors is so unique, unusual and different from any previous comedy release as to be in a new and distinct class.

"Timothy Dobbs—That's Me"

Is the general title of a series of two-reel Comedies that for clean, wholesome fun; original stunts and the absence of the tiresome slap-stick so common in old comedy ideas, marks an entirely new departure from all existing comedy releases. Exhibitors who are so fortunate as to secure this

Carter De Haven
Extraordinary Comedy Series

Will have a business-getting, money-making weapon that will eliminate competition on comedy nights.

IMPORTANT: This great series is released two reels a week on the regular Universal Program without extra charge to Exhibitors who BOOK THE ENTIRE UNIVERSAL PROGRAM SERVICE. To users of a split program they will be released at a slight extra cost to cover the additional expense of individual bookings.

Write or wire your nearest Universal Exchange today and arrange to include this marvelous comedy series in your program. Don't let your competitor beat you to it. Act NOW.

Universal Film Manufacturing Co.

CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe"
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“THE BECKONING TRAIL”

J. WARREN KERRIGAN, Star in Superb Red Feather Production Which Sets High-water Mark of Merit. Antidote to Broadway's Lure Found by Pleasure-loving Youth in a Mountain Girl's Deep Eyes. Here also He Finds His Fortune after a Hard Fight.

THIS is the first Red Feather production in which J. Warren Kerrigan has ever appeared, and it is also one of the best pictures he has ever played. It is unusual for the "Jack of Hearts" to take the role of a fighting hero, but as "Carter Raymond," he lays aside all kid-glove methods and indulges in a hand-to-hand conflict which will bring the fans to the edge of their chairs. Harry Carey himself would not be ashamed of the scrap which Kerrigan puts up against the heaviest kind of odds. Things became rather serious at one time during the filming of this incident, and Kerrigan received a very real gash on the head, which had to be sewn up after the encounter was over. He was fighting Harry Carter, who is a great many pounds heavier and quite a bit taller. Kerrigan told him to go as far as he liked, and Carter took him at his word. The result on the screen makes a thrilling encounter, and there is a delightful love story, a good plot, and wonderful natural scenery in the picture as well.

CAST.

Carter Raymond	J. Warren Kerrigan
Georgette Fallon	Maud George
"Placer" Murray	Harry Carter
"Big Jim" Helton	Harry Griffith
Mary, his daughter	Lois Wilson
Dodd	Raymond Hanford

A cordial welcome to the stranger.

Here is a synopsis of the story:

Carter Raymond is a young New Yorker who has been left an enormous estate by his father, which he is burning up on the trail of the great white way. To cap the climax he has fallen in love with an actress, Georgette Fallon, and is about to marry her when he is informed by his lawyer that his whole estate is squandered and there is nothing left but a mine in Hell's Canyon, Desert, California. Carter decides to make the best of it, so he sets out for Desert to make his fortune.

The town of Desert is run by a boss, "Placer," Murray, who, with the aid of a gang of bullies, rules the place. The mine which Carter owns is being worked by Helton, although he has no legal claim to the property, and a short while before Carter arrives Murray tries to take possession of the mine by force. In this he is not successful, as Helton and his daughter drive him away at the point of a gun. Upon Carter's arrival Helton takes him for one of Murray's men and a terrific struggle ensues. When matters are straightened out Helton offers Carter a position and Carter decides to stay without revealing his identity as owner of the mine just yet.

Work on the mine progresses and as time goes on Carter falls in love with Mary. But all this while Murray has the mine watched and when he finds that they are about to strike it rich, he has the mine blown up so that the partners have to begin all over again. The two are very much discouraged, but they stick it out and begin the work anew.

At this time Raymond receives a telegram from Georgette saying that she is coming visit him on her vacation and asking him to meet her at the station.

Raymond, fighting for his life, knocks out Murray.

The day of her arrival finally dawns and Carter and Helton go down to the station to meet Georgette. Murray, seeing the two in town, thinks that it is an ideal time to settle his score once for all. So he calls the partners into his office and there begins a battle royal. The odds are by no means even, as they are two to seven, but in the end Carter and old Helton succeed in fighting their way out.

By this time Georgette has arrived and they all ride to the claim, where Mary is introduced to her rival. The days now pass very swiftly and work rapidly proceeds on the new shaft.

At last the time comes for Georgette to leave and she begs Carter to go with her. He says that he cannot go, as he has no money. Then she tells him that his lawyer has found a part of the estate that was hitherto unknown, and that he is wealthy once more. At last he succumbs to the call of the white lights and agrees to go.

But Broadway seems tame to Carter after living in the open, and he soon finds himself on his way back to the West. Reaching Desert, he is told that Murray now has possession of the claim which he has bought from Helton for a song.. The latter is broken in mind and body and is living in a little hut, attended by Mary.

Carter now decides that it is time to act, so he goes to the sheriff and presents his deed to the mine and then goes up to the claim to settle his private score with Murray. But he has not counted upon the latter's gunmen and when he gets there he is attacked by the whole crowd and forced to take shelter behind some rocks and fight for his life.

In the meanwhile Mary has found out what is happening and has the presence of mind to telephone the authorities in the next county, as the sheriff in that county is being held up by Murray's men. After doing this she goes to Carter's aid with ammunition. She arrives just in time to save him and the two of them fight off the attacks of their opponents until aid arrives.

As the story ends, Raymond makes Mary a partner in the mine, although it is really not necessary, as she is shortly to become his partner for life.

RUTH ANN BALDWIN WILL BECOME A BIG U DIRECTOR.

RUTH ANN BALDWIN, who has been affiliated with the Universal Film Manufacturing Company for three years, shortly will join the ranks of women directors.

Before coming to the Universal Company, Miss Baldwin was associated with the newspapers of San Diego, and for two years was connected with the scenario department of the Big U organization. Miss Baldwin was sent to London by President Laemmle to collaborate with E. Phillips Oppenheim in the preparation of "The Black Box" serial for the screen, and spent more than six months there.

In honor of Wyndham Gettens, the new Screen Editor of the Universal Company, Miss Baldwin, who served in that capacity for the past year, gave a luncheon at the Universal City cafe last week, at which the members of the film department with which she has been closely associated in her work were guests.

Those present were: Gilmore Walker, Earl Turner, Ralph Dickson, W. B. Pearson, Louis Ostrow, Del Andrews, Phillip White and Eugene B. Lewis, head of the scenario department. During the luncheon Miss Baldwin was presented by her colleagues with a beautiful silver mounted fountain pen.

GIRLS FOLLOW KERRIGAN.

IT is getting to be quite a fad with the fair visitors at Universal City to bring cameras and wait for the handsome figure of J. Warren Kerrigan to appear.

One day this week he was seen dodging between the scenery on the stage on his way to the dressing-room. When asked if he had lost something, replied:

"Yes, I lost my goat."

In the aisle were sixteen pretty girls standing in line with their cameras ready, waiting for him.

Jack says one or two do not matter, but when it comes to an army, he escapes.

JOKE (?)

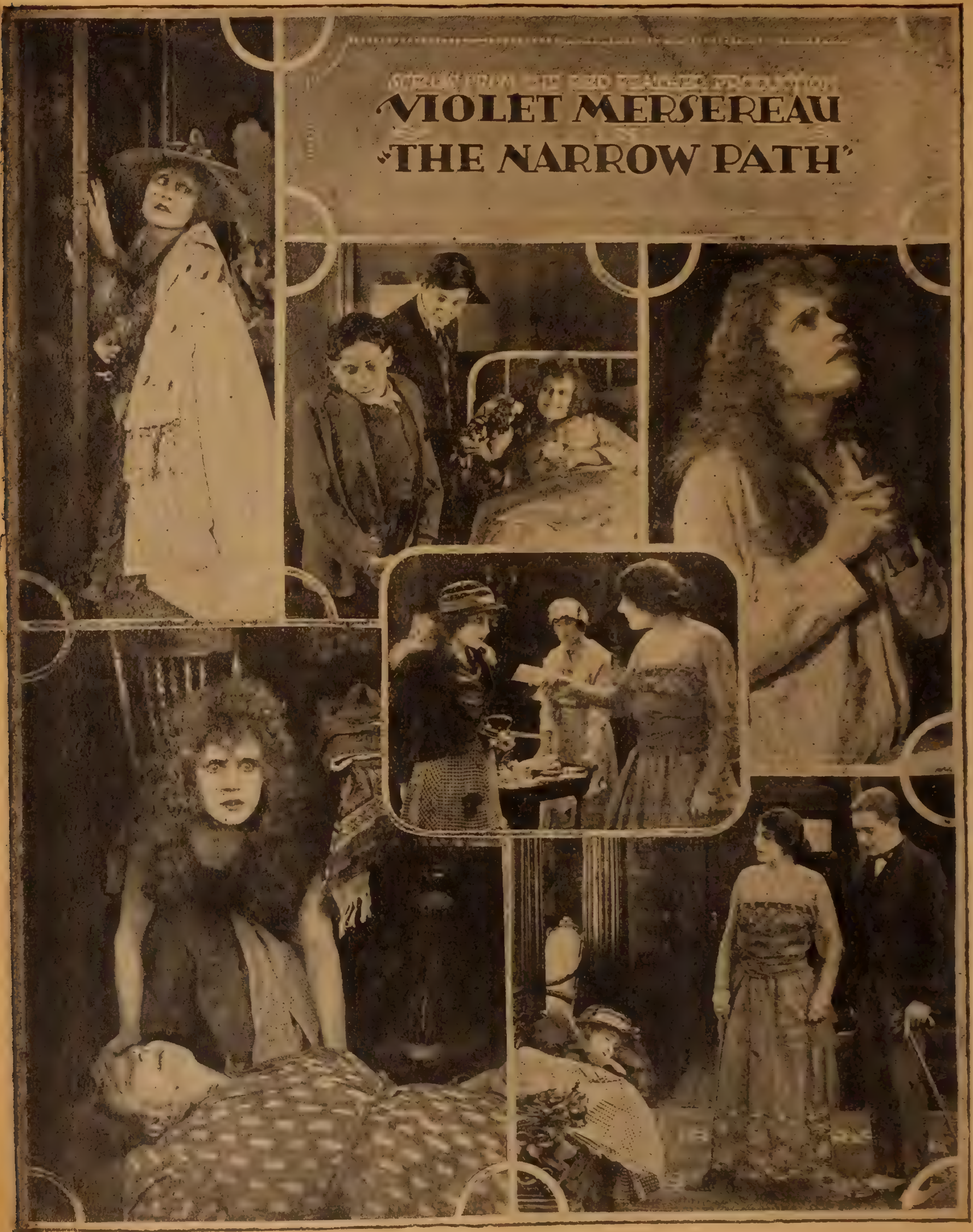
EDDIE LYONS and Lee Moran wanted a young Steve Brodie to make a rather dangerous fall in one act of their comedy, "The Bugle's Reporter." Eugene Walsh of the Universtol Stock Company, poked his head into their office and said:

"I hear you fellows want a Niagara."

"Want a what?" echoed Lyons.

"I hear you want an actor to make a fall."

The next scene witnessed books, paperweights and fists going in the direction of the open door.


SCENES FROM THE RED FEATHER PRODUCTION
VIOLET MERSEREAU
"THE NARROW PATH"

All About the Prettiest Nestorette Yet

Miss Priscilla Dean

An appreciation obtained through Screen Acquaintance and a talk with her chum. By Mlle Chic

WHEN the Nestor comedy, "All Bets Off," was run for the first time in the New York projection room of the Universal Film Company every one asked simultaneously and concurrently, also persistently and continuously, "Who is the girl?" Eddie Lyons and Lee Moran were their familiar and well-beloved selves, Marcia Moore was easily recognized by her charm and her mass of brown curls. But who was the mysterious beauty who played the part of "Grace?" Priscilla Dean, we were told, and then we knew just as much as before. But fate was kind for once. Right in the New York office was discovered a young lady who was a schoolmate of the newest Universal beauty, and she was prevailed upon to divulge all the dark secrets of her past, that is, Priscilla's, of course.

Priscilla is her real name, and she is twenty years old. "Dean" is just a reel name, for her own is too long and too Irish for the films, she says.

"Not that I want to go back on the Emerald Isle," she is reported to have said. "I am proud of my ancestry. But for pictures I thought I had better have something a little more cosmopolitan."

Miss Priscilla is an only child and was born in New York City, where her father still lives. In that self-sacrificing way of American fathers, he puts the career of his daughter before his own wishes and reluctantly allows her to go off to the other side of the continent to make a name for herself in her chosen profession, and, what is still more heroic, to take her mother with her. He agrees with his better half that his daughter is much too young and far too pretty to be there by herself.

Priscilla has always been determined to go on the stage and she accomplished her desire at the age of four years. She made her first appearance with no less a personage than the late and still lamented Joseph Jefferson in the classic, "Rip Van Winkle," with which he delighted so many millions of playgoers, and which no one who saw it has ever forgotten. Perhaps Priscilla will have an opportunity to exchange reminiscences of the great actor with his son, Thomas, who is a featured player for the Universal at the Pacific Coast studios. Priscilla had to pick up most of her education while she was on the wing. Fortunately her mother could help her here. She played as a child actress with Ben Greet's Shakespearean companies and loved her work.

For a time she went to school in a convent, and while there she always took a leading role in all the entertainments. She confided to her particular chums that she intended to return to the stage as soon as she could, for she was determined to be an actress, and nothing but an actress. She was a lively little thing, very popular and simply devoted to dancing. She was, at that time, sweet-looking rather than pretty, and it was a surprise to her friends when she grew into the beauty which is hers in superlative degree today. There is an old Scotch proverb which says, "Ugly in the cradle, pretty at the table," which, being interpreted, means that the prettiest children do not always get their pictures into the Sunday supplements when they grow up. Priscilla is an instance of the truth of the old saying.

At fourteen she decided that she had learned enough from books, and that it was time to set about the career. Father and mother, who could refuse her nothing in reason, gave their consent, and she returned to the stage in the company of James A. Hearne in his play, "Hearts of Oak." She had not time for much stage experience, however, before she heard and obeyed, like a wise little girl, the call of the camera. She followed it to California in 1911, and mother went, too, to act as efficient dragon to the rest of the world, and as guide, philosopher and friend to her pretty daughter. Priscilla appeared successively in the Biograph, Pathe, World and Vogue films. Some of the better know pictures in which she had a part were the Richard Carle comedy series, "Mother" and "He's In Again," for Vogue. She came to the Universal from the Kalem studio and was assigned to general stock. Then came the new co-directors of the Nestor comedies, Eddie Lyons and Lee Moran, and Louis Chaudet, looking busily through the big Universal lot for the prettiest girl available to play opposite them. Just one glance in Priscilla's direction was enough. They looked no further, and she became a Nestorette on the spot.

Priscilla is a brunette beauty. She is five feet five in height, one hundred and thirty pounds in weight, has brown hair, eyes to match and a dark complexion. But all that does not tell you anything much. See her for one second on the screen and you will have a better impression of her charm than pages of description from the pen of a poet could give you. And Priscilla would serve as inspiration for the most exigent poet. But she can do a good deal more than look pretty. She is a fine sportswoman, a good swimmer and a super-motorist. She drives a Buick car, and she drives it well.

"The idea that women cannot be trusted with high

(*Continued on Page* 43.)

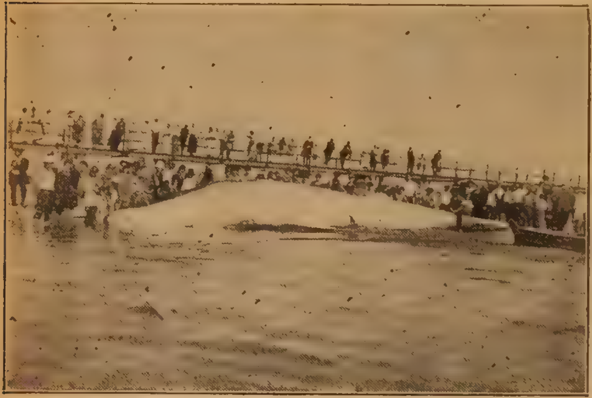
STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

ALL THE WORLD'S NEWS FIRST

Vol. 4. No. 32. Vol. 4. No. 33.

Laura Bromwell Makes 110 Foot Spectacular Dive.

Republican Candidate Hughes on First Tour.



Whale Pursued by Sharks Driven Ashore.

Effective Defense Against the Sharks.

Record Work on Auto Speed Track, Cincinnati.

Cheating a Pint to Sell Gasoline at 23 Cents.

ALL THE WORLD'S BEST NEWS FIRST EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

MAKING UP TIME CAUSES TEXAS WRECK.

THE Universal Animated Weekly number thirty-three shows what was left of the Texas Special after it was derailed about ten miles south of Dallas, while trying to make up lost time. The train was rounding a curve at a speed of forty miles an hour when it was thrown off the tracks. The engine was the first to leave the tracks and was the most damaged. Both the engineer and fireman were killed as was one of the passengers. Many views of the wreck are shown and some are very peculiar. The running gear of the tender was thrown squarely on top of the engine. The baggage-smoker, third in position in the train, hurled the tender and landed on its side in advance of the locomotive. Rails twisted in every possible shape were cast high and dry into a corn patch and the coal in the tender was swept clean out and deposited in a neat heap in front of the engine. In short, it was a very remarkable wreck and the wonder is that more people were not killed.

SHARKS FOILED.

A NEW method has been invented to foil the big man-eaters that have been making life miserable for the ambitious swimmers all along the Atlantic coast this summer. The contrivance, which is shown in the thirty-third number of the Universal Animated Weekly, is a huge net made of the heaviest chain. It protrudes several feet above the high water level, and at the base are chains that sink into the bottom and conform to the changing surface by the weight of the chains. Besides being a safeguard against sharks the net keeps swimmers from being swept out to sea by the tide.

HUGHES ON TOUR IN WEST.

NUMBER thirty-three of the Universal Animated Weekly shows Charles Hughes, the Republican nominee for the presidency on his tour of the country. The present stopping place is in Detroit, where he received a hearty reception. The reception given in his honor at the Hotel Pontchartrain was a big success and the Judge and Mrs. Hughes seem to be enjoying it immensely on the picture. In the afternoon they attended a ball game between the Tigers and the Athletics and here again Hughes received the ovations of an admiring multitude. And finally he is shown making a speech to some 15,000 employees of the Dodge Brothers Motor Car Plant.

Of course this is just the reception that Mr. Hughes received in one town, but all through the west on this tour he has been cheered so vociferously that the coming campaign should be at any rate interesting.

IS THE BREMEN COMING?

IN New London there is being built a giant shed to store the cargo of the next submarine merchantman that is to arrive from Germany. The Animated Weekly shows the shed in the process of construction, and this should set all doubts as to whether or not the ship will arrive, at rest. Some of the more sceptical among the public think that the boat will arrive, but that the building of the shed at New London is only a ruse to make the British cruisers watch the wrong port. Watchful waiting and the Animated cameraman will reveal the answer.

VOLLMER MEETS HIS PEER AT LAST.

THE mighty Vollmer, who has so far taken the measure of about all the splash artists in the east and has even vanquished "Duke" Kahanamoku, has at last met a better man in Ludy Langer, who hails from California. This is practically the first race that Vollmer has ever been beaten, but it was no disgrace, as he gave a very creditable performance and Langer was not more than a yard ahead at any time. Number thirty-three of the Universal Animated Weekly shows both the victor and the vanquished.

DRY LAND SWIMMING.

IT is no longer necessary to go to the seashore to learn the art of swimming. Number thirty-three of the Universal Animated Weekly shows how the fair co-eds at the summer session of the University of California are taught to plough the briny deep without getting their hair wet. The girls are all lined up in classes and the intricacies of the arm motion and the kick are fully demonstrated and practiced. Then after the technique has been fully mastered out of the water the pupil can dive in and swim like a veteran—maybe.

SHORT MEASURE CHEATER TRAPPED.

THE officials in New York are always on the lookout for frauds in the shape of short measures. Number thirty-three of the Universal Ainmated Weekly shows the way one of these frauds is detected. The inspector was attracted by the sign advertising gasoline at 23 cents a gallon, a price way below that which other dealers were getting. Upon investigation it was found that the man was giving his customers a pint less than full measure. He was promptly put on the black list. The way of the transgressor is hard.

MINNEAPOLIS NEWS.

By FRED S. MEYER.

THE Strand, St. Paul's largest and most exclusive photoplay theatre, booked the Bluebird feature SHOES for a period of four days. The engagement proved so successful that SHOES was retained for the entire week, and Mgr. Friedman informs us that the business was bigger on the last than on the first day. This is a wonderful record, considering the fact that the Twin Cities at the present time are experiencing the hottest period in entire history, 102 in shade.

Violet MacMillan, who appeared in a number of Universal Juvenile Comedies, is headliner at the New Grand this week, in a skit entitled "In and Out of the Movies." She uses four different parts of some of her Universal releases and talks about Universal City, and why she prefers to appear in Universal pictures. In conjunction with her appearance she commands a one-page ad of Universal reading matter.

Julius Bernheim. Asst. Mgr. of the local Universal office is suffering from accute indigestion and had to be removed to a hospital. As we go to press, his condition is materially improved and Mr. Bernheim is entirely out of danger. Julius has promised to be more careful about his diet in the future.

The best argument in favor of regular service against feature was submitted here a few days ago by H. W. Sarvis of Ortonville, Minn. He compares the third reel of a feature to the seventh inning of a baseball game. You stay to see the finish; you see your home team beaten, but as you have not seen the start, you sit through the first six innings. Get the drift? Very good logic.

Northwestern exhibitors will hereafter receive regular calls from Universal representatives. Mgr. Meyer, of the Minneapolis and Fargo offices, has the livest wires of the Northwest on his staff, and expects to completely revolutionize the Northwest with Universal service.

“The Girl OF Lost Lake”

WITH
MYRTLE
GONZALEZ

BLUEBIRD Photoplay, written and produced by Lynn Reynolds, contains strong drama in the north woods, with cast of well-balanced excellence.

WHEN Wainwright McAndrews tired of the struggle for ever-increasing wealth he would take his young son, Vaughan, and slip off to the mountains. High up in the Sierras lies Lost Lake. It is away from the hustle and bustle of cigilization, and here he would find peace and quiet. Left to himself, Vaughan found a playmate in the person of “Jude,” the daughter of Abner Clark, one of the early settlers of the country. Peace fled before the two children and they became inseparable companions. Abner and Wainwright, often together fishing and hunting, became the best of friends.

“I'll stand on my own feet,” said Vaughan.

Twelve years pass. McAndrews is so busy fighting to hold his fortune that the trip to Lost Lake has become only a memory. Vaughan is now a young man, and, upon the death of McAndrews decides to visit Lost Lake again to forget the shock of his father's sudden death. It has been his father's earnest desire that Vaughan and Victoria Harlowe, one of the buds of society, should marry, and they have accordingly become engaged. Vaughan wears the girl's picture in his watch, but when he calls to bid her good-by she views his departure with her usual calm. Emeline, Vaughan's aunt, wishes him godspeed and tells him to forget everything but his outing.

At Lost Lake time shows little outward change. Abner Clark is known as the grand old man of the region and makes a prosperous living trapping and guiding. His entire thoughts are wrapped up in Jude, now grown to a beautiful young girl, wild as the region surrounding her. Her father has often expressed his desire for her marriage to Dave Bean, as he is well off.

Jude's chief interest in him, however, lies in the fact that he can lick any man at the lake. “Judge” West has tramped and prospected the hills for twenty years, and in spite of friendly ridicule, still vainly hopes to strike a rich vein of the elusive metal. He and old Abner are close friends and he looks upon Jude almost as a daughter.

Vaughan arrives at the lake and finds the hotel full. The proprietor tells him that they can feed him, but have no room. Before arriving at the lake the stage has been boarded by Jude, who is intensely interested in a serial running in one of the weekly papers. She and the stage driver are old friends and he allows her to read the paper before they get to the lake. Vaughan is amused at her ways and laughs at her disappointment because the story is continued. She becomes very angry at the newcomer's laugh and thinks it is in ridicule. While Vaughan and the hotel keeper are talking, Abner Clark, on his way for provisions, stops to chat and hears the newcomer called Mr. McAndrews. He recalls his old friend of other days and asks if he is the son of Wainwright McAndrews. Their acquaintance is renewed and Abner will have it that Vaughan must come and stay with him. The latter gladly agrees.

Wallace Harrison, an artist from the city, is also staying in the mountains to paint and his camp is located overlooking the beautiful lake. Jude, still angry at the newcomer, wanders to his camp and watches him paint in wild-eyed surprise. He is amazed at the wonderful pose she is holding and asks her to pose for him. He offers her fifty dollars, and she finally agrees. Harrison treats her like a child and they soon become friends. Jude returns home to find Vaughan installed in her room. She does not like him and is very angry at the idea of the newcomer, "who laffed at her," adding to his sins by taking her room. Abner finally makes the two known to each other and they recall the friendship of their youth. Vaughan then tells her how sorry he is that he laughed at her and the reserve between them melts. Jude has been accustomed to take life easy. Her father does all the cooking, and naturally the house is in an untidy condition. Jude sees how Vaughan looks at things and decides to take charge of the house herself. Happy days follow. Dave presses Jude to set the day for their wedding, but she puts him off. The picture is almost finished and Jude thinks with pleasure of the money she is to have. One day the "Judge" returns to the lake with some samples of ore and he and Dave get into an argument. Dave is about to hit the old man when Vaughan enters and jumps on Dave. They fight, but old Abner comes in and separates them. He makes Dave shake hands with Vaughan, but the former leaves with anger in his heart and vowing vengeance against the man that knocked him down.

"Eat your dinner nicely," said Jude to the owl.

CAST.

Jude Clark	Myrtle Gonzalez
Vaughan McAndrews	Val Paul
Judge West	George Hernandez
Wallace Harrison	Bertram Grassby
Dave Bean	Fred Church
Victoria Harlowe	Ruby Cox
Wainwright McAndrews,	Jack Connelly
Slim Perkins	Bobby Mack
Emeline McAndrews	Mary Du Cello
Abner Clark	Jack Curtis

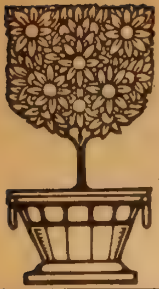
The "Judge" sees Jude's growing interest in Vaughan and one day he tells him frankly that he is trying to break up a happy home. Vaughan realizes to what end her interest in him may lead and manages to show her the picture of Victoria as his fiancee. The blow is a hard one for Jude and she seeks the solitude for comfort. At last the painting is finished and Jude sees it for the first time. It shows her posing on the rocks and her body is partly undraped. In an angry rage she sees that the artist has drawn on his imagination for the undraped figure, and she smashes the canvas. Harrison mends the torn canvas and sends it to the city. One day Jude has a sudden spurt of energy and cleans the house from top to bottom. She also takes charge of the kitchen and becomes a housekeeper in truth. Vaughan makes the acquaintance of Harrison, and the latter invites him to come over and bunk with him any time he wants a change. In spite of his effort to kill Jude's interest in him Vaughan begins to realize that he thinks more of her than he ought, as the fiance of Victoria. To avoid Jude, he calls on Harrison. On the way Dave attacks him, intending to kill him, but Vaughan beats him and takes his gun from him. Dave goes, vowing to kill Vaughan if he doesn't leave. Vaughan goes to Harrison's camp and is shown the picture of Jude. He asks if she posed for it and the artist tells him yes. He can hardly believe it and as he starts to go Jude rushes in. She has come to warn the artist that Dave will kill him. Vaughan angrily shows her the picture and asks if she posed for it. Her love tells her that she must get Vaughan away, and she says she posed for the picture, knowing that Vaughan will go and thus avoid Dave. He leaves in anger, telling Jude it is because of the posing and not of the threats of Dave.

Upon his return Vaughan finds that the bulk of his father's fortune went to pay his numerous debts and there is very little left. His aunt offers to settle an income upon him, but he refuses this, as he has long wished to strike out for himself. He throws himself into the work to try to forget Jude. Upon learning of his loss of fortune, he offers to release Victoria from their engagement and she agrees that it will be best.

Abner rises from his sick bed to take charge of the affair.

Abner falls sick, and Jude goes to Harrison's camp to ask for the fifty dollars she previously refused, in order to take her father to the hospital. Dave goes to the cabin and sees Jude receive the money. He thinks the worst of her, and when her father succumbs to his illness she is left alone. The "Judge" takes charge of her, and they strike gold. Vaughan prospers in the city, and learns from the stage driver that he has misjudged Jude. He writes to her, offering to go to Lost Lake if she will forgive him. She answers, begging him to come, but the "Judge" puts the letter in his pocket and forgets it. The course of true love, however, runs smooth at last, and Jude and Vaughan are brought together by the machinations of the "Judge."

The picture fades out on Jude's favorite seat at Lost Lake with the two in fond embrace.



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King Baggot in "The Chance Market"

Marmaduke kills the thief.

GOLD SEAL Three-Reel Society Drama. Written and directed by King Baggot. After attempt on his life by a man who closely resembles him, wealthy bachelor masquerades as crook. Attends own funeral in new character and falls in love with his assailant's lady friend.

"THE CHANCE MARKET," a three-reel Gold Seal society drama written and produced by King Baggot, gives this actor a great opportunity in a dual role. Dual roles are always hard to play well, but this is a particularly hard one because of the close contact required by the two characters. The step from a wealthy bachelor to a tough crook is a difficult one to take. In both parts Mr. Baggot is convincing. And the double exposure work is wonderful and from a new angle.

The plot leaves nothing to be desired in the way of action or heart interest. From start to finish it holds the attention as it is carefully unraveled. It is all based on a striking resemblance between John Marmaduke and a thief, a resemblance so close that the thief's "lady friend" is not able to detect any difference when John takes the crook's place. And herein lies the tale.

But there is no use telling the story ahead of time. King Baggot is so well known that he needs no comment, and the rest of the cast do very well; Irene Hunt in the part of Mary Cullen, and Jack Ridgeway in the part of her father.

CAST.

John Marmakduke	King Baggot
Jim Fowler	King Baggot
Mary Cullen	Irene Hunt
Tim Cullen, Her Father	Jack Ridgeway
Buxton	Frank W. Smith
John Coyle	Howard Crampton

Mary Cullen, a handsome working girl, is engaged to be married to Jim Fowler, a crook. One night Jim's pals come to get him to go on a big job and Jim goes in spite of the protests of Mary.

The house that the crooks have picked out to rob is that of John Marmaduke, a wealthy bachelor. Jim is picked as the one to go inside to do the work and he stealthily creeps in the window. But John is still up and hears the man enter. A terrific struggle ensues and it ends as John kills Jim. The butler comes in and they notice that there is a striking resemblance between John and the burglar. So the wealthy bachelor decides to take the crook's place and leave the body there to make it appear as if he had committed suicide. The faithful butler swears secrecy so John puts on the other man's clothes and sallies forth.

Jim's pals have scampered as soon as they heard the shot but linger just outside the grounds. When John comes out they attack him to get the swag. Mary finds him bleeding and sore and leads him to her home.

The next day Marmaduke goes to his own funeral and notices that his erstwhile fiancee is not at all grieved at his death. So he resolves to keep his character as a crook.

That evening at supper Mary is surprised at Jim's new and improved table manners but does not suspect anything until the next day when the butler comes to see his master. Mary rushes to him and denounces Marmaduke for the deceit he has played.

In the meanwhile Jim's pals have found out that he is at Mary's house and they come to thrash him. Mary finds this out and comes to warn him but he says that he will not leave without her. But they have taken so long to argue that the thieves come and trap John. John succeeds in getting the best of one of the crooks but is having a hard time with the other one when Buxton, the butler, whom John has sent for a real meal, arrives in time to save his master. Mary is rushed into a waiting auto and as the picture fades out the two are seen in the tonneau in a fond embrace.

"Riding With Death"

Second Two-reel Episode of "Liberty" Written and produced by Jacques Jaccard with an all star cast of players

Actual snapshots of the reproduction of the raid on Columbus, N. M.

Villa and his bandits infesting the city.

WHILE Liberty is attempting to make her escape Pedro, the faithful servant, is hurling dynamite at Lopez and his men and in so doing blows up a part of the hut. This so frightens Lopez's men that he has a hard time rallying them.

Manuel and Rutledge are fighting on the top of the cliff with knives, but Manuel is disarmed, and Rutledge, wishing to play fair, throws away his knife and the two fight bare-handed. Manuel gets the best of him and forces him over the edge of the cliff, but Rutledge manages to retain a hold by hanging in midair. This is seen by Liberty and Pedro and they start to the aid of Rutledge, but before they arrive Rutledge has managed to regain his foothold. Just as they arrive he is on the point of hurling Manuel over the cliff, when Liberty calls and he throws him to the ground instead.

Boys in khaki to the rescue.

When they arrive at the camp of the Major, she tells him of the attack. The Major thinks that by riding hard they will be able to warn Colonel Dalton. This is heard by one of Lopez's men and he leaves to warn Lopez. Just as the Major and his men are mounting they are attacked by Lopez and forced to seek shelter. Liberty, realizing the seriousness of the situation, offers to ride to the Colonel's quarters and warn him, and so she and Pedro leave, but not, however, without being observed by Lopez, who orders three of his men to capture her.

Manuel has not entered the fight, but is watching from behind a rock. Just as Rutledge is loading his gun Manuel fires at him and the bullet tears the gun from his hand. As he starts to fire a second time the Major walks up behind him and knocks him down, warning him to stop. The fighting continues.

Liberty is rushing along the trail closely followed by the Mexicans. She decides to play a ruse on them and strings a rope across the trail just at a bend. It is effective, and two Mexicans are knocked from their horses. Just as she reaches the camp the Mexicans, who have regained their horses and pursued her, fire. Some men from the camp come out to rescue her, as she has collapsed from sheer exhaustion and is hanging limply with one foot caught in her saddle.

Above— Welcome to Uncle Sam.

Below— Fire and carnage.

CAST.

Liberty Horton	Marie Walcamp
Bob Rutledge	Jack Holt
Manuel Leon	Bertram Grassby
Lopez	G. Raymond Nye
Pedro	Eddie Polo

BOY ACTOR SCORES IN THREE-REELER.

GORDON GRIFFITH, the Universal City actor who celebrated his ninth birthday July 4, has made another distinct hit by his clever work in a three-reel drama entitled, "Little Joe," written and directed by William V. Mong.

This boy has been appearing before the camera for the past four years and is considered one of the best, if not the best, boy actor in motion pictures. Many of the scenes were photographed at Laguna, on the coast of southern California.

The boy's father, Harry Griffith, plays the role of a brutal fisherman, who abuses the boy. Others in the cast are little Georgia French, Betty Schade and William Carlock.

"Liberty" Third Episode

THE fourth episode of the current Universal serial, "Liberty, a Daughter of the U. S. A.," featuring Marie Walcamp, contains an actual reproduction of the Mexican raid on Columbus, N. M. The filming of this picture was one of the most spectacular sights ever witnessed in a motion picture studio, as it was realistic to the most minute detail. Beverly Griffith, who was correspondent for the Animated Weekly at the border at the time of the raid, took snap shots of the town before and after the Mexicans arrived. From these the town was actually reproduced and the film is an exact duplicate of this battle which made history between the United States and Mexico.

The filming of the scene was quite a task in itself and great credit is due to Jacques Jaccard for the excellent way in which the whole thing was managed. In the early morning the Mexicans crept up upon the town and entered the sleeping village. Then began the scenes of carnage and looting. Hundreds of women and children were used in the picture and every one threw their personal safety to the wind and acted with an abandon which was necessary to make the film a success. The pictures on the opposite page give some idea of the great scale on which the scene was produced.

"AMERICAN BLOOD," title of third chapter of the current Universal Serial, written and produced by Jacques Jaccard in two reels.

CAST.

Liberty Horton	Marie Walcamp
Lopez	G. Raymond Nye
Jose Leon	Bertram Grassby
Bob Rutledge	Jack Holt
Pedro	Eddie Polo

Liberty Horton, the American heiress, having escaped from her abductors who are led by Lopez, rides toward the town of Discovery, to warn the Americans there of the plot of the insurrectos to attack the place. Lopez sends out several rebels who shoot and wound her, but the coming of some American soldiers from the camp frighten them away. She is placed in a hospital tent and when she recovers consciousness tells the American soldiers that the rebel chieftain, Alvira, has 1,000 insurrectos under his command and intends to attack the town of Discovery at once. A band of Texas rangers give battle to the Lopez band and rout them.

The military camp officers then try to send a telegram of warning to the operator at Discovery, but he fails to receive the message. Alzira and his army attack Discovery and many thrilling scenes of carnage ensue, marked by the burning of houses of Americans, the wounding and slaying of many of the people there; but while the battle between the rebels and the citizens is raging, the timely arrival of a large detachment of American soldiers results in the routing of the insurrectos; they flee pell mell for their lives.

(*Continued on Page* 43.)

"The Desert Rat"

Two-Reel Bison Drama—Hermit prospector takes a partner and with him strikes gold—The partner proves to be his son.

"THE DESERT RAT," a Bison drama in two reels, written by Gertrude Mason and produced by Romaine Fielding, has a heart-interest which cannot fail to hold the attention of any audience. The contrast between happiness and sorrow is always one which gains one's sympathy because it is so human. That is why, when Pete leaves his home because of an unfaithful wife, to live on the desert in lonely estate, it evokes real pathos. And at the end for the sake of his son, whom he has just found after years of hermitage, he goes out into the wilds of the desert, once more alone, leaving his boy a fortune in the shape of a productive gold mine. A sacrifice supreme, that is the theme of the picture in a nutshell.

Pete is a wanderer of the desert who has been looking for gold for many years but who has never been successful in discovering any of the precious metal. One day as he is shuffling along the sands he sees a man dying of thirst. He gives the crazed fellow some water and takes him to his camp. Here they agree to go partners on the claim.

Years before Pete had been the proud possessor of a home and family and a friend. But the friend had stolen into the home like a thief in the night and had taken what was more precious than gold, his wife's love. So Pete had left, after seeing the two in each other's arms and had gone to live on the desert.

It so happened that the young man Pete rescued was his son, as he discovered by a picture of his mother that the lad had in his pocket. But Pete does not reveal his identity.

At the edge of the desert lives Tom and his daughter Helen, who make a living by selling supplies to the passersby. One day Roy comes to buy some bread just as the girl is being attacked by a half-breed. He saves the girl and after this a love interest grows between them.

A few nights later the half-breed comes to wreak his vengeance on Roy. Pete sees him, but does not shoot quite quick enough and the half-breed succeeds in knifing Roy.

The boy is taken to the hut of Tom and there he hovers between life and death for weeks. Continually he calls for his mother and at last Pete realizes that the only way to save the boy is to send for the mother.

When the mother arrives Pete cannot stand the pain of a meeting, so he departs to the desert to live out his life in wandering penance and solitude.

"JAPAN'S GATEWAY TO THE TEMPLE OF THE GODS AS SEEN BY DR. DORSEY."

Powers Educational in One Reel.

First some of the artistic Japanese temples are shown. The Japanese people are the most artistic in the world and they make everything as beautiful as they know how. The scenery harmonizes with graceful architecture.

Some of the mountain villages are built on such rough ground that the streets are nothing more than a series of stair-cases.

Worshippers at a Shinto temple are shown. They ring a bell to warn the god of their presence. Once a year the temple relics are carried through the city and this is the occasion of great rejoicing.

Some of the rare dwarfed trees are also thrown on the screen. These trees are tended for hundreds of years by one family and are trained into artistic shapes and forms.

MOSTLY ABOUT OURSELVES

NIECE OF JEWISH MARK TWAIN WOOED AND WON IN AN HOUR.

Julius Lewis Pops Question to Miss Rabinowitz at 11:50 A. M.; Married at 12:45:

MISS ANNA RABINOWITZ, whose uncle is still mourned as "The Jewish Mark Twain," was the heroine yesterday of a get-married-quick adventure which would have delighted his readers.

At 11:40 a. m. she was not even engaged. One minute later the action of the comedy-drama began. From start to finish it rattled on like this:

He popped the question	11:50
She said, "Sure, Julius"	11:50½
Both quit work for lunch	12:00
Obtained marriage license	12:20
Married	12:45
Back at work	1 p. m.

The expeditious bridegroom, Julius Lewis, is manager of the supply department of the Universal Film Company, No. 1600 Broadway, where Miss Rabinowitz worked as a stenographer.

It was while dictating a letter to her just before the lunch hour that Lewis plucked up courage to declare himself. That Anna did not take long to make up her mind may be seen by a glance at the time-table.

Mr. and Mrs. Julius Lewis in "Love's Lariat."

Joseph Brandt, general manager of the company, accompanied them in a taxicab to the City Hall for the license and then to the Rev. A. Sol Baum's house, No. 227 East Seventy-second street, where the knot was tied.

At 1 o'clock the bride was back at her desk and took dictation from the bridegroom. After their honeymoon at Asbury Park it may be settled which of the two will take dictation from the other.

This story is taken bodily from the New York American and therefore it must be so. Anyhow, Julius was satisfied and showed no disposition to sue that or any other paper which carried this story, as most of them did. The major facts are correct.

Among those present at the Murray dinner, besides Mr. and Mrs. Julius Lewis, were President Carl Laemmle of the Universal, with his two brothers, Joseph and Louis; Joe Brandt, George E. Kann, Nat. G. Rothstein.

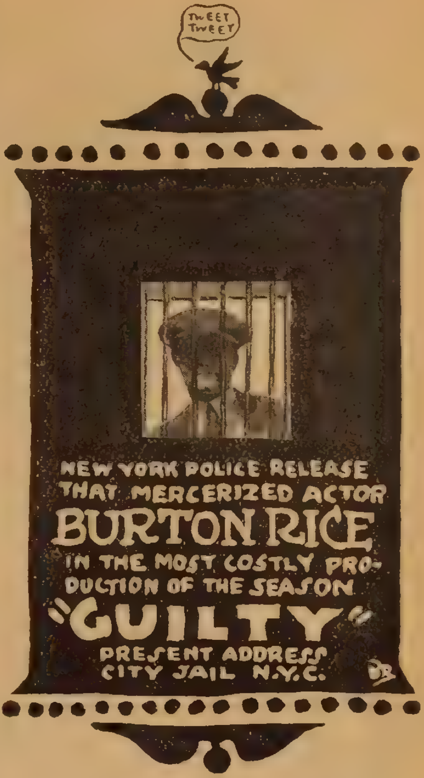
Mr. Lewis, the bridegroom, is one of the oldest men in the film game in point of service. He started in umpteen years ago with Miles Bros., pioneers in the game, at their offices in Sixth Avenue; then "joined out" with the old Motion Picture Sales Co. and finally came to the Universal.

At the Murray dinner Br'er Joe Brandt presented Mr. Lewis with an envelope. Julius didn't know what was inside the envelope and feared to open it at first in view of the number of ladies present, but when he did so he was plum flabbergasted. The envelope contained a hundred case note from his Universal friends.

"GUILTY."

B. RICE. six feet; artist; young; debonair; creator of the wonderful BLUEBIRD advertising inserts; familiarly known as "Burton;" frequenter of Washington Square's Bohemia; owner of a 70 horse-power Mercer race-about; a driver of nerve and skill; master of the famous brindle pup "Mike," and otherwise variously distinguished— boasted.

The occasion was a motor trip to College Point, where the attraction was a monster clam-bake. The boast was: "I have never run into anyone; I have never been run into; never had a puncture or a blowout; never been passed on the road or stuck on a hill; have never been warned, summoned or pinched for speeding." Pride goeth before a fall. General Manager Joe Brandt was the passenger on the trip, and served as mechanician and errand boy on the occasion of each of the four blowouts accumulated between Broadway and Long Beach.


TWEET TWEET
NEW YORK POLICE RELEASE THAT MERCERIZED ACTOR
BURTON RICE
IN THE MOST COSTLY PRODUCTION OF THE SEASON
"GUILTY"
PRESENT ADDRESS CITY JAIL N.Y.C.

Drawn by Harry Graf.

Burton was chastened but untamed. He wouldn't cross his fingers or knock on wood. Two days later he was speeding merrily homeward to his Riverside Drive apartment; the Mercer's purring motor was music to his ears. Blind to all but the harmony of the night, the poetry of the car's swallow-like flight, he was rudely awakened when a motor cycle cop, who crept up beside Burton unheard and unseen, said: "Sorry, sir, but you are exceeding the speed limit. I'll have to ask you to explain to the judge in the morning."

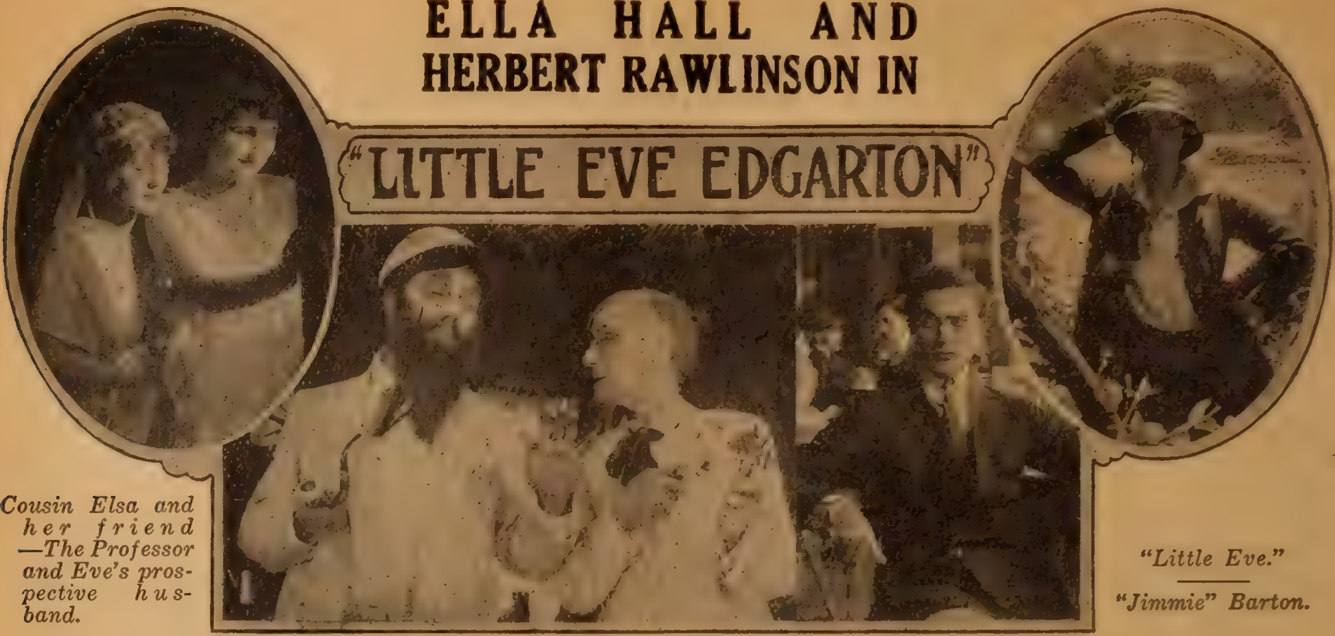
Why prolong a sad tale. Burton waited on his honor's pleasure four hours. The judge said: "The usual fine is $25. You were endangering life and limb on *Fifth Avenue.* Kindly hand the clerk *thirty* bones as you pass out. Next case," or words to that effect.

Hence the picture, cleverly executed by Harry Graf, the Red Feather artist, which, with the connivance of the Weekly editor, is now telling Burton's sorrow to a waiting world.

P. S.—Burton says he is now a member of the "N. N. T. Club." (No Next Time.)

ELLA HALL AND HERBERT RAWLINSON IN

"LITTLE EVE EDGARTON"



Cousin Elsa and her friend —The Professor and Eve's prospective husband.

"Little Eve."

"Jimmie" Barton.

"LITTLE EVE EDGARTON" is a screen version of the magazine story of the same name, which was written by Eleanor H. Abbott, and ran with much success in Everybody's Magazine. The scenario is the work of Robert Leonard, who already has several Bluebird successes to his credit, "The Crippled Hand" and "The Love Girl." Both of these photoplays, which achieved a large measure of popular favor, featured Ella Hall, the little star who is rapidly forcing her way by sheer good work to the very head of the list of photoplayers.

In "Little Eve Edgarton" she appears in a role somewhat more mature than those which have made her reputation, but the character of the strange little girl scientist who has never known the life of creatures of her age and has been reared in the musty atmosphere of learned tomes, suits the peculiar talents of the dainty star, and gives her a chance for another of those appealing studies, which make it impossible for us to forget her. In this play, she appears for the first time in the company of Herbert Rawlinson, who is perfectly fitted with the part of a giddy social butterfly, who finds the little scientist something new even in his varied experience of women. The duel between them furnishes some comedy of an unusual and very satisfactory kind, and deeper emotion comes into the story just where it is needed.

CAST.

Eve Edgarton	Ella Hall
Paul R. Edgarton	Thomas Jefferson
James Barton	Herbert Rawlinson
Miss Von Baton	Doris Pawn
John Elbertson	Marc Fenton
Cousin Elsa	Gretchen Lederer

Scenically the picture is remarkable. One of the most famous hotels in California, the land of hotels, was used as a background for part of the story. The guests took the keenest interest in the picture-players, and will probably talk about the making of this picture for the rest of their lives. The thunderstorm is more thrilling than any which we remember to have seen on the screen, and the lightning is positively scary.

The story runs as follows:

Barton is stopping at a resort hotel in the mountains where he meets a rather crusty old fellow. Their conversation turns to women, and Barton deprecates the modern sort, the vapid butterflies of the social set. The old man tells him that jewels often lie at his feet undiscovered. They speak of one little plain girl at the hotel, and Barton is astonished to learn that the old man is her father. Upon this, she appears in her boyish riding suit, and informs her father that she is going for a ride. Her father suggests that Barton accompany her; he is not pleased, but cannot refuse; and, though the girl does not appear to be particularly gratified, they depart. A third horse is led by Eve, with a ladies' side-saddle, and Eve tells Barton that it is meant for the spirit of her dead mother to ride—that she never goes unaccompanied by the remembrance of her dead mother, whom she never knew.

"A curious deviation from the species," said Eve.

A plan came to her mind.

Barton finds himself in an awkward position, and discerns that Eve must have some object in view. He learns that she has been the constant companion of her father, a scientific man, and has travelled the world over in his company. Her scientific education is brilliant, but she has never found anyone who was in sympathy with her or who would allow her to be like ordinary people; she has never known anyone who has liked her for herself.

She leads Barton a merry chase over the hills, and he is almost aghast at her hoydenish manners. Finally she requests Barton to leave her and go back to the hotel. She insists, and he is forced to turn about, while she rides on with her own and the other riderless horse. A sudden thunderstorm breaks, and a sheet of lightning envelopes the scene.

When Barton comes to, he finds himself in an odd little cave, stripped to the waist and apparently paralyzed. Little Eve is arranging the pages of a wet magazine, which she had with her when they left the hotel. Seeing that Barton is conscious, she gives him a thorough massage, after the approved manner of treatment for lightning shock. He is more than interested in this little strange creature, so unconventional, so misunderstood. When the moon comes out that night, as the storm has subsided, she puts him upon the only horse left, the mother's horse, and take him back to the hotel, where his condition rapidly improves.

"Is it really you?" said Jimmie.

The next morning he goes up to pay his respects, but finds Eve and her father have gone to the mountain on a tramp after specimens. Later on, he hears several of the guests making jokes about Eve and her father, as they return from their tramp, commenting upon their "seedy" appearance. Unconsciously he feels the necessity of defending them against these creatures of convention.

That night a formal dance is given at the hotel, Barton is very popular with the fashionable ladies. Eve is strictly out of it, and remains in the seclusion of her room. The taunting sound of music and of dancing feet comes to her, and she feels a call to that which she has never known. She slips out upon the piazza and looks in through the window. She intimates to a young fellow, who comes up behind her, that she knows how to dance; but he, fearing to be embarrassed by her rather dowdy appearance, lies and tells her he wishes he could dance, too. A few minutes later she sees him pass the window, with one of the society ladies in his arms, dancing with the best of them.

An intermission is called, and a tenor sings a touching folk song. The wildness of the melody appeals to Eve, and almost unconsciously she finds herself climbing through the window to the ballroom, where she executes a weird dance. All are spellbound, and the singer breaks down; Eve rushes out, anywhere to get away. She knocks over a flowerpot which hits her on the head, and Barton and the others rush out to find her unconscious and bleeding. Barton claims the privilege of carrying her to her room, where she is cared for. He is forbidden to see her for five days, but finally he takes the matter into his own hands, and forces a call upon her.

They gradually come to an understanding of each other, as he assists her with a series of geological notes, composed principally of unpronounceable words, which Barton has never seen before.

Barton sees he is not very much in the favor of the old man, who has intended that his daughter marry a certain British Consul, interested in geology and living upon an island in the Indian Ocean.

At last a sympathetic chord is struck, and we are left to surmise that all will end happily for the couple.

OH PSHAW!

The censor he'd cut the scene,
Because a wintry breeze,
As it went whistling down the vale,
Shook limbs of naked trees.

Exhausted they fell asleep in each other's arms.

"Brennon o' the Moor"

Molly hides her lover in the loft.

BRENNON O'THE MOOR," a Universal Special Feature Drama in two reels, written and produced by the stars of "Peg O' the Ring," Grace Cunard and Francis Ford, has all the charm characteristic of the Irish people. Stories of Ireland are always delightful from the very fact of their subject matter, but when the story is one of unusual sincerity and trueness to life, as is this one, the result is worthy of special featuring on its merits.

Irish country folk are simple and straightforward, with none of the affectations of civilization about them. They are prone to judge actions right or wrong, irrespective of the decision of the law. So Willy Brennon is not branded a thief; nor is his name tainted with the stigma usually attached to highwaymen. He is just a handsome Irish lad, who is righting the wrongs that greedy landlords have done the people; and incidentally he manages to eke out a living for himself. To the stiff-necked Puritan the morality of this may seem a bit strained, but even the magistrate of a night court could not help liking and forgiving Willy Brennon if for nothing more than his whole-souled devotion to Molly Bawn.

In the early days of Irish history Willy Brennon was known as a daring adventurer and highwayman. His chief prey were the rich landlords, and he had often been known to share his booty with the poor tenants and widows in distress.

UNIVERSAL Special Feature, Two - Reel Irish Drama. Written by Grace Cunard and produced by Francis Ford. Irish "gentleman of the road," betrayed by tell-tale drops of blood, surrenders to save sweetheart.

CAST.

Willy Brennon	Francis Ford
Molly Dawn	Grace Cunard
Her Father	Jack Francis
Father Hurley	Orin Jackson
The Mayor	Robert Murdock
His Son	Jack Holt
Willy's Father	Daddy" Manley
Willy's Mother	Mrs. Hanley
Peddler	Harry Mann

Molly Bawn, an Irish lass, had fallen in love with the dashing highwayman and at every opportunity he would sneak into the town in which she lived and spend a pleasant hour Molly and her father lived in a house belonging to the Mayor, whose son was very much taken with Molly's ways and had often tried to win her.

One day Willy is paying a visit to the townspeople when he sees the Mayor's son coming with Molly and at once becomes jealous. He warns Jack to stay away from the Bawn house and their words lead to a fight, but afterwards they become great friends.

The Mayor bitterly hates Willy and sets the soldiers on Willy's trail so that he is forced to flee.

But Willy cannot remain away from Molly long and pays her another visit. The Mayor has seen Willy hanging about and suggests that the soldiers watch Molly's house.

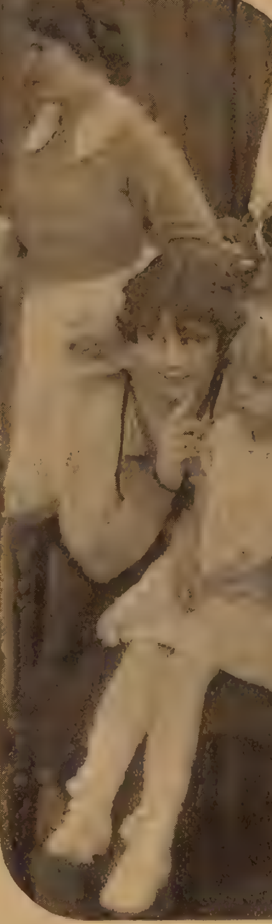
The soldiers surround the house, but Molly hides Willy so successfully they are unable to locate him.

The Mayor promises Molly that if she will give him up, she and her father will not be molested for the long overdue rent. Willy decides to sacrifice himself and surrenders himself to the soldiers. Molly manages to steal the flints from their muskets. A short time later Willy makes a break for liberty. The soldiers fire, but a dull click is the only report that is heard.

Willy finds Jack waiting for him with a saddle horse and gets away safely, and at last, through the untiring efforts of Jack, the loving couple are united and sail to America and to happiness.

"The Castle of Despair"

Alden is too busy to notice the portrait.



Neva herself.

NEVA GERBER, who is featured in "The Castle of Despair," a three-reel Gold Seal society drama produced by Ben Wilson, is one of the latest recruits in the ranks of the Universal players. But Neva is by no means a novice, as she has been acting in the movies for a long time (long for one so young). Miss Gerber has played with the American Company, with the Famous Players, Kalem, Balboa, and with one or two other companies. At present she is under the direction of Ben Wilson, who has given up acting, temporarily, in order to devote all his time to the producing end of the game. Neva is very attractive and a finished actress, as her abundant experience evidences, and she has already proved her worth to the Universal staff.

The story in very brief out line follows:

John Alden, a keen, shrewd business man, is so engrossed with the making of money and winning success that he neglects his wife, Ruth, and their small daughter, Margery. Neglects not as to worldly goods and comforts, for they have a beautiful home and many servants, but neglects as to the bigger things of life—love, and sympathy, and understanding.

His wife, Ruth, is an artist and takes great delight in her work, as well as caring for her small daughter. Comes Mortimer Morrison, a friend of the husband's—as they usually are. He is attracted to Ruth, admires and covets. She accepts his attentions, but not in the spirit in which they are offered, being loyal to her husband.

But more and more the husband neglects her—forgets his appointments with her.

Mortimer is becoming more devoted in his attentions, ever doing the thoughtful little things that the husband is too busy to think of. Ruth conscientiously tries to ignore John's neglect of her, even refusing to see Mortimer, but he, sure of himself, sensing her growing dissatisfaction with her husband's treatment of her, bides his time.

One night Ruth gives a big dinner party—it is their wedding anniversary—and Alden is so busy that he forgets all about it. But the climax is reached when he brings along Mortimer to take her to the opera after he has kept her waiting for over an hour. She consents to elope with Mortimer, and that night finds her leaving with Margery. Once aboard the train, however, she regrets what she is doing and gets off.

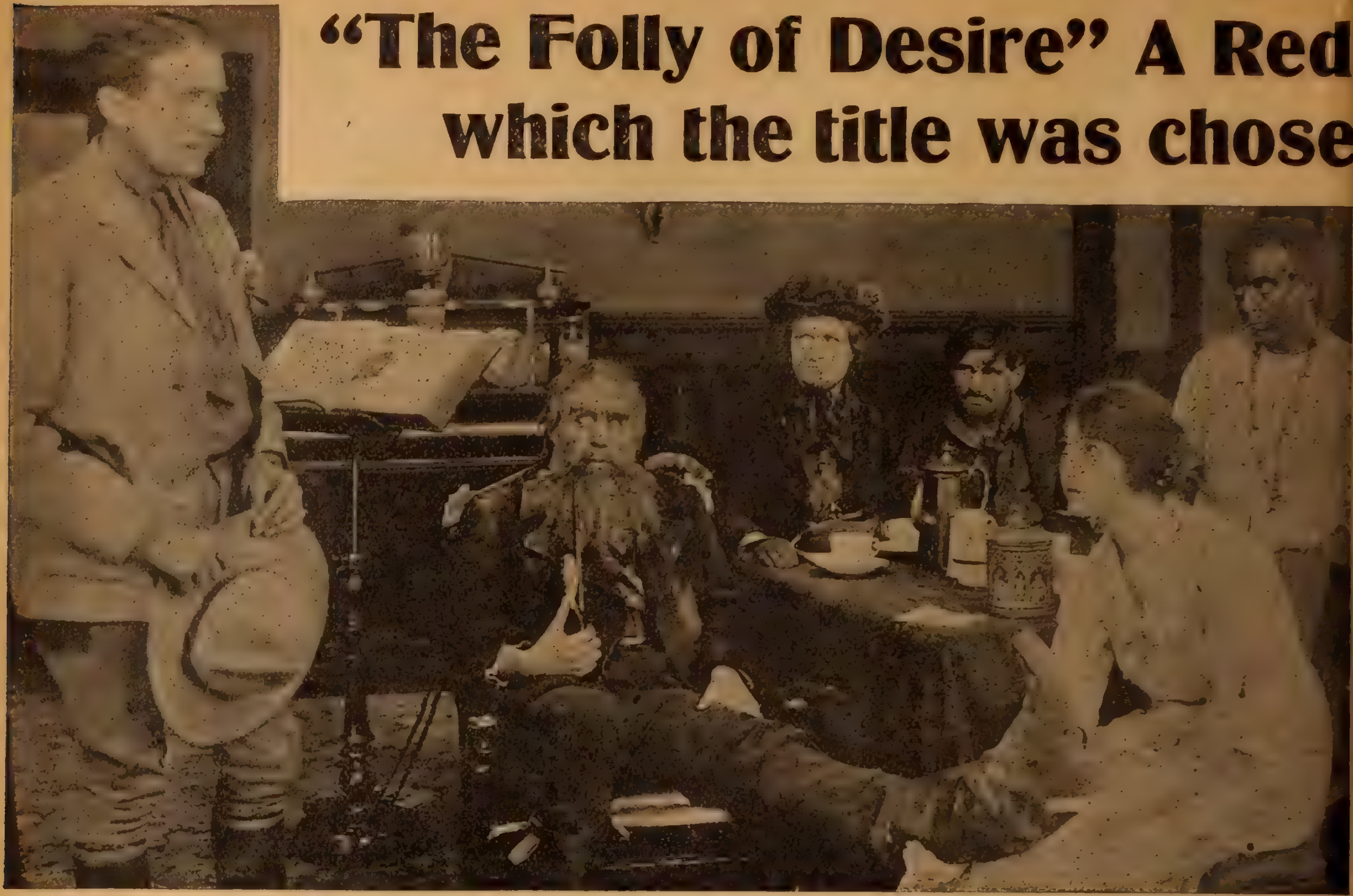
When Alden returns home, after completing a big deal, which places him in the class of the big men of Wall Street, he finds his home empty. For a time he is cold, hard, and cynical. But when he sees a painting done by his wife his memory will give him no peace until he has put forth every effort to find her and the baby. The detectives locate her humble dwelling and while she has gone to the art dealer's he comes and kidnaps Margery. Returning home, Ruth is frantic, but at police headquarters she is told that a lost child was taken to a certain hotel and Alden's detective offers his assistance. Alden hides, while Ruth goes to the sleeping Margery. She sees her husband and the family is again united.

GOLD SEAL Three-Reel Society Drama. Produced by Ben Wilson; was written by Wm. A. Lathrop and features Neva Gerber, Malcolm Blevins and Carl von Schiller—Husband, absorbed in business, fails to see that his wife is slipping away.

CAST.

John Alden	Malcolm Blevins
His Secretary	Percy Challenger
Ruth Alden	Neva Gerber
Mortimer Morrison	Carl Von Schiller
Butler	Frederick Harrington
Margery Alden	Virginia Corbin

“The Folly of Desire” A Red which the title was chose



The new overseer is unaccustomed to Boer manners. Screen version of the famous play, “The Schulamite.”

MANY names, famous in the literary and theatrical world, are associated with the production of the photoplay which appears as a Red Feather under the title of “The Folly of Desire.” And the way in which it came to receive that title is the most interesting part of the story.

To begin with, the original book, called “The Shulamite,” in allusion to the beautiful woman of the Bible, whose lips were “as a thread of scarlet,” was written by the well known authors, Claude and Alice Askew. The novel was so dramatic that it could not escape the theatrical scouts, and Edward Knoblauch, one of the best of the younger playwrights, who is responsible for “Kismet,” “My Lady’s Dress,” “Discovering America,” and other Broadway successes, as well as part-author of the Arnold Bennett play, “Milestones,” was asked to dramatize the book for the English actress, Lena Ashwell. It made an excellent play,

The fair Schulamite awakened love in the heart of the aged King.

eather Production For in Sing Sing Prison

Fresh from his mother's death-bed, Waring finds his wife in the arms of another man.

and had a long run. The story was of the kind of which we say nowadays, "That would make a corking scenario;" and in the course of time, "The Shulamite" attracted the attention of George Loane Tucker, the famous producer of that perennial Universal success, "Traffic in Souls," which has been shown in every country in the world where the motion picture screen has been introduced.

It was found impossible to use the original title for the picture version, and for some time the feature went unnamed. Then one day Mr. Brandt, the general manager of the Universal, Mr. P. D. Cochrane and Mr. Paul Gulick, the editor of the Weekly, were invited to visit Sing Sing prison. They accepted and were immensely interested in the conduct of that much-discussed institution, meeting many of the men who are carrying out the schemes which cause the affairs of Sing Sing to figure so frequently in the news of the day. Among others, they made the acquaintance of Geo. W. Thompson, chairman of the Entertainment Committee of the Mutual Welfare League.

Thompson remembered that, some time ago, an inmate of the prison was the winner of the fifty dollar prize offered by the Universal Film Company for a title for a four-reeler, which was exhibited to the nation, far and wide, without a name, and for which thousands of persons sent in suggestions. The winning of the prize by a Sing Sing man had caused great interest in Universal pictures in the prison and Thompson suggested to the gentlemen that something of the sort might be attempted again.

"If he strikes you again I will kill him," said Waring.

"Very well," said Mr. Brandt. "We will send you a feature without a title and offer a small prize for the one selected by our program department."

The so-far unnamed "Shulamite" was the picture selected and a large number of suggestions were sent in, between two and three hundred titles being received. "The Folly of Desire" was the one finally chosen by the judges, and a prize of ten dollars was forwarded to the winner. In this inter-

(Continued on Page 38.)

“Broke but Ambitious”

NESTOR *COMEDY*

“BROKE, BUT AMBITIOUS.”

Nestor Comedy.

Story by Harry Lyons.
Scenario by C. J. Wilson, Jr.
Produced by L. W. Chaudet.

CAST.

Fred	Lee Moran
George	Eddie Lyons
The Captain	H. S. Griffith
His Daughters	Priscilla Dean Marcia Moore

Fred and George note an ad. in the paper for a couple of young men to be companions and amuse a yachting party, so they decide to apply.

As they near the dock where the yacht is supposed to be they are dragged off by some hard looking men who have had orders from their commander to secure a couple of men to be used as cooks for the yacht.

The captain is taking his daughter for a cruise and the boys see her and strike up a flirtation, but cannot make the crew understand that they want to answer an ad and not be cooks.

Fred and George fight to see which one will wait upon the the girl, as both are very jealous.

A storm strikes the ship and the crew want to abandon it when the day is saved by bringing out some rum bottles, which are found to be empty. The girl gets seasick and the captain offers to give his ship to the one who will procure a lemon for her. This Eddie does. The next morning Eddie is made the captain of the ship and the girl totally ignores Lee, who is very seasick and miserable.

“A MARRIAGE FOR REVENGE.”

Joker Comedy in One Reel.

Written by W. W. Farmer.
Produced by Allen Curtis.

CAST.

Nancy Mopes	Gale Henry
Obidiah Amutt	William Franey
Jack Amutt	Milburn Moranti
Silas Gabb	Charles Conklin
Neva Gabb	Lillian Peacock

Amutt and Gabb meet and decide that their son and daughter shall marry to unite the families. But the young folks do not take kindly to the business of acting as cordons of love and friendship as they have never seen each other. So Nexa, who is summering in the country with Nancy Mopes, an old maid, sends her picture to the prospective bridegroom and then leaves for the city, where she takes a position in a lunch room.

Jack receives the picture and nearly passes away when he sees the awful face that he is to be hitched up to for life. The only way out for him is to get married to some one else, so he sets out to find some likely girl. By chance he meets Neva and she agrees to marry him, as a marriage will save her also. So they force a minister, who happens to come into the lunch room, to marry them.

The two fond parents are very angry when they learn that their children have not married according to their wishes, but when it is discovered that the pair have unwittingly married anyway everybody is happy except Nancy, who is still minus a husband.

“THE LADY FROM THE SEA.”

Big U Drama in One Reel.

CAST.

The Girl	Claire MacDowell
The Islander	Nobel Johnson

On the beach of a lone island, the one inhabitant, a man, finds a girl who has been shipwrecked; he endeavors to be kind to her, but so great is her fear of him that she will not let him come near her.

He finally leaves fish for her which she prepares herself. Then one day comes a yacht and two men row to shore and take the girl and the dog back with them, but the dog gets away and swims back to shore, where he is joyfully received by the man, who sadly watches the yacht as it disappears beyond the horizon.

JOKER *COMEDY*

“A Marriage for Revenge”

"The Heart of a Show Girl"

Ella Hall and Franklyn Farnum featured in Two-Reel Universal Special Feature, in which a captious critic unmercifully scores a willful dancing prodigy, only to lose his heart to her incognito on vacation.

Ella Hall as the dancer.

THE HEART OF A SHOW GIRL" appears on the Universal program as a special feature, and well it may, for the talent concerned in its production is of the highest order. Bess Meredyth has contributed the story, and it is one of the kind that have put Miss Meredyth among the foremost scenario writers of the country. It is she, it may be remembered, who is writing the scenarios for the "Timothy Dobbs—That's Me" series, starring Carter De Haven. Crisp, clean and naive is this little romance of a stage child.

Ella Hall is quite a stranger in a two-reeler. Recently she had been devoting all her time to five-reel feature photoplays. She appeared in this two-reeler while another feature was being specially prepared for her use.

In "The Heart of a Show Girl" Ella plays a child part, one of the kind in which she has scored her biggest successes. Franklyn Farnum, who plays opposite Miss Hall, is one of the famous Farnum brothers, and carries his end of the production with artistic effect. It is a newcomer to the films, this being his third picture.

In short, "The Heart of a Show Girl" is one of those rare gems of production which occur when the finest talent in every department is brought together in a happy combination; a film to top the program of the most select theatres.

The story is as follows:

Elspeth Marner is a seventeen-year-old premiere danseuse—the regulation spoiled child, with a high-strung, nervous mother.

Frank Masterson is at once the most hated as well as the most respected critic of dramatic art in New York, for all of his criticism is caustic.

When the story opens, Elspeth, flushed with applause, enters her dressing room where her mother and the maid rush to do her bidding.

The next morning, in bed, Elspeth reads his scathing criticism; that her real name is doubtless Lizzie Schmitt; that she is spoiled and petulant and not at all a lady, etc. Elspeth is furious, hysterical, angry and her mother, after telephoning Masterson to tell him her opinion of him, calls in the doctor. He sees that it is only a case of jaded nerves and in spite of the mother's protestations, orders the girl away, alone.

Elspeth is sent to the seashore and placed in charge of some simple fisher folk. At first, Elspeth is inclined to be willful and very trying but gradually the kindliness of Mother Burnes wins her over.

Franklyn Farnum as the great critic.

CAST.

Elspeth Marner	**Ella Hall**
Frank Masterson	**Franklyn Farnum**
Mrs. Marner	**Mrs. Muir**
Mrs. Burnes	**Helen Wright**

Meantime, to get away from the confusion of the city life, Masterson, incognito, takes a small fishing shack at the sea shore, and is spending a most enjoyable, care-free vacation.

The two meet—and neither recognizes the other. Together they enjoy the wondrous beauty of the sea. The friendship ripens—each discovers himself becoming younger, happier, gayer until on a fishing trip one day, when Elspeth is almost drowned, they realize that they are madly in love with each other. But arriving at the Justice of the Peace's office, they, for the first time, learn the other's true identity; there is defiance, hesitation, petulance for a time. And then all ends happily.

GIFT RING FOR KERRIGAN.

J. Warren Kerrigan was in receipt of a unique gift this week—a gunmetal ring with a Hindu inscription, from a young woman admirer living in Calcutta. She had seen his pictures, "A Son of the Immortals" and "The Pool of Flame," in which he is starred, and felt she would like to express the pleasure his acting had afforded her by sending him an East Indian ring, the wearing of which, according to Oriental belief, would bring him all kinds of good luck.

"You Want Something," Unusual Feature

Old Jeremiah almost faints at the change which has taken place in his absence.

VICTOR Comedy in Two Reels; written by Stella Ann Ellis; scenario by Clarence Badger; produced by Allen Curtis. Jeremiah does not advertise. His prospective son-in-law does it for him. Makes fortune in spite of the old man and wins his daughter.

CAST.

Jeremiah Fogie	Max Asher
Lillian, his daughter	Gale Henry
Tom Hustle	Arthur Moon
Silas Slowboy	William Franey

IF ever surprise, astonishment, wonder and bewilderment were written on anyone's face it was on the face of the dignified, elderly gentleman with old-fashioned telescope valise as he stands in the midst of a band of busy office employes in the accompanying picture. And there is plenty of reason for it.

In fact, almost anyone would be at least mildly astonished if he should leave his place of business with a few incompetent, lazy employees, and, returning within two weeks, find that he was the head of a firm employing a whole roomful of real workers who have enough to keep them busy every minute. That is what is taking place in the illustration. Jeremiah Fogie, after a two weeks' absence from his run-down shoe factory, where business was so poor it could not keep his few employes busy, has returned to find them all working overtime.

This is only one of scores of logical, side-splitting situations that occur in Allen Curtis' production of "You Want Something." The story is a riot of laughter. It is perfect from a technical standpoint; its situations are well worked out. In all of them there is a laugh and in most of them a roar.

Jeremiah Fogie, a shoe manufacturer, has made money in the past, but his business methods do not pull trade these days as they once did. He is advised right and left to advertise, but considers it a waste of money. Tom Hustle, young advertising agent, is in love with Lillian, Foige's daughter. Fogie resents Tom's criticisms of his business methods and frowns at the love affair between the young people. Fogie's drummer, Silas Slowboy, comes back from the road, discouraged and without orders. In rage Fogie declares he will go out on the road and sell shoes to prove advertising is not necessary.

Before going Fogie promises Tom his daughter's hand if the latter proves advertising pays. Fogie meets with no success on the road. He meets a widow who interests him greatly, however. Meanwhile Tom changes the brand of "Fogie" shoes to "Anti-Skid." He pulls all the strings at his command advertising "Anti-Skids" broadcast. They sell like hot cakes. Fogie meets "Anti-Skids" in every nook and thinks it is a rival shoe. He comes home broken, but is overcome when he sees the factory working full blast once more and finds out that "Anti-Skids" are of his own manufacture.

Fogie gladly gives Tom his daughter's hand and command of business. Later the interesting widow is brought into old Fogie's life permanently.

"You Want Something" was awarded the $100 prize offered by the Associated Advertising Clubs of the World. The original script has been considerably revised and put into technical shape by Staff Writer C. G. Badger. While it is of a purely advertising nature, as required by the Advertising Clubs, its picture interest will admirably suit it to any program.

GITTENS MADE SCREEN EDITOR.

WINDHAM GITTENS arrived at Universal City this week, having been sent to the Coast by Vice-President and General Manager H. O. Davis to serve in the capacity of screen editor for the Universal Film Manufacturing Company. As screen editor, Gittens will co-operate with Eugene B. Lewis, scenario editor, and watch the film of all the productions during their progress. He will also act as critic of the films and advisor to the directors.

Gittens has had a long experience in the film world, and Vice-President Davis considers him a valuable acquisition to the Big U organization.

"THE PANEL GAME"

Harkness pays the bill. *Vincent recruits his accomplice.*

"THE PANEL GAME," a two-reel drama, written and produced by Jacques Jaccard, who is at present making such a success of the current serial, "Liberty," is a gem of real life. No stars are featured, but the play is admirably acted, and the production proceeds so smoothly that it is hard to realize that it is only a paly after all.

The plot centres about a blackmail scheme known as "the panel game," which is worked on unsuspecting men all over the country more often than the police are willing to admit. Most of the victims never inform the police, fearing the publicity. And this is how it is done:

Vincent Lee is a crook. In pursuit of business, he arrives at the beach with the regular summer crowd. Lee is accompanied by his "valet," one "Shifty, a typical product of the streets.

Nan Larson is another who lives by her wits. Lee sees her plying her trade and invites her up to his room to talk business. He suggests she join him in a partnership. where they can pull down real money, and she accepts.

JACCARD is a master of the accurate portrayal of human experience. It is not always "nice," but it is real. In this two-reel Imp Drama, written and produced by him, he sketches a blackmail scheme which might happen in any summer hotel, for blackmailing is the great American crime.

CAST.

Vincent Lee	G. Raymond Nye
Nan	Roberta Wilson
Shifty	Si Clegg
The New Maid	Peggy Coudray
Jonathan Harkness	Walter Belasco
His Wife	Helen Wright

Jonathan Harkness and his wife, typical country people, are stopping at the hotel.

In carrying out their new plans, Nan is established in the hotel with a maid and soon blossoms forth. Vincent scrapes acquaintance with Harkness and one day while he and Harkness are talking Nan nonchalantly strolls by and speaks to Vincent. Harkness is interested.

Harkness is willing to be led along and Nan uses her art on him. At last one night he tells his wife that he is not sleepy and will remain in the lobby to smoke and talk. He then calls up Nan's apartment and begs her to let him come up for a while.

Harkness is admitted to the room, which is closed. He complains of the heat and Nan naively suggests he remove his coat. At first he demurs, but finally does so. At this point Lee returns to Nan's room on an errand and discovers them. Vincent suggests that it would be fine to tell Mrs. Harkness of her husband's presence in the room, and the victim, glad to get out, is stung to the tune of $1,000 for the silence of Lee. He returns to his room, having learned a never-to-be-forgotten lesson.

"A THOUSAND A WEEK"

Timothy ousts the hero and plays the role as he thinks it should be played.

UNIVERSAL Special Feature Comedy in Two Reels. Written by Bess Meredyth and produced by Wallace Beery. Timothy, as an extra, knows he is good. He tries to star, but directors conspire to keep him down.

CAST.

Timothy Dobbs	Carter De Haven
Jeff (Jenkins)	Robert Milash
Mary	Vola Smith
The Emperor	Gilmore Hammond
The Leading Lady	Ruby Cox
Roman Hero	C. Norman Hammond

IN this, the second of the "Timothy Dobbs—That's Me" series, written by Bess Meredyth and produced by Wallace Beery, our hero, Timothy, continues on his way to glory via the motion picture route. But he is not a disciple in the old school that held that virtue was rewarded in the end or anything of that sort. He is a firm believer in the doctrine that if people do not notice your merit, make them. So, as he knows he can act, he sees no reason why he should not let the director know it. His official capacity in the studio is as extra, but that does not hinder Timothy from proving his talent. And before he gets through he sees the manager after him; after him it is true, but not with a contract in his hand. Rather in the literal sense of the term, and had it not been for the redoubtable Jeff they might have caught up to him, and then the series would have had an unexpected and premature close.

Don't be too impatient with Timothy if his weakness was an enormous conceit. Most anyone who stands behind a soda fountain all day and lets admiring females murmur their admiration to one's very face might, after a long enough time of listening, discover that they have just a tiny bit of the talent that is attributed to them. That was what happened to Timothy, although in his later years, or perhaps better say later episodes, he has occasion to rue bitterly this youthful credulity.

But this is telling the story backward. What happened in episode two, "A Thousand a Week," follows:

In the preceding episode Timothy shook the dust of Centerville from his feet and was on his way to the movie camp. After an uneventful trip he arrives in California, attended by Jeff, now called Jenkins.

Timothy believes that the operator at his home town, being jealous of his popularity, has held up the messages and this accounted for their failure to accord him a rousing welcome. While Timothy has only $100 to his name, he decides that he will have the best, and accordingly is driven to one of the biggest hotels in the city.

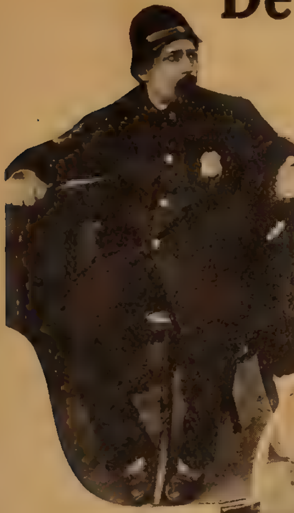
After a good long rest Timothy and Jenkins set out for one of the large studios. He meets the hard-hearted gateman, who refuses to acknowledge ever having heard of such a celebrity as Timothy and is unable to pass him inside. After strolling about the grounds he finally meets a line of men who are awaiting to get in and work extra. From their talk he learns that they hold tickets that will admit them to the "promised land." He offers one of the men $2 for his ticket and the man almost has heart failure hurrying to take the offer.

The extra people are cast for work in a Roman picture. Timothy is given a room with a number of others and they are very much amused when he orders them out of his dressing room, pretending that he is a star. They are just about to mob him when the crowd is broken up by the gateman, who hurries them all on the stage.

The action is started and the extras told how to carry their parts. But the director's theory of how to carry out the scene and that of Timothy's were not the same. Naturally the director's idea was to have the hero rescue the heroine. Timothy being quite confident in his powers, decides to play the hero himself and the director has one spasm after another in trying to start the picture right. At last the scene is about finished. The extra men rush in and the hero starts "killing" them. Timothy will not die in spite of the curses and pleadings of the director and his assistants for him to die. At last he does die, and with a sigh of relief the director and his men start for Timothy with blood in their eyes.

Jenkins has seen the way things are happening and valiantly comes to the rescue. He picks Timothy up bodily and carries him to safety.

De Haven in "He Becomes a Cop"



As a cop.

Hard work.

Dining at the Waldorf.

THIRD episode of the Universal Special Feature Comedy series, "Timothy Dobbs — That's Me." In two reels. Written by Bess Meredyth and produced by Wallace Beery—In which Timothy, for the sake of eats and sleeps, does a Romeo to the Landlady's Juliet, with a little elko on the side.

CAST.

Timothy Dobbs........**Carter De Haven**
Jeff..................................**Robert Milash**
The Landlady..........**Margaret Whistler**

"TIMOTHY, how could you?" That's right. How could he? But that argues that you don't know Timothy as well as we do. There is nothing remarkable about Timothy's adventure in this number of the "Timothy Dobbs—That's Me" series, written by Bess Meredyth and produced by Wallace Beery. That is, nothing remarkable to one who has made this young man's acquaintance in the first episode of the series. Timothy, in the person of Carter De Haven, can do absolutely anything. His nerve and self esteem are sufficient for all emergencies. As a soda clerk he was a wonder and none of the girls could resist him. He knew he could act, so he decided to give the public the benefit of his talent. Hence episode two, where Timothy breaks into the movies. He breaks in in more ways than one and almost succeeds in breaking up the whole show.

And now Timothy continues his adventures in the movies and tries his hand at the gentle art of making love. Timothy proves a past master. He picks out as his subject one of the most beautiful old maids in captivity, his choice being dictated by necessity. Of course she was no Lillian Russell. Any one who could make love convincingly to a face like Mrs. Neverketchem's must be "some" lovemaker.

Timothy can also do an L-Ko. This is not quite so much to his taste as the handsome hero parts, but he can do them if he elects to try. Does he succeed? In Timothy's dictionary there is a blot over the word, failure.

Timothy has just returned from an unsuccessful visit to one of the well known studios. With the funds gone, Timothy and Jeff are forced to secure new quarters and they end up at a second-rate boarding house run by an old maid.

She threatens to put them into the streets if they don't pay up, and Timothy, realizing their predicament, decides to use flattery to prolong their stay in the house.

He makes love to the old maid in a gallant manner and wins her consent to have them remain a little longer. The landlady is transported to a new heaven of delight over the ardent love making of the handsome boarder.

He learns that at one of the comedy companies men are wanted to act. The next day he and Jeff hurry to the studio.

At last Timothy gets in and is given an extra part as one of the cops. He has a rough and tumbled time. In a chase he finally falls out of the automobile and is dragged through the streets. Jeff sees Timothy as the car passes and sets out in pursuit.

Were it not for a fortunate sandpile, poor Timothy would be dragging yet. But he is stopped very suddenly and when Jeff comes hurrying up, all that can be seen of Timothy is his feet sticking out, the balance of him being covered with sand. Jeff rescues him and the two friends sadly return to the boarding house.

The old maid sees her gallant lover all bruised and bleeding and bandages him up. Timothy comes to and sees the old maid sitting beside him. He frantically pleads with Jeff to take him away, even to the studio, anywhere to be away from his persistent admirer.

STORIES OF THE ONE REEL PHOTOPLAYS

"THE DEVIL'S OWN."

Big U Drama.

Written by George E. Marshall and W. B. Pearson.
Produced by George E. Marshall.

CAST.

Vera Browning	Olive Fuller Golden
"Shifty"	Harry Carey
"Snake" Matthews	Joe Rickson

"Snake" Matthews is the leader of a notorious gang of outlaws. "Shifty" is the laughing stock of the bunch and never has he been known to strike back or resent anything. The gang plan a particularly bold hold-up of the stage, as there are rumors that a large shipment of bullion is on the way. "Shifty" is among those who are to protect the hold-up men.

Vera Browning is returning home after a several years' stay in the city. When the stage is held up "Snake" at once finds an interest in her and after looting the stage takes her with them to their camp. He orders "Shifty" to cover their trail and the gang set out.

Upon arrival at the camp "Snake" is surprised to find "Shifty" has followed them. For some unknown reason "Shifty" finds that the girl appeals to him in a way that he has never felt before and could not refrain from following her. He is impressed with the look of fear on the girl's face and determines to watch "Snake." A short time later he hears a terrific struggle and enters the room to find the girl struggling with the drunken bully. Her appealing look touches him and he knocks the man out. Securing two horses, he and the girl set out for the town. The others pursue and seeing that they will be overtaken, "Shifty" sends the girl on ahead while he stays and meets the boys. There is a short, sharp fight, terminating when "Shifty" runs out of ammunition. Seeing he has no chance, "Shifty" makes a swift drive at "Snake" and the two go over the cliff.

"SNORING IN HIGH C."

L-Ko Comedy in One Reel.

CAST.

The Husband	Reggie Morris
The Wife	Gertrude Selby
The Jilted Man	Kitty Howe

Reggie was a fortunate man and the ceremony was being duly performed and everything going fine, but just about the finish there happened to appear on the scene an old suitor of Gertie's, accompanied by a minister ready to tie the knot for him.

Gertie was called away and the ardent suitor was about to make a bigamist of Gertie before she knew what was happening. But she tartly told the old suitor that he was too late; first come, first served. The old suitor hied himself to the brewery and went home with an overload of the brewer's best. This placed him in no frame of mind to forget the jilting he received.

Reggie's father in the meantime telegraphed his beloved son that he was on his way with an Eugenic bride for him. So Gertie had to disguise as a boy to be near her hubby and the Eugenic bride-to-be fell desperately in love with Gertie.

The jilted suitor by this time had gathered enough strength and courage to start on the warpath and Gertie, in trying to elude the fair maiden, ran amuck of the jilted suitor, who took a few shots at her. Things for a while looked rather dubious for Gertie, but love always triumphs and her great love for Reg in the end had to be rewarded.

"SAMMY JOHNSIN IN MEXICO."

Powers Split Reel Comedy Cartoon.

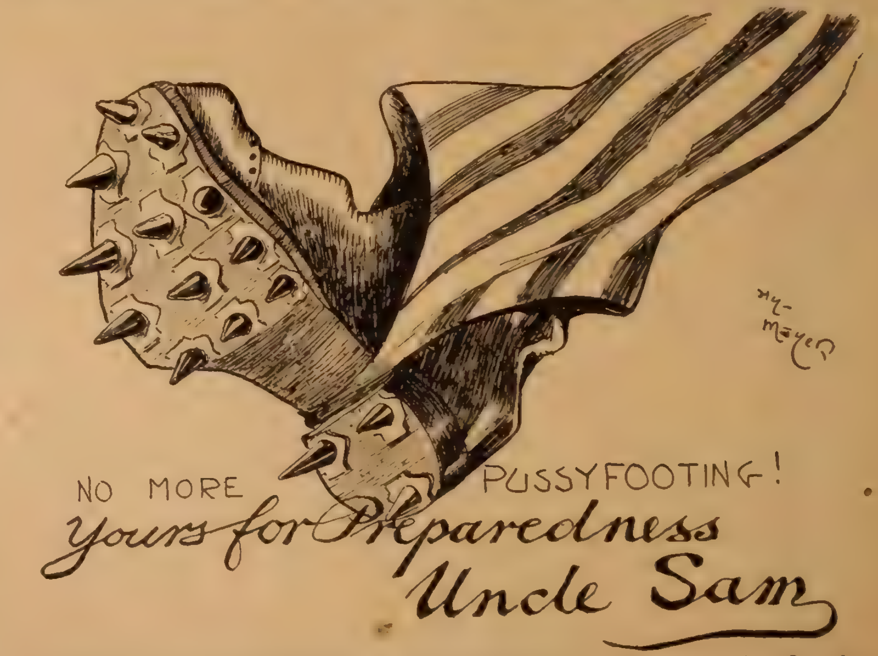
Little Sammy Johnsin was a foolish boy when he failed to heed the sign that was posted, warning the worthy denizens of Cartoon Land to keep away on account of blasting. So it happened that Sammy was given a free ride to the land of cactus and hot tomales. Upon his arrival Sammy procured a gun and set out to capture the bandit and thus win the reward offered to the man who brought him in dead or alive. Sammy found the bandit, but just as he was on the point of killing the dangerous character a little chicken flew across the path. Now when a colored man sees chicken all his interest in bandits just naturally fades out. Sammy got neither and just as he was about to be killed by the ferocious Mexicans he awoke from his terrible dream.

"CREATING LIFE FROM A DEAD LEAF."

Powers Split Reel Educational.

Produced by the Educational and Scientific Film Co. of New York City.

This picture shows how a dried lettuce leaf, crumbled in a glass of water, can furnish nourishment for the growth of a whole colony of bacteria of various species. Also water fleas and fresh water devil fish (hydra) are shown in various stages of asexual reproduction or budding. Also Mexican sword fish, Japanese gold fish, etc., are shown.



Land and Naval Plattsburghs inspired Hy Mayer in this expressive drawing for the Universal Animated Weekly.

Stories of the One-Reel Photoplays, Continued

" A DOUBLE DOUBLE-CROSS."

L-Ko Comedy.

CAST.

Mac	Rich MacAllister
Billy	Billy Armstrong
Charlie	Charles Insley
Gertrude	Gertrude Douglas

This isn't the regulation story of a man and a girl, but something much more interesting—three men and one girl.

Mac was the proverbial sailor, "A Sweetheart in Every Port," but really one had to admire his choice in this port. Standing on the wharf one day with her, dreaming of the time when she would say "Yes," he was discovered by Charlie, his boss. It did not take long for Charlie to show Mac his place and immediately ordered him to the boat.

The next day Billy, another one of Gertrude's suitors, begged her father for her hand, but instead of Gertrude's hand he received her father's foot. Father made it emphatic that unless he got a job he needn't come around.

The only job Billy could see in sight was Mac's, but how was he to get it? He finally coaxed Gertrude to flirt with Mac in order to make him neglect his job and then he would persuade Charlie, the boss, to give him Mac's job. Gertrude was very successful in making Mac neglect his job, and Charlie decided Billy could have it. Billy, only having the job two hours, thought he would like to take Gertrude for a ride and, losing his temper while he is out with her, throws her into the water. Mac, on shore, heartsick, seeing her struggling, lost no time in rescuing her.

"A LUCKY LEAP."

Victor Comedy in One Reel.

Written by Harry Wulze.

Produced by Roy Clements.

CAST.

Fatty	Ed. Sedgwick
Bess	Nell Bennett
Her Mother	Evelyn Nesbit
Her Father	Andrew Arbuckle
Detective	Harry Griffith

Fatty leaves his country home to go to the city and bids a sad farewell to his folks.

Bess, who lives in the city with her mother and her father, who is a detective, takes a novel and goes to the park to read, where she strikes up a flirtation with Fatty.

The father goes to his office, while the mother purchases a watch as a birthday present for him, but she is seen by a crook, who follows her. When she stops in the park to rest, he gets the watch.

On his way out of the park, the crook passes Fatty and sells him the stolen watch. The crook then tries to flirt with Bess but is thrown out by Fatty, who has fallen in love at first sight, and is invited to Bess' home, after he has made her a present of the watch.

When Bess and Fatty enter the house, the mother is out in the hall telephoning her husband of the loss, and he starts home immediatley.

Bess leaves Fatty while she shows her mother the watch he gave her. The mother recognizes the watch and starts for Fatty, being joined later by her husband. The crook sees an open window in the living room and is about to enter, when Fatty, still chased by the father and mother, jumps through the window and they go down in a heap. Fatty knocks out the crook, explains everything, and learns that he receives a thousand dollar reward for his capture of the desperate criminal.

"THE ELIXIR OF LIFE."

Joker Comedy.

Written by Harry Wulze.

Produced by Allen Curtis.

CAST.

Doctor	Wm. Franey
His Wife	Gale Henry
Queen	Lillian Peacock
Friend	Milburn Moranti
Crook	Chas. Conklin

Doctor has an elixir of life, and desires to borrow a mummy to try it on. His friend, a keeper of a museum, refuses to lend the mummy. The friend gives a dance and his fiance dresses as Egyptian girl to dance for the party.

Meantime, doctor hires a crook to steal the mummy. A janitor takes a mummy from its case to clean the case and forgets to return it. The Queen exits from the platform, falls in a faint and drops into the casket. The crooks arrive, steal the casket and take it to the doctor's house. He gives it some elixir and the Queen recovers. She thinks the doctor a bug, and pretends to revive like a mummy to humor him. The doctor's wife sees this and then sees the Queen dancing for hubby. Finally she catches the Queen and doctor, places them over burning powder chamber to get revenge for doctor's perfidy.

Meanwhile the crowd in the museum have missed the dancer and are out looking for her. They find the cops, who explain crooks' confession.

All return to laboratory just in time to save Doctor and Queen from the wrath of wify.

"THE TERRIBLE TURK."

Nestor Comedy in One Reel.

Written by Harry Wulze.

Produced by L. W. Chaudet.

CAST.

Eddie	Eddie Lyons
Lee	Lee Moran
Girl	Priscilla Dean
Father	Fred Gamble

Eddie, calling on his girl, hears her father state that he needs the great Majah ruby to complete his collection. Eddie leaves and comes to store, where he sees a big ruby. He buys the ruby and goes home, where he gets Lee to impersonate a Hindu jewel vendor. They then go to the girl's house, where father treats Lee with great respect.

Meantime a real Hindu, looking much like Lee in his disguise, has learned that the cheap ruby Eddie bought is the genuine article, and he has followed the boys. He gets in the house and suddenly comes face to face with Lee. The Hindu knocks Lee out and takes his place at the banquet table. Lee, recovering, gets into a mess in the antique room, and the crowd rush in to see the trouble, leaving the Hindu and the girl alone. The Hindu now tries to get the ruby. Lee comes in and the Hindu is forced to run. He leaps out a window and hides in bushes outside. The girl explains what has happened. Lee walks into the trouble and is accused of attacking the girl. Lee runs, the crowd after him.

The chase leads back to the room, where Eddie is consoling the girl, and here Lee is cornered. He is trying to make himself understood, when the real Hindu returns, and is caught by Eddie.

Eddie now learns the truth and the situation is explained to the girl's father, who is grateful for having the ruby saved, and the Hindu is taken away, while Lee is left to congratulate Eddie and the girl.

"Little Brownie's Bravery"

POWERS *DRAMA*

"ARTHUR'S DESPERATE RESOLVE."

Victor Comedy.

Written by E. J. Clawson.
Produced by Wm. Garwood.

CAST.

Arthur Botts	Wm. Garwood
Sibly Grey	Lois Wilson
Her Father	Alfred Allen
Jepson	Edwn. Brown
A Suitor	Ed. Brady

Arthur Botts thinks he is in love with Sibly Grey, but he is really in love with her money. She has another suitor, but he does not count in Arthur's plan. He announces to Sibly that he is going to marry her and she is willing; but not so is father, who is of a commercial frame of mind. So Arthur is turned down. The girl tries to cheer him, afraid he might kill himself—which gives Arthur an idea.

He later writes her a note telling her he is going to die, but when it comes to deciding how, Arthur hesitates.

Contemplating all this, Arthur visits the shop of a chemist who thinks he has produced a deadly poison for which there is no antidote. He is trying it out on a dog and feels confident that it will work—but it takes three days for the effect to be consummated. Arthur takes the poison unknown to the chemist.

Then he reads in the paper that he has been left a large sum of money by a relative. So does Sibly's father, and the latter calls Arthur, telling him that he has changed his mind about having him for a son-in-law. Arthur is heartbroken, but it all turns out right when, three days later, he sees the little doggie running about the streets. The poison is a failure.

"LITTLE BROWNIE'S BRAVERY."

Powers Drama.
Written by L. Canfield.
Produced by C. S. Elfelt.

CAST.

Doctor	Arthur Allardt
"Brownie"	Elizabeth Janes
Her Father	Edward Hearn
Buster	Cameron C. Coffey

Tom was formerly a life-guard on the beach but an accident has made him an invalid. His only chance of recovery is a costly operation and he and his little daughter, Brownie, are saving up to have it performed. The girl is an expert swimmer and makes quite a little by diving for pennies or any other coins that people throw in.

One day Tom is despondent and is about to end it all when Brownie comes in and says that she has had a very successful morning and has earned all but twenty-five dollars.

That afternoon a doctor is leaning against the railing on the board-walk when it gives way and he is thrown into the water. Brownie saves him and the doctor comes that night to thank his little heroine. When he sees the father in bed he inquires the trouble and volunteers to perform the operation. He recovers and the little family is happy once more.

"THE FOLLY OF DESIRE."

(*Continued from Page* 29.)

esting manner the feature obtained its name.

A synopsis of the story follows:

Simson Krillet, a Boer, wedded the penniless Deborah, to the disgust of his family. He is a religious maniac.

To this household came Robert Waring, seeking forgetfulness of his home in England, wrecked by his wife, a morphine maniac.

But Krillet takes away the books given her by the Englishman, who could stand it no longer and interfered in such a determined manner that the Boer was convinced that his wife had been untrue to him and determines to kill her. A bullet fired by a devoted slave saves her, but it looks as though the Englishman had shot Krillet. This is shown not to be the case. The Englishman forgives his erring wife on her deathbed and devotes his life to the modern Shulamite.

VICTOR *COMEDY*

"Arthur's Desperate Resolve"

Single Reelers and the Animated Weekly

ANIMATED WEEKLY NO. 32.

Fun and Work on Border.—Guardsmen enjoy cameraman's visit after hard day of drill.—*McAllen, Texas.*

Sub-Titles.—Under canvas. Artillery keeping in practice. Farewell to Boys.

General Carranza Feted.—Mexican ruler welcomed on triumphal tour of country.—*Durango, Mexico.*

Sub-Title.—Dance in President's honor.

Capitol Completed at Last.—Speaker Champ Clark unveiling allegorical group over entrance to House.—*Washington, D. C.*

Another Wreck on Pacific.—Liner Shnayak ashore on Rocky Coast, graveyard of many ships.—*Monterey, Cal.*

Sub-Title.—Rescued crew in "Crusoe Camp."

Building a Speedway.—Record work in constructing big "saucer" for auto races.—*Cincinnati, Ohio.*

Sub-Titles.—Modern way of excavating. Tractor plowing and loading dirt takes place of 1,000 men. The speed curve.

Cats, Victims in Paralysis War.—Household pets and vagrants rounded up for death, as germ carriers.—*New York City.*

Sub-Title.—Thousands of cats are removed a day.

Like Old Times Again.—Bicycle parade brings out wheels, high and low.—*Los Angeles, Cal.*

Sub-Title.—An old-time champion.

Queen Alexandra Rose Day.—London society sells flowers from Lusitania life-boat in aid of British wounded soldiers.—*London, England.*

Sub-Titles.—Crimean hero buys a rose. Dowager Queen showered with roses.

Donkey Ousts Horses.—Mules take place of war steeds at horse show.—*Richmond, England.*

Deutschland on Home Dash.—German submarine dodges waiting cruiser on homeward voyage.—*Baltimore, Md.*

Sub-Titles. — Leaving her pier. Nearing the three-mile limit, Norfolk, Va. Sending off the pilot. About to submerge.

Everything Hits New York.—Latest is a 52-foot whale, when coming too close to shore, is killed after fierce battle.—*Rockaway, N. Y.*

Sub-Title.—His mouth could take in a "flivver."

Girl Dives 110 *Feet.*—Miss Laura Bromwell thrills spectators by spectacular plunge.—*Cincinnati, Ohio.*

Prepare for Car Strikes.—With the latest autoped, every one can defy tie-ups.—*New York City.*

Cartoons by Hy Mayer, World Famous Caricaturist.

ANIMATED WEEKLY NO. 33.

West Wins Over East.—Pacific Coast champion defeats New York Athletic Club swimming star.—*Travers Island, N. Y.*

Sub-Titles.—Ludy Langer, the victor. Vollmer, Eastern champion.

West Greets Hughes.—Candidate gets warm reception on start of Coast tour.—*Detroit, Mich.*

Sub-Titles.—Mrs. Hughes shares greeting. Crowds line up for handshake, Chicago, Ill.

A "Gallon" of Gasoline.—City Weights and Measures official traps cheating dealer.—*New York City.* Inspector is suspicious. Only a pint short. On the blacklist.

Japanese Training Ship.—Cadets entertaining visitors on board the Tasei Maru.—*San Pedro, Cal.*

Sub-Titles.—Old-fashioned fencing match. A bit of Jiu Jitsu.

"Katy" Train Wreck.—"Making up time" cost lives of three and injures forty.—*Dallas, Texas.*

Foiling the Sharks.—Steel wire nets to protect bathers from maneaters.—*Coney Island, N. Y.*

Five Million Dollar Pier.—Improved water front for public welfare.—*Chicago, Ill.*

Dry Land Swimming.—Fair co-eds get mermaid lessons before going in the water.—*Berkeley, Cal.*

Sub-Titles.—Teaching the stroke. The kick. In the water. Floating.

British Mail at the Front.—Letters for boys in trenches sorted near firing line.—*Pozieres, France.*

Sub-Titles.—Censor on the job. Suspicious. Fish for his supper. Letters off to trenches.

Liner That Fought Submarines.—Re d'Italia, and gun that drove off three U-boats.—*Hoboken, N. J.*

U. S. Warships Cool Off.—Up from California's heat to snow-capped peaks of North on training cruise.—*Sitka, Alaska.*

American Scientist Performs Daring Feat.—Lowered to depths of crater, he risks life to ignite gases which menace surrounding country.—*Sardinia, Italy.*

Ambassador Page Returns.—American Envoy here from London on first vacation in three years.—*N. Y. City.*

Sub-Titles.—Jos. Smith, Commissioner of American Irish Relief Fund, and Thos. Hughes Kelly, the treasurer, who were not permitted to land by the English authorities, N. Y. City.

Getting Ready for the Submarine Bremen.—Rushing work on big shed to store her cargo.—*New London, Conn.*

Cartoons by Hy Mayer, World Famous Caricaturist.

"SONG OF THE WOODS."

Written by Olga Printzlau.
Produced by Clifford Elfelt.

CAST.

Leafy	**Vola Smith**
Joe	**G. Raymond Nye**
Old Tim Dorman	**Marc Robbins**
Rosa	**Vola Smith**
Ralph Lane	**Charles Gunn**

Leafy is a wild little woodland girl, who lives with her father, Old Jim Dorman. Joe, a young woodsman, is her sweetheart, and old Jim sanctions their love.

Then Ralph Lane comes fishing on a vacation, and sets his tent up the stream. One day he spies Leafy splashing in the deep little pool with only her long hair about her and is startled at the sight. He follows her and makes her acquaintance. The attraction betwene them is mutual, and many secret meetings follow.

It finally reaches the stage where shep romises to elope with him.

Joe, in the meanwhile, is filled with bitterness. On the night of the elopement he starts out to kill Lane. But this is not necessary, as she realizes what she is doing and comes home before any harm has been done. But Jim is offended and will not see her.

Then Old Jim Dorman makes him sit down, and tells him of how, years ago, he once loved and married a young woodland girl. She jilted him but he still loved and waited for her patiently. One stormy night, a year later, he was startled at a noise and opened the door to find a little bundle on the step. It was a baby.

The following day, after he had crooned the babe to rest, he found his sweetheart in the pool—dead. A rudely constructed little cross on a mound is all that is left, and Jim Dorman takes the two young lovers there and shows them the cross. Here he begs them to love each other and benefit by his sorrowful experience. The lovers kiss and leave him at the cross.

STILL MAKING COMEDIES.

Two of the oldest men in point of service at Universal City are Allen J. Curtis, director of the Universal Joker Company, and Joe Murphy, his assistant.

Once a week Curtis creates a laugh-producer for the public, and he leans largely upon Murphy to attend to the details of the comedy in hand.

Murphy started at Universal City five years ago at three dollars a day, and has worked himself up by industry and real ability to the position he now holds.

"The Right Car But the Wrong Berth"

L-KO KOMEDY in two reels. Dan Russell railroaded from suit shop to eternity. The draw bridge draws and Dan ascends like a Fourth of July balloon. All from entering a ladies' berth—by mistake. And he was trying to escape from the lady's husband, too.

CAST.

Mr. Cowbull	Dan Russell
The Lady	Katherine Griffith
Her Husband	Vin Moore

"THE RIGHT CAR BUT THE WRONG BERTH" is an L-KO Komedy in two reels. Yes, L-KO is the picture's proper name, although it is one of the funniest things that the mind of man has ever invented; funnier even than the caprice of nature; funnier even than—but it is no use. The humor of an L.-KO cannot be described in words. It just ripples and runs, and finally crashes to a whirlwind finish.

Dan Russel as a floor-walker is a failure, but as a lady-killer he thinks he is right there. A floor-walker should be the epitome of solemnity. Dan is far from being solemn. He is so funny in the part that he made the cameraman laugh, and this is a feat remarkable in the realm of the studio.

All aboard! L-KO special to the land of mirth.

The duties of a floorwalker should stop at showing ladies the right counters, but Mr. Cowbull let his duties go further. Unfortunately, a lady's nasty-tempered husband thought otherwise regarding dressmaking shops. Mr. Cowbull did not heed, however, until matters reached such an unpleasant state that he was told that he had five minutes to get out of town.

He was perfectly sincere in wishing to escape, but unluckily husband picked out the same train. Mr. Cowbull jumped on a mail catcher to save his life, but the mail catcher threw him back again into a ladies' berth. where gentlemen are not supposed to be. The husband was not supposed to be there, either, but he was, and so was the conductor and so was the porter and so was a flirt-hater.

All picked out the top of the train for the exercising grounds. The train had to be in the great city on time and couldn't stop for a mere killing. This made running on top even more unpleasant and Mr. Cowbull ran from one end to the other or until he caught on a bridge. The husband, however, also caught on the bridge but neither one knew that this bridge was a drawbridge and went up 250 feet.

How drawbridges, trains, steamboats, hand cars, and flying machines could all meet in one spot and not get mixed up any worse than they did is a problem.

MENDEL JOINS UNIVERSAL.

DESERTING the vaudeville stage, where he has been a well known figure for a great many years, Jules Mendel has joined the Universal Film Manufacturing Company, and will appear in comedies with Al Frank, another well-known actor.

The comedian will be directed by M. L. Forrester, with Viola Lind as leading lady. They will start work on a one-reel comedy.

Mary Fuller in "The Trail of Chance"

BISON Two-Reel Drama, produced by Lucius Henderson and adapted by Catherine Carr from the story by Amy Vorhaus. Mistaken identity almost leads to tragedy; averted by wit of back woods girl.

CAST.

Bill Brown	A. G. Corbel
Becky, his daughter	Mary Fuller
Richard Stanton	John Walker
Ben Callahan	Joseph W. Girard
Tommy	Andy Clark

"THE TRAIL OF CHANCE," a Bison two-reel drama, produced by Lucius Henderson, shows Mary Fuller at her best. In a plot where love and hate and mistaken identity all are important elements, Mary furnishes the quiet note of innocence and repose. This is exactly what Mary can do best, as it is her charm that has placed her at the topmost rung of the ladder that leads to fame in the moving picture field.

Mary Fuller has won her place, not by the many stunts she has performed, because she herself says that she does not very often attempt this kind of work. It has all been due to the fact that in the movies Mary is her own sweet self, and being that, no one could help but admire her. She began her sareer as a singer, but soon sought the stage. From the stage it is not such a big leap to the motion picture field, as the great number of legitimate stars who are forsaking the older art to try the new, bear witness.

But all this happened years ago. Since then Mary has appeared in all sorts of roles, from Mary Tudor to the Princess Zuleika. She has had her share of the proverbial thrills of the movies also, and has been set upon by bloodhounds, escaped down ropes and raced in high-powered automobiles with the best of them. She has even tried to write her own scenarios, although she herself admits that they have not been eagerly sought by the producers. But all of these facts are incidental, for the real secret of Mary's success is Mary herself. It has come because she represents the ideal of American girlhood and womanhood.

The plot of the picture, written by a newcomer to the films, is an excellent one and the production by Lucius Henderson leaves nothing to be desired in the line of clarity or artistic production.

It all happened on account of a letter that Tommy, the mail boy, forgot to deliver to Bill Brown. Bill went away on a short trip and while he was away things began to happen.

Shortly after he left Ben tried to make love to Becky, Bill's daughter, but the little lady informed him in very decided terms that she had no ambitions to be Mrs. Callahan. Then a young stranger arrived, who told Becky that her father knew all about him, so she said that he could take the cabin in the woods till her father came back. As the days passed they grew to love each other and Ben became very jealous.

Stanton meets Becky.

Then came from the near-by city a notice saying that a certain Richard Stanley was wanted for a murder, giving a description that fitted Stanton. When Becky found this out she was very much worried and sent Tommy to warn her lover of his danger.

Stanton, seeing that there was no way to prove his identity, tried to get away and hid in some near-by bushes. But by accident the men fired some shots and one found its way into the bushes, wounding Dick. With much pain and toil he finally managed to drag himself to Becky's cottage and she hid him in the attic. The sheriff and his men, not finding Dick at his hut, went to Becky's cabin to look for him. They were on the point of leaving without having found him when some tell-tale drops of blood, dripping down from above, gave him away. So Dick was captured and the men in their anger decided to lynch him. Beck pleaded in vain, so as they took him away she sent Tommy for her father.

Tommy rode as hard as he could and met Bill on the way home. Now he remembered the letter which he had forgotten to give Bill and when he opened it Bill read that Dick was a government forest expert. Hard and fast they rode to save an innocent man and succeeded in arriving just as Dick was about to be hung. After all the explanations were made Dick was freed and Ben, foiled in his attempt on Dick's life, retired to safer parts.

CLEO'S SISTER VERY ILL.

Cleo Madison's invalid sister, Helen, has been returned to her home after a trying time with appendicitis at the hospital.

The Universal star's sister, who has been an invalid for the past eight years, was seized suddenly with the affliction and was ordered post-haste by the family physician to the hospital. An operation was performed the same day, and for a time there was some doubt as to the outcome. After forty-eight hours, however, the phvsician assured the anxious parents and sister of the stricken girl that all danger had passed.

"The Call of the Past"

Two-Reel Imp Underworld Drama without the usual conventional ending. Somebody pays.

"THE CALL OF THE PAST," a two-reel Imp underworld drama written by Harvey Gates and produced by Chas. Mack and William Lowery, is not the stereotyped crook melodrama. In the average play of this kind the crook easily eludes the toll of the law and escapes with some girl to live a life of angelic purity and goodness ever afterward. But this is not the way it happens in real life. As a rule somebody pays for misdeeds outside the movies, and in "The Call of the Past" somebody pays, although it is not the guilty man. Some people have based a theory of art on the fact that true art should be an exact reproduction of life. Most people will not go this far, but all agree that an utter absurdity cannot be truly artistic.

The production of the picture is very well handled by the joint directors. There is plenty of punch without its being injected physically.

The cast includes William Lowery, who plays the male lead, the part of a criminal who meets a sweet country girl and reforms after his friend makes a great sacrifice to save him from the consequences of his last "job." The female lead is taken by Agnes Vernon, who has been with the Universal Company for so long and played in so many pictures that she does not need any introduction to the moving picture fans. She is at her best in just this kind of a role, a sweet country girl. Agnes has beautiful blonde hair and a quiet, refined manner which, combined with an indescribable charm, make her altogether delightful as a screen artist.

Written by Harvey Gates. Produced by Chas. Mack and William Lowery.

CAST.

Donohoe	**Wm. Lowery**
John Logan	**Kingsley Benedict**
"Squint" Duffy	**Frank Brownlee**
Mary Phagan	**Agnes Vernon**

The plot in very brief form follows:

Donohoe, the leader of a band of crooks, takes a vacation in the country and there meets Mary Phagan. The two marry, without her knowing the kind of a chap he is, as he assumes another name.

Donohoe decides to make one more haul and then settle down to the right kind of a life. So he leaves for the city and gets in touch with his confidant, John Logan. His friends are all delighted to see him.

"Squint" Duffy, a detective, is promised promotion if he can land Donohoe. Duffy knows Logan and tips him off that he has a "sucker." Donohoe and the gang decide to fleece him and rig up a fake pool room. He is caught and a fight ensues in which Donohoe shoots and kills one of the stool-pigeons and makes his escape.

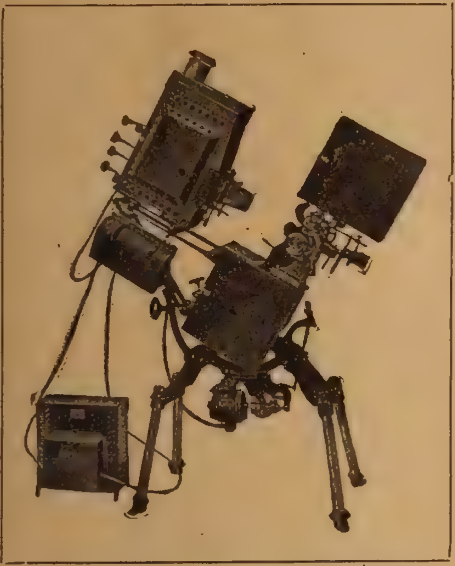
Later Mary's grandmother dies and Mary goes to the city to seek work—and her husband. In the tenement house where she lives she meets Logan and they become good friends.

After a year or so, Donohoe obtains Mary's address from the postmaster and seeks her—but she is not at home when he arrives; when she and Logan come in he hides behind the door and surprises her, but not as much as he does Logan. Donohoe signals for him not to give him away, as Mary knows nothing of his past life.

"Squint" Duffy has been watching Mary and Logan for some time and now makes a call. He is surprised to see Donohoe and tells Mary that he is wanted at headquarters. Logan decides that he will sacrifice himself for his friend—and also because he loves Mary; he insists that he is the one who killed the stool, and so Donohoe is free to live an honest life.

FIRST SCENE ON NEW STAGE MADE BY LYONS AND MORAN

BEFORE the completion of the huge new stage at Universal City a spirited competition was entered into among the various comedy companies over the right to initiate it by making the first picture. Finally lots were drawn, and as a result Eddie Lyons and Lee Moran with their company of players under the direction of Louis Chaudet began making a comedy while carpenters still worked around them. They filmed a scene of the one-reel comedy, "The Terrible Turk."



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WRITE FOR CATALOG U

NICHOLAS POWER COMPANY Ninety Gold Street New York

ALL ABOUT THE PRETTIEST NESTORETTE YET.

(*Continued from Page* 13.)

powered cars is simply ridiculous, and makes me mad," she says, with the brown eyes sparkling. "I have driven over every boulevard in southern California and over most of the mountain roads as well. And I have never had a hint of trouble, except the time that a man ran deliberately into me, when I was sitting quietly in my car at a street corner. Southern California is simply ideal for the motorist. The roads are so fine and there are so many of them.

"I have found a new use for my car. I use it as a dressing-room when I want to go in swimming. I love to drive out along the Malibu road, where the scenery is so gorgeous, and then draw up in a particularly lovely spot and go in for a swim. Then I motor back again in the cool of the evening, all refreshed and rested from the work of the day."

On Decoration Day, Miss Dean was invited with many another motion picture beauty to take part in the automobile fashion parade at Ascot Park which was a feature of the celebration this year. All the stars drove in line in their beautifully decorated cars. Miss Priscilla was there in her Buick, which was almost hidden by roses. She was far more surprised than any one else when she was awarded the cup for receiving the greatest applause from the crowd. In addition to this trophy, the Ventura Refining Company also presented her with a "Rose Cup," a huge silver affair, filled to the brim with the flower with which her machine was covered.

Her other Nestor releases so far are "The Battle of Chile Con Carne," in which she wears the becoming garb of a Spanish-American, and "Broke but Ambitious." Admirers of the Nestor comedies (and their name is legion), who are also connoiseurs of feminine beauty, will wish that Miss Dean's connection with the company may last forever.

LIBERTY" THIRD EPISODE.

(*Continued from page* 21.)

Lopez, finally coming to a place of safety in his flight, berates his fellow bandits for their failure to withstand the attacks of the rangers.

Liberty, having recovered somewhat, is able to ride with an armed escort, to her late father's hacienda, and here she seeks recreation during her recovery. Major Winston, one of the guardians of Liberty, gambles heavily, and gives notes of his indebtedness of the total of $20,000.00. José Leon, the other guardian of Liberty, has a son, Manuel, who desires to wed Liberty, and so the father and son plot to use the gambling notes against Winston to try to force him to agree to the prospective marriage of Liberty and Manuel.

Liberty, whose sweetheart is an American army officer, Captain Rutledge confers with him, and they pledge affection to each other. Jose taunts Major Winston about his betrayal of his duty as guardian in losing money belonging to Liberty, but the latter refuses to comply with Jose's demands.

DETROIT NEWS.

By FRED T. GRENELL.

BERT M. GRAHAM, of the Detroit Universal sales forces, sprang a surprise on all his competitors last week when he signed up two vaudeville houses on Monroe avenue for the Universal program. As the Universal has been supplying the Columbia, the competitor of the other two, for the last two years, his feat in making Universal unanimous has brought him many congratulations.

The new Drury Lane Theatre, Detroit's latest amusement venture in the business district, opened last Saturday. The policy calls for a daily change of program, with Universal pictures and features occupying three days each week.

MUSIC TO "THE BECKONING TRAIL"—WEEK OF AUGUST 21

Specially Selected and Compiled by M. Winkler.

REEL I.

"In Lovers' Lane," by Pryor, is the theme.

1. *"In a Garden of Melody,"* by Sudds, until "Hour piled upon hour." 2. *"Oriental Veil Dance,"* by Aronson, until "Morning came," etc. 3. *"Berceuse,"* by Grieg, until "Hardly a man in Coulterville," etc. 4. *"Idyl,"* by Himan.

REEL II.

5. Continued *"Idyl,"* by Himan. Tremolo during dispute, until "It was no palace on wheels," etc. 6. *"Blush of Dawn,"* Novelette, until "The fight. 7. *"Hurry, No. 4,"* by Lake, until "I just arrived today," etc. 8. *"Pensee D'Amour,"* by Ely, until "Convalescence was not an unpleasant period," etc. 9. *"Vision,"* by Blon, to action, pp. or ff.

REEL III.

10. *"Theme,"* until "At last there came to the partners, etc. 11. *"For Thee,"* by Kate Vannah, until "Murray's instructions," etc. 12. *"L'Adieu,"* by Favargar. Tympany Rumble ff. during explosion, until scene, "Interior of dressing room." 13. *"La Rose,"* Intermezzo, by Ascher, until "The partners had no money to continue." 14. *"Nocturnal Piece,"* by Schumann, until "The fuse has gone out." 15. *"Theme."* Tremolo until telegram. 16. *"Theme."* Regular tempo.

REEL IV.

17. *"Alita,"* by Losey, until "The fight." 18. *"Hurry, No. 22,"* by Lake, to action, pp. or ff, until "The fight is over. 19. *"Sieste,"* by Laurens, until "After a week." 20. *"Don't Blame It All on Broadway,"* Song, until "Drawn by the lure of the East." 21. *"Theme,"* until "Raymond found all of the old thrills," etc. 22. *"Roberts Globe Trot,"* Fox trot, by Roberts. 23. *"Wild Rosebud,"* by Tobani.

REEL IV.

24. *"Prairie Flower,"* by MacMillen, until "Helton, disheartened," etc. 25. *"Noveletta,"* by Marquis, to action, until "The fight." 26. *"The Tempest,"* by *Lake,* until "End of the big fight." 27. *"Theme."*

BISON—"The Trail of Chance"......................(2 Reels)

REEL I.

1. *"Love Song,"* by Henselt, until "A stranger in a strange land. 2. *"Melody,"* by Friml, until "News reaches the timberland." 3. *"Forest Whispers,"* by Losey.

REEL II.

4. *"Flower Song,"* by Barnard, until "The men are coming," etc. 5. *"Love's Sunshine,"* by Wolf.

UNIVERSAL SPECIAL FEATURE—"Timothy Dobbs, That's Me"

(A thousand a week?) Two Reels

REEL I.

1. *"Joker,"* March, until "There is only one thing," etc. 2. *"The Trout,"* by Eilenberg, until "Back in Centerville." 3. *"Humorous Humoresque,"* by Roberts.

REEL II.

4. *"Maximilian,"* by Ascher, until "I know you meant well," etc. 5. *"La Rose,"* Intermezzo, by Ascher.

NESTOR—"Broke, But Ambitious"............(Comedy)

1. *"Our Jackies,"* March, by Laurendeau. 2. *"The Kiddies,"* Trot, by Hager.

GOLD SEAL—"The Castle of Despair"......(3 Reels)

REEL I.

1. *"Heart Wounds,"* by Grieg, until "Their wedding anniversary. 2. *"A la Ballerina,"* Valse lente.

REEL II.

3. *"Adoration,"* by Barnard, until "A little surprise for daddy." 4. *"Cupidietta,"* by Tobani, until "In her hour of indecision." 5. *"Sieste,"* by Laurens, until "We'll leave town at once." 6. *"La Reve,"* by Golterman.

REEL III.

7. *"Heloise,"* Intermezzo, by Langey, until "Her new horizon." 8. *"Nature's Adoration,"* by Brooks, until "John Alden sees something," etc. 9. *"Lunita,"* Intermezzo, by Loraine, until "Memories." 10. Repeat *"Nature's Adoration,"* by Brooks, until "My name is Margheri," etc. 11. *"Melody,"* by Kretschmer.

UNIVERSAL SPECIAL FEATURE—"Brennon o' the Moor"

REEL I.

1. *"Irish King," by Pryor.* Tympany rumbles during fights, until "Take Willie Brennan's advice," etc. 2. *"Hurry, No. 4,"* by Lake, until "It's a grand fighter," etc. 3. *"Agitato, No. 6,"* by Lake, until "One night he robbed a packman," etc. 4. *"Creepy Creeps,"* by Tyers.

REEL II.

5. *"Jasmine,"* by Kretschmer, until "The fight." 6. *"Hurry,"* by Bendix, until "Ejected for shielding," etc. 7. *"Berceuse,"* by Grieg, until "The escape." 8. *"Hurry,"* by Kerssen, until scene, "Girl bidding good-bye." 9. *"Farewell Song,"* by Schubert.

L-KO—"A Double Double-Cross"................(Comedy)

1. *"Noisy Bill,"* by Losey. 2. *"Flying Rag,"* by Pryor.

VICTOR—"You Want Something" (2-Reel Comedy)

REEL I.

1. *"Noveletta,"* by Marquis. 2. *"Folle Extase,"* by Milok.

REEL II.

3. *"Goody Two-Shoes,"* by Pryor. 4. *Wash Rag,"* by Losey.

BIG U—"The Devil's Own"...........................(Drama)

1. *"Tempert,"* Galop, by Lilienthal, until "The hold-up." 2. *"Canzonetta,"* by Godard, to action, until "A Boozard's Roast." 3. *"New Era Overture,"* by Heed. Tremolo ff. during fights, until "The chase after Shifty. 4. *"Tempest,"* Galop, by Lilienthal. Watch the shots, until "From out the dust," etc. 5. Continue pp.

IMP—"The Panel Game"...........................(Two Reels)

REEL I.

1. *"Melody,"* Tschaikowsky, until "On their annual vacation." 2. *"Swing Song,"* by Barnes.

REEL II.

3. *"L'Adieu,"* by Favargar, until "It's getting late," etc. 4. *"Garden of Love,"* by Ascher, until "How would you like," etc. 5. *"Gretchen,"* Intermezzo, by Martin.

POWERS—"Sammie Johnsin in Mexico" (Cartoon)

"Jovitta," Mexican Serenade.

POWERS—"Creating Life from a Dead Leaf" (Ed.)

"Serenade," by Drigo.

JOKER—"A Marriage for Revenge"

1. *"Get Together,"* Fox trot. 2. *"They Didn't Believe Me,"* Song.

BIG U—"The Lady from the Sea"................(Drama)

1. *"Serenade,"* by Widor. 2. *"La Reve,"* by Golterman.

L-KO—"Snoring in High C"..........................(Comedy)

1. *"Doodle OOdle De,"* Popular Song. 2. *"Varsity,"* One-step.

MUSIC TO "THE FOLLY OF DESIRE"—WEEK OF AUGUST 28

Specially Selected and Compiled by M. Winkler.

"Adoration," by Barnard, is the theme.

REEL I.

1. *"Orientale,"* by Cui, until "Centuries later." 2. *"Vilanelle,"* by Kriens, until "Far away in London. 3. *"Berceuse,"* by Grieg, until "In the town where Deborah," etc. 4. *"Theme,"* until "At the home of Warren's mother." 5. *"Dreams,"* by Wagner.

REEL II.

6. Continue *"Dreams,"* by Wagner, until "Krillet returned with his bride," etc. 7. *"Elegie,"* by Massenet, until "Some time later." 8. *"Theme,"* until "You will have trouble," etc. 9. *"Theme."* Tremolo, until "Goaded to desperation," etc. 10. *"Love's Confession,"* by Gruenwald.

REEL III.

11. Continue *"Love's Confession,"* to action, until "Are you possessed of the devil?" etc. 12. *"Nocturn in F,"* by Krzyzanowski, until "It was a tempting fate," etc. 13. *"Theme."* Tremolo, until "The next day." 14. *"Poem Exotique,"* by MacDowell, until end of Reel 3.

REEL IV.

15. *"Furioso," No. 2,"* by Lake, pp. until "The storm will turn him back." 16. Continue ff. until "The tragedy had proven too much," etc. 17. *"Romance,"* by Svensen, until "Meanwhile in London." 18. *"Serenade,"* by Drigo, until end of Reel 4.

REEL V.

19. *"Longing,"* by Bendix. Tremolo during dispute, until "While tragedy waited within," etc. 20. *"Theme,"* to action, pp. or ff.

NESTOR—The Terrible Turk"..................(Comedy)

1. *"A La Turka,"* by Mozart. 2. *"Flying Rag,"* by Mozart.

GOLD SEAL—"The Chance Market"..(Three Reels)

REEL I.

1. *"Love Song,"* by Henselt, until "JimFowler, Mary's ideal." 2. *"Fata Morgana,"* by Tobani, until "The frame-up." 3. *"Andante Mysterioso,"* by Lake. Tympany rumbles during fights.

REEL II.

4. *"Felize,"* Canzonetta, by Langey, until "Come home with me, Jim." 5. *"Berceuse,"* by Karganoff, to action, until "The next morning." 6. *"Sieste,"* by Laurens.

REEL III.

7. *"Idlewilde,* Intermezzo, by Gottschalk, until "And I believed," etc. 8. *"L'Adieu,"* by Favarger, to action, pp. or ff, until "The fight." 9. *"Hurry,"* by Lake, until "And then." 10. *"La Rose,"* by Ascher.

VICTOR—"A Lucky Leap"..............................(Comedy)

1. *"Sliding Jim,"* by Losey. 2. *"Razz Mazz,"* by Pryor.

L-KO—"The Right Car but the Wrong Berth"
(Two-Reel Comedy)

REEL I.

1. *"Canhanibalmo Rag,"* by Pryor. 2. *"Love Is So Fickle,"* by Kruseman.

REEL II.

3. *"Glitchy Jacob,"* by Losey. 4. *"Trombone Sneeze,"* by Sorensen.

POWERS—"Japan's Gateway to the Temple of the Gods"

1. Fantasia on the Japanese National Song, "Fou So Ka."

IMP—"The Call of the Past"......................(Two Reels)

REEL I.

1. *"Cupidietta,"* by Tobani, until "The haunt of the Donohoe gang." 2. *"Melody,"* by Trinkaus, until "Donohoe's marriage remains a secret," etc. 3. *"Swing Song,"* by Barnes, until "Stool pigeons." 4. *"Agitato, No. 6,"* by Lake, until "Donohoe starts home," etc. 5. Continue *"Swing Song."*

REEL II.

6. Continue *"Swing Song,"* until "Friends." 7. *"Berceuse,"* by Grieg, until "Say, what you have," etc. 8. *"Furioso, No. 2,"* by Lake, pp. until "The fight;" then ff, until "Say, girl, hand my hat," etc. 9. *"Tone Poem,"* by Pryor.

POWERS—"Little Brownie's Bravery"........(Drama)

1. *"Serenade,"* by Widor. 2. *"La Reve,"* by Golterman.

BISON—"The Desert Rat"........................(Two Reels)

REEL I.

1. *"New Era,"* Overture, by Heed, until "Upon his arrival," etc. 2. *"Jovitta,"* Mexican Serenade, until "Back to the nearly-forgotten past." 3. *"Adoration,"* by Barnard.

REEL II.

4. *"Nocturnal Piece,"* by Schumann, until "I believe we do," etc. 5. *Hurry,"* by Bendix, pp. until "The fight;" then ff. until "The next day." 6. *"Amo,"* Melody, by Robyn, until "And in the still of the night," etc. 7. *"Mysterioso,"* by Lake, until scene, "The shot." 8. *"Lamento,"* by Gabriel-Marie, until "Convalescent." 9. *"Garden of Love,"* Caprice.

JOKER—"The Elixir of Life"........................(Comedy)

1. *"Joker,"* March, by Lake. 2. *"Frozen Bill,"* by Pryor.

BIG U—"The Song of the Woods".................(Drama)

1. *"Alita,"* by Losey, until "The old story." 2. *"In Lovers' Lane,"* by Pryor, until "Nightfall." 3. *"After Sunset,"* Caprice, to action, until "We were also young and happy," etc. 4. *"Little Story,* by Zimmerman. Tympany rumbles during storm scenes.

VICTOR—"Arthur's Desperate Resolve" (Comedy)

1. Selection from *"Sybil."*

SPECIAL UNIVERSAL FEATURE—"He Becomes a Cop," an episode of "Timothy Dobbs, That's Me" ....(Two Reels)

REEL I.

1. *"Jasmine,"* by Kretschmer. 2. *"Strenuous Life,"* by Bohme.

REEL II.

3. *"Globe Trot,"* by Roberts. 4. *"Slidus Trombonus,"* by Lake.

SPECIAL UNIVERSAL FEATURE—"The Heart of a Show Girl"...(Two Reels)

REEL I.

1. *"Heart to Heart,"* Melody, by Trinkaus, until "In the morning." 2. *"Nocturno,"* by Karganoff, until "In the end the doctor won." 3. *An Odd Number,"* by Davis.

REEL II.

4. *"Silvery Brook,"* Waltz, by Braham, until "A near tragedy," etc. 5. *"Dawn of Hope,"* by Cassella, until "Is that your real name," etc. 6. *"Blissful Dreams,"* Intermezzo, by Meyer Helmund.

THIS·WEEKS PROGRAM

MONDAY, AUGUST 21.

01695 NESTOR—"Broke but Ambitious" (Com.) Lyons—Moran *

TUESDAY, AUGUST 22.

01696 GOLD SEAL—"The Castle of Despair" (3-Reel Society Dr.) (Blevins, Gerber and Von Schiller) ****

WEDNESDAY, AUGUST 23.

LAEMMLE—No release this week
01697 L-KO—"A Double Double-Cross" (Com.) *
01698 UNIVERSAL ANIMATED WEEKLY—Weekly No. 34

THURSDAY, AUGUST 24.

01699 VICTOR—"You Want Something" (2-Reel Com.) (Gale Henry, Max Asher and Wm. Franey) ***
01700 BIG U—"The Devil's Own" (Dr.) (Harry Carey) *

FRIDAY, AUGUST 25.

01701 IMP—"The Panel Game" (2-Reel Dr.) (G. Raymond Nye and Roberta Wilson) ***
01702 POWERS—"Sammy Johnsin in Mexico" (Carton) and "Creating Life From a Dead Leaf" (Ed) (Split Reel) *
NESTOR—No release this week

SATURDAY, AUGUST 26.

01703 BISON—Mary Fuller in "The Trail of Chance" (2-Reel Mountain Dr.) ***
LAEMMLE—No release this week
01704 JOKER—"A Marriage for Revenge" (Com.) (Gale Henry and Wm. Franey) *

SUNDAY, AUGUST 27.

01705 BIG U—"The Lady from the Sea" (Dr.) (Claire McDowell) *
01706 L-KO—"Snoring in the High C" (Com.) (Selby) *

WEEK OF AUGUST 21.

01707 RED FEATHER—J. Warren Kerrigan in "The Beckoning Trail" (5 Reels) (Lois Wilson)
01708 UNIVERSAL SPECIAL FEATURE—Carter De Haven in "A Thousand a Week," an episode of the "Timothy Dobbs, That's Me" Series ***
01709 UNIVERSAL SPECIAL FEATURE—Ford and Cunard in "Brennon O' the Moor" (2-Reel Dr.) ***
01710 UNIVERSAL SPECIAL FEATURE—Marie Walcamp, Eddie Polo and Jack Holt in "Liberty" (Episode No. 2) "Riding with Death" (2 Reels)

NEXT WEEK

MONDAY, AUGUST 28.

01711 NESTOR—"The Terrible Turk" (Com.) (Eddie Lyons, Lee Moran and Priscilla Dean) *

TUESDAY, AUGUST 29.

01712 GOLD SEAL—King Baggot in "The Chance Market" (3-R. Society Dr.) Irene Hunt & Frank Smith) ****
01713 VICTOR—"A Lucky Leap" (Com.) (Ed Sedgwick) *

WEDNESDAY, AUGUST 30.

01714 L-KO—"The Right Car but the Wrong Berth" (2-R. Com.) (Dan Russell) ***
01715 UNIVERSAL ANIMATED WEEKLY—No. 35

THURSDAY, AUGUST 31.

VICTOR—No release this week, replaced by the Universal Special "The Heart of a Show Girl"

FRIDAY, SEPTEMBER 1.

01716 POWERS—"Japan's Gateway to the Temple of the Gods" (Dorsey Educ.) *
01717 IMP—"The Call of the Past" (2 Reel Underworld Dr.) (Agnes Vernon) ***
01718 POWERS—"Little Brownie's Bravery" (Dr.) (Ed. Hearn and Little Elizabeth Janes) *

SATURDAY, SEPTEMBER 2.

01719 BISON—"The Desert Rat" (2 Reel Western Dr.) (Romaine Fielding ***
01720 JOKER—"The Elixir of Life" (Com.) (Wm. Franey & Gale Henry) *
LAEMMLE—No release this week.

SUNDAY, SEPTEMBER 3.

01721 BIG U—"The Song of the Woods" (Dr.) (G. Raymond Nye & Vola Smith) *
01722 VICTOR—"Arthur's Desperate Resolve" (Com.) (William Garwood & Lois Wilson) *

WEEK OF AUGUST 28.

01723 RED FEATHER—"The Folly of Desire" (5-R. Dr.)
01724 UNIVERSAL SPECIAL FEATURE—Carter De Haven in "He Became a Cop," an Episode of the "Timothy Dobbs, That's Me" Series (2 Reels) ***
01725 UNIVERSAL SPECIAL FEATURE—Ella Hall in "The Heart of a Show Girl" (2 Reel Stage Dr.) (Franklyn Farnum) ***
01726 UNIVERSAL SPECIAL FEATURE—Marie Walcamp, Eddie Polo and Jack Holt in "Liberty" (Episode No. 3) "American Blood" (2 Reels)

THE WEEK AFTER

MONDAY, SEPTEMBER 4.

01727 NESTOR—"The Boy From the Gilded East" (Com.) Eddie Lyons, Lee Moran and Priscilla Dean

TUESDAY, SEPTEMBER 5.

01728 GOLD SEAL—J. Warren Kerrigan, "The Code of the Mounted" (3 Reels) (Helen Leslie)
01729 VICTOR—"Love's Boomerang" (Com.) Harry Depp

WEDNESDAY, SEPTEMBER 6.

01730 LAEMMLE—"Circumstantial Justice" (Dr.) (I. Hunt)
01731 L-KO—"Crooked From the Start" (2 Reel Com.) (Billie Ritchie)
01732 UNIVERSAL ANIMATED WEEKLY—No. 36.

THURSDAY, SEPTEMBER 7.

01733 VICTOR—Pat Rooney, "He Became a Regular Fellow" (Com.)
01734 BIG U—"The Triumph of Truth" (2 Reels) Cleo Madison and Thomas Chatterton
01735 POWERS—"Making a U. S. Soldier" (Educational)

FRIDAY, SEPTEMBER 8.

01736 IMP—"Pinnacle" (2 Reels) (Myrtle Gonzalez and Richard Stanton)
01737 REX—"His Country's Call" (Dr.) (Edith Roberts, Lee Kolmar and M. K. Wilson)

SATURDAY, SEPTEMBER 9.

01738 BISON—Francis Ford and Grace Cunard, "The Princely Bandit" (2 Reels)
01739 BIG U—"The Laugh of Scorn" (Dr.) (Ben Wilson and Edna Hunter)
01740 JOKER—"The Deacon Stops the Show" (Com.) (Wm. Franey and Gale Henry)

SUNDAY, SEPTEMBER 10.

01741 BIG U—"Mountain Blood" (Dr.) (Molly Malone)
01742 IMP—"As the Candle Burned" (Dr.) (Jean Herbert and Irene Hunt)

WEEK OF SEPTEMBER 4.

01743 RED FEATHER—Violet Mersereau in "The Narrow Path" (5 Reels) (Wm. J. Welsh)
01744 UNIVERSAL SPECIAL FEATURE—Carter De Haven in "From the Rogues' Gallery"—An Episode of "Timothy Dobbs, That's Me" Series (2 Reels)
01745 UNIVERSAL SPECIAL FEATURES—Marie Walcamp, Eddie Polo and Jack Holt in "Liberty," Episode No. 4 (2 Reels)

BURTON RICE

BLUEBIRD PHOTOPLAYS (INC.)

Announce

Sarah Bernhardt in "Jeanne Dore,"

Helen Ware in "Secret Love."

Ida Schnall in "Undine."

Lois Weber and Phillips Smalley in "Hop—the Devil's Brew."

Carter De Haven and Flora Parker De Haven in "The Wrong Door."

Louise Lovely in "The Grip of Jealousy."

"Rupert of Hentzau," with Jane Gail.

Mary Fuller in "The Strength of the Weak."

"The Yaqui."

"The Flirt" with Marie Walcamp.

Louise Lovely in "Tangled Hearts."

Tyrone Power in "John Needham's Double."

Violet Mersereau in "The Great Problem."

J. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in "The Crippled Hand."

Louise Lovely in "The Gilded Spider."

Florence Lawrence in "Elusive Isabel."

J. Warren Kerrigan in "A Son of the Immortals."

Rupert Julian in "Naked Hearts."

Tyrone Power and Lois Weber in "The Eye of God."

Louise Lovely in "Bobby of the Ballet."

Harry Carey in "The Three Godfathers."

Mary MacLaren in "Shoes."

Viole Mersereau in "Broken Fetters."

Ella Hall in "The Love Girl"

Louise Lovely in "The Grasp of Greed."

J. Warren Kerrigan in "The Silent Battle."

Myrtle Gonzalez in "The Secret of the Swamp."

Harry Carey in "Love's Lariat"

Rupert Julian in "Bettina Loved a Soldier."

Ella Hall and Herbert Rawlinson in "Little Eve Edgarton."

COMING: The Girl of Lost Lake," "The Unattainable," "Saving the Family Name" "Behind the Lines"

For Bookings Communicate with your local BLUEBIRD Exchange, or
Executive Offices of BLUEBIRD Photoplays (Inc.) 1600 Broadway, New York.

"*What John Wanamaker Would Do!*"

By H. S. HODES.

WITH "What Wanamaker Would Do!" the Moving Picture Weekly presents the first of a series of talks on Direct Advertising. Further articles dealing with the writing of circular letters, exhibitor follow-up systems, etc., will appear from time to time.

All letters pertaining to Direct Advertising will be gladly ananswered on this page.

ONE of the most hopeful signs of the coming of a more prosperous era in the exhibiting end of this industry, is the realization by wide-awake exhibitors that their problems and the problems that confront merchants in all other fields are identical.

The man who sells motion picture entertainment to the public must, like his brothers who sell any sort of commodity, do two things before he may expect to obtain a profit on his investment. These are:

1. Arouse interest in what he has to sell.
2. Turn this interest into a buying impulse.

Now, there is no denying the fact that the average exhibitor recognizes the importance of these two points. At the same time, his efforts towards bringing them about have been as effective as the tactics of the Stone Age era of warfare would be on the Verdun battle line.

In his efforts to arouse the interest of the possible patron, the exhibitor has used—still uses, in fact—lurid posters containing so much "punch" and "wallop" as to wring a howl of pain from the narrow-gauge-minded worshippers of his Imperial Majesty, Czar Censorship. And, following up whatever havoc may be wrought by this form of heavy artillery, the exhibitor thrusts forth his massed formations in the way of announcements modestly mentioning the fact that the longest show in town can be seen at his house for the trifling sum of five cents—one nickle—one-twentieth of a dollar!

Suppose John Wanamaker decided to conduct a moving picture theatre. As a merchant of years' standing, Mr. Wanamaker realizes the value of GOOD advertising. He also knows that the most effective form of advertising is NOT that which reaches the consumer's eyes while his mind is engrossed upon other matters. Instead, experience has taught him that it is the advertisement that enters the HOME of the possible purchaser—where it receives the utmost attention it is possible for ANY advertisement to get—that is most effective.

Now, lurid six-sheets and offers that reek of cheapness will not, as a rule, attract the sort of attention that means money in the cash drawer. Mr. Wanamaker knows this. He also is aware of the fact that Uncle Sam and all his grey-clad messengers are ready and willing to help him enter the home of every man, woman and child in the community from which he draws his clientele. Therefore, one of the very first steps taken by this extremely successful merchant would be the compiling of a MAILING LIST.

Arming his theatre attaches with pencils and pads, he would send them out mornings, before the theatre opens up for the day. These attaches would carefully take a census of all the names contained in the letter boxes within a certain radius of the theatre. In addition to this, a slide would be regularly thrown upon the screen requesting those patrons who wish information on future programs to be presented at the theatre, to leave their name sand addresses at the box office. The membership lists of the various organizations in the community would also help build up the Wanamaker mailing list.

This list compiled, the merchant-exhibitor would next call upon the exchanges he patronizes. These men would be requested to assist him in his advertising efforts. If, as is the policy in the Universal Film Exchanges, a competent staff of advertising and publicity men are a part of the exchange organization, these men would promptly get together with Mr. Wanamaker and advise him as to the best method of using Direct Advertising in connection with their product at his house.

As to the nature of this assistance, it is right here that John Wanamaker would sit down and analyze the various mediums that might carry his message through the mails. Would printed matter prove effective? Yes —providing this matter is well gotten up and lacks the air of cheapness.

At the same time, he'd bear this point in mind. Some of the greatest houses in the world absolutely owe their existence to PERSONAL LETTERS! Sears Roebuck, Montgomery Ward, The National Cloak & Suit Company, the Charles Williams Stores—all these organizations were built up by letters.

Therefore, it is only reasonable to assume that if letters are able to affect people living miles and miles away from the aforementioned organizations, they will bring business to the exhibitor from people who live right in his home town—merely a few steps away!

Letters would therefore be Mr. Wanamaker's chief reliance in his Direct Advertising Campaign. Letters as unconventional as a morning call; letters as full of the human element as a conversation between friends.

It is a peculiar fact that very few people possess the ability to make their letters read as convincingly as they themselves are able to talk. Face to face with his prospects, the average business man will present his sales arguments eloquently and efficiently. But the moment he attempts to put these same arguments on paper, he seems to become afflicted with a sort of infantile paralysis of the mind.

Knowing this, John Wanamaker would carefully study the talking points about the programs he presents. These jotted down before him, he would do his utmost to visualize the people to whom his letters are to go. Imagining these people standing before him he would talk to them ON PAPER. If his message sounded stiff and stilted, he would write it over and over again until it was as nearly perfect as he could possibly make it.

However, even this important detail of his Direct Advertising Campaign need not give him an undue amount of worry. As a matter of fact, the advertising and publicity staffs of his exchanges will readily relieve him of his circular letter writing. Furthermore, Mr. Wanamaker would find that such organizations as Universal and Bluebird provide "ready-made" letters, which merely require filling in with their features.

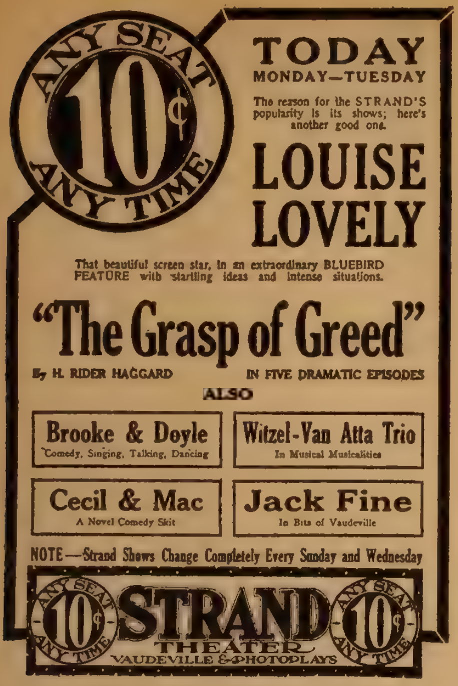
"HOP, THE DEVIL'S BREW," BEATS "BIRTH OF A NATION."

Bluebird Photo Plays, Inc.,
Omaha, Neb.

Gentlemen: I had a large audience on Sunday night to witness another of those always pleasing Bluebird plays, "Hop, the Devil's Brew." I received many compliments regarding it. Some even said your picture beats "The Birth of a Nation." They played here the same night.

Yours respectfully,
FRANK S. MORSE,
Empress Theatre,
Nebraska City, Neb.

With the Exchanges



ANY SEAT 10¢ ANY TIME

TODAY
MONDAY—TUESDAY

The reason for the STRAND'S popularity is its shows; here's another good one.

LOUISE
LOVELY

That beautiful screen star, in an extraordinary BLUEBIRD FEATURE with startling ideas and intense situations.

"The Grasp of Greed"

By H. RIDER HAGGARD IN FIVE DRAMATIC EPISODES

ALSO

Brooke & Doyle
Comedy, Singing, Talking, Dancing

Witzel-Van Atta Trio
In Musical Musicalities

Cecil & Mac
A Novel Comedy Skit

Jack Fine
In Bits of Vaudeville

NOTE—Strand Shows Change Completely Every Sunday and Wednesday

ANY SEAT 10¢ ANY TIME STRAND THEATER VAUDEVILLE & PHOTOPLAYS ANY SEAT 10¢ ANY TIME

The advertisement of "The Grasp of Greed," which appears on this page, is a reduction of a three-column advertisement which was run in the Portland, Ore., papers by the Strand Theatre of that city. It is run here to show the prominence given to Bluebird Photoplays even in houses which use vaudeville as well, and also to call attention to effective newspaper display advertising.

PITTSBURG WINS.

Another Bluebird Exchange has broken into the honor column by winning the fourth monthly contest of the Bluebird exchangemen. C. F. Miller, manager of the Pittsburg office, has the honor of heading the procession on the fourth month.

The order in which the prizes have been awarded thus far is as follows:

First month, St. Louis Bluebird.
Second month, Kansas City Bluebird.
Third month, Kansas City Bluebird.
Fourth month, Pittsburg Bluebird.

Mr. Arthur J. Lang, executive secretary of the Nicholas Power Company, which we believe sells a moving picture projector of merit, has taken warning of the hot weather of the city, and has hied himself to the Catskills for a short sojourn. Mr. Lang has worked hard this Spring, and to good effect, and no one begrudges him his vacation.

TATEM'S SERIAL JOYS.

Tatem & Co., exclusive film agents of Cardiff, Wales, have gained such a reputation by their releasing of Universal serials, that they can book them to exhibitors instantly on nothing at all except the title and the cast. "Peg o' the Ring" is going like wildfire over there, and already Percy W. Tatem, managing director, is making inquiries about "Liberty." In a letter just received from him, he says:

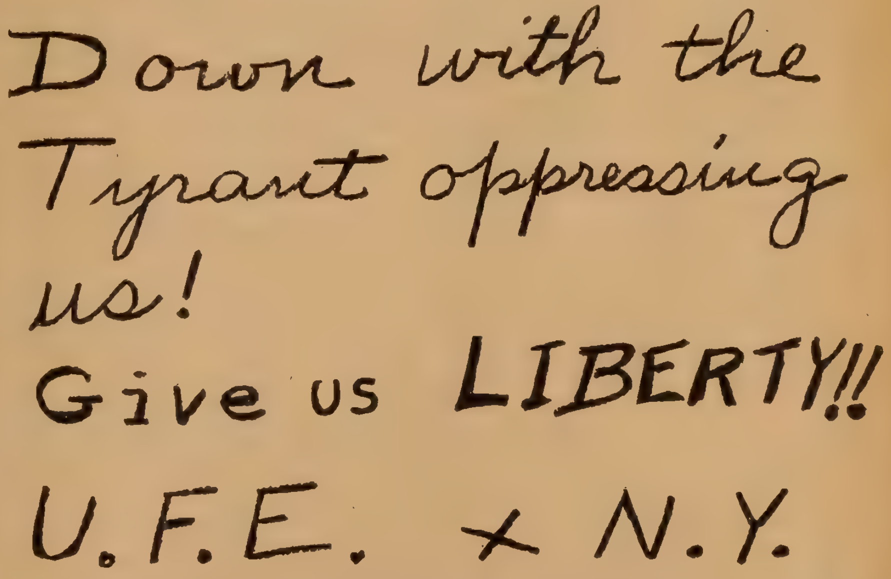
"The greatest event now taking place is the booking of "Peg o' the Ring." The trade show took place in London on Tuesday last, and our trade show for Cardiff is fixed for August 3rd, but without seeing the film the success of it is assured. Never before in the history of serials have the bookings been so heavy, and what they will be when our exhibitors see the film I fail to predict. Our phone has been going all day, and exhibitors seem likely to go to any price in order to secure the rights for this film in their own towns, but the only way out of the difficulty is for everybody to run the film, and that is how it is going to end. We have gained such a reputation for the Universal serials that we can book right away on the title and the cast. I hear from many towns in South Wales that the people have gone so keen on Miss Cunard that they have been writing over for her autograph.

"Terence O' Rourke has proved a great success. Only Monday last a principal theatre in Cardiff which is running same had the misfortune not to get their copy. On their bill was one of the greatest English films of the year, Miss Florence Turner, in "The Welsh Singer," together with a two-reel Chaplin feature. The management thought that they would slip through without showing "Terence O' Rourke," and made no announcement that the film had not arrived. The audience sat tight till 11 P. M. waiting for the film, and when the management announced that they could not show it, the crowd demanded readmission tickets, which they got. The result was a packed house for the matinee next day and 200 people refused admission at the evening show. This speaks for itself."

Yours Universally, Tatem, & Co.,
(Signed) Percy W. Tatem, Mng. Dir.,
Cardiff, Wales.

JAPANESE FILM MAGAZINE.

One of the interesting magazines which exchanges with the Moving Picture Weekly is the Cinema Record, a Japanese amusement paper published in Tokio. The editor of this large and prosperous magazine has been very liberal to Universal and Red Feather Features, giving a great deal of space to the serials such as "The Black Box," "Peg o' the Ring," and "The roken Coin," and running full page layouts of "Her Bitter Cup," and other Red Feather Features. The printing of the magazine is excellent. It should fill a strong place in the amusement life of Japan.



Down with the Tyrant oppressing us!

Give us LIBERTY!!

U.F.E. × N.Y.

In the last number of the Moving Picture Weekly two cuts were run on pages 52 and 53, showing a post-card follow-up circular and teaser idea which was originated by the Universal Exchange of New York. The third and last of the series is printed herewith.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

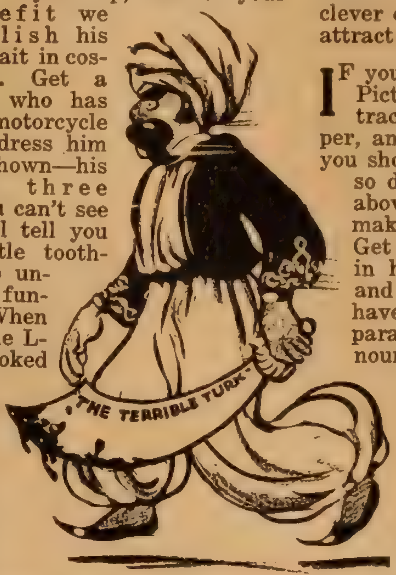
THE Editor of "Putting It Over" sincerely hopes that all readers of this page took especial notice of the "LIBERTY" advertising suggestions made in the last issue, for two good reasons:

First—Because they were wonderfully helpful boosts for a very remarkable serial.

Second—Because it shows every Exhibitor what a little thought will do in framing up stunts that will help get the crowds. To take advantage of these ideas becomes a matter of habit after a time, when you have tried one of two and found how easy they are to put over.

Get the habit of reading the Advance Notices. It is rare that the stories of the releases as told there will not suggest to you some stunt that you can prepare and have ready when release date comes around. Try it this week.

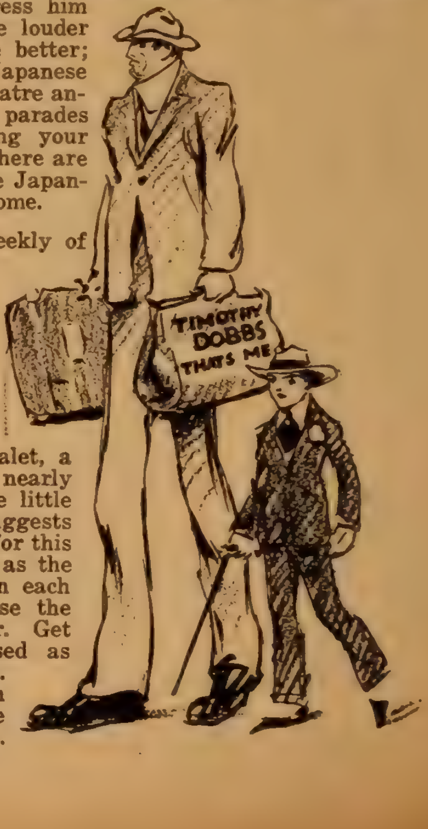
WE have with us today Billie Ritchie as a motorcycle cop, and for your benefit we publish his portrait in costume. Get a man who has a motorcycle and dress him as shown—his boots three times too big, etc. If you can't see it in the picture, we will tell you that Billie wears a little toothbrush mustache way up under his nose that is the funniest thing imaginable. When you are ready to show the L-Ko Comedy scream, "Crooked From the Start," released September 6, put your motorcycle cop in action thus: Dress a pretty girl in short, jaunty coat, men's riding trousers, puttees, cap, goggles, etc., and have her drive a racing car around town with the cop chasing her wherever she goes. He should yell "Stop" at frequent intervals, but she should not drive so fast as to make it hard to read the banner announcing the picture and your show which you will affix to the sides of her car. You can be sure that this stunt will attract a record-breaking crowd to your theatre and the picture will please them all.



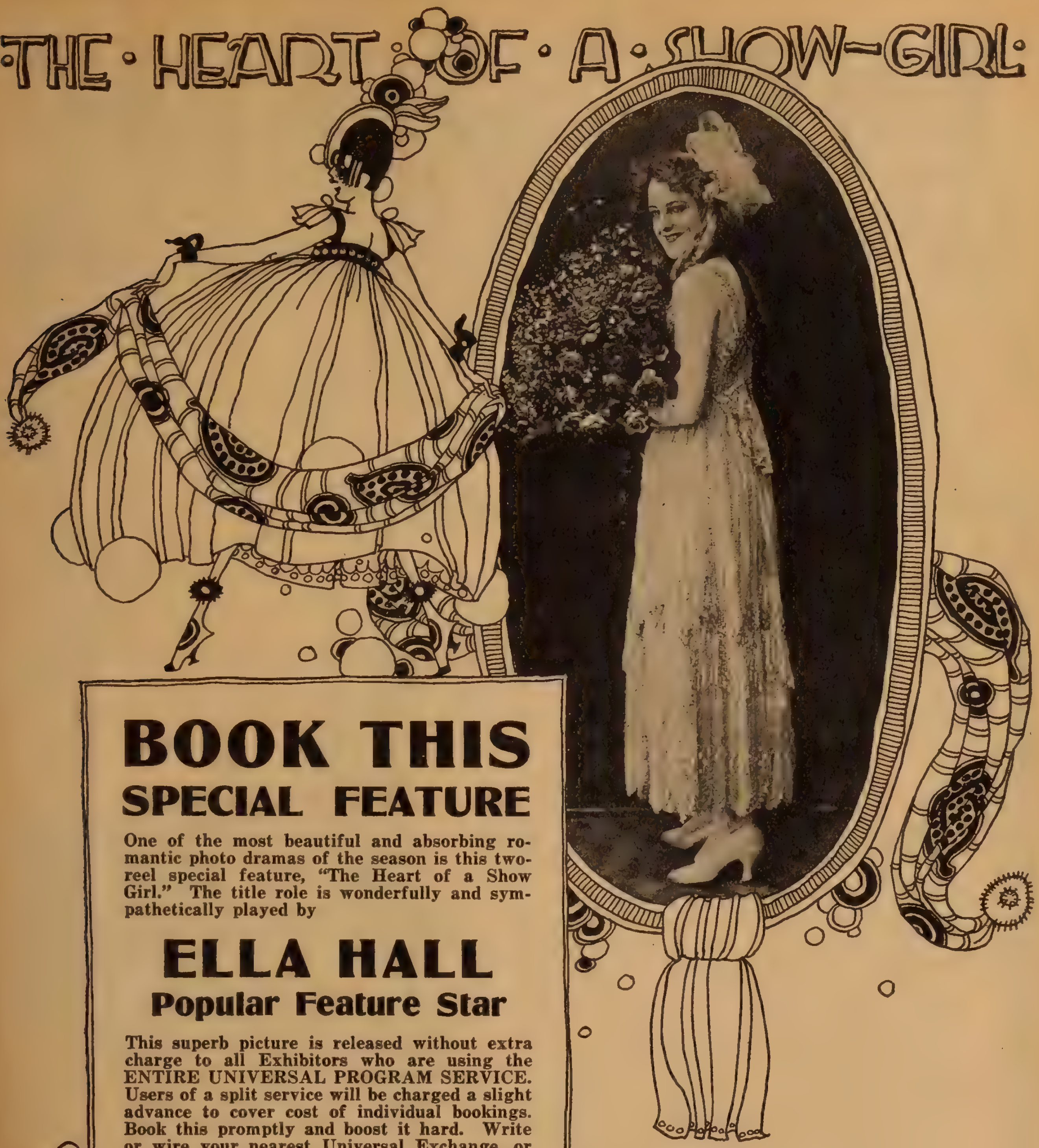
EDDIE LYONS and Lee Moran (getting better all the time, by the way) give you another great opportunity in their laughable farce, "The Terrible Turk," the Nestor release of August 28. In the story Eddie's best girl's papa is a gem collector, and a Turkish spy is trying to get a sacred jewel which Eddie has presented to him It becomes necessary for Lee to impersonate this Turk, so there are two terrible Turks, dressed as you see in the sketch herewith. Make them comically fierce—two of them, to add to the excitement, and have them wander around the streets, properly placarded, and have them meet every so often, and indulge in a talking match and a fake scrap. Let each one carry a curved Turkish sword, but have it made of wood or you may get into trouble with the police. Two clever chaps can put over some comical stuff with this stunt and attract a lot of attention.

IF you are showing the wonderfully beautiful Dorsey Expedition Pictures, they offer an exceptional opportunity for some attractive publicity. You ought to boost them in your local paper, and your editor should give you good write-ups every time you show them. They are very much out of the ordinary and are so different from the average travel picture, so unusual, and, above all, so quaintly beautiful and interesting that they will make a hit with every man, woman and child that sees them. Get a Japanese and dress him in his native dress, the louder and more elaborate the better; have him carry a Japanese parasol bearing your theatre announcement as he parades around distributing your printed matter. There are quite a few of the Japanese subjects to come.

IN the M. P. Weekly of August 5 you will find an advertisement of the wonderful Carter De Haven Comedy Series, "Timothy Dobbs, That's Me," which shows a picture Timothy and his valet, a great big fellow, nearly twice as tall as the little comedian. That suggests a great little stunt for this corking series, and as the big chap appears in each release, you can use the stunt over and over. Get a little man dressed as flashily as possible. Get your cues from Timothy on the screen. Lots of them.



THE · HEART · OF · A · SHOW-GIRL



BOOK THIS SPECIAL FEATURE

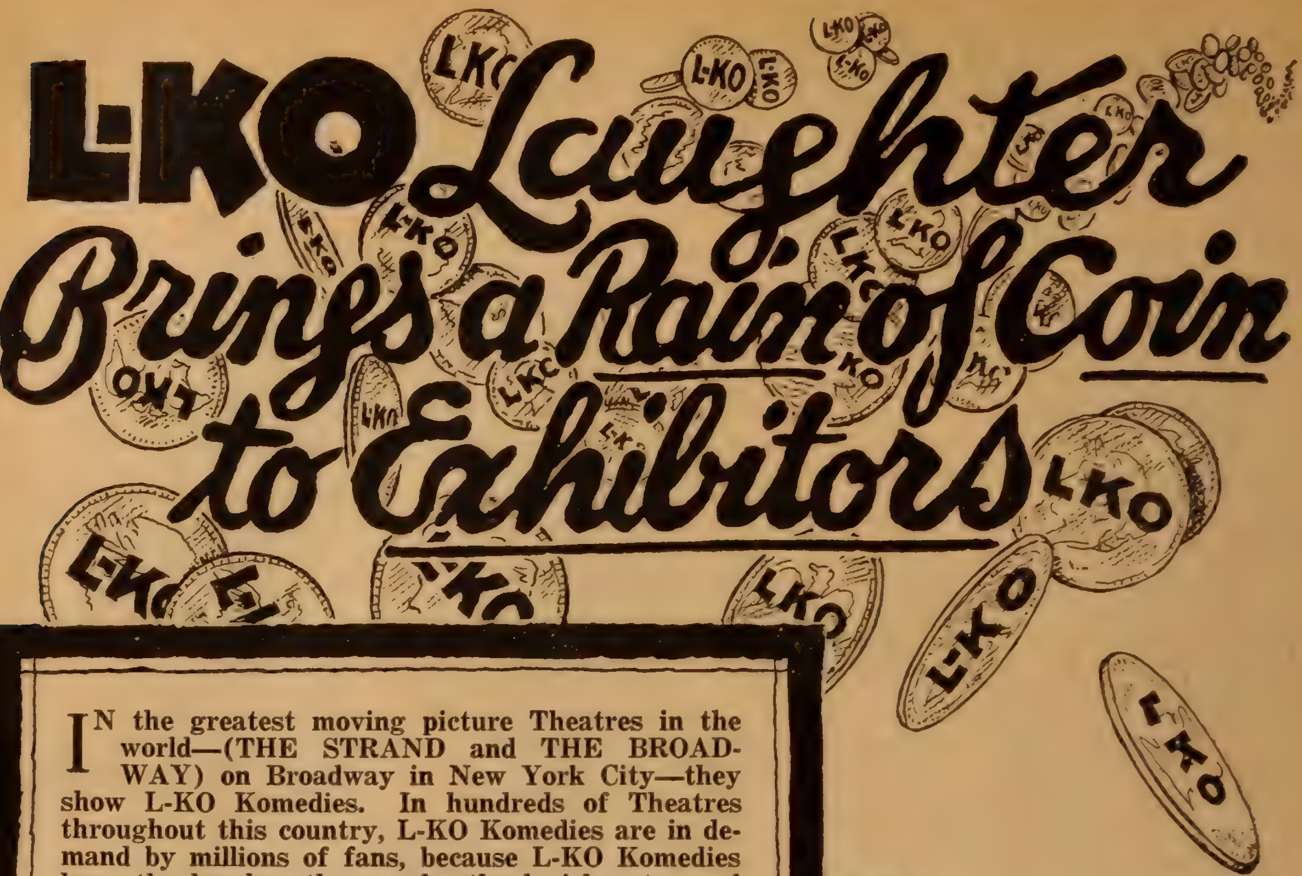
One of the most beautiful and absorbing romantic photo dramas of the season is this two-reel special feature, "The Heart of a Show Girl." The title role is wonderfully and sympathetically played by

ELLA HALL

Popular Feature Star

This superb picture is released without extra charge to all Exhibitors who are using the ENTIRE UNIVERSAL PROGRAM SERVICE. Users of a split service will be charged a slight advance to cover cost of individual bookings. Book this promptly and boost it hard. Write or wire your nearest Universal Exchange, or

UNIVERSAL FILM MFG. CO.
CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe."
1600 Broadway - - New York



L-KO Laughter Brings a Rain of Coin to Exhibitors

IN the greatest moving picture Theatres in the world—(THE STRAND and THE BROADWAY) on Broadway in New York City—they show L-KO Komedies. In hundreds of Theatres throughout this country, L-KO Komedies are in demand by millions of fans, because L-KO Komedies have the laughs—the punch—the lavish acts—and the unusual comedy stunts that other comedies don't have. Among the recent L-KO releases are —

"A DOUBLE DOUBLE-CROSS"

L-KO 1 Reel—Released August 23

"THE TEMPER MENTAL MOTHER-IN-LAW"
"THE RIGHT CAR BUT THE WRONG BERTH"
"THE FIRE BRIGADE" "THE FARM BOY"
"TILLIE'S TERRIBLE TUMBLE"
"THE HOSPITAL RIDE"

Book them for the crowds they will draw. Book them for the enjoyment they will bring to your audiences. Keep your eye peeled for future releases. Write to ANY Universal Exchange for past releases, all as good as gold. L-KO Komedies will produce profits and popularity for you. Write or wire your nearest Universal Exchange for more facts and figures.

L-KO KOMEDY KOMPANY
6140 Sunset Boulevard, Hollywood, California
Eastern Offices: 1600 Broadway, New York

PICK OUT YOUR "LIBERTY" POSTER LOCATIONS NOW

DON'T wait until the last minute to pick out your "LIBERTY" poster locations, and then kick if you can't get the good spots. The time to get busy is NOW. Don't forget that in getting poster positions in this game, the same as in every other game, THE EARLY BIRD GETS THE WORM. Beat your competitor to it. Don't wait another minute. Call in your local billboard people and tell them what you want. Keep after them till you get the choice spots, well lighted at night, in well travelled places. "LIBERTY" promises huge returns to Exhibitors. You can insure yourself biggest profits by poster advertising. Any Universal Exchange will fill your order for "LIBERTY" posters. Pick your locations NOW.

Posters Now Ready for the 30th & 31st Red Feather Releases

J. WARREN KERRIGAN IN "THE BECKONING TRAIL," AND "THE FOLLY OF DESIRE"

For the above RED FEATHER RELEASE and all past RED FEATHER RELEASES you can secure two 6-sheet stands, two 3-sheet stands, two 1-sheets and a matched streamer which you can combine with the 3's and 6's to make into a great 16-sheet stand.

You can secure beautiful lithographed window cards done in five elaborate colors to use for local advertising in Store Windows to back up your billboard advertising. Send for samples to ANY Universal Exchange.

Window cards for all RED FEATHER releases.

The following paper for the Universal Program can be secured promptly from any Universal Exchange or direct from Morgan:

FOR two-reelers, striking 1-sheet and 6-sheet stands.

FOR all three and four-reelers, two 1-sheet stands, three 3-sheets, 6-sheet and a 3-sheet streamer to make up a smashing 12-sheet stand, or you can use this paper separately.

FOR all Universal Screen Stars, and ALL Red Feather Stars, 5-color 1-sheet poster portraits. Also the striking 3-sheet metal gray background posters to accommodate the 1-sheet poster portraits of all stars. Order direct from

MORGAN

Lithograph Company
CLEVELAND, OHIO

After You Have Listened to All the Big Talk

OF OTHER MANUFACTURERS,

after all is said and done, **what interests you most** when you select a machine **is what you get.**

We claim—and can prove it—that in the

MOTIOGRAPH

AT

$285.00

you get more real value than you can in any other projecting machine on earth at any price.

We could cut down our cost $50.00 and no one but an expert would know it. That doesn't mean it wouldn't be found out later on, for it would be, and "later on" is not a good time to find out things about a machine you buy. The live exhibitor has "found out" the real QUALITY and high class projection obtained from the **MOTIOGRAPH**—that is why the large number of **MOTIOGRAPHS** are being sold.

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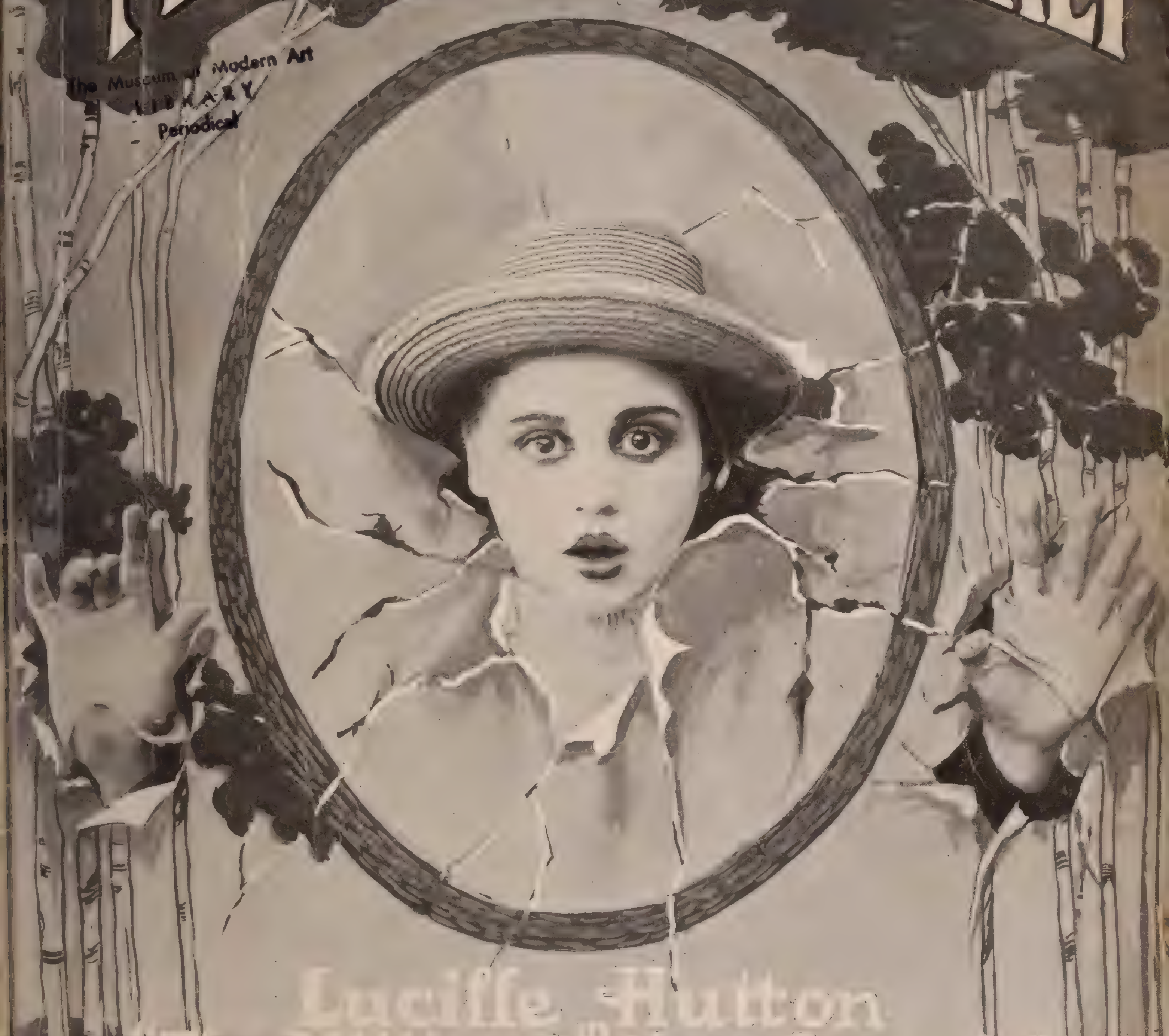
THE ENTERPRISE OPTICAL MFG. CO., 562 W. Randolph St., Chicago, Ill.

Western Office: 833 Market St., San Francisco, Cal.

The MOVING PICTURE WEEKLY

The Museum of Modern Art
LIBRARY
Periodical



Lucille Hutton
in
"The Million Dollar Smash"
L-Ko Two Reel Komedy

VOL. 3 NO. 13
NOV. 11, 1916
PRICE 10 CENTS

Winning List of L-KO

Releases Growing Bigger All The Time

YOU simply can't hold 'em back. Every release adds up to a larger total of comedy successes. L-KO growing by leaps and bounds. Reason? Quality—punch—action—superiority in every detail. Book these and watch for the others coming constantly.

All these L-Ko's made exclusively under the direct supervision of J. G. Blystone, since the advent of Mr. Stern as President of L-Ko:

"CROOKED FROM THE START," "COLD HEARTS AND HOT FLAMES,"
"TILLIE'S TERRIBLE TUMBLE,"
"A SURGEON'S REVENGE," "A RURAL ROMANCE,"
"TERRORS OF A TURKISH BATH,"
"ALICE IN SOCIETY," "MURDERED BY MISTAKE,"
"TEMPER-MENTAL MOTHER-IN-LAW,"
"A MID-AIR MIXUP," "WHERE IS MY HUSBAND?"
"THE RIGHT CAR BUT THE WRONG BERTH,"
"LIZZIE'S LINGERING LOVE," "UNHAND ME, VILLAIN,"
"PIRATES OF THE AIR." "WHERE IS MY WIFE?"

COMING

Sensational L-KO with Alice Howell and Great Cast

Sh-h-h-h-h. Whisper it softly. Keep it dark temporarily. Careful, so on hearing the news that your competitor don't get it away from you. It's coming. A sensational L-KO Komedy Release that is going to set the world upside down with laughter. Yes, and Alice Howell plays the lead with a supporting cast that will make all other comedy producers envious. It's going to be a genuine four base smash with the bases full and no mistake. Sh-h-h-h-h-h, don't let it out, temporarily, but keep your eye on the L-KO ads in the trade papers.

L-KO KOMEDY CO.

JULIUS STERN, PRESIDENT AND GENERAL MANAGER
6140 SUNSET BOULEVARD HOLLYWOOD, CAL.

BLUE BIRD PHOTOPLAYS, (INC)

PRESENT

"A Stranger from Somewhere"

An Unusual Romantic Photoplay

With

Franklyn Farnum, Agnes Vernon,
Claire McDowell, and a Strong
Supporting Cast.

Directed by William Worthington

J. Warren Kerrigan with
Louise Lovely in

"The Measure of a Man"

A Strong Screen Dramatization of the Famous
Novel of the Same Name by

Norman Duncan

Directed by Jack Conway

Watch for

"The Bugler of Algiers"

Book through your local BLUEBIRD Exchange, or Executive
Offices BLUEBIRD Photoplays, (Inc.) 1600 Broadway, N. Y.

LET'S CALL A

(No. 151. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

ABOUT eighteen five-reel "features" are released in this country every week.

Of these, about fourteen are perfectly rotten; one or two are just fair, the other one or two are good.

This sort of thing is going to kill the popularity of any and every theatre that has gone feature-mad. And it isn't going to take long to do it, either. Already the people are sickening of weak, padded, silly five-reelers. The renewed success of the spoken drama this season is one of the most convincing proofs that high class patrons who had deserted the spoken drama for the photoplay are going back to their old love!

Any exhibitor who tries to argue himself away from these cold-blooded facts is a plain, or garden variety, of chump. In the past year I have received quite a number of letters from exhibitors who indicated that they didn't believe I was in earnest in warning them against the feature craze. They pointed to their big receipts as proof that I was wrong.

Believe me, I never was more in earnest in my life, and I never was more in the right in my life!

I meant every word I said when I predicted that the flood of poor features would hurt the picture theatres. I knew that nothing would stop the growth of the picture business more effectively than long-winded, padded, poorly directed and miserably acted five-reelers.

SPADE A SPADE

That's exactly what has happened and is continuing to happen every day.

If you give your patrons a mixed program of short subjects, they will stand for one or two that they might not like; because they are bound to be pleased by at least a part of your evening's program. But if you give them a five-reel picture and the whole thing is rotten (as is all too frequently the case nowadays) they are sore at you and sore at the photoplay in general.

The Universal program was NEVER SO STRONG AS IT IS RIGHT NOW. The pictures are better in every detail. Our one, two and three-reelers contain more actual entertainment than ninety per cent. of the five-reelers being released nowadays---and simply because we tell a better story in one, two or three reels---and tell it better---than most of the five-reelers do!

The people CRAVE entertainment. They hate to be bored. You are boring them to death with long features and yet many of you are actually afraid to quit feeding the people the stuff they don't want!

The Universal has no special pet. We don't care a rap whether we make one-reelers or five-reelers. Our equipment is as good for one as for the other. But it is maddening to see so many theatres insisting on the kind of pictures that the people are sick of. It's time for you to quit fooling yourself and CALL A SPADE A SPADE!

UNIVERSAL FILM MANUFACTURING COMPANY CARL LAEMMLE, President.

"The Largest Film Manufacturing Concern in the Universe" New York

RED FEATHER PHOTOPLAYS

"The Mainspring"

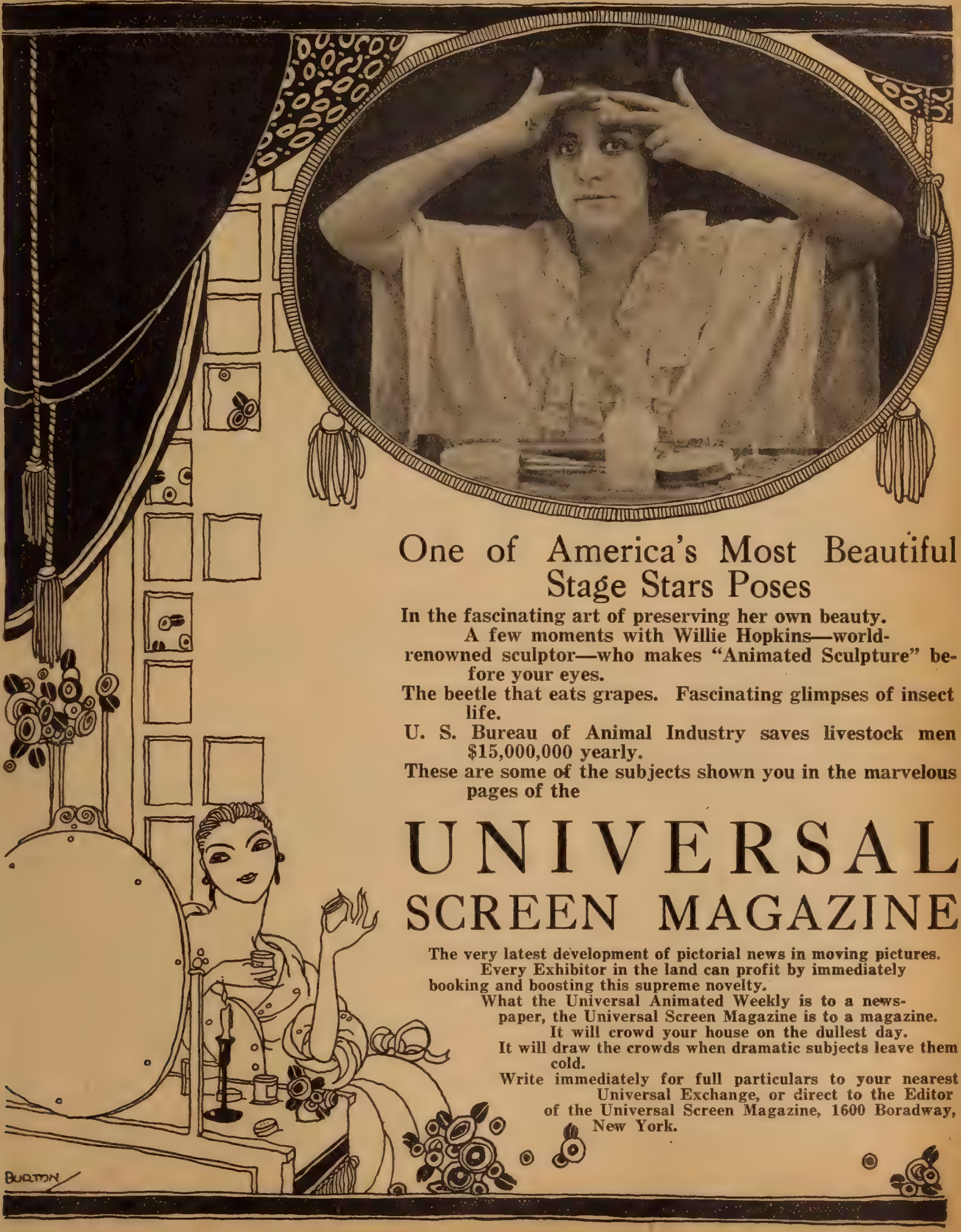
A Drama of Frenzied Finance, Love and Adventure

From the Story by Charles Agnew McLean

With Ben Wilson and Francelia Billington

Directed by Jack Conway

Book through Universal Exchange



One of America's Most Beautiful Stage Stars Poses

In the fascinating art of preserving her own beauty.

A few moments with Willie Hopkins—world-renowned sculptor—who makes "Animated Sculpture" before your eyes.

The beetle that eats grapes. Fascinating glimpses of insect life.

U. S. Bureau of Animal Industry saves livestock men $15,000,000 yearly.

These are some of the subjects shown you in the marvelous pages of the

UNIVERSAL
SCREEN MAGAZINE

The very latest development of pictorial news in moving pictures.

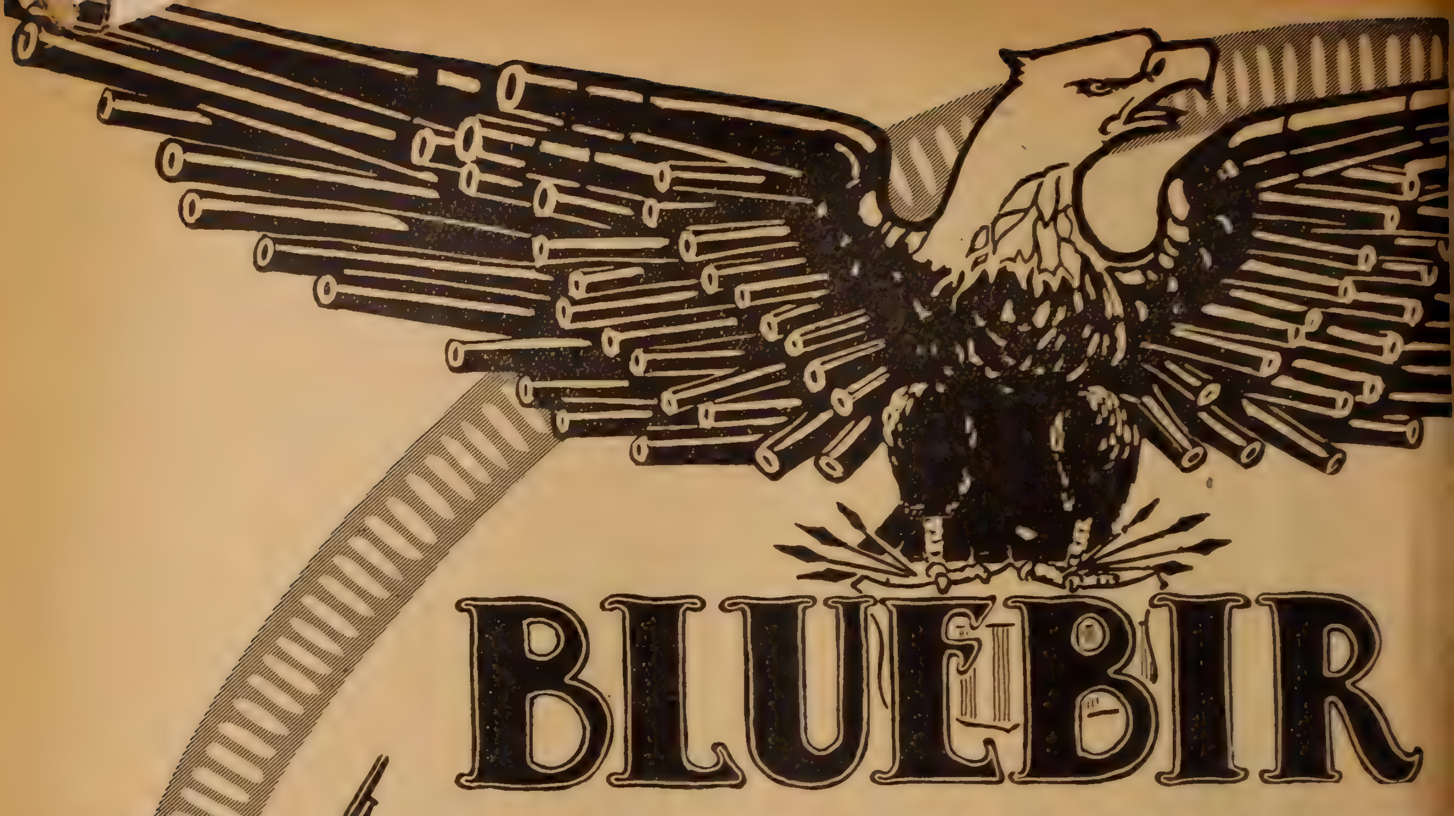
Every Exhibitor in the land can profit by immediately booking and boosting this supreme novelty.

What the Universal Animated Weekly is to a newspaper, the Universal Screen Magazine is to a magazine.

It will crowd your house on the dullest day.

It will draw the crowds when dramatic subjects leave them cold.

Write immediately for full particulars to your nearest Universal Exchange, or direct to the Editor of the Universal Screen Magazine, 1600 Boradway, New York.



BLUEBIR

EXTRAORDINA

A SPECIAL RELEA

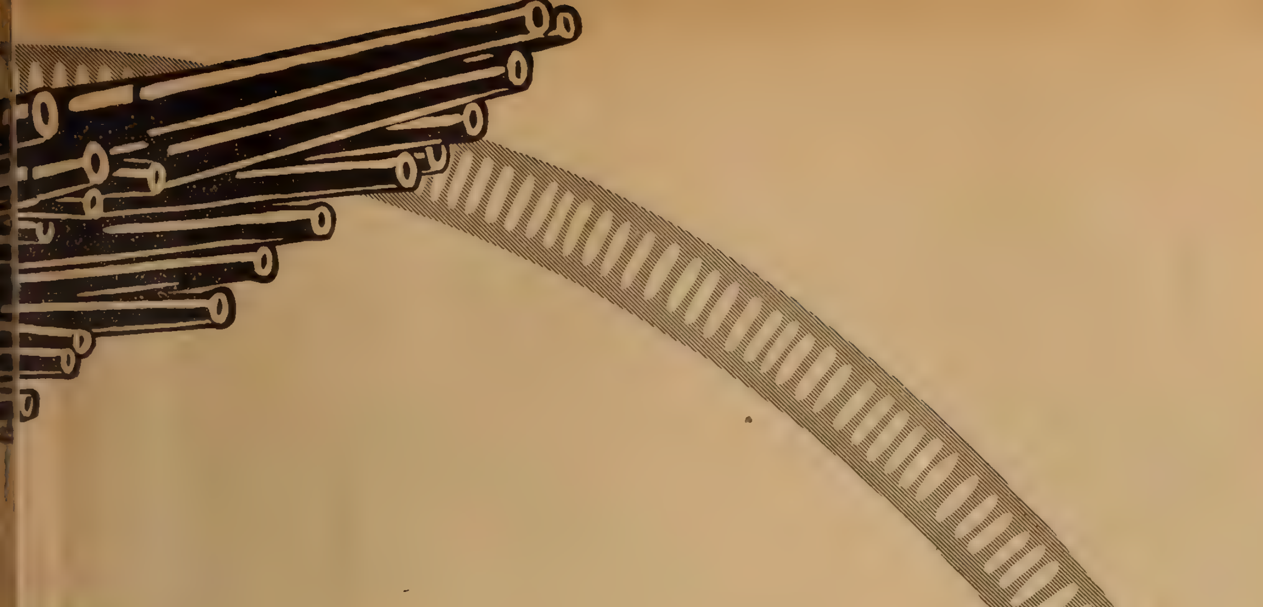
THE EAGLE'S

A Thundering Drama with

From the virile pen

A ROUSING message of Profit to Exhibitors and a tremendous message of entertainment for the fans. The most unusual drama ever staged. A nation wide theme. A picture that will stir the patriotism of every American man, woman and child. A lavish and stupendous production with a brilliant cast of BLUEBIRD Players. A picture that will be the talk of the country immediately after release. Take no chances—BOOK NOW. Your local BLUEBIRD Exchange or

BLUEBIRD PHOTOPLAYS, Inc.,



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WINGS"

a Thundering Message

of RUFUS STEELE

IMPORTANT to BLUEBIRD Exhibitors: The BLUEBIRD Exchanges have paid an enormous sum for the State Rights of this tremendous picture. IT is a BLUEBIRD Extraordinary. You must expect to pay a good price for it because it is a picture that will pack your house. Advance bookings are already pouring in. You must take quick action to beat your com-
titor to it. Remember it is not on the regular BLUEBIRD Program.
eserve your BOOKING NOW.

cutive
ices **1600 Broadway, New York**

RED FEATHER PHOTOPLAYS

ANNOUNCING

"The Devil's Bondwoman"

The Story of an Evil Purpose and a Strange Retribution

With DOROTHY DAVENPORT
and EMORY JOHNSTON

Directed by LLOYD B. CARLETON

BOOK THROUGH ANY UNIVERSAL EXCHANGE

A Drama of Ignoble Revenge

"THE HERITAGE OF HATE"

With Roberta Wilson, William Quinn, Betty Shade and Paul Byron

Directed by Burton George

Book through any . . . . . .
Universal Exchange

RED FEATHER PHOTOPLAYS

"The Heritage of Hate"

FORTY-SECOND Red Feather Production. Written by Walter Woods, scenario by E. J. Clawson and produced by Burton George, with Roberta Wilson and William Quinn in the principal roles. A story of an inherited revenge and its accomplishment, by a beautiful young girl, who learns at last to change hate for love.

IN "The Heritage of Hate," the forty-second Red Feather Production, Director Burton George has cast Roberta Wilson, for the first time in her life, in a role which calls for more than the conventional prettiness and sweetness of the stage or picture ingenue. In this strong story of an inherited vendetta, by Walter Woods, she has the role of a child born under a cloud, who resolves to dedicate her life to the avenging of the wrong done to her mother by the rich and successful shipping merchant, who is her unacknowledged father. Alone she plans his run, in the accomplishment of which she is assisted by a group of foreign plotters, to whose interest it is that the shipper of munitions to Europe shall be brought to destruction. Miss Wilson handles the difficult role, with its many emotional contrasts, like a veteran, and her versatility argues well for the future of the girl who has been less than a year a motion picture actress.

In her support are William Quinn, in the role of the object of her hatred, Paul Byron, who has the part of the hunchback, who finally convinces Roberta that love is stronger than hate, Betty, Schade, Eileen Sedgwick and Lillian Concord.

Of these Miss Schade has perhaps the best reason for remembering the picture. She was called upon to do an unusual "roll"—down the whole length of a staircase. The steps were padded, of course, but the scene required a rehearsal, and Miss Schade refused to have a substitute put in for her. It is impossible to steer oneself just exactly in the center of each step while rolling down stairs and she found that the sides of the treads were very hard indeed. The finished result certainly adds a thrill to the big scene, but Miss Schade was black and blue for weeks.

One of the handsomest sets ever erected in a studio was used for the ball scene in this picture. The walls were fully thirty feet high, with a huge stairway in the middle, flanked on either side by balconies overlooking the dancing floor. The whole thing is built of mottled marble, that glistens in the multitude of glass chandeliers with which it is lit. A crowd of really well-dressed men and women promenade and dance on the immense floor to the music of a large string orchestra.

Roberta exchanges hate for love.

The thrill of thrills of the picture is the fire scenes, photographed by night, on the Municipal pier of the city of San Diego, where part of the picture was filmed. The announcement that the fire scenes would be made on the docks was made in the newspapers, and the result was a crowd of many thousands of persons, who were also photographed for the picture. Director George exploded fifty pounds of powder under an enormous pile of barrels, boxes and debris of all kinds, hurling the whole in the air, to the accompaniment of dense clouds of smoke. An old man, thinking the waterfront was being bombarded, dived off the pier into the water and was rescued by a passing vessel. The San Diego fire department had been requisitioned for the occasion, and came dashing down the main street—Broadway—at full speed, past the great crowd—all of which was faithfully preserved by the camera for use later in the completed picture.

The night before the motor boat "Gryme" had been photographed for the film, when a bomb was exploded on board, sending the sailors leaping from all sides into the water. Another grat crowd witnessed this, and the San Diego papers aver that these were the most thrilling scenes ever made in the city for motion pictures.

Bradley had been living with Myra for sometime, but he was making love to Florence and finally won her consent to their marriage. Florence had money and position which Myra had not, so Florence won.

And so, in poverty and without a name, Roberta was born, and as she grew older, watched her mother die from a broken heart, and so within her grew hatred, a desire for revenge upon that man who was her father and who had caused her mother's death.

Bradley has by this time gained great affluence in the world, and his home, with his wife and daughter Ellen, is happy. Ellen is affianced to Richard Brockton, who is wealthy and Bradley is anxious that the marriage be consummated, as he might need his financial aid. Bradley is carrying on his business extensively and stakes his all in a venture, which will either spell ruin or immense wealth for him.

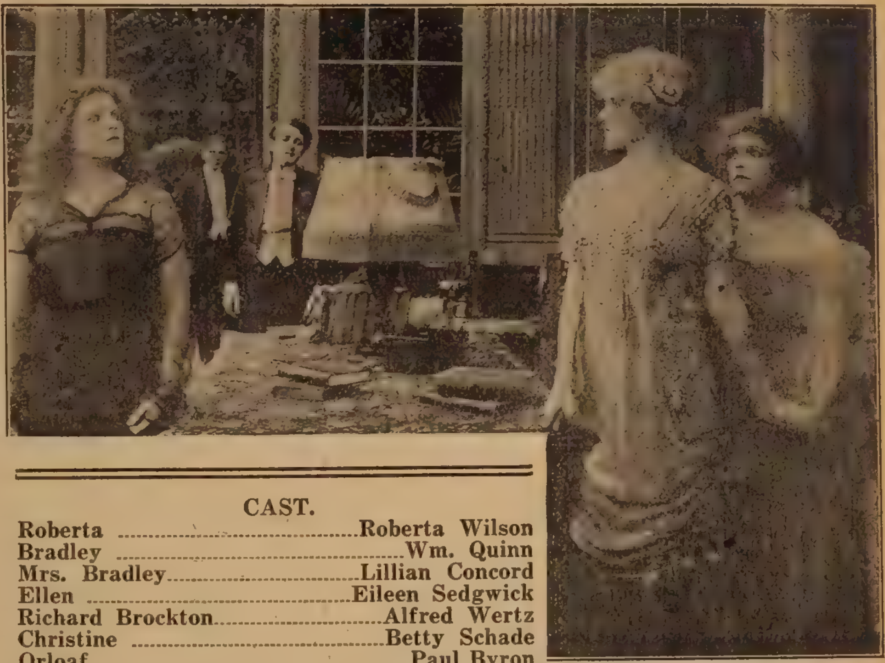
Orloaf, a hunchback, and one of God's good men, is Bradley's closest friend. Roberta, without her father discovering her identity, obtains a position as his confidential secretary, and plans systematically to ruin him. Bradley cannot understand where the leak is in his office and suspects nearly every one except Roberta. He tells her that there is something strangely familiar about her, but he does not analyze it closely enough to know. Before ever his secret commands can be carried out they are common knowledge, and so his plans are frustrated. A friendship ripens between Roberta and Orloaf, who lives at the same apartment house, but he, being a cripple, thinks he cannot show his love—and she, being without a name, thinks love is not for her.

Bradley is carrying on an affair with Christine, who does not know of his married life and thinks that she is the only one. Roberta discovers this and so tells Christine about Mrs. Bradley and Ellen—and also tells her that she is his daughter. Christine, angered, seeks him out at his home and arrives during the progress of a big ball which the Bradleys are giving, as Bradley is almost sure now of success in his plans.

Bradley has had detectives working on the case, but although they trace Roberta they cannot find anything irregular in her actions, while she before their eyes gives her information to the waiter in the cafe.

Christine causes quite a commotion at the ball and in spite of Bradley's endeavor to make her keep still, she tells everything. At this moment the wharf and the ship—all of Bradley's fortune—are burned and so Bradley is crushed in every way.

Later Roberta and Orloaf meet at the Mission, where Hoffman's picture of Christ is hanging, and Roberta realizes how shallow and selfish is the havoc she has wrought and and as they leave the Mission they see Bradley, a wreck of a man. Orloaf tries to cheer Roberta, tries to bring out the best that is in her, but when she realizes just the thing she has done, life holds no charms for her and she tries to kill herself, after writing a note to Orloaf telling him of her love for him. This note he reads and reseals and after reviving Roberta tells her of his love, and she never knows that he has read the note.



Christine confronts Mrs. Bradley and Ellen.

CAST.

Roberta	Roberta Wilson
Bradley	Wm. Quinn
Mrs. Bradley	Lillian Concord
Ellen	Eileen Sedgwick
Richard Brockton	Alfred Wertz
Christine	Betty Schade
Orloaf	Paul Byron
Myra	Betty Hart

LOUISE OWEN JOINS UNIVERSAL FORCES

LOUISE OWEN has joined the Big U forces at Universal City, and makes her first appearance in “The Emerald Pin“” a two-reel Laemmle Drama. Miss Owen has had a notable career on the legitimate stage and in pictures. She was born aboard a ship on Lake Michigan and her education was completed in the convent of the Sacred Heart in New York. She has appeared under the direction of the Shuberts in the Princess Theatre and the Little Theatre in New York, and for three years was with Biograph, later joined the Mutual and from that company went to the Vitagraph, with which organization she remained until she joined the Universal.

DIRECTORS' ASSOCIATION HONORS LOIS WEBER

THE Motion Picture Directors Association now has a woman director, playwright and actress of the Bluebird Company.

Miss Weber's wonderful work as a director frequently has been a topic of admiring conversation at the meetings of the directors and many maintained that in view of the genius she has displayed in the making of some of the most attractive and widely-discussed photoplays, she should be admitted to membership. When the matter formally was put before the association during one of its recent sessions it was found that the directors were heartily in accord with the idea, so the rules of the organization were set aside for the purpose and Miss Weber was unanimously chosen an honorary member.

She is the first woman to be thus honored and the directors say that no other of the gentler sex will be admitted to membership.

SURPRISE PARTY FOR LLOYD CARLETON'S BROTHER.

THE home in Hollywood of Lloyd B. Carleton, director of the Red Feather photoplay, “The Devil's Bondwoman,” was the scene of a large gathering of motion picture people on the evening of October 3, the occasion being a surprise birthday party to Director Carleton's brother and assistant, John T. Carleton.

John was greatly surprised, indeed, to find most of the stars of the film colony gathered to do him honor. Among other things he was presented with a huge birthday cake in the center of which stood a lone candle, not indicating, of course, that he was only a year old, but that he was completing his first year as a resident of California. The talent present furnished all sorts of entertainment and the guests tripped the light fantastic toe until the early hours of the morning.

SCENES FROM THE
RED FEATHER
PRODUCTION

"The Mainspring"

WITH
BEN WILSON

"Honor Thy Country"--Universal Special

"He is an American! You must spare him!"

A STRONG three-reel picture with an irresistible patriotic appeal. Story by Willis and Woods. Scenario by Alice Von Saxmar. Produced by Ben Wilson, with Neva Gerber, Charles Perley, Joseph Girard and Edward Cecil prominent in the cast. A real United States torpedo boat destroyer, the "Farragut," figures in the action, by special permission of the Secretary of the Navy.

BEN WILSON, who has long enjoyed a reputation for good work both as an actor and a director for Universal, is making a new record of excellence for himself since his transferrance from the eastern studios to Universal City. Recently he struck twelve with a three-reel picture, "Society Hypocrites," and in "Honor Thy Country," he has gone and done it again. The story, by Willis and Woods, has an imaginary South American Republic for a background. Nowadays, if authors wish to write an up-to-date story of intrigue and corruption, of governments which change over night, and of armies commanded by American adventurers, they have perforce to locate the tale in the southern half of our hemisphere. The Balkans, which have been the classic background for such affairs ever since the king was imprisoned in Zenda, are otherwise occupied just now.

So Mr. Woods and Mr. Willis have chosen a sort of vague Central American republic, in which the villain (played by Joe Girard, who fairly revels in his wickedness) can gnash his teeth to his heart's content; conduct political intrigues which involve the safety of the American visitors, including the lovely heroine; and give wonderful opportunities to the hero, an American officer serving as a mercenary in his rather comic opera army.

A feature of the picture is the use of a real United States torpedo boat destroyer, the "Farraguet," which was lying off San Pedro. She was "all shot to pieces" by a battery of cameras for the occasion. Permission to use her was obtained by the officials of the Universal Film Company, who wired to Secretary Daniels direct. In his answer the Secretary stated that he had instructed Commander Hudson, of the destroyer, to aid Mr. Wilson in every possible way in making the picture. So the hero is rescued by a file of real marines from a real ship.

CAST.

Dick Sterrett	Edward Cecil
Betty Thomas	Neva Gerber
Count Del Vaine	Joseph W. Girard
Lieut. Scott	Charles Perley
Florita	Rhea Haines
Boyd Thomas	Robert Emmons

Dick Sterrett is a soldier of fortune who is the commander-in-chief of the forces of Count Del Vaine in a little South American republic. Lieutenant Scott is an American naval officer on leave who has been amusing himself with Florita, the niece of the ruler. Dick tells the other that it is dangerous to trifle with the honor of the girl, but Scott scoffs at the idea.

Boyd Thomas, a wealthy American who is touring the country, arrives with his daughter Betty. The girl despises Dick, as he sells his services for gold, and likes Scott. There follows a romance between the two as Betty thinks that she loves the man.

When Florita tells her uncle that her honor demands that she marry Scott, the Count is furious. He asks an explanation of Scott and when the other refuses to make good the wrong that he has done, the Count swears revenge.

One day while on shore Thomas gets drunk and insults some natives. As a result he is put in prison. Betty is very much worried when her father does not return and tells Scott of her fears. He decides that he can get her father out and goes to the Count to demand an explanation. The result is that the Count lets Thomas go, but imprisons Scott. He has the American officer put in the torture room and whipped. While this is going on Dick comes in and the Count in glee shows him the torture that is going on in a room below. It so angers Dick to think that an American citizen should be treated in thisway that he makes the Count sign Scott's release at the point of a gun. He also has word sent to have him hold the boat so that he can make his escape, and gives him a note to give to Betty saying what he has done.

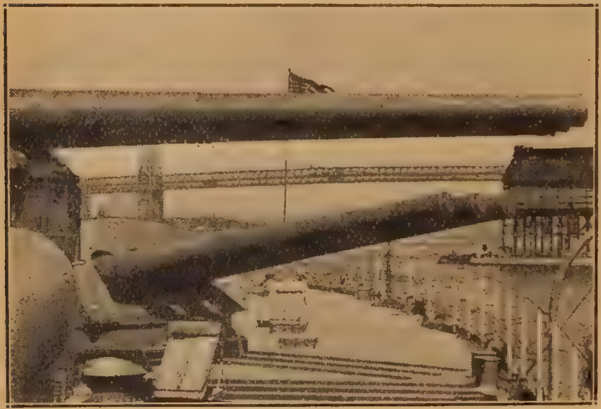
Dick is captured and Scott forgets to give the note to Betty until the boat is about to sail. She is indignant at the thought that they are going away to leave this hero to his fate. She visits an American warship that is lying in the harbor, and with the aid of the men that they furnish she goes to rescue Dick from the terrible torture that they are putting him through. At last she realizes that it is Dick whom she loves, and so the picture ends.

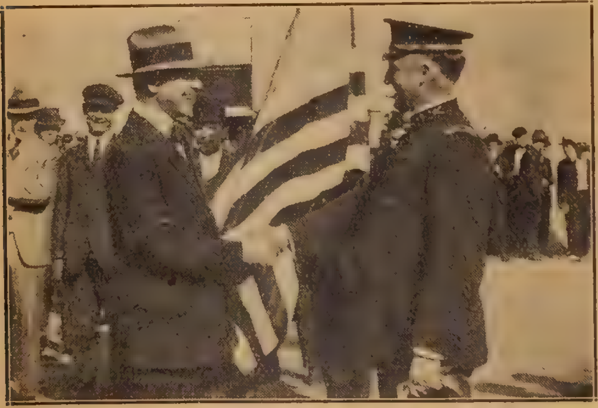
ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Vol. 4. **No. 44.**

Machine Guns for Villa Confiscated by U. S.


Great Guns, three to Each turret, on Pennsylvania.


Colonel Light Congratulated on Recruiting Speed.

Vol. 4. **No. 45.**

Crimson Crushes Cornell, 23-0.

Fight Where Pyramids Stand.

U Merchantman's Second Trip.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

ALMOST TWO MILES A MINUTE

ONE of the most remarkable feats of aviation that has ever been accomplished was performed this past week by Carlstrom under the auspices of a New York newspaper. He started out to make a nonstop flight from Chicago to New York, a feat that has never been done. But he was forced to alight twice, the first time to fix a leaky gas tank and the second time on account of the darkness. But the flight was wonderful even if he did not do what he started out to. His first stopping place was at Erie, Pa., over six hundred miles from his startingpoint. Then after a great deal of time wasted in trying to get the right kind of gasoline, he got under way again and at last arrived at Hammondsport,N.Y., where he had to come down for the night. The next morning he continued on his way and surprised the men who were waiting for him at Governor's Island by arriving long before he was expected and completing the flight from Hammondsport, some 315 miles, in two hours and twenty-one minutes, at an average speed of a hundred and thirty miles an hour. His time for the whole trip was about eight hours and a half actual flying time or an average speed of a hundred and fourteen miles an hour. The forty-fifth number of the Animated Weekly shows him leaving Chicago and arriving the next day in New York.

AN AIR RACE

IN these days when aeroplaning is so common the old sport of balloon racing has gone out of style a little. But it is still the same old thrilling adventure, as this race proved. There is a certain element of suspense in it as well as interest, as there is no way of telling where one is bound for or where one will eventually land. The forty-fifth number of the Universal Animated Weekly shows a recent international balloon race that was started from Muskogee,Okla. Among the contestants was Capt. John Berry, the oldest living balloonist in the world. One of the balloons shown was the one that caught on fire while it was 14,000 feet in the air, but came down safely.

HERE AGAIN

TOO much credit cannot be given to the Germans for the second trip of the Deutschland. When the ship arrived the first time it was thought to be somewhat in the nature of a fluke. But this second arrival proves that submarine commerce is a thing to be counted upon in the blockade of the future. It will revolutionize the way that warfare is carried on, as it seems that it is no longer possible to have an effective blockade. The arrival of the submarine liner is shown in the forty-fifth number of the Animated Weekly with views of our old friends, Capt. Koenig, etc., who were all shown in the weekly the last time that the ship arrived. It is also interesting to know that the Deutschland this time brings with her a cargo that is worth about ten millions of dollars and the trip has been so profitable to the owners that they intend to establish a line of these vessels and have a regular service.

HARVARD CRUSHES CORNELL

FOOTBALL enthusiasts all over the country will welcome the opportunity that is offered by the Universal Animated Weekly to view what seems to have been one of the most notable contests of the season. When Harvard defeated Cornell last Saturday they did more than merely win a victory. They erased a defeat that has stood on the clean slate of the Crimson, as last year it was Cornell that won the victory.

The score, 23-0, proves that Harvard is in a better situation than most of the wiseacres gave her credit for. They have been backward this year up at Cambridge, but now the team is rounding into shape and although they miss Eddie Mahan, Casey bids fair to step into his shoes. Although their chances for the championship are lost through the one defeat by Tufts, still it is certain that by the time that the big games arrive Harvard will have a machine that will be in a fair way to make trouble. The forty-fifth number of the Animated Weekly shows how they do it.

THE WAR IN EGYPT

THERE has been a great deal of well-deserved sympathy showered on the heroes who are fighting in the trenches over in France and upon the men who are in the great war in other parts of the European arena, but so far there has been little said about the war that is going in all the parts of the globe. The forty-fifth number of the Universal Animated Weekly shows the war that is taking place in Egypt under the shadow of the pyramids. There is a force of Australian soldiers guarding the Suez Canal, a very important post, as England is dependant upon the supplies that are all the time arriving from the Orient and from India. But the life that the men lead in that country is no joy. They suffer from constant hardships as the climate is very trying. The sun beats down all the day and the sand keeps the heat so that there is little relief at night. The men have a very dreary sort of an existence. There is little danger, but that is what the men complain about, as they would rather be in the middle of the fray. As one sees them plodding through the sand it is impossible not to sympathize with them.

WONDERFUL SETS FILMED BY JULIAN IN "THE BUGLER OF ALGIERS."

NEITHER pains nor money were spared by the Bluebird Company to make every detail perfect for Director Rupert Julian's production of "The Buglar of Algiers," picturized from the story of Perley Poore Sheehan and Robert H. Davis, editor of Munsey's Magazine.

In the first place, a complete Brittany street was built at the studio. Costumes were specially made for the villagers and among the quaint homes with thatched roofs the actors and actresses presented scenes typical of old France. War comes and then Gabrielle, played by Ella Hall, and her brother Anatole, portrayed by Kingsley Benedict, are parted as the young man enlists as a bugler. With him also enlists his friend Pierre, played by Julian. The three had been great friends; in fact, Gabrielle practically had been a mother to both young men.

Subsequently, the soldiers of the enemy are seen galloping over the hill and upon the sleepy village, scattering women and goats and poultry as they dash through the street.

After a lapse of many years the two men return to the little village to find it changed. They cannot find Gabrielle, and finally Anatole is ordered to Paris to be decorated for an act of heroism. He starts out with Pierre but dies en route. So Pierre passes himself off as Anatole.

In the presence of the President he meets Gabrielle and taking her back to the village places the decoration on the body of his dead friend.

A huge banquet table was provided and, in addition, real food was served to the beautifully gowned women and the men in evening dress.

"A Stranger from Somewhere"

With
FRANKLYN AND AGNES
FARNUM VERNON

Is this Sam?

Grace tips the "loafer"

Is this "Dippy?"

A WONDERFUL Bluebird, written by Willis and Woods and produced by William Worthington, with Franklyn Farnum in a dual role, Agnes Vernon as the heroine and Claire McDowell as the adventuress. A picture which combines drama, sensationalism and comedy in one delightful whole.

CAST.

Sam Brockton "Dippy" Lewis	Franklyn Farnum
Grace Darling	Agnes Vernon
Howard Dana	Barney Furey
Olga	Claire McDowell
Daniel Darling	Arthur Hoyt
Mrs. Darling	Helen Wright

HERE is a picture which it is impossible to classify, but which is simply delightful all the way through. It starts as a Western, rapidly turns into a crook drama, takes another twist into pure comedy, doubles back again into a drama and ends with a surprise finish which is a perfect jack-in-the-box for everybody. Franklyn Farnum, the younger brother of Dustin and William, who made his picture debut just the other day as the French composer in "Love Never Dies," another Bluebird, in which he supported Ruth Stonehouse, has in this the dual role of a Westerner, the "Stranger from Somewhere," and the dope-fiend "Dippy," who is the tool of as an unscrupulous a pair of crooks as ever robbed an innocent of his roll.

That the youngest member of the Farnum family possesses his full share of the family talent is proved by the rapidity of his development in pictures, especially in Bluebirds, in which it is demanded of an actor that he possess ideal qualifications for a leading role. Of course, though he is new to the art of the silent drama, Mr. Farnum is no stranger to the stage. He has had prominent roles in such successes as "The Dollar Princess," "Madame Sherry" and "The Candy Shop." He was leading man for two seasons with the Henry W. Savage productions. His most recent stage appearance was the lead in "The Only Girl" at the Mason Opera House in Los Angeles. So Mr. Farnum is anything but a tyro in theatrical matters.

Still it is unusual for an actor who is so new to the screen to be cast as star of an important five-reel production. Mr. Farnum comes brilliantly through the ordeal. He took to pictures like a duck to water, and only one thing worried him for some time. He felt that he could not lay claim to the title full-fledged movie actor until he had risked his life, or

Grace thinks she knows what he wants to say

Dippy complains that he can't stand any more.

at leats a limb or two, for the camera, and he waited hopefully for the chance. In "A Stranger from Somewhere" it came. In one scene the hero, while in the person of Sam Brockton, has to fall and roll down a flight of unpadded steps. Director Worthington offered to put in a substitute, as the scene is "shot" from a considerable distance. But the young actor refused with scorn.

"Why," he said, "It's the very chance I've been waiting for, to prove that I'm a real movie actor at last, and now you want to take it away from me!"

The supporting cast is more than up to the Bluebird's high standard. Agnes Vernon has the role of the girl who is puzzled almost beyond the retention of her sanity by the cameleon-like changes of her lover. Worthington has directed little "Brownie" Vernon in countless photoplays, but never with greater success than in this. Claire McDowell, one of the most finished of screen actresses, has a most congenial role as the villainess, "Olga," and forms a striking contrast to blonde little Miss Vernon. All the other roles are in capable hands, and the whole picture is handled in a way that calls for nothing but praise.

Sam holds up the supposed intruders.

Some of the endless complications are given in the following brief synopsis.

Howard Dana and his partner, Olga, had been tipped off that Sam Brockton, a newly-made millionaire from the West, was in town, and they begin laying their plans to fleece him. Knowing that the millionaires in a certain district had closed their houses and were spending their summer at different resorts, they affect an entrance to the Darling mansion and practically take possession.

It so happens that before Sam has had time to procure a change of costume he assists in helping Grace Darling and her father when their carriage has overturned. Both are attracted, but she goes on her way, leaving Sam gazing after her awestricken. Olga has been near by and watched the meeting and soon has Sam engaged in conversation. She asks him to call upon her, when she will arrange to have him meet the beauty he has rescued.

With this in mind, Sam goes to the Darling mansion, where Olga and Dana work the old badger game. Sam, in spite of his innocent look, is really wise, but he takes his medicine like a soldier. At this moment Grace arrives, as she had come home to get more clothes. She thinks for a time that Sam is one of the crooks, but he convinces her and Mr. Darling that he is not. While he is doing so, however, Olga and Dana escape. Grace invites Sam to spend the week-end with them in the mountains. Sam is delighted and can scarcely wait.

Dana and Olga think Sam is "Dippy."

Olga meantime learns of the invitation. At a meeting with the leader of their gang, "Dippy" Lewis, Olga notices the close resemblance of Lewis to Sam and straightaway "Dippy" is transformed into as good an imitation of Sam as possible and goes to visit Grace. She is surprised to see him so soon, but is gracious to him, although he often embarrasses her with his uncouth manner, which is attributed to his being so long in the West. "Dippy" cannot resist the temptation to steal from some of the guests, and it is not long until he feels that it is safer for him to leave while he has the chance.

Sam arrives just shortly after "Dippy's" departure and cannot understand why Grace treats him in such a cool manner. He is greatly surprised a little later when Olga and Dana arrive — not knowing that "Dippy" had left and thinking Sam is "Dippy"—and advise him to propose to Grace. Sam is elated that Grace should consider him and is more than happy when she promises to marry him. As he leaves her to find Mr. Darling, Olga and Dana meet

(*Continued on Page* 21.)

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"Circumstantial Guilt"

IMP Two-Reel Drama. Story by George Suprenant. Scenario by Maie Havey. Produced by George Cochrane. A tense situation—one juror holds out for acquittal because he, himself, committed the crime. Wonderful exposition of the danger of merely circumstantial evidence.

The murder.

THE dangers of conviction upon circumstantial evidence are paramount, but it is seldom that they are so forcefully brought to our attention as in "Circumstantial Guilt," a two-reeler, directed by George Cochrane. Here is the case of a man who is about to be convicted on this kind of evidence. The jury is out on the case and they stand eleven to one for conviction. The last man is obdurate and will not consent to send the man to prison for life on merely the force of circumstances. He will not give in in spite of the pressure that is brought to bear on him by the other members of the jury. He knows that the man accused innocent of the crime, as he is the one who committed it. He is afraid to say this, as he does not want to suffer the consequences, yet he refuses to let a ninnocent man go to prison. In the end he does the right thing and confesses.

But the happy ending to this pictue should not blind us to the true lesson: that is, that there is no case of circumstantial evidence, however strong, that cannot be broken down. It may be recalled that a few years ago a man was released from the penitentiary in Pennsylvania after serving twenty-four years of a life sentence. After all that time the real culprit confessed. But what could the State do to pay the convicted man for the ruin of his health, his broken spirit, the loss of self-respect that he had suffered? These few cases that are made public, together with the many cases of crimes that go unpunished, prove that our system of justice is far from perfection.

CAST.

Fillmore	Jack Nelson
Antonio	Burton Law
Mary	Grace Bonyng
Hartman	Charles Cummings
Evans	Fred Montague
Casey	Dan Duffy

The story follows:

Antonio, a poor Italian fruit peddler, is on trial for the murder of Hartman. In spite of his protestations of innocence and his story of the finding of the gun hurled into his fruit stand, the consensus of opinion is that he is guilty.

The jury retires, and after being out for a considerable time all but one, Fillmore, are in favor of conviction. He stoutly adheres to his opinion and seems to be laboring under some strain. One of the jurors pleads with him to give in, as he is very anxious to get home to his wife, who is seriously ill, and still Fillmore holds out.

At last he can seem to stand the strain no longer and calling for attention tells his story:

His sister, Mary, a sweet, innocent girl, had been betrayed by Hartman and had drowned herself. Over her dead body Fillmore had vowed vengeance. He had followed Hartman to the city and then one evening seen him entering a cafe. Knowing that he would return home some time, he waited for him outside until midnight, and then, as Hartman emerged and started walking down the street he shot him and hurled the gun into the wagon of Antonio.

The confession made, Fillmore falls dead and Antonio is cleared of the accusation and the web of circumstances which had almost enmeshed their innocent victim.

BIG NOISE IN SILENT DRAMA.

WHEN the Los Angeles Harbor Commissioners had the side of a mountain at Catalina Island blown down recently the explosion was made the basis of a two-reel story of love and conspiracy culminating in a dastardly plot to rend the hero limb from limb by dynamite. Director Henry McRae of the Universal Company produced the Bison story, "The Lost Lode."

UNIVERSAL "SHOOTING."

F. C. TUTTLE, secretary and treasurer of the Peters Cartridge Company of Cincinnati, who was a visitor at Universal City last week, remarked casually that he never was among so much "shooting" in all his life.

"No matter where I turned," said Tuttle, "there was a cameraman 'shooting' a scene of some sort. Guess I'll send the boys a case of shells for the real thing when I get back to Cincinnati."

"The Thread Of Life"

SPECIAL Two-Reel Imp Drama. A story with a background, first of the hospital and then of the underworld. Love and jealousy contend for the mastery in the soul of a woman, but love wins in the end. Written by Joseph Gollomb. Produced by Ben Wilson.

CAST

Dr. Carl Renard	Ben Wilson
Mayme Carter	Sarah Thorne
"Spider" Carter	Robert Rogers
Lena Payton	Frances Nelson

Testing the new method.

The nurse becomes Mrs. Renard.

BEN WILSON is one of the directors who thinks no detail too small for his attention in the staging of a photoplay. The present drama "The Thread of Life" is an instance of his painstaking care in this regard. The scenes of the story are divided between the hospital, where a young doctor wins fame and fortune by the success of a new method of treatment; and the underworld, the home of the brother and sister, Mayme and "Spider" Carter, who, through an accident to the girl, come to have so much to do with the destiny of the doctor and the nurse he loves. The scenes in the clinic have never been more convincingly staged for a photoplay, while the crook's den, which forms the alternating background, is just as realistically handled.

The exciting story runs as follows:

Mayme Carter has been dangerously shot in a quarrel between her brother "Spider" and another crook, over spoils She has been brought to the Emergency Hospital in a dying condition. Dr. Renard tries a new method of keeping her alive and succeeds in so far as the girl hangs to life by the slimmest thread.

Her coming through alive means to Dr. Renard not only her life, but also fame for the success of his hitherto untried method. He discovers that the girl has fallen in love with him.

In her dangerous condition, he cannot tell her that he loves and is engaged to Lena Peyton, her nurse. Mayme, however, discovers it. Without letting the doctor know of her discovery, she gets her brother "Spider" to kidnap the nurse after she has been lured to the slums.

The doctor is distraught at Lena's disappearance, which has left no clue behind. He is at a loss. Accidentally he catches a fleeting expression on Mayme's face which makes him suspect. He hypnotizes her and while in that condition she is compelled to tell him where Lena is being kept a prisoner.

He disguises himself as a clothesline man and entering the yard behind the house where Lena is being imprisoned in the burglars' den, climbs the pole until he can look into the room where she is. Spider and several other crooks are also in the room discussing what to do with the nurse.

The doctor descends to the basement and sees through the grating on the ground floor a crook on the watch. Taking out a bottle of chloroform which he had brought for the purpose, he soaks a handkerchief with it and, springing on the crook from behind, renders him unconscious.

He steals up the steps and out on the fire-escape. Peering cautiously into the room, he notices a combination of positions of electric fan, curtain and lighted gas jet which gives him an idea.

Cautiously reaching into the room he starts the fan going by pressing a switch. This blows the curtain against the gas jet and sets it on fire. The crooks don't see it until it has burst into flame. They are panic-stricken and run out. The doctor frees Lena and, beating the fire out, escapes down the fire-escape with her.

At the hospital the doctor does not let Mayme know of the rescue. He feigns great unhappiness, which stirs Mayme's deeper feelings of gratitude and desire for his happiness. She tells where Lena is still kept, as she believes, and gives the doctor up. Her recovery brings the doctor fame and wealth and marriage. Mayme sends the lovers a wedding present.

SOUTH AMERICAN ADMIRES GRETCHEN LEDERER.

GRETCHEN LEDERER, one of the well-known leading women of Universal City, playing the lead in "The Masked Woman," recently received a letter written in Portuguese from an admirer in Rio de Janeiro.

The writer declared he was a man of wealth and that he had admired her pictures more than any one he had ever seen on the screen. He inquired if there was anything he could do for her and anything she would like to have, and that it would afford him the greatest pleasure to provite it.

The clever actress finally had the letter interpreted and sent her admirer a handsome photograph, but said she could think of nothing that she really needed, although she appreciated the fact that her work was pleasing.

"THE LOST LODE"

DAUNTLESS girl braves sea in motorboat to save lover as lost lode is found. Bison two-reel melodrama. Direction by Henry McRae. Story by J. B. Rice. Scenario by William Parker.

CAST.

John Stepton	E. N. Wallack
Gloria	Edith Johnson
Tom Higgins	Edward A. Hearn
Edgar Collins	L. C. Shumway

"We have found the lode," said Higgins.

IN the mining venacular out west, the "lode" of a mine is the vein that contains the metal. It is the streak in the rock that has had the precious ore deposited in it. It is the function of the mining engineer to keep track of the lode, to follow it and see that it is not lost. For when the lode is lost the mine is practically useless. That was the reason that John Stepton was so worried when the lode of his mine was lost.

The Bison two-reeler, "The Lost Lode," produced by Henry McRae from the scenario by William Parker, presents a situation that gives an opportunity for as many thrills as were ever crowded into the confines of a two-reeler. There is all the excitement about the finding of the lost lode which will make the mine worth something, and when it is found the villains plot to kill young Edgar Collins, the mining engineer who has found the lode. When one of the drillers finds that there is a plan to kill Edgar and telephones Gloria there ensues one of the most thrilling races that has ever been staged. It is a race for a life, and a very dear one, too. Edith Johnson, in the part of Gloria, does remarkably well, especially in the race, where she has to start her motorboat and run it to the mine. There, after having arrived in time, she finds that she has no dory to get to shore. But this does not stop the plucky girl and she jumps into the water and swims to the shore in time to save the man she loves.

The story in brief follows:

John Stepton, owner of a once prosperous mine, finds himself on the verge of bankruptcy and is on the point of selling out to Graham, a chap who is picking up all the mines in the district. Edgar Collins, a young mining engineer, whom Stepton has engaged to trace a lost lode of the mine, rushes in and tells him that he thinks he has discovered the lode which leads under Gloria mountain. This spoils the sale.

Tom Higgins has been Stepton's assistant and is in love with Stepton's daughter, Gloria, who does not favor his suit, as her heart already belongs to Collins. One of the drillers has discovered a new vein and disclosed the place to Higgins, who tells him to keep his knowledge to himself and they will buy the mine from Stepton and then work it themselves.

Collins forms the plan of blasting the mountain and makes all preparations. Higgins and the driller decide to frustrate this by cutting the wires just as Collins is ready to press the button and then when he goes to investigate the wires will be put in contact and he will lose his life.

One of the men who is working for Collins is assaulted by one of Higgins' men, who rolls what he thinks is the dead body down the mountainside, but the man revives and manages to phone Gloria what has happened. She is away, but returns on her yacht and swims ashore. Higgins and his men tamper with the wires and pull the lever, causing the explosion, but Collins is not injured. So the picture ends happily as the lost lode has been found.

"A STRANGER FROM SOMEWHERE."

(*Continued from page* 17.)

him and tell him that he must divide with them as soon as he gets a settlement. Grace overhears this, and, horrified, leaves the hotel. Mr. Darling has left for the city the night before, so Sam hurries to town after the two.

Meantime some of "Dippy's" gang have chloroformed "Dippy," thinking that he is Sam, and thrown him into a cellar to give "Dippy" time to win Grace's affections. When Olga and Dana return with the story of the sound berating which Sam gave them when they wanted him to divide the fortune, they release "Dippy" and dress him up again as Sam, for they have come to town on the same train with Grace and think she is planning an elopement. As a final effort they plan to carry Grace off before Sam can arrive.

Grace goes to her home, but when Olga and Dana arrive with "Dippy" she notes the deception immediately and phones for the police. Sam arrives just in the nick to time, for Olga and Dana have about overpowered Grace, and the two men battle, overturning and demolishing most of the furniture. The police arrive and take the trio to jail, and now at last Sam and Grace thoroughly understand each other, which, we presume, means that happiness is looming in sight for them after their many adventures.

Where Is My Wife?

BILLIE RITCHIE and Lucille Hutton in a two-reel L-Ko express. It speeds from start to finish.

"What is this, Billie?"

"WHERE IS MY WIFE?" is the title of the latest of the L-Ko laugh compellers, featuring Billie Ritchie and Lucille Hutton. The L-Ko Company is now progressing at such a rapid rate that it is hard to tell where they will end. Each release is better than the one before, or at least that is the way it seems to the average spectator.

Lucille Hutton, as she gets more experience, added to a natural ability to act comedy roles with especial regard for the ridiculous, bids fair to be a real acquisition. She is the subject of the front cover sketch this week.

But outside the stars the feature that makes a slap-stick comedy funny is the number of laughable bits of business that is included in the production. Here is where the L-Ko Company excels, as they contrive to get more funny things for their actors to do than appear in the films of other concerns in a whole month. When Billie in a bathtub goes sliding about the hotel, forced now one way and now another by the streams of water that are being turned on him, there is real comedy. Whatever the highbrows may say, a person that can sit still without laughing at a picture like this has a piece of dull lead where his funny bone ought to be.

Billie is the proprietor of a hotel, but his wife is the one who does most of the proprieting. Billie is a modest little fellow and is well content to do the entertaining of the house. He is very active about the place, showing every one how to perform their jobs, but he really shines at serving the ladies. One of these delicate creations arrives and Billie is all attention. But his wife says "No," and the ambitious lad is forced to sojourn under the desk. There he finds a way to get in a word or two by poking his head out from the bottom. He makes a little rendezvous with the lady without his wife learning of it. Then when the lady rings for soap he writes his love on the bar and covers it so that the sentiments are not apparent until the bar is used.

Then follows a series of mistakes that were most unfortunate, as they put the attentions of Billie in the wrong light. He sent a little note to the lady of his love by means of a fan. But the darn thing blew too far and the note came into the hands of her husband. Then there followed a great mix-up, as the doors of the two rooms that the manager and the lady had were changed. The husband went after Billie, and, strange to say, he found him in the most embarrassing of positions. Then there was a chase in which Bilile barely escaped the wrath of the other, and it all ended when Billie fell into a bathtub and was carried about the streets in the rear of an auto.

AN INNOVATION ON THE UNIVERSAL PROGRAM

THE program of the Universal for the week of November twentieth contains an innovation, as far this company is concerned. On Friday, the twenty-fourth, the first number of the Universal Screen Magazine will be issued, and will appear thereafter every other week on the same day. This feature comes under no existing brand head, but has a brand name all its own, just as the Universal Animated Weekly has.

In fact, the Screen Magazine is a sort of "Animated Fortnightly" and bears the same relation to the Weekly, that a Sunday newspaper, with its special feature sections, its illustrated supplements, and its magazine, bears to the daily newspaper which prints the news. The weekly is topical, and the magazine is general, in its interest.

It is arranged and edited by the same staff which prepares the Animated Weekly, and no two issues will be in the least alike. The subjects which will be dealt with pictorially are such as are discussed in any up-to-date magazine. New inventions will be shown in operation, nature and animal studies will be presented, the work of our Government in its various phases will be illustrated. The manufacture of various articles, and the picturesque side of industries will form a part of its contents. There will be beauty hints for the women "readers," and a humorous chapter for everybody.

The Screen Magazine is made up like a real magazine. It has a cover designed specially for it, a table of contents, and then come the articles, each preceded by a title page. It is as if some giant publication were being exhibited to you, while an unseen giant hand turns the pages for you.

Volume One, Number One, contains the follow "articles": New Inventions. A machine which tunnels through rock without blasting.

Dumb animal friends. U. S. Bureau of Animal Industry's crusade against "Ticks" which save $15,000,000 yearly. The germ shortens the life of the cattle by sucking their blood.

Beauty Hints. Every woman can be her own beauty doctor. Bar wrinkles without the aid of the beauty shop.

Studying Nature. Here is a beetle that eats grapes. Only half an inch long, this beetle can ruin a vinyard.

Animated Sculpture. "The Butterfly and the Flutterby." A few moments with Willie Hopkins, renowned sculptor.

The other issues as they appear will be as varied and interesting as this one. It is quite safe to predict that the Universal Screen Magazine will be one of the most popular features of "The Mightiest Program On Earth."

Agnes Vernon and her mother.

"BROWNIE" VERNON'S PAL IS HER OWN MOTHER.

THE very first thought in the life of dainty little Agnes Vernon, who plays the lead with Franklyn Farnum in the Bluebird Photoplay, "A Stranger From Somewhere," and who is affectionately called "Brownie," is the little mother in the Hollywood home awaiting the return of the actress from her labors of the day.

There are just two of them—"Brownie" and her mother—and they live for each other. Still, neither finds it a hardship, for they are more than mother and daughter—they are pals. Wherever "Brownie" goes her mother goes, too, and really the mother does not look older than her girl.

The little home is always full of sunshine. "Brownie" has her cat and her canary kept safely away from the Persian beauty and all three are glad when she gets home in the evening.

She is one of the favorites at the film capital. She is full of life, always merry and has a kind word or a joke for any one she chances to meet. In addition Miss Vernon is a clever actress and always is cast for important parts in Universal productions.

BRADLEY MAKES FIRST AUTHOR APPEARANCE

FOR the first time in moving picture annals an author has appeared before the screen as an adjunct to the showing of his photoplay. This author is Willard Bradley, mayor of Greenwich Village, and the photoplay is "Main 4400," the two-reel Victor comedy-drama starring Herbert Rawlinson and Agnes Vernon. The place was the Grand Opera House at 23rd street and Eighth avenue, New York City. Almost the entire population of the district known as Greenwich Village, over which Mr. Bradley holds sway, was present in a body to greet their favorite mayor and author, and the excellent production which the Universal made of this two-reel story under the direction of William Worthington amply justified their attendance, and the praise of its author. In token of their appreciation a beautiful loving cup fourteen inches high, and inscribed with a suitable token from the residents of Greenwich Village was presented to Mr. Bradley.

Incidentally, Herbert Rawlinson was severely injured in this picture. He has been confined to the hospital at Universal City for about a month since his accident on the stage, in which one of the ligaments of his right leg was broken. He had his first night out this week.

He was taken to Morosco's Theatre in Los Angeles, where Miss Maude Fealey was giving a party to a number of theatrical friends. Rawlinson moved around on crutches among the guests.

"It made me feel like I was really living again," said this Universal favorite on his way back to the hospital.

“THE DEVIL’S BONDWOMAN”--

Doria and the Prince.

Doria receives Mason.

The Prince meets Beverly.

“THE Devil’s Bondwoman,” which was written by Willis and Woods, put into scenario form by Maie Havey, and produced by Director Lloyd B. Carleton, employs the same cast of players, with Dorothy Davenport and Emory Johnson at their head, which has been seen in several other successful Red Feather plays, “Barriers of Society” and “Black Friday” among them. This is a melodrama with an allegorical prologue, and its strong situations and entralling story give both the director and actors a fine opportunity, of which they have taken full advantage.

In the prologue Life’s Alchemist calls upon the different spirits to aid in making a mortal, but ere they have finished the Devil steals in and adds Love of Self. Then, laughing in fiendish glee, he takes the mortal and starts him on the road of life, showing him the easiest way. By the time he returns to the cavern another form—that of a woman—has been completed, but the Devil leaves the man to teach her the downward path.

Mason Van Horton, a young millionaire member of society, owns the Van Horton bank, located in the tenement district, but he has so little care for business that the bank, and the hundreds of poor workers who have entrusted their hard-earned savings to it, is on the verge of ruin.

FORTY-THIRD Red Feather production, written by Willis and Woods, with a prologue by Fred Myton; scenario by Maie Havey and produced by Lloyd B. Carleton, with Dorothy Davenport and Emory Johnson in the leading roles.

CAST.

The Devil Prince Vandloup	Richard Morris
The Woman Beverly Hope	Dorothy Davenport
The Man Mason Van Horton	Emory Johnson
Doria Manners	Adele Farrington
John Manners	William Canfield
Aunt Barbara	Miriam Shelby
The Alchemist	Arthur Hoyt
Spirit of Fire	C. Norman Hammond

John Manners is the one most responsible, for he has business ability and has taken advantage of Mason at every turn. His wife, Doria, has social aspirations and is a typical vampire. She does her best to ensnare Mason, and he is nothing loathe, until he meets Beverly Hope, who has come to visit her Aunt Barbara.

There is something so sweet and innocent about Beverly that, for the first time in his life, Mason wishes that he had a clean slate, so that he could honorably ask her to share his life.

Doria is infatuated with Prince Vandloup, who makes love to her on every occasion. One night, after a gay party at the Manners home, Mason promises to see Doria alone. After all are gone he goes to her apartment, where she is waiting to receive him. As he starts towards her the face of Beverly comes before him and he rushes madly from the room, pasisng Manners on his way out. Doria, chagrined and piqued, tells her husband that Mason has forced his way to her room, and that she has to fight for her honor. Manners is angry enough to kill Mason, but she begs him to ruin him instead.

Manners does not take long to accomplish this feat. Mason, in an endeavor to make restitution, sacrifices his entire fortune. Beverly promises to marry Mason and helps him in every way, even going to his apartment when she has a premonition that he is about to kill himself.

Doria gives a reception to which she invites Mason. He goes, intending to have a talk with Manners. At the reception is one of the women whose earnings have been lost in the bank failure, but Doria orders her from the house. Instead of leaving, the woman slips unnoticed to Doria’s room, and there stabs herself. Later, while all the guests are assembled at dinner, Doria is startled by a drop of blood which falls from the ceiling. There is great consternation.

Mason is talking with Manners in the library, and the two are advised of what has happened. Manners goes to the woman up-stairs, and, as he is returning to the library overhears his wife and the Prince making love. He denounces her, and tells the astonished guests that she is the one who really is responsible for the failure of the bank and the ruination of Mason. He now realizes that she has lied about Mason. The Prince, after trying to besmirch the character of Beverly by reporting that he has seen her coming from Mason's apartments late at night, takes Doria away with him. His form changes to that of the Devil and she knows that she is in his power.

SMALLEY ASSISTS JULIAN.

"ANYTHING I can do for you here?" asked Phillips Smalley of Rupert Julian one day this week, poking his head through a window of a quaint building, one of several dozen that make up the Normandy village used in the Bluebird of "The Bugler of Algiers."

"You do not mean to say that are idle?" asked Julian in an incredulous tone.

"Yep, won't have anything to do for three or four hours," replied Smalley, "so for heaven's sake, get me busy."

"All right, Phillips; keep those French troops in order for me; see also that the musicians play appropriate music for the coming dramatic scenes, and also make sure that those people in the market place keep in position—that's a good fellow."

And Smalley did as he was asked. "Great fun," he said. "I'd love to help them all."

The general manager of Universal City happened to come along a little later, and when he saw what one of his leading directors was doing expressed himself as greatly pleased to witness such a spirit of co-operation.

TRUCKLOADS OF SUPPLIES ARRIVE DAILY AT U CITY.

THE receipt and dispatch of supplies by express at Universal City reaches heavy proportions daily and is increasing rather than diminishing.

However, under the system inaugurated recently by the officials of the Universal Film Manufacturing Company, the big shipments are handled without confusion and are quickly distributed to destined points.

Several times daily huge trucks arrive at the film capital with quantities of supplies for use in the making of pictures or the enlargement of the plant, and they return with quantities of finished product for the market.

The amount of material, supplies of all kinds, which is required by the large plant, is staggering to the uninitiated.

The ruined woman stabs herself in Doria's room.

"The Woman He Feared"

"I'm through," said Clive.

Claire encourages Gray in his love.

GOLD SEAL Three-Reel Drama. Written by E. M. Ingleton. Produced by Harry Millarde. A woman almost ruins her nephew's life to be avenged on a man who tired of her.

THE Woman He Feared," a Gold Seal three-reeler, could be produced by very few film companies, as it demands types that are so rare. Even at Universal City, the film capital of the world, Director Harry Millarde found it difficult to get all the types exactly correct. But the finished production of this strong drama of E. M. Ingleton's shows all the pains that have been expended on it as it is masterful in every respect.

The part of John Gray, a reformed drunkard who almost slips back into the black abyss from which he has emerged by dint of prodigious effort, is played by Franklyn Farunm, the youngest of the famous Farnum brothers. A whole page full could be said of the work of Clarissa Selwyn, who plays the part of Gray's aunt, the one who tempts him into his former ways to get revenge on her erstwhile lover. She plays the role with all the shades of meaning that another actress might have lost. Miss Selwyn has created the role of a villainess who is distinct from the traditional vampire, a villainess who destroys by her cold-blooded calculations.

A brief outline of the plot follows:

CAST.

John Gray	Franklyn Farnum
Henry Clive	William Canfield
May Clive	Vola Smith
Claire	Clarissa Selwyn
Myrtle Andrews	Adele Farrington

Henry Clive, a wealthy widower, placed his small daughter, May, in a convent when she was a mere child, and now that her education is completed he takes her home.

Clive, alone, has amused himself according to his fancy, but now that his daughter has come to live with him he decides to reform. So he informs Claire, his mistress, that their relations can continue no longer. Piqued, she plans revenge.

Her nephew, John Gray, is a drunkard. When he loses his position on a newspaper because of this, she sends him to a sanatorium, where his cure is eventually consummated, and she promises to make him her heir and draws up her will accordingly. Through her he meets an artist, Myrtle Andrews, who has received a commission from Clive to paint May's picture.

May makes the acquaintance of Gray and soon the two are fast friends. Claire, who has been watching the little love god at work, tells her regenerated nephew that she will provide him with ample funds for a wedding if he can win May, but he must keep secret the fact that she is his aunt. While not understanding the reason for the stipulation, Gray agrees.

The wedding takes place. To the wedding breakfast comes Claire with her friend the artist, Myrtle. Stealthily she exchanges her glass of champagne for his of ginger ale. Gray becomes intoxicated and shames the woman he married and her father, and Claire tells Clive that because he once spurned her that now she is avenged and also discloses the fact that Gray is her nephew. Clive orders Gray returned to his apartments, whither Claire follows with liquors, and when he recovers somewhat from his drunken stupor tempts him further.

May, meantime, has decided that her place belongs beside him. As she arrives Gray, somewhat awakened to what his aunt is endeavoring to do, berates her and orders her from the house. Claire, returning to her own home, intends striking Gray from her will, but ere she can do this an attack of heart failure ends her life. So Gray and his wife are free to live out their lives in peace.

HENRY McRAE "ROLLS THE BALLS."

ALL great men have some boyish hobby as a surcease from their mental labors. Director Henry McRae of the Universal gets his mental relaxation by "rolling the balls" at the various Japanese concessions at Santa Monica and Ocean Park, California.

At his summer home in Santa Monica Canyon he has sufficient oriental goods won at the games to stock a Japanese store. Every time McRae returns home in the evening with an odd-shaped bundle Mrs. McRae sighs, clears space for a vase or piece of lacquer ware and observes:

"Henry's been rolling 'em again."

His latest Bison picture is called "The Lost Lode" and features L. C. Shumway and Edith Johnson.

"The Emerald Pin"

LAEMMLE Two - Reel Drama, which teaches a lesson from the past. Story by E. M. Ingleton. Scenario by Maie Havey. Produced by Burton George.

THE story of "The Emerald Pin" is one that could be taken to heart by a great many of the girls of today. Burton George has realized all the possibilities of the plot of the story and the resultant is a picture play that is picturesque as well as intensely interesting from start to finish. Roberta Wilson has had her beauty admired so much of late that it is hardly necessary to go into further rhapsodies, though they are in order. Suffice it to say that a pretty girl is a constant quantity and time or period does not matter in the least. Roberta looks even prettier in the hoopskirts of yester year than she does in modern costume. Her portrayal of an old woman is one to which a great many more experienced actresses could point with pride.

"But promise you won't play for money," said grandma.

In the long ago.

Grandmother Kathleen	Roberta Wilson
Kitty	Eileen Sedgwick
Mrs. Dexter	Gretchen Lederer
Alvin Randolph	Charles Perley
Rose	Louise Owen
Rose's Cousin	Myrtle Gillette

The story in brief follows:

Kitty lives with her grandmother, a sweet-faced old lady, who guards her with all the love of a mother. One day a Mrs. Dexter, who belongs to the smart set, invites Kitty to a bridge party. Ere the party is over, however, the grandmother arrives and takes a rather rebellious Kitty home, and then she tells the story of her own life.

Long ago, when grandmother was a young girl she had a sweetheart, Alvin, and he finally asked her to become his wife. Kathleen was very happy and confided the news to her best friend, Rose, who was herself in love with Alvin. Her jealousy caused her to plot.

Alvin requests Kathleen not to gamble; Rose learns of this and invites Kathleen to a party, where she has secured the aid of her cousin to make Kathleen play. At first Kathleen wins, but later she loses all the time and in order to pay her gambling debts borrows money from Rose until the sum mounts.

Then Alvin presents Kathleen with a beautiful emerald pin. Rose tells Kathleen that unless she pays the sum borrowed immediately that she will go to Alvin for the money. This alarms Kathleen and at the suggestion of Rose she pawns the pin. Then Rose suggests that they go to Kathleen's home to view the presents—and the wonderful emerald pin. Kathleen with a quivering heart accompanies them.

But meantime the maid, who was an accomplice of a band of crooks, had admitted one of the gang and taken all the presents. This foils Rose's plan, but never so long as Alvin lived did Kathleen dare to wear the emerald pin which she later secured from the pawnshop.

Kitty promises never to gamble, and the grandmother feels that she has accomplished some good by disclosing her secret.

BULLETINS SUNSHINE.

Many of the companies of Universal City secure their "sea stuff" at the beaches near Los Angeles, but they never leave the film capital until assured of the right light for photography.

Consequently, the police of Santa Monica have adopted the plan of sending a daily bulletin by long distance telephone to the directors in order that they may know the exact conditions before starting on the eighteen-mile trip.

If it has been foggy or cloudy and the sun comes out word is at once sent to the photoplay studios and usually there follows an exodus of automobiles for the shore.

ACTORS' PRIZE HATS.

MUCH friendly rivalry exists over hats between Walter Belasco and Marc Fenton, two character actors of Universal City.

Walter is the proud possessor of one which was worn by his brother David when the latter produced his first success, "Cherry Blossoms," and he wears it whenever possible before the camera.

He was telling about his prize one day when he was overheard by Fenton, who returned shortly with an ancient style of chapeau on his head. He made the declaration that it was once worn by Edwin Booth, so this hat also is appearing on the screen.

Rupert Julian is Induced to

By MARJO

As he appears in the first part of "The Bugler of Algiers."

TO the average beginner the motion picture business holds out abundant promises of glory and easy money. In reality it is a hard, uphill fight, bounded on all sides by failure and heart-breaking reverses. It takes a great deal of courage, luck and perseverance to succeed."

So speaks Rupert Julian of the profession in which he has made a distinguished reputation. He is one of the most modest of men, so he probably does not realize that he is describing his own qualities. He has had an eventful career, in the course of which he has been a sailor before the mast, a tea salesman, the engineer of a donkey engine, and a gold prospector in Australia. Between each of these episodes in his life he has tried the stage, having appeared with many of the principal English actors, Sir Herbert Tree, Lewis Waller and Sir George Alexander among others. His last engagement was with Tyrone Power in the production in which he played Marc Anthony to Mr. Power's Brutus.

Julian was born in New Zealand, the son of a well-to-do sheep and cattle ranchman. He received an education to fit him for the Roman Catholic priesthood, but he had other ideas, and against the wishes of his parents he decided to follow them. The spirit of adventure was in his blood and would not be denied. When the Boer war broke out, Julian immediately volunteered for active service, and for two years he saw all the hardships and realities of war. Twice he was captured by the Boers. The first time he was lucky enough to be exchanged, and the second time he managed to escape. For three days he wandered through an almost desert country without food. At last he made his way to the coast and shipped on a sailing vessel as an able seaman. He was landed at Gibraltar, but he returned again to South Africa as soon as possible and remained with the colors until two months before the end of the war, when he was invalided home, the proud possessor of a lieutenant's commission. Mr. Julian has offered his services to his country in the present struggle, but so far has not been called upon.

He endorses the saying that one finds a use for any piece of knowledge in motion pictures. His military experience has been invaluable to him, and he has often been complimented on the accuracy of his military manoeuvers, since he has been directing photoplays. His engagement in pictures followed an introduction to the Smalleys, with whom his first work for the screen was done. He was induced, rather against his will, to try working for the screen, but, contrary to his expectation, he found it fascinating, and when the call to return to the stage went out that fall, Mr. Julian ignored it and remained in California, a devotee of the silent drama. Lois Weber is of the opinion that no better "villain" of the smooth society type exists than that which Mr. Julian has so often played for her. He had important roles in such successes as "Scandal" and "The Dumb Girl of Portici."

But the directing bee was firmly fixed in his bonnet, and once that insect begins to buzz in a man's brain, he won't be happy till he gets a job as director. It has always been the Universal policy to advance such of its players as seemed to show talent to the position of director, rather than give the opportunities to new producers from the outside. Julian was given his chance, and he so much more than made good that he was engaged by Bluebird to produce for them exclusively, and is now regarded as one of the cleverest of directors. Four successes stand to his credit with this organization. The first, a dramatization of Tennyson's "Maud," which was rechristened "Naked Hearts;" a screen version of "L'Abbe Constantin," called "Bettina Loved a Soldier;" another of an Emile Gaboriau story, called, on the screen, "The Evil Women Do," and his final picture, which will shortly be released, "The Bugler of Algiers," an adaptation of the novel, "We Are French," by Robert Davis, the editor of Munsey's. This is regarded as Julian's masterpiece, and one of the best, if not the best, picture which Bluebird has ever sponsored.

When one can prevail upon Mr. Julian to talk about himself and his profession from a personal angle, one is sure to hear things that are worth while. He is particularly interesting when he discusses that absorbing question, "How to get into the movies."

Rupert Julian as the old
dict, in "The

"Really talented players are always in demand," he says, "and those who decide to try this uphill path have as good a sporting chance as in any other profession, if they go after success seriously and sincerely. There is no use in imagining that it is going to be easy, though the screen, perhaps, which finds a use for 'types' as well as actors, offers a slightly better opportunity than the stage. Personally, I believe in actors rather than types, but that is my personal preference. There are great rewards — there

alk About Himself

HOWARD

is no denying that. The three things most required in order to win them, are steadfastness, temperament and brains — just about the same things that one requires to make a success of anything, you see.

"I believe firmly in all possible preparation for a screen career, if you have time to get it. Undoubtedly there are aids to good performance which may be learned. Any sort of stage experience, even carrying a spear, is valuable. Dancing is especially important, as it improves the player's deportment. I have found, myself, that everything I have ever learned or seen or done, has been a help to me, both in acting for the screen and in the production of pictures. And I have certainly seen and done a good deal.

"After having prepared himself in every way he can think of, the applicant's next step is to get engaged by hook or by crook as an extra in a studio. I think I have never heard of any one who was really successful who did not begin as an "extra." It is the one direct route, in my opinion. So-called 'influence' and introduction are of no value; the thing to do is to chose your moment as you would a diamond, for presenting yourself to the director. I have seen the most promising people lose their chance because they applied to a director in an inopportune moment, when his mind was seriously occupied with something else. You may argue that the picture producer's mind always is occupied with something else. So it is—but the ideal producer is always on the lookout for new material of promise, and you may be lucky enough to strike the ideal producer. I said that luck was an essential factor in the game.

ıding over Kingsley Bene-
of Algiers."

"Go yourself. Don't send a long imaginative description of your capabilities and qualifications. Written applications are seldom considered. Photographs are always helpful, even if you have a personal interview, as a means of judging whether you 'screen' well. The briefest and best description of yourself is a photograph. When you have your chance to walk on and hand some 'regular actor' his hat, for heaven's sake, don't make a five-reel scenario out of it. Be natural at all costs, even if it hurts you. The great thing to avoid is 'acting.' That will come later, and if you have luck and your director is built that way, you will have a chance to pant and writhe to your heart's content. But your first stunts will be simple ones. Approach them in the same spirit. Many an actor has got his first job in pictures because he forgot he was an actor at all.

Rupert Julian, the typical actor, as he really appears.

"Of course, you will be coached. All extras and many experienced actors are coached. All that depends largely on the individual methods of the director. Originality is everything in this profession as in every other but at first you may think that you are never going to get a chance to show that you possess it. You will think that an automatom could do what you are asked to do just as well. Don't fear. Genuine originality will always show itself, and triumph in the end, no matter how exacting the director. Remember he is like the general of an army. He has to keep a vision of the whole, while you only see the small part in which you are concerned.

"If you have the theatre bug you can't keep away from the footlights. I had it. After failing at all honest work, I succumbed to the call, much to the dismay of my dear old mother, and the annoyance of my first stage director. He insisted that I should never make an actor, and it has taken me eighteen years to disprove it."

“Liberty” Admitted to be Mos

Written By G. B. LEWIS

Theresa is jealous.

CAST.

Liberty Horton	Marie Walcamp
Pedro	Eddie Polo
Capt. Bob Rutledge	Jack Holt
Major Winston	Neal Hart
Theresa	Maud Emory
Manuel Leon	Bertram Grassby
Pancho Lopez	G. Raymond Nye
Jose Leon	L. M. Wells

LIBERTY” began with a rush that is by no means common even with serials. Of course every serial has to arouse interest and lots of it, or else no one would go to see it. But “Liberty” has more than just interest. It had more thrills in the first few episodes than most serials can boast of for the whole fifteen or twenty episodes. And what was more, every episode ended with a situation that was so interesting that the spectator felt that he just had to see the next. That is, of course, the aim of every serial story, whether it is told in a magazine or on the screen.

When “Liberty” began so auspiciously the question that at once arose in the minds of the knowing ones such as the reviewers and the wiseacres in the Universal office was whether or not the company could keep it up. But now as the grand and glorious serial is coming into the homestretch (it is now going on toward the sixteenth episode), the interest is mounting with the advent of each new episode.

There have been battles of all kinds and intrigues, and sprinkled through the whole picture has been a generous dose of the stunts of Eddie Polo and Marie Walcamp. These two stars have covered themselves with glory and have furnished thrills galore. The man who plays opposite to Eddie in his fights must have a very unhappy home life indeed, or else he would not keep his job for a day. Marie has shown herself to be one of the most accomplished horsewomen in America.

Just a cursory glance at the last few episodes will prove that all this talk is not the proverbial “bunk” of the press agent. When Bob and his men are besieged in the little hut on the hill there is no fake about the bullets that are used. You can plainly see them spatter the sand and chip the plaster. It is a fight to grim death and if a person does not feel his pulse rise at the sight of it, he is not human or American.

When the major and his men are surrounded out in the desert and are facing almost sure death it must send a thrill through every nerve. As they dig a makeshift trench and prepare to sell their lives at the highest price and later as their Major is wounded when they stop in the midst of the battle to make a retreat for him, these are events that ring with the reality that convinces because they are true and are happening every day on the border. They make an impression that can never be forgotten.

These are but a few of the reasons why the statements at the top of this page are no mere boast. “Liberty” is the most exciting and popular serial that the Universal Company has ever run and that, of course, means that it is the finest that any company has ever turned out.

“LIBERTY,” EPISODE NO. 14.

“A Modern Joan of Arc.”

At the close of the thirteenth episode Liberty and Pedro had been captured and were on their way to the prison at Chihuahua. Out on the desert Major Winston and his men are surrounded by a detachment of Mexicans, who outnumber them about three to one, but the Americans decide that they will fight, as they know that they will receive scant mercy at the hands of the bloodthirsty villains who are about them. But it is not long before numbers begin to tell, and, although the Americans put up a brave fight, they are getting the worst of it.

All this time Bob and his men have been held imprisoned in the ruins on the hill. They have been fighting to good advantage when the leaders of the troops that are opposing them decide that instead of wasting so many troops they will starve them out. This is very disheartening, as they have provender for only a few days left. Then some one makes a great discovery. From the hill it is possible to see the fight that the major and his men are having in trying to come to their aid. They see the latter's men cut down and realize that there is not much hope of assistance.

At last the major himself is wounded. The handful of his men who are left, feeling that the game is up and wanting to save their commander, dig a hole and put the major into it. They then fix the hole up with bayonets and put coats over so that he can breathe. When they are finished they have made a very safe retreat. The remainder of the soldiers are then wiped out by a charge that is led by Lopez in person.

Exciting Universal Serial Yet

Produced By HENRY McRAE

The Americans are hardpressed.

"LIBERTY," EPISODE NO. 15.

"The Flag of Truce."

CAST.

Liberty Horton	Marie Walcamp
Pedro	Eddie Polo
Capt. Bob Rutledge	Jack Holt
Major Winston	Neal Hart
Theresa	Maud Emory
Manuel Leon	Bertram Grassby
Jose Leon	L. M. Wells
Pancho Lopez	G. Raymond Nye

Pedro and Liberty are now in the prison. Pedro is sitting in his cell and outside are two guards talking of the torture that they are going to put Pedro through. They have been drinking rather heavily and pay no attention to their prisoner. But Pedro is on the lookout and finds that the door is open. He takes advantage of this discovery and suddenly lunges against it. Then the guards turn on him and he grabs one about the legs and upsets him and the other he throws against the table. The one who has been thrown is now creeping up on him when Pedro suddenly turns and bowls him over with a blow on the jaw. He then is about to make his escape when the guards turn on him and he rushes to the other side of the room. Then as they follow he turns a back somersault over the guards, smashes down the door and gets into the corridor. But there all his efforts prove futile, as he is overpowered by superior numbers and taken to the torture room. As one of the guards is found to be dead and the other badly wounded the men who have hold of him want to subject him to the severest tortures.

In the meantime Liberty has found it a bit of masonry loose in the wall of her cell and by working very desperately manages to make it large enough to crawl through. She gets into an underground chamber, where she finds a pool of water and a number of skeletons. The walls are covered with slime and dirt and there can be heard the sound of dripping water. To add to the horror of the place there are all kinds of rats and vermin swarming about. Seeing no way of escaping here, she turns to go back when she finds to her horror that the whole has been closed, and that she is a prisoner in this awful dungeon.

WRECKS AEROPLANE IN "LIBERTY" SERIAL.

IN the tenth episode of "Liberty, A Daughter of the U. S. A." in which Marie Walcamp is featured with Jack Holt playing opposite, a real airplane flight was shown.

In the eleventh episode Director Jacques Jaccard ordered the wreck of the airplane. It is shown falling headlong down the cliff, catching fire as it lights. Eddie Polo drags Miss Walcamp from the wreckage.

RICHARDSON JOINS UNIVERSAL

JACK RICHARDSON, who is playing in "Giant Powder," under the direction of Henry McRae, at Universal City, has a record of having been "killed" more than any actor in the motion picture business.

Richardson has been playing Western "heavies" for the American Company for five years and no author ever thinks of sparing the life of a villain in a Western story.

"GUILTY"

AN IMP Two-Reel Drama which features Harry Carey, with Edith Johnson, in one of those Henry McRae pictures which have just one punch after another. The story was written by Ben Cohn and the scenario by William Parker. After a thrilling fight with kidnappers, Carey rescues the girl by a dare-devil leap from one motorboat to another.

IT is unusual for a Henry McRae picture to be released as an Imp, but this one came naturally under that classification. To most of the fans a release by any brand name would be as sweet, if it gave Harry Carey a chance to fight for his life and the honor of a girl against impossible odds. He has two of them in this and rescues her on both occasions just in the nick of time. He does it while wearing the ordinary dress of an every-day man, too, without any of the adjuncts of chaps, sombrero or six-shooter, which help to strike terror to the heart of an enemy. The story runs like this:

CAST.

Ramon	**Harry Carey**
Copeland	**E. N. Wallack**
Captain	**L. C. Shumway**
Nedra	**Peggy Coudray**
Benton	**Lee Hill**
Grace	**Edith Johnson**
Her Uncle	**Marc Fenton**

Ramon Valentine, an author of socialistic tendencies, who is living in the slums to gather material for a novel, finds himself under suspicion of murder. He has attempted to assist a poor family who are threatened with eviction by Copeland, a millionaire tenement house owner. He gains the enmity of Barnes, a detective, who comes to arrest him for the murder, and only the confession of Joe Pagliano saves Ramon from being charged with Copeland's death.

Joe tells of murdering Copeland because he turned a deaf ear to Joe's pleas that his baby was starving and he could not pay his rent, and then dies from wounds received in the battle with Copeland. Ramon assists the Pagliano family and becomes interested in Nedra, Joe's eighteen-year-old daughter. This growing love is blasted by Jimmy, a slum boy, who has been acting as Ramon's ferret. He says that Nedra is associated with a band of thieves. Ramon goes that night to see for himself. While Nedra is breaking into a house Ramon sees a beautiful girl being kidnapped. He recognizes her as a girl whose life he saved in a thrilling auto accident. He battles with the kidnappers, but is outnumbered. They pursue Ramon and the harbor police engage in a running duel as the kidnappers are fleeing with the girl in a motorboat. Ramon rescues the girl in the nick of time.

Grace recalls Ramon's previous heroism in saving her life, and it is evident that Ramon has found some one who is going to become the heroine of his real life novel.

"A Million-Dollar Smash"

L-KO Komedy in two reels, with Lucille Hutton, who is the daughter of the station agent with a faithful lover, Jimmie. Nitro Ned does his best to trouble the course of true love, but gets his in the end.

Lucille forgets about father.

Nitro Ned is foiled again!

LUCILLE HUTTON, with a background of a rural railroad station, is the particular star of "A Million-Dollar Smash." The comedy simply stuns the spectator by its recklessness with the United States currency. Bills of enormous denomination are sent fluttering over the screen in an irresponsible manner which causes us involuntarily to clutch our wallets. Of course, everything comes out all right in the end, but a terrible lot happens before that. Here is some of it:

Lucille is the sweetheart of Jimmie, who is her father's assistant. Her father is the station agent at Koko, a very important post, as there are very many shipments of gold that are all the time coming through. One day they receive word that there is a great shipment coming and there is much excitement.

On the train that is bringing the gold is "Nitro Ned" and his gang, who plan to get the money. They see the bank messenger and are about to grab the coin when he gets off at Koko. So the crooks follow and plot.

The first thing that Ned does is to "get in soft" with the daughter of the master. The station master is very well pleased, as he does not like Jimmie and the new lover seems so genteel. So Jimmie is bounced and the new man takes his place.

The crook now proceeds to get the combination of the safe by means of a looking glass. Then all there is left to do is to get the "swag." This is not so easy, however, as the old man is usually on the lookout. Finally they decide that the time has come, but Jimmie is on the job and holds them up with a gun. Then they lock the boy in the safe and plan to take the whole thing. The express freight is coming through that morning, so they plant a lot of dynamite so as to blow the safe into one of the vacant cars.

The fuse goes off at the right time and the safe is blown into the car. They proceed to side-track the car and finally separate it from the rest of the train. But they fail to take everything into account. Soon the car is running wild and they are powerless to stop it. It gets to a town and goes through the streets, much to the astonishment of the natives, who stand agape and cannot make out what it is all about.

But the car cannot be stopped, and when it comes to a cliff the poor thing does not know enough to halt. So the car and the men in it all go over the cliff in a whirlwind finish that is the greatest ever. Jimmie has just enough strength left to climb out of the ruins and capture the crooks and so gains undying glory and the girl whom he loves.

McRAE MAROONED ON ISLAND.

DIRECTOR HENRY McRAE of Universal City has put in a great many years filming stories of thrills, excitement, railroad wrecks, shipwrecks and almost everything that contains a punch, but a few nights ago he and the members of his company went through an experience which was more realistic than comfortable.

The McRae company, including Edith Johnson, Edward Hearn, L. C. Shumway, E. N. Wallack and Marc Fenton, were transported by a launch to a small island off the coast of Catalina Island for the purpose of filming scenes in McRae's production of "The Lost Lode," the two-reel Bison mining drama. The launch returned to San Pedro and was to return in the evening for the photoplayers.

Late that afternoon a heavy fog enveloped the Southern California coast and a heavy sea was running.

The master of the launch was afraid to attempt the journey so he remained in port.

On this bleak island was an old shack used in days gone by, by fishermen, and in this the members of the company sought shelter from the cold, damp air of the night. Grace Bliss, of Avalon, also was with the company as Miss Johnson's best friend.

The actors did the best they could to keep the room warm, but the company had to remain all night without food or sufficient clothing to keep warm.

"I admit we were mighty glad when the launch came for us the following morning," declared McRae in telling of his experiences. "This business of being marooned is all right on the screen, but personally I don't appreciate it in real life."

Our Japanese Correspondent

活動寫眞
專門雜誌
活動之世界
巻
九月號
東京
活動之世界社

Front cover of the Japanese Movie Magazine for September.

KATSUDO NO SEKAI.

THIS cut is taken from the cover of the Japanese Movie Magazine, or, as it is called in Tokyo, Japan, where it is published, "Katsudo No Sekai." The cover is published in three colors, green, gold and red, and is extremely attractive, showing Miss Cunard breaking through an oval hoop of gold paper. It is interesting to note the Japanese eyes which the artist has given to Miss Cunard. Japanese are not at all partial to eyes unless they are almond-shaped.

The magazine itself is full of stories about American films, particularly Universal films. "Lucille Love," "The Campbells Are Coming," "Peg o' the Ring," are the subjects of large articles; "A Trip to Universal City," biograpies of Francis Ford, Grace Cunard, Rita Jolivet, an explanation of Miss Cunard's psychological expression, a comparison of Grace Cunard and Pearl White, gossip of Miss Cunard's real life, story written about Miss Cunard by Mr. Tom Cochrane of the Universal Film Company, and caricatures of Francis Ford as Hugo Lubeque, and other players, make up an extremely interesting number.

The story of the psychological explanation for Grace Cunard's expression has been translated for us by a Japanese friend, and is herewith enclosed for the benefit of English-speaking admirers of Miss Cunard.

PSYCHOLOGICAL EXPLANATION OF CUNARD'S EXPRESSION.

By K. Yamana.

(Translated from the Katsudo No Sekai by a Japanese Friend for the Moving Picture Weekly.)

SHE was in the water of Pacific Ocean about one hours during picture has been taken. It is very hard case for young lady like her, and picture was taken while she was swimming in the high sea, also she must have control of other actor and actress. That is most hard thing for young lady but she always does like those case with struggle and eagerness.

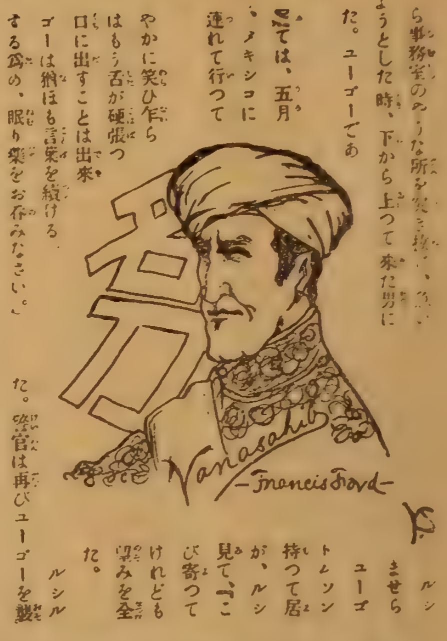
Her Intrepidity of Company.

Also she went to Rocky Mountain so often for picture taken with other follower, some day they spend time so much to picture taken, therefore they could not go back to headquarter. Of course there is no human dwellings in the deep mountain like Rocky. By reason of they decided to make company without tent and spend one night on the Rocky. It seems most hardest case for her, because she always restrospection for that night and talk to every people.

How She Leading Her Followers.

She is always leading her followers with love and advice to them, that to take the picture is always followed a hard case, but, too hard case make a good film so we must need to hard practice for to overcome difficulties. If anybody usually have good practice there is nothing matter when we do for difficulty, also actor and actress must have good healthy. If we have good health we can do every thing how it is hard.

Tom D. Cochrane. (Right)



ら事務室のやうな所を突き抜け、[illegible]
ようとした時、下から上つて來た男に
た。ユーゴーであ
扨ては、五月
、メキシコに
連れて行つて
やかに笑ひ乍ら
はもう舌が硬張つ
口に出すことは出來
ゴーは猶ほも言葉を續ける
する爲の、眠り藥をお呑みなさい。」

ルシ
ませら
ユーゴ
トムソン
持つて居
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見て、「こ
び寄つて
けれども
望みを全
た。
ルシル
た。警官は再びユーゴーを襲

Japanese caricature of Francis Ford in the character of Hugo Lubeque, published in the Japanese Movie Magazine.

TOM COCHRANE RETURNS.

Various allusions to Mr. Tom D. Cochrane on this page attest the extremely efficient manner in which he has started the Universal Film Manufacturing Company's activity in the Orient, and particularly in Japan. His work well started in the Philippines, he continued the same methods, adapting them, of course, to Japanese requirements in the land of the Rising Sun. Having a keen appreciation of the value of publicity and advertising, Mr. Cochrane made it a point to solidify the company's business in the minds of the leading publications which appertain to films, and so successful has he been in this particular, that all of the magazines of this character which come under the observation of the Home Office have carried a great preponderance of Universal matter. Mr. Cochrane has finished his preliminary labors in Japan, and has just returned to this country, and for a short time is visiting his brother, George Cochrane, at Universal City.

The letter from our correspondent, K. Sakamoto, has been crowded off the page this week, but his remarks on Universal films in Japan will appear in the next issue.

STORIES OF THE ONE REEL PHOTOPLAYS

UNIVERSAL SCREEN MAGAZINE.

Issue No. 1.

The first article in the first issue of the Universal Screen Magazine shows a new machine for tunneling through solid rock without any kind of a blast. The contrivance consists of a surface of hammers that deliver 14,000 seven-ton blows per minute at the rock and so eat it away.

Next comes the campaign the government is conducting against the ticks that each year kill $15,000,000 worth of cattle. The cattle are given baths in an tiseptic solution.

Beauty hints are next on the bill of fare. In this case they ought to be valuable as they are posed for by one of the beauties of the stage, Catherine Calvert. The proper way to use cold cream, powder, etc., are all shown.

Next some wonderful views of a beetle that is causing great damage in the vineyards of the country are shown. This is the bug that is eating up the grape crop every year.

And then something entirely new is shown—animated sculpture, which closes the picture.

"ACCUSING EVIDENCE."

Special Big U Drama.

Lon is a member of the Northwest Mounted and is in love with a little girl of the woods. He is accused of a breach of duty and rather than have the morale of the corps suffer he submits to the false evidence. Later he is vindicated and the picture ends happily.

"SAMMIE JOHNSIN AT THE SEASIDE."

and "In and Around Ancient Japan," as Seen by Dr. Dorsey.

Powers Split Reel.

Sammie Johnsin is a character that is not new to the admirers of the comedy cartoons of the films. He has appeared off and on on the Universal Program and now he is performing some more of his comic antics at the seashore. He almost gets drowned and then plays the hero, but in the end he is happy as all the heroes of the films ought to be.

The other half of the film is the continuation of Dr. Dorsey's series about Japan. Some of the fine old ruins are shown and after seeing them it is not hard to believe that Japan had a civilization that antedated ours by many years.

"WHEN HE CAME BACK."

Imp Drama.

CAST.

"Spike" Dugan	Malcolm Blevins
Dan Moran	Charles Cummings
Nellie Moran	Betty Schade

"Spike" has been sent to prison by the evidence of Dan and has sworn to have revenge. One day Dan reads that he has been released and is terrified. At the time he is sick and Nellie goes to the druggist's for some medicine. The medicine is poisonous, so that when he hears "Spike" coming Dan pours some of it into a glass of whiskey to cheat "Spike" of his revenge. But when "Spike" arrives he sees the whiskey and, thinking to drink to the other's health, he takes the draught and is killed before the officers, whom Nellie has brought, can arrest him.

"HOW DO YOU FEEL?"

Nestor Comedy.

CAST.

Eddie	Eddie Lyons
Lee	Lee Moran
Dr. Dopum	Fred Gamble
Miss Dean	Priscilla Dean

Eddie imagines that he is ill, so he consults Dr. Dopum, at the same time that Boggs, who is really desperately ill, does so. The physician promises to mail them the result of the consultation, but Eddie receives the one meant for Boggs, and Boggs the one meant for Eddie.

Eddie is surprised to learn that he only has six more days to live and bemoans the fact he has no funds with which to have a last gay time. He drops the note, which is picked up by Lee, whose business it is to procure cadavers for a near-by medical college. He persuades Eddie to sell him his body and pays him in advance.

At the beach Lee follows Eddie about, ever reminding him of the six days. Eddie rescues Miss Dean from the unwelcome attentions of Boggs and they fall in love. It happens that Dr. Dopum also visits the beach, and so Eddie discovers the error. But his nemesis—the funereal Lee—is not to be put off and demands the body, dead or alive. But he is persuaded to pursue instead the unhappy Boggs, leaving Eddie and Miss Dean to their happiness.

"A JANITOR'S VENDETTA."

Joker Comedy.

Produced by W. W. Beaudine.

CAST.

Bill	William Franey
Gale	Gale Henry
Lilly	Lillian Peacock
Wop	Charles Conklin
Guy	Milburn Moranti

Bill hires a pretty stenographer, but Mrs. Bill comes in and finds that the "steno" is not doing just what she is paid for. She demands that the poor girl be fired and a man hired. But Lilly plans to get even and dresses up as a man to get the job. Then in her male attire she carries on a flirtation with Gale until Bill gets jealous. But when he finds that the young man is none other than his old stenographer he decides to elope. But Gale is on the lookout and follows on a wheel. She catches up to the auto that is carrying the lovers away and when Lillie sees her she jumps out. Then Bill gets a glimpse and he is so perturbed that he wrecks the car.

"FELIX GETS IN WRONG."

Special Victor Comedy.

CAST.

Felix	George Felix
Mr. Dubray	Frank Staples
Mrs. Dubray	Margaret Whistler
Butler	George Odell
Maid	Viola Lind
Edith	Edith Roberts

Felix, who is sent to visit some friends, is mistaken for the new butler. He gets into all kinds of trouble, but at last catches some crooks and is taken into the confidence of the family.

"HER MESSAGE TO HEAVEN."

Special Laemmle Drama.

This is the story of a little girl who has been told by the pastor that heaven is a real place and she so firmly believes this that she calls up and asks to speak to heaven. But by accident she overhears a dire plot, which, by her efforts, is frustrated.

The story with its touching message is charmingly played by one of the clever juvenile actresses of Universal City, which boasts of a great number of wonderful child players on its roster. The picture will have a strong appeal to juvenile audiences.

STORIES OF THE ONE-REEL PHOTOPLAYS

"THEIR FIRST ARREST."

Joker Comedy.

Story by Smythe Addison
Produced by W. W. Beaudine.

Sam	William Franey
Jake	Milburn Moranti
Sheriff	Charles Conklin
Widow	Gale Henry
Helen	Lillian Peacock

Sam and Jake have graduated from a correspondence detective school and are anxious to get to work. Both are in love with Helen, the Sheriff's daughter, but the latter orders them to leave his daughter alone. While they are still at the house the Sheriff gets a message from a widow living near by that a burglar is in the house, and Sam and Jake both scent a field for action.

The Sheriff sets out to capture the crook—and the two detectives do the same. Meantime the crook has ransacked the place and the widow is cringing in terror in one of the rooms. When the Sheriff arrives she does not recognize him in his make-up, and, mistaking him for the crook, faints. The crook in an adjoining room is as frightened as is she.

The widow revives and herself captures the crook whom Helen had taken into custody, but released when Jake and Sam appeared with the Sheriff, whom they declared was the real burglar. The widow now marches the crook to the station, where the others are putting the Sheriff through the third degree as per the instruction book. The Sheriff removes his disguise and he and the widow decide that they can find happiness together, and so Helen wins a new mother.

"MOTOR MAT AND HIS FLIV" And Ceylon as Seen by Dr. Dorsey.

Powers Comedy Cartoon and Educational.

Motor Mat is a new creation and he will not last very long at the speedy rate that he is travelling. He buys a flivver from a mail order concern and after it arrives by parcel post his troubles begin. He starts the thing and then cannot stop it. He rides past the policeman and does a million things that he should not do, and at last the motor gives out. But this does not discourage him, and he gets a little squirrel to be his engine.

The second half of this film gives some more of the incomparable scenery that Dr. Dorsey has taken for the Universal Program.

"HER CHANCE."

Victor Comedy-Drama.

Written by Constance Crawley and Arthur Maude.

CAST.

Geoffrey	Harry Carter
Henry	Lee Hill
James Martin	Wilbur Higby
Mrs. Martin	Velta White
Amy	Lillian Concord
Frances	Lois Wilson

Frances is the poor relation in the household of the Martins, who are wealthy Americans who have social ambitions for their daughter. They invite Lord Geoffrey to spend the week-end with them so that the daughter can "get him on the string."

The guest arrives and Geoffrey receives the attention of Amy, while there seems to be a mutual interest between Henry and Frances. Frances has been turned out of her room to accommodate Henry and when she finds that she has forgotten something she goes to his room to get it. She is seen leaving and accused of wrong-doing. Henry, however, knows that she is innocent and gets her address to follow her.

At last Amy succeeds in her plans and becomes engaged to the nobleman. Then Henry returns with Frances and says that she is lady Fairfax, as he is the real Lord. Frances is happy and Amy flies to her mother's arms when she finds that her fiance is only a bogus lord.

"A CAPABLE LADY COOK."

Nestor Comedy.

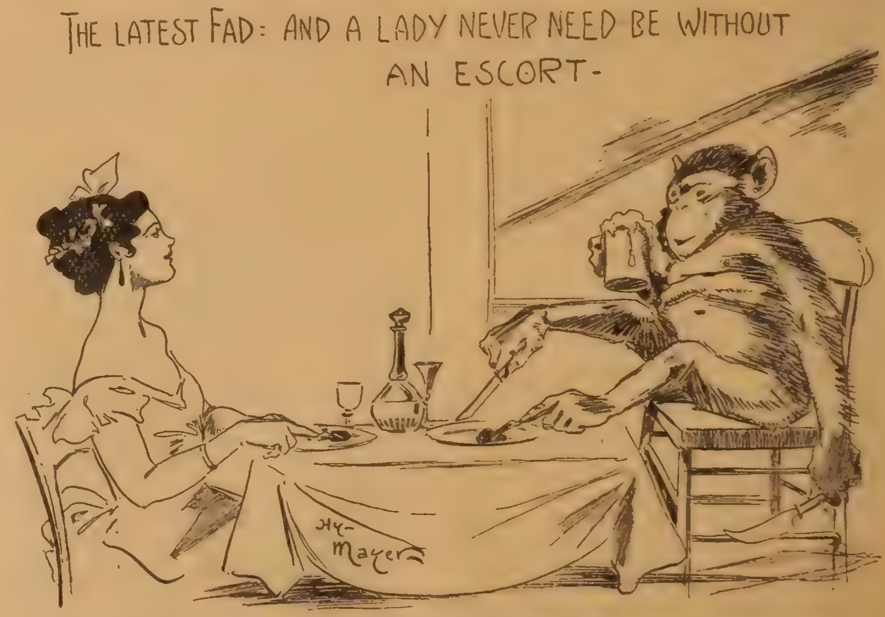
Written by Harry Wulze.
Produced by Wallace Beery.
CAST.

Hubby	"Kewpie" Morgan
His Wife	Belle Bennett
Sweedy	Wallace Beery
Ice Man	T. Moreno

Hubby can't stand his wife's cooking and he goes to the employment agency and gets Sweedy as a new cook.

They arrive home and dinner is about to be served. Sweedy never reaches the table, however, for her foot slips and the expected dinner flies away. Sweedy then starts to clean house, but soon gets in wrong by raising clouds of dust.

Sweedy now starts to do more cooking, but gets a note from the iceman saying he will meet her on the corner and go for a lark. Sweedy takes the wife's new gown and goes to keep the appointment. Hubby discovers the note, thinks his wife is false, follows and brings Sweedy home, where, in the parlor, he protests against such treatment and declares his love in hot terms, which is overheard by the wife. She steps in and the astonished husband discovers his terrible mistake.


THE LATEST FAD: AND A LADY NEVER NEED BE WITHOUT AN ESCORT-
Hy-Mayer

Original Conceit by Hy Mayer, Famous Cartoonist, Drawn Specially for the Animated Weekly.

STORIES OF THE ONE REEL PHOTOPLAYS

"KNIGHTS OF THE BATHTUB."

Nestor Comedy.

Story by Dorothy Barrett.
Scenario by Charles J. Wilson.
Produced by L. W. Chaudet.

CAST.

Jack Dawson	Eddie Lyons
Thomas Dawson	Fred Gamble
Alice	Priscilla Dean
Spike O'Brien	Lee Moran

Jack returns from college and is told by his father that he is going to start him in business as his partner. Early the next morning Jack reports for work and finds that he is to learn the game from the ground up, and is accordingly made apprentice to the boss plumber. While on the first job he learns the art of loafing, and on returning to the shop is called up by his girl, who invites him to an afternoon reception. He agrees to come, but Spike forces him to stick.

At the girl's home a miniature fountain, which has been arranged on the dining room table, fails to work, and the butler sends for the plumber. Spike and Jack are assigned to the job. Jack is compelled to crawl under the table, while Spike turns the water on in the kitchen, where he gets to flirting with the cook and forgets Jack's predicament. The guests gather around the table and Jack is unable to escape without disclosing his identity. After various difficulties with the fountain, in which Jack's rival, as well as Spike himself gets a soaking, Jack is dragged forth, where explanations follow and Jack attends the party in his overalls, while Spike makes himself solid with the cook and likewise enjoys a good meal.

"THE TORMENT."

Special Big U Drama.

Before Jack Bronson's father dies he tells his son the story of his life. It seems that in his youth he had been rather wild out in a town in the West and had contracted a disease which he had transmitted to his son. The mother had died of a broken heart. Jack forgives his father, but is heartbroken himself, as it interferes with his plans. He is engaged to be married to a girl, yet he can hardly ask her to marry a man who is damaged goods.

But when he tells his sweetheart all this she laughs and says that she wants him anyway. So the picture ends with the somewhat dubious happiness of the couple.

"THE DIAMOND LURE."

Rex Drama.

Written and Produced by John McDermott.

CAST.

John Morgan	Rex Rosselli
Lucille Morgan	Betty Schade
Frank Wilson	Lloyd Whitlock

And one day Lucille is riding through the park she notices a couple of crooks climbing into a machine just ahead of her. Sensing that something is wrong, she follows them through the street, and, picking up a couple of cops, rescues him. Then she takes him to her home and he meets her father.

In the days that follow Lucille and Wilson become fast friends and one night Lucille and her father are invited by Wilson to his home, where he shows them a priceless diamond that he has brought from Egypt. While Lucille and Wilson are admiring a beautiful necklace in front of a mirror Morgan secretes the famous diamond in the old-fashioned locket which Lucille had removed. Lucille sees this in the mirror.

Wilson finds the diamond missing and gives Morgan three minutes in which to return the stone. Morgan is frightened. Lucille quietly opens the locket, takes out the diamond and throws it on the floor. When the three minutes are up Wilson rises to phone the police. His feet touch something on the floor—it is the diamond—and he begs forgiveness for his rash accusation.

"A CASE OF BEANS."

Special Victor Comedy.

Written by L. V. Jefferson.
Produced by Robert Daly.

CAST.

Mrs. Newlywed	Fritzie Brunette
Mr. Newlywed	Jack Prescott
The Grocer	Jack Bramall
The Maid	Jane Bernoudy
The Ice Man	Tom Walsh

Mr. and Mrs. Newlywed are almost happy. They would be really happy if the wife did not neglect her husband for the sake of her friends. Hubby gets angry and rebels at his diet of beans. He fills the bean can with rocks for a joke.

Wifey's friends give her their jewels to put in the vault for them, and she hides them in the bean can until she has time to go to the vault. The servants find the jewels and think that the couple are crooks. They set the police on their trail and then the fun begins. The bride sets out for the vault with the can of gravel. In the end the husband is forced to eat the gravel, so that that part of the joke does not turn out quite as per expected. But the mystery is at last cleared and the couple are made happy by the experience.

"LOST IN BABYLON."

Rex Drama.

Written by Harvey Gates.
Produced by Millard K. Wilson.

Alan Martin	Millard K. Wilson
Nathan Bush	Malcolm Blevins
Katty Lee	Edith Roberts

Katty's aspiring mother has decided that she shall marry the wealthy bachelor, Nathan Bush, but Katty is not over enthusiastic.

Mrs. Lee sends Katty to the city to study music for a year, after which she is to return home, marry Bush and lead the village choir. But, arrived in the city, Katty longs for the bright lights and all their supposed joys. She makes the acquaintance of a young reporter, Alan Martin, and he asks to call, thinking that he will have a quiet evening with the little country girl. But he reckoned without his host, for Katty had determined that she would see the sights.

With the aid of a couple of girls in the rooming house Katty gets "dolled" and is such a sight that she almost takes Alan's breath away. Alan turns back and tries to persuade her to tell him if she is without funds.

At last they become very good friends and on their honeymoon they go to see Nathan and the choir—go to see and nothing more.

"THE LONG SEARCH."

Special Big U Western Drama.

The long search ends out on the border with the death of Starlight, an Indian girl. She was stolen from her cradle by the Indians when she was only a child and her brother, at the deathbed of his mother, promised to look for her until he found her, if it took the better part of his life to accomplish his purpose. True to his word, he goes to the border and enlists in the army. One day after a raid on the camp of some Indians they find an Indian girl who has been wounded. When he bends down to comfort her he finds to his surprise that it is his long lost sister, whom he recognizes by the birth mark on her arm.

"LIBE

The thrilling-sensational-patriotic Universal Serial Glorious

PROOF Of the Pulling Power of this Great Serial

"I have broken all records with that wonderful serial, 'LIBERTY,' although I have used numerous other Universal Serials, as well as some of the Pathe and others."—Wm. Emmerich, Blue Bell Theatre, Baltimore, Md.

"'LIBERTY' is the biggest MONEY-GETTER of all the serials we have ever run, and we have run some good ones. The picture is full of action and punch, loaded with thrills, right up to date and pleasing my patrons."—I. M. Owens, Mgr., Strand Theatre, Barnesville, Ohio.

"Our public delighted with 'LIBERTY.' Doing a splendid business and attendance increasing every night. Photography splendid and all features clean and well cut."—West Side Theatre, Denver, Colo.

"Put 'LIBERTY' over big yesterday in spite of opposition opening of another serial. I believe that 'LIBERTY' is the best serial I have ever tied to."—Fred McCoy, Gem Theatre, Gallup, New Mexico.

"'LIBERTY' has been a wonderful success in our house, and we have a large following on this picture. I figure that I turned away between six and seven thousand people today, who were disappointed because I could not take care of them."—Cameragraph Theatre, Pittsburgh, Pa.

Twin City and Northwest exhibitors consider first episode of "LIBERTY" greatest of all serials. At private showing exhibitors went wild, saying "LIBERTY" is greater than "The Battle Cry of Peace." Thirty-one Minneapolis theatres have booked "LIBERTY" at big prices, despite the fact that seven other new so-called serials go begging.—Fred S. Meyer, Laemmle Film Service, Minneapolis, Minn.

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Featuring Marie Walcamp, Jack Holt, and Eddie Polo

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“LIBERTY” is the ideal serial because it has all that a genuine box-office serial should have—thrills, punches, love interest, stunts, timeliness, the universal appeal of patriotism, spectacular massing of hundreds of players; tremendous advertising possibilities, brilliant stars, huge cast, and a genuine story carrying the most intense interest from episode to episode.

It is a great time to book—right now—when the success of this magnificent production is an assured fact. You have the example of what it will do you for in the big clean-ups and record-breaking attendance of thousands of Exhibitors who have already shown a portion of this great picture.

Wire or write today for fullest booking particulars. If you have not already received a copy of the huge Advertising Campaign Book, write your exchange today for a FREE copy. If you want a genuine, sure-fire winner, BOOK NOW from any one of the seventy-three Universal Exchanges.

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1600 BROADWAY, ■ ■ ■ ■ ■ ■ NEW YORK

Maker Ever Produced

John Fairmeadow Arrives.

J. WARREN KERRIGAN in

"The Measure of a Man"

With LOUISE LOVELY

FORTY-THIRD Bluebird Photoplay. Story by Norman Duncan. Scenario by Maud Grange. Produced by Jack Conway, with J. Warren Kerrigan, Louise Lovely and a strong cast of Bluebird Players.

THE forty-third Bluebird photoplay is a red-blooded drama of a mining camp, to which comes a young fellow seeking a refuge from his dissipated life. The rough miners take him for a "parson" and the situation is such that the deception cannot be avoided. Against his will he is forced to play the role of sky-pilot. It is not an easy one, but the end more than justifies the means, and the scene closes on a double wedding. The story was written by Norman Duncan, put into scenario form by Maud Grange, and produced by Jack Conway, in the heart of the redwood forests of southern California. Conway was provided with a splendid cast of players, including Warren Kerrigan and Louise Lovely in the leads; Harry Carter, the super-villain of the Bluebird organization; Ivor McFadden and Marc Robbins. Conway has known how to get the very best from them. The story runs as follows:

To a little Western town comes John Fairmeadow—in answer, so Pattie and her friends think, to her prayer that God will send a parson to say the last sad rites over the body of her father, who has died suddenly. John is not a minister—far from it, in fact. His coming to this small town is for the sake of trying to overcome his habits of dissipation; but his clerical looking garb convinces the simple and uncouth Westerners that he is a preacher of the gospel. John, kind of heart, and learning of the bereavement and sorrow that have come to Pattie, cannot refuse.

CAST.

John Fairmeadow	**J. Warren Kerrigan**
Pattie	**Louise Lovely**
Billy	**Ivor McFadden**
Donnie	**Marion Emmons**
Jack Flack	**Harry Carter**
Jinny	**Katherine Cambell**
Pete	**James Horton**
Tom	**Marc Robbins**

But that is not all. Now that a parson has come, Pattie is not willing to let him go, and, before John realizes what has happened he has promised to remain in the little town, where he at once is respected, both because of his profession and because when necessity arises, he can use muscular force, a possession which always commands homage in a town of this type.

Some miners in a nearby town, learning of the coming of the new parson, invite him to pay them a visit. John feels himself a hypocrite, but so great is Pattie's faith in him that he must go on.

Pete conducts the saloon of the town, with the help of his small son, Donnie, who is beloved by all. He and Pattie are great friends, and while the parson is absent in the other camp they persuade the miners to construct a crude church and cabin. The miners are all rough, but

The "parson" reads Billy's letter

John cannot bear to undeceive the trusting Pattie.

they have an innate respect for what is good.

While in the other camp John meets with much opposition from a certain element, at the head of which is Jack Flack, a divekeeper and a power in politics. John, however, goes on with his work, much to the detriment of the proceeds of the dive and saloon. Jinny, one of the dance hall women, with a small baby, hears John preach and repents of her mode of life so deeply that she decides to give it up. As the minister leaves she places her baby in his path and then follows him all the way back to the other camp. John takes the baby to Pattie's home, and while she is crooning over it she sees the face of Jinny at the window. Jinny is the daughter of Tom, a miner, whom Pattie knows. John persuades him to take back his erring daughter, but he vows vengeance upon Jack Flack, who had brought about her downfall.

Billy, one of the miners, and not a half-bad sort, confides to the minister that his mother is waiting for him, and John promises that when Billy comes back from his prospecting trip in the hills he will send him home before he squanders all his money.

Flack, with some of his friends, decides to revenge himself upon the parson. They visit the camp. While they are in the saloon Billy comes in for tobacco, and Flack grossly insults him and knocks him down. Then Flack with his men start out to "get" the minister. But Billy, somewhat recovered from the blow, overtakes the despoiler of his girl's honor and kills him. This makes it pretty bad for Billy, as Flack has practically controlled the courts. But John shoots him in the shoulder, and so makes it appear that Billy shot Flack in self-defense. One of the miners helps nurse him and before long he and Jinny are in love and go to the "parson" to be married. John can carry the deception no further, so tells that that, while he had once studied for the ministry, he is not ordained. They declare that they will wait until he is, so he once more resumes his studies.

Billy finds the temptation of drink is too strong, and at last it is only by physical force that the "parson" removes him from the saloon and takes him to his cabin. Billy struggles desperately and John is compelled to tie him up. On the "parson's" dresser is a bottle of whisky which he has left there to prove to himself that he has overcome the drink habit. Billy struggles to reach this; for in the meantime a board of examiners have come to examine the "parson" for his ordination. Because of his rough clothing they are not very favorably impressed. Hearing the noise in the next room the "parson" goes in to Billy, and in the struggle some of the whisky is spilled upon his clothing. The examiners declare him unfit for the ministry, but they do not leave without a sound berating from Billy, who has been sobered by their denunciation of his friend.

Later, Billy leaves to visit his mother. He also makes a visit to the bishop, telling him of the work of their "parson" and asking that he be ordained. The bishop finds that Billy does not even know John's name. So interested does the bishop become in the good done by the minister that he decides to return with Billy and see for himself.

When the bishop arirves the "parson" is with Pattie and is telling her of his love. The "parson" turns out to be the bishop's son. It is with joyous heart that the bishop ordains his son, and then performs the double marriage ceremony for him and Pattie and for Jinny and Billy.

Physical force is necessary in making converts.

LOIS WEBER TO DIRECT BEN WILSON.

FOR the first time in nearly three years, Ben Wilson is without a directing job, and he says he feels like the proverbial "fish out of water."

Wilson has just finished his three-reel Universal Special production, "Honor Thy Country." Now he is to enact the principal part in a feature photo drama which Lois Weber is preparing for the screen. Wilson is the exact type required for the part, and ily gave his consent. He says it feels strange to be without a script in his pocket.

The Animated Weekly

ANIMATED WEEKLY, NO. 44.

Sleeps 85 Days.—Discovering new sleep-drug, American doctor tries it on himself, planning to slumber till end of the war.—*Aritzo, Italy.*

Sub-Title.—Doctors making test on 85th day.

College Boys Frolic.—1,000 students make merry at University of Kentucky.—*Lexington, Ky.*

Hassenpfeffer at Wholesale.—Women join farmers in annual round-up of rabbits that destroy crops.—*Palmdale, Cal.*

Safety First at Sea.—In new life-saving device, men, women and children dare dangerous sea.—*Sandy Hook, N. J.*

Make Recruiting Record.—Takes only 15 days to enlist 1,000 men for coast artillery regiment.—*Los Angeles, Cal.*

Music for Lunch.—Garde Republicaine, France's famous band, march to eat with Lord Mayor.—*London, England.*

Scrambled Eggs for Freshmen.—Sophomores at Dental school welcome new class in battle line of eggs.—*Philadelphia, Pa.*

Villa Still Gets Arms in U. S.—Machine guns on way to murderous bandit seized by Federal Marshal.—*Los Angeles, Cal.*

Here's a Fine Job!—How'd you like to wriggle out of straight-jacket while hanging by legs in air?—*Chicago, Ill.*

Tempts Death too Often.—Of the four airmen, who thrilled thousands at San Francisco Fair, Pettirossi is third to be killed.—*La Plata, Argentine.*

Sub-Titles.—With Wife, before making flight at Fair. Playing with death, he loops-the-loop five times. After a fall. Chas. F. Niles, sole survivor, now in hospital after a fall in Japan.

World's Greatest Gun.—The Pennsylvania, New U. S. sea terror, is now at first gun practice off Virginia.—*Brooklyn Navy Yard, N. Y.*

Sub-Titles.—Giant guns, 3 to each turret, can fire in any direction. One salvo from these monsters could level city, 20 miles distant. View of mighty dreadnought from her fighting top.

Can't Go Fast Enough.—Fifty miles an hour used to be fast, but it takes nearly 120 miles now to win.—*Sheepshead Bay Speedway, N. Y.*

Hughes' Boosters.—Crowd greets Women's Special from East on arrival at.—*Los Angeles, Cal.*

Chicago to New York via Air.—Giant aeroplane makes final tests before start of trans-continental flight.—*Buffalo, N. Y.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

ANIMATED WEEKLY, NO. 45.

Girl Athletes Clash.—Society folk show skill with sticks in annual field hockey games.—*Haverford, Pa.*

116 *Bishops in Procession.*—Church dignitaries march to Moolah Temple at convention of Episcopalians.—*St. Louis, Mo.*

Back from the Border.—Crack troops of First Cavalry return from service on Mexican line.—*Chicago.*

Sub-Titles.—Eighth Infantry (colorded) returns. Judge K. M. Landis welcomes soldiers.

Joy for Autoists.—State opens new eight-mile section of William Penn Highway.—*Easton, Pa.*

Sub-Titles.—Governor Brumbaugh (left) and Mayor cut barrier. Governor wields shovel. Girl christens highway. Governor eats "hot dog."

State Seizes His Home.—Under law that Japanese may not own real estate, California seeks to confiscate Harada's house.—*Los Angeles, Cal.*

Sub-Titles.—Harada's restaurant. "The law will not let us become Americans."

Starting Air Race.—Balloons that fought for honors in big international race.—*Muskogee, Okla.*

Sub-Title.—John Berry, oldest air pilot, and Miss June Davis.

Football Giants Meet.—Crimson crushes Cornell in first big battle of season, 23-0.—*Stadium, Cambridge, Mass.*

Western Battalions Off to War.—Throngs cheer Canadians from Coast, reviewed on way to front.—*Ottawa, Canada.*

Sub-Title.—Sir Sam Hughes' farewell address.

Fight Where Pyamids Stand.—Australians guarding Suez Canal reviewed in shadow of monuments built 6,000 years ago.—*Desert near Cairo, Egypt.*

Sub-Titles.—Camp in an oasis. Bugle call for inspection. Marching in sand.

Bred in Old Kentucky.—Piff, Jr., Blue Brass horse, wins Latonia cup in closing race season.—*Latonia, Ky.*

Sub-Titles.—Leaving the paddocks. At the barrier. In the stretch. The winner.

T. R. Still Gets 'Em.—Throngs give Roosevelt enthusiastic greeting as he arrives.—*Chicago, Ill.*

Sub-Title.—Deelighted.

U Merchantman's Second Trip.—Deutschland, eluding foes by diving under sea, returns to U. S. with $10,000,000 cargo.—*New London, Conn.*

Fourteen cartoons by Hy. Mayer, world famous caricaturist.

New York to Chicago Flight.—Carlstrom, who attempts to make non-stop aerial flight of 1,000 miles, is forced to land twice.

"IRMA IN WONDERLAND."

Powers Juvenile.

CAST.

Irma	Irma Sorter
Dorothy	Dorothy Clark
Teacher	Linnie Gee
Bennie	Bennie Suslow
Gerald	Gerald Ward
George	George Hupp

Irma is waiting for her escort to take her to a party when she falls asleep and has the most terrible dream. She dreams that she is a poor little girl in the country and has to do all the chores. She gets into all kinds of trouble helping the other children and finally falls in the brook. But just as she is bewailing her fate her mother wakes her and says that Bennie has come to take her to the party. The dream is over and Irma is glad that it was only a dream.

"MARRIED A YEAR."

Nestor Comedy.

Written by Calder Johnstone.

Produced by John McDermott.

CAST.

The Husband	Ed Sedgwick
The Wife	Betty Schade

They have ben married a year and one night the hubby had to stay at the office. On the way home he reads an article in the paper that tells of the evils of the modern wife, and the wife at home reads of the evils of the modern husband. Each dreams of what the other is doing in the time that the one is supposed to be at the office and the other is supposed to be at home. The dreams are so terrible that when the two of them awake they make resolutions to trust each other and a second honeymoon begins.

"THE HEROINE OF SAN JUAN."

Special Big U Drama in Two Reels.

Written by Grace Cunard.

Produced by Francis Ford.

Francis is a young lieutenant in the American army that is invading Cuba, and Grace is a Cuban girl who is in love with him. Together they plot so that the American troops can be saved from the ambush that has been planned for them by the Spaniards. The plan succeeds and the Americans win the day.

BEWARE THE RUSTY NAIL.

Dr. Lloyd Mace of the Universal City hospital saved Marcia Moore from what would have developed into a bad case of blood poisoning this week. Miss Moore ran her hand against a rusty nail in an outside set in which she was working away from the studio at the time. The wound began to fester the following day and Miss Moore's director sent her to the Universal City hospital, where proper treatment was given by Dr. Mace.

THIS · WEEKS PROGRAM

MONDAY, NOVEMBER 13.

01915 RED FEATHER—"The Heritage of Hate (5-reel Dr.) Roberta Wilson).
01916 NESTOR—"Knights of the Bath Tub" (Com.) (Eddie Lyons & Lee Moran). *

TUESDAY, NOVEMBER 14.

01917 UNIVERSAL SPECIAL—"Honor Thy Country" (3-reel Dr.) (Neva Gerber, Jos. Girard).
01918 SPECIAL VICTOR—"A Case of Beans" (Com.).

WEDNESDAY, NOVEMBER 15.

01919 L-KO—"A Million Dollar Smash" (2-reel com.) ***
01920 UNIVERSAL ANIMATED WEEKLY—Weekly No. 46.
S01921 SPECIAL BIG U—J. Warren Kerrigan in "The Torment" (Dr.)

THURSDAY, NOVEMBER 16.

01921 REX—"The Diamond Lure" (Dr.) (Betty Schade.
01922 BIG U—"Life's Maelstrom" (2-reel dr.) (Murdock MacQuarrie and Edyth Sterling).
01923 POWERS—"Motor Mat and His Fliv" (Com Cartoon) and Ceylon as seen by Dr. Dorsey (Ed.)

FRIDAY, NOVEMBER 17.

01924 IMP—Harry Carey in "Guilty" (2-reel dr.) with Edith Johnson. ***
01925 NESTOR—"A Capable Lady Cook" (Com.) (Wallace Beery and Belle Bennet). *
01926 SPECIAL BIG U—"The Long Search" (Indian Dr.)

HATURDAY, NOVEMBER 18.

01927 BISON—"The Son of a Rebel Chief" (2-reel Dr.) (Wm. V. Mong) ***
LAEMMLE—No release this week.
01928 JOKER—"Their First Arrest" (Com.) (Gale Henry and Wm. Franey). *

SUNDAY, NOVEMBER 19.

01929 REX—"Lost in Babylon" (Dr.) (M. K. Wilson and Edith Roberts). *
01930 VICTOR—"Their Chance" (Com.-Dr.) (Harry Carter, Lois Wilson and Lee Hill.) *
01931 SPECIAL IMP—Ben Wilson in "The Thread of Life" with Frances Nelson. ***

WEEK OF NOVEMBER 13.

01932 UNIVERSAL SPECIAL—Marie Walcamp, Jack Holt and Eddie Polo in "LIBERTY" (Episode No. 14) "A Modern Joan of Arc" (2 reels).

NEXT WEEK

MONDAY, NOVEMBER 20.

01934 RED FEATHER—"The Devil's Bondwoman (5-reel Dr.) Dorothy Davenport and Emory Johnson 1-3-3-6
01935 NESTOR—"How Do You Feel?" (Com.) Eddie Lyons and Lee Moran. 1

TUESDAY, NOVEMBER 21.

01936 GOLD SEAL—"The Woman He Feared" (3-reel Society Dr.) Vola Smith and Franklyn Farnum.
S01937 VICTOR—"Felix Gets in Wrong" (Com.) Ediths Roberts. 1

WEDNESDAY, NOVEMBER 22.

01938 IMP—"When He Came Back" (Dr.) Betty Schade.
01939 L-KO—"Where is My Wife?" (2-reel Com.) Billie Ritchie. 1-3-6
01940 UNIVERSAL ANIMATED WEEKLY—Weekly No. 47.

THURSDAY, NOVEMBER 23.

01941 LAEMMLE—"The Emerald Pin" (2-reel Society Dr) Roberta Wilson and Charles Perley. 1-3-6
01942 POWERS—"Irma in Wonderland" (Juvenile Com. Drama). 1
S01943 BIG U—"Accusing Evidence (Mtn. Dr.) Lon Chaney, Pauline Bush and M. MacQuarrie. 1

FRIDAY, NOVEMBER 24.

01944 IMP—"Circumstantial Guilt" (2-reel Mystery Drama) Jack Nelson and Burton Law. 1-3-6
01945 UNIVERSAL SCREEN MAGAZINE—Issue No. 1. 1
01946 NESTOR—"Married a Year" (Com) Ed. Sedgwick. 1

SATURDAY, NOVEMBER 25.

01947 BISON—"The Lost Lode" (2-reel Mining Dr.) Edith Johnston and Ed. Hearn. 1-3-6
01948 JOKER—"A Janitor's Vendetta" (Com.) Gale Henry and William Franey. 1
S01949 LAEMMLE—"Her Message to Heaven" (Dr.) Frank Smith, William Shay and Jane Fearnley. 1

SUNDAY, NOVEMBER 26.

01950 POWERS—Sammy Johnsin at the Sea Side" (Com. Cartoon) and "In and Around Ancient Japan" as Seen by Dr. Dorsey (Ed.) (Split reel). 1
S01951 BIG U—"The Heroine of San Juan" (2-reel Military Dr.) Francis Ford and Grace Cunard. 1-3-6
01952 UNIVERSAL SPECIAL—Marie Walcamp, Jack Holt and Eddie Polo in "LIBERTY" (Episode No. 15) "The

THE WEEK AFTER

MONDAY, NOVEMBER 27.

01953 RED FEATHER—"The Mainspring" (5-reel Dr.) Ben Wilson. 1-3-3-6
01954 NESTOR—"The White Turkey" (Com.) Eddie Lyons, Lee Moran and Priscilla Dean. 1

TUESDAY, NOVEMBER 28.

01955 GOLD SEAL—"Should She Have Told?" (3 reels) Edward Hearn and Ruth Clifford. 1-3-6

WEDNESDAY, NOVEMBER 29.

01956 LAEMMLE—"The Last of the Morgans" (2 reels) William V. Mong and Nellie Allen. 1-3-6
01957 L-KO—"Eat and Grow Hungry" (Com). 1
01958 UNIVERSAL ANIMATED WEEKLY—Weekly No. 48.

THURSDAY, NOVEMBER 30.

01959 BIG U—"Mother" (1-reel Dr.) Dorothy Davenport.
01960 POWERS—"The Fascinating Model (Com.) and "Alaska" (Ed.) (Split Reel). 1
S01961 IMP—"The Heel of the Law" (2 reels) King Baggot and Jane Gail. 1-3-6

FRIDAY, DECEMBER 1.

01962 IMP—"The Mansard Mystery (2 reels) Joseph Gerrard and Neva Gerber. 1-3-6
REX—No release this week.
01963 L-KO—"Tattle Tale Alice (Com.) Alice Howell. 1
S01964 BIG U—Title not decided (1 reel). 1

SATURDAY, DECEMBER 2.

01965 BISON—"The Telegraph Operator's Daughter" (2 reels). 1-3-6
LAEMMLE—No release this week.
01966 JOKER—"Scrappily Married" Wm. Franey and Gale Henry. 1
S01967 LAEMMLE—"A Designing Woman" (Dr.) 1

SUNDAY, DECEMBER 3.

01968 VICTOR—"Just Her Luck" (2reels) Irene Hunt and Lee Hill. 1-3-6
01969 POWERS—"Sammie Johnsins Love Affair" (Cartoon Com.) and Dorsey Ceylon (Ed.) (Split Reel).
L-KO—No release this week.
S01970 IMP—"The Wall of Fire" (Dr.) Wallace Reid. 1
01971 UNIVERSAL SPECIAL—Marie Walcamp, Eddie Polo and Jack Holt in "LIBER1Y" (Episode No. 15) "Court Martialed" (2 reels).

MUSIC TO "HERITAGE OF HATE"—WEEK OF NOVEMBER 13.

Specially selected and compiled by M. Winkler. "*Extase D' Amour,*" by Roze, is the Theme.

REEL I.

1. "*Ein Maerchen,*" by Bach, until "The child learns of misery," etc. 2. "*Berceuse,*" by Delacour, until "Six months later." 3. "*Little Triffler,*" Intermezzo, by Barnard, until "At the age of ten years." 4. Continue to action, until "At the last," etc. 5. "*Dramatic Andante,*" by Ascher, compiled by M. Winkler, until "Theodore Bradley has prospered," etc. 6. "*Reverie,*" by Bendix, until end.

REEL II.

7. "*Romance,*" by Karganoff, until "One who might easily," etc. 8. "*Clair de Lune,*" by Thome, until "Evening. 9. "*Melody,*" by Kretschmer, until end Reel 2.

REEL III.

10. "*Theme,*" until "Morning. 11. "*Tale of Two Hearts,*" by Roberts, until "The address on the envelope," etc. 12. "*Canzonetta,*" by Godard, until end Reel 3.

REEL IV.

13. "*Harlequin,*" One-Step, pp. during scenes not dancing, until "I have come to tell you," etc. 14. "*Theme,*" until "The warehouse on the wharf." 15. "*Turkey Trot,*" by Roth, until "Theodore Bradley," etc. 16. "*Dramatic Tension No. 1.*" by Reissiger, until "Was your revenge," etc. 17. "*Allegro,*" by Bach, compiled by M. Winkler, until "The wreck of the Bradley fortune." 18. "*Agitato No. 4,*" by Becker, until end Reel 4.

REEL V.

19. "*Dramatic Tension,*" by Winkler, until "Second fire scene." 20. "*Dramatic Maestoso,*" by Ascher, until "The wreck of Theodore Bradley." 21. "*Pathetic Andante,*" by Margis-Berger, to action, until "Scene: Breaking window." 22. "*Theme,*" until the end.

NESTOR—"Knights of the Bath Tub"........(Comedy)

1. "*Wash Rag,*" by Losey. 2. "*Merry Whirl,*" (popular).

UNIVERSAL SPECIAL—"Honor Thy Country" (Three Reels)

REEL I.

1. "*Olla Podrida,*" by Redla, until "Boyd Thomas, a millionaire," etc. 2. "*Abila,*" Intermezzo, by Gruenwald, until "Two days later." 3. "*Aero Traveler,*" Waltz, by Weiss.

REEL II.

4. Continue "*Aero Traveler,*" until "Why do you dislike me so?" 5. "*Adoration,*" by Barnard, until "After a day of sightseeing," etc. 6. "*Allegro Agitato,*" by Becker, pp., until "Fight," then ff., until "Scene: I'll go ashore," etc. 7. "*Clair de Lune,*" by Thome, until "I'm doing this," etc. 8. "*Agitato,*" for Mob Scenes, by Becker, until end.

REEL III.

9. "*Dramatic Tension,*" by Ascher, compiled by M. Winkler, until "Sign this," etc. 10. "*Dramatic Maestoso,*" by Loraine, until "We are due to live," etc. 11. "*The Chase,*" by Koelling, until "The fight." 12. "*The Tempest,*" by Lake, to action, until "This man has broken our law," etc. 13. "*Jovitta,*" by Armand, until end.

L-KO—"A Million Dollar Smash" (2-Reel Comedy)

REEL I.

1. "*Jelly Roll,*" (popular). 2. "*When I'm Out With You,*" (popular).

REEL II.

3. "*Noisy Bill,*" by Losey. 4. "*Harlequin,*" by Roberts, until end.

REX—"The Diamond Lure" ....(Drama)

1. "*Maximilian,*" Overture, by Ascher, until "The fight." 2. "*Agitato,*" by Becker, until "After the fight." 3. "*May Time,*" by Puerner, until "I will give you two minutes," etc. 4. "*Dramatic Tension,*" by Winkler, until end.

BIG U—"Life's Maelstrom".......................(Two Reels)

REEL I.

1. "*Passepied,*" by Delibes, until "Scene: Orchestra play." 2. "*Flora,*" Overture, by Schlepegrell, until "The play." 3. "*Yelva,*" by Reissiger, until "Scene: People leaving theatre." 4. "*Dramatic Tension No. 2,*" by Winkler, until end Reel 1.

REEL II.

5. "*Memories,*" by Kuessner, until "I have searched," etc. 6. "*Adoration,*" by Barnard, until "Unable to find employment," etc. 7. "*Presto,*" by Lake, until "The play has merit," etc. 8. "*Poesia Pastorale,*" by Rossi, to action pp. or ff., until "Myra! My child!" 9. "*Adagio,*" by Becker, until "I remember all," etc. 10. "*Agitato,*" by Bendix, to action, until "So the new play was produced." 11. "*Dramatic Tension No. 3,*" by Winkler, until end.

POWERS—"Motor Mat and His Fliv"........(Cartoon)

1. "*Fairies Greeting,*" by Heed. 2. "*Illusion,*" Intermezzo, by Bustanoby, until end.

IMP—"Guilty" ....(Two Reels)

REEL I.

1. "*Melody,*" by Kretschmer, until "You are too sympathetic," etc. 2. "*Rustling Leaves,*" by Kohler, until end Reel 1.

REEL II.

3. "*Return to Me Soon,*" by Gregh, until "The fight." 4. "*Furioso No. 2,*" by Lake, until "Road scene." 5. "*Electric Galop,*" by Wohanka, until "Scene: Automobile accident." 6. "*Mayflower,*" Overture, by Kretschmer, until "Valentine has become a frequent visitor." 7. "*La Rose,*" Intermezzo, until "The fight." 8. "*Agitato,*" by Winkler, until "The chase." 9. "*Club Galop,*" by Laurendeau, to action, until end.

BISON—"The Son of a Rebel Chief"....(Two Reels)

REEL I.

1. "*Southern Dreamer,*" Song, by Foster, until "Letter." 2. "*Southern Reverie,*" by Armand, until "Summon the slaves," etc. 3. "*Southern Melody,*" by Foster, until "The call of duty." 4. "*Dixie,*" Melody, until end Reel 1.

REEL II.

5. "*Pasacalle,*" Intermezzo, until "I'm taking these flowers," etc. 6. "*Amo,*" Melody, by Robyn, until "Battle scene." 7. "*The Tempest,*" by Lake, until "A sentry duty." 8. "*Dramatic Maestoso,* by Winkler, until "After Appomatox." 9. "*Melody of Peace,*" by Martin, until end.

Music for the week of November 20 (with the exception of Red Feather Production, "The Devil's Bondwoman," which will be included next week).

"A Capable Lady Cook"

1. *"Sweet Jasmine,"* by Bendix. 2. *"Triumph of Love,"* Garotte, by Holst, until end

"Lost in Babylon"

1. *"Chanson d'Amour,"* by Saar, until "An afternoon sometime later." 3. *"Dolorosa,"* by Tobani, until "Nathan returns." 3. *"Love Song,"* by Henselt, until end.

"Their First Arrest"

1. *"Melody,"* by Kretschmer. 2. *"Caprice,"* by Ascher, until end.

"Her Chance"

1. *"Pensee d'Amour,"* by Ely, until "Evening." 2. *"Ein Maerchen,"* by Back, until end.

GOLD SEAL—"The Woman He Feared" (3 Reels)

REEL I.

1. *"Yelva Overture,"* by Reissiger, until "Letter." 2. *"Berceuse,"* by Delacour, until "Clive's daughter's return home." 3. *"Tone Poem,"* by Pryor, until "The sins of the fathers." 4. *"Canzonetta,"* by Schuett, until "An anxious moment." 5. Continue to action, until end Reel 1.

REEL II.

6. *"Garden of Dreams,"* by Lincoln, until "Myrtle Andrews receives," etc. 7. *"Longing,"* Reverie, by Armand, until "Who is John Gray?" 8. *"Love's Fascination,"* by Le Thiere.

REEL III.

9. Continue *"Love's Fascination,"* until "I have brought a friend," etc. 10. *"Ballerina's Vision Valse Lento,"* until "And I'm sure he is the best," etc. 11. *"Olympia,"* by Ascher, until "The regeneration of John Gray." 12. *"In Lover's Lane,"* by Pryor, until end.

IMP—"Circumstantial Guilt" ....(Two Reels)

REEL I.

1. *"Morceau,"* by Puerner, until "It was my little Peppina." 2. *"Grazielle,"* by Laurendeau, until "In the Jury Room," etc. 3. *"Dramatic Tension No. 2,"* by Reissiger.

REEL II.

4. Continue *"Dramatic Tension No. 2,"* until "One day I received," etc. 5. *"Serenade,"* by Widor, until "Yes, I killed him," etc. 6. *"Dramatic Andante,"* by E. Ascher, until end.

BISON—"The Lost Lode"........................(Two Reels)

REEL I.

1. *Canzonetta,"* by Godard, until "Letter." 2. *"Pirouette,"* by Finck, until "Stepton is hard up for money," etc. 3. *"Serenade,"* by Drdla, until end.

REEL II.

4. *"Heavy Dramatic,"* by Oehmler, until "Having convinced the men," etc. 5. *"Evening Breeze,"* by Langey, until "The day of the big blast." 6. *"L'Adieu,"* by Fararger, ff., during fight, until "Scene: Girl jumping overboard." 7. *"Dramatic Maestoso,"* by Ascher, until end.

JOKER—"A Janitor's Vendetta" ....(Comedy)

1. *"Joker March,"* by Lake. 2. *"Trombone Sneeze,"* by Sorensen, until end.

L-KO—"Where Is My Wife?"..(Two-Reel Comedy)

REEL I.

1. *"Loyalty,"* Waltz, (popular). 2. *"All Night,"* One Step, (popular).

REEL II.

3. *"My Own Iona,"* (popular). 4. *"My Little Chicken,"* (popular), until end.

LAEMMLE—"The Emerald Pin"............(Two Reels)

REEL I.

1. *"Doux Amour,"* by Puerner, until "I'm going to tell you the story," etc. 2. *"Southern Reverie,"* by Bendix, until "A garden fete." 3. *"Garden of Love,"* by Ascher, until "An invitation from Rose." 4. *"In Cupid's Net,"* by Armand.

REEL II.

5. Continue *"In Cupid's Net,"* until "The Lure of the Smart Set." 6. *"Pensee d'Amour,"* by Ely, until "That pin is worth," etc. 7. *"Berceuse,"* by Delacour, until "In the evening." 8. *"Silent Summer Night,"* by Wirz until "And in time I redeemed," etc.

9. *"Romance,"* by Karganoff, until end.

UNIVERSAL SCREEN MAGAZINE, NO. 1

1. *"Pasadena Day,"* March. 2. *"Valse Lento,"* by Curtis.

IMP.—"The Threatening Hand" ....(Drama)

1. *"Nocturnal Piece,"* by Schuman. 2. *"Berceuse,"* by Jaernefeld, until end.

NESTOR—"How Do You Feel?"................(Comedy)

1. *"Kiddies Trot."* 2. *"Harlequin,"* One-Step.

"Irma in Wonderland"

1. *"Baby Sweetheart,"* by Corri. 2. *"Fairy Tales,"* by Komzak, until end.

"Married a Year"

1. *"Berceuse,"* by Iljinsky, until the End of a Dreadful Day. 2. *"Heloise,"* Intermezzo, by Langey, until "The Dawn of a Real Understanding." 3. *"Dawn of Love,"* by Bendix, until end.

"When He Came Back"

1. *"Fantasia,"* by Bach. 2. *"Serenade,"* by Czerwonky, until end.

MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

By W. A. BACH.

TORONTO.—Authentic report has it that theatres in Quebec Province will remain open on Sunday, if the action of the Casino Theatre, Sherbrooke is unquestioned. Mr. Grequire, manager of this house, states that he has had his lawyer go fully into the question, but there is not anything in the laws of the province to prevent them from opening on Sunday. Montreal shows at present remain open seven days in the week, therefore it seems likely that theatres in the province will follow suit.

The Universal Film Company at St. John, N. B., received some unexpected publicity last week. Mr. Margetts, the manager, is the possessor of a very fine bulldog which succeeded in taking five prizes in the dog show, which was held on October 10th and 11th. It also made a very big bid for the silver loving cup.

Mr. M. H. Hoffman, general manager of the Universal exchanges, made another periodical trip to Canada, visiting this time the Montreal office.

Many pretentious plans are being made for the carrying on of the Bluebird business, which is growing tremendously. Mr. Hague, general manager for Canada, also met Mr. Hoffman at Montreal and completed arrangements which have been under discussion for some time.

Mr. Jules Levine, who successfully inaugurated the Beauty Contest in Winnipeg, paid a visit to Toronto last week on his way to New York. Mr. Levine has been appointed in charge of the Bluebird sales in the Western provinces and assumes his duties Monday, October 30th. Mr. Levine has been in the film game in the West for about five years and has a very comprehensive experience. In his new capacity he should be a splendid success, as he has a product well worthy of his efforts.

A great change is coming over the film market in Canada. Over a year ago the Western provinces began to show a decided preference for five-reel features. This has now become the accepted program for the West, but until lately the regular program has been strongly entrenched in the Eastern provinces. However, the last six months have seen a steady swinging of the current in the opposite direction and today Ontario exhibitors are showing a decided tendency to purchase big features. In Montreal this has been carried to an almost abnormal degree, as the theatre men are competing one with the other to secure the biggest productions possible, with the result that many of them are sacrificing their profit to the exchanges who are booking these features. Program companies in existence in Canada are now completing their arrangements to book their product in a somewhat different manner to the past and the old-time theatre exchanges are now purchasing comedies, serials and weeklies, so that they may meet every requirement of the exhibitor.

WINNIPEG, Man.—That a better understanding between motion picture censors and the film exchanges in Winnipeg and Manitoba will result from the conference this week between Hon. Edward Brown and the film men, was the opinion just expressed by Mr. Brown. Censors will be less severe, will speed up their work so exchange managers will not have to pay rent on films when they are not being shown, and high-class pictures of such a nature as to make them "questionable" for children, will be permitted to be shown to "adults only," said Mr. Brown. He conferred Friday with members of the censor board, and urged less severity in dealing with motion pictures.

To speed up the censoring work an additional projection machine will be installed in the censors' headquarters, so two films may be considered at the same time. Several of the censors can pass judgment on one film, and several will take care of another at the same time. This, it is expected, will do away with the theatre owners' complaint against delays. In respect to pictures that may be passed by the censors for "Adults only," it is announced that this rule will be strictly enforced. Motion picture theatres will be required to bar all children from their playhouses when such films are being shown. In this way, it is said, Winnipeggers will have a chance to see many worthwhile "movies" that otherwise would be censored.

IOWA NOTES.

By C. S. STEVENSON.

THE employees of the Laemmle Film Service at Des Moines were recently entertained by their manager, D. B. Lederman, at his country home. Following a hard week of night work in completing an invoice the force was turned loose at Mr. Lederman's home and enjoyed itself to the limit. Following a lunch, the crowd spent the evening in dancing, singing and entertainment of various kinds, each department giving a stunt. The function was given for the purpose of bringing the employees closer together and creating a spirit of good will and co-operation, both from the standpoint of the company and from that of the employees. Mr. Ledermans' office has always been commented on as being one of courtesy and cordiality toward all, and similar gatherings such as this lead Mr. Lederman to believe that this desirable spirit will be strengthened and still closer co-operation and more efficiency obtained.

The Des Moines Bluebird office reports the last week in October as a record one from the standpoint of total rental and of new business obtained.

"Bluebirds are certainly going great in Iowa," recently said Nicholas Amos, Des Moines Bluebird manager. "Our pictures are selling themselves. 'Undine' is still proving to be one of our most popular pictures, while 'Hop, the Devil's Brew,' is also much in demand. Our later releases are making very good showings and we are getting contracts for regular business every day. The future of Bluebirds in Iowa looks great!"

The recently installed supply and equipment department of the Des Moines office is resulting in lots of business, according to D. B. Lederman, local manager. "We installed this department," said Mr. Lederman, "in order that our exhibitors could spend their money in their own State.

A new traveler with the Universal out of Des Moines is R. F. Crawford. Mr. Crawford has had a varied experience in the film game. He was booker here for the General Film Company and later transferred to the same company's office in Minneapolis. He returned to the Des Moines Universal once as booker for a short while, resigning to take over a theatre in Des Moines. He is now propritor of the Amuzue Theatre in the Iowa capital. His wife manages the theatre during his absence on the road.

"SIXTEEN YEARS OF KNOWING MOW"

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NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK

'The Play's the Thing."

A Bluebird Poem

By M. F. Todd.

A Bluebird hopped on the bough of a tree
And warbled a song of prosperity.
His joyous tones sent thrills through the air,
And attracted the crowds from everywhere.

Young and old all flocked to the tree
To hear what the Bluebird's song might be.
Though it told quite a bit of the Joy of Spring,
The theme of his song was, "The Play's the Thing."

The business man stopped in his hourly grind,
For the Bluebird's music his thoughts had entwined.
His hopes for bright fortune arose then and there,
And his burdens were lightened—he had not a care.

On went the song—" 'Tis Spring, 'Tis Spring.
The Play's the Thing—The Play's the Thing."
Everyone listened; the song true did ring,
For they all well could see "The Play's the Thing."

The stars in the skies looked down with reproach,
For the Bluebird had dared on their realm to encroach.
Already they felt that the time was at hand
When the Bluebird would reign throughout the land.

The kiddies danced and shouted with glee;
The Bluebird song swayed the old oak tree.
Old age forgot its rheumatics, to sing,
And joined in the chorus—"The Play's the Thing."

A downcast exhibitor passing by
Stopped and listened and heaved a sigh,
For the public preferred other shows to attend,
The reason for which he could not comprehend.

"The world has no use for a failure," said he;
"I'm down on my luck—there's so many like me."
But just then the Bluebird song touched the right string,
For its notes reached his ear—"The Plays the Thing."

Back to the city his feet fairly flew;
He was filled with the glory of what he now knew.
Said he, "I'll work and do everything,
To prove to me patrons, 'The Play's the Thing.' "

Now everyone's happy; everyone's gay!
When the Bluebird happens to chance his way.
It's a Happiness token when he starts to sing,
"The Play's the Thing—The Play's the Thing."

TOO AFFECTIONATE SCENERY.

"Cut to five feet," the censors bleat,
"That orgy in Reel Four,
"Where the fresh breeze caressed the trees,
"And wavelets kissed the shore!"

Standing over him with naked sword and murderous mien, the Commander of the Moors, ordered the French bugler to blow the *retreat.* Looking death squarely in the face, and mentally saying good-bye to all things earthly, the heroic bugler blew—not the retreat, but *the charge.* No episode in the world's history reveals greater valor than this. It is one of the stirring scenes in

"The Bugler of Algiers"

A screen version of the novel "WE ARE FRENCH" from the All-Story Weekly Magazine, by Robert H. Davis and Perley Poore Sheehan.

The producing cast, flanked by the gorgeous mountain scenery of France and Prussia, and exquisite photography, is headed by such brilliant players as Rupert Julian, Ella Hall, Kingsley Benedict and Zoe Rae, the infant prodigy who has already, at the age of 8, earned a niche in the hall of fame.

This is a BLUEBIRD Photoplay that will make the heart beat faster, loose the fount of tears and stir the blood to a riot of patriotism and love of country. We ourselves have never seen a more thrilling or a sweeter drama, and we recommend it to you fervently and earnestly.

"If it's a BLUEBIRD, it's got to be good."

BLUEBIRD
"The Play's The Thing"
Photo Plays
1600 Broadway, New York City

Putting It Over

Advertising Suggestions That Get Business

CROWDED to a half page this week because the WEEKLY is so full of other good things, there simply isn't room.... An important question: Are you boosting "LIBERTY" for all it is worth? There never was a serial with so many good chances for stunts. East or west, a man on horseback draws attention and fills the eye, and what with the Mexican, Texas Ranger and American trooper costumes and uniforms, there is a chance for a parade that should pack your house at every episode.

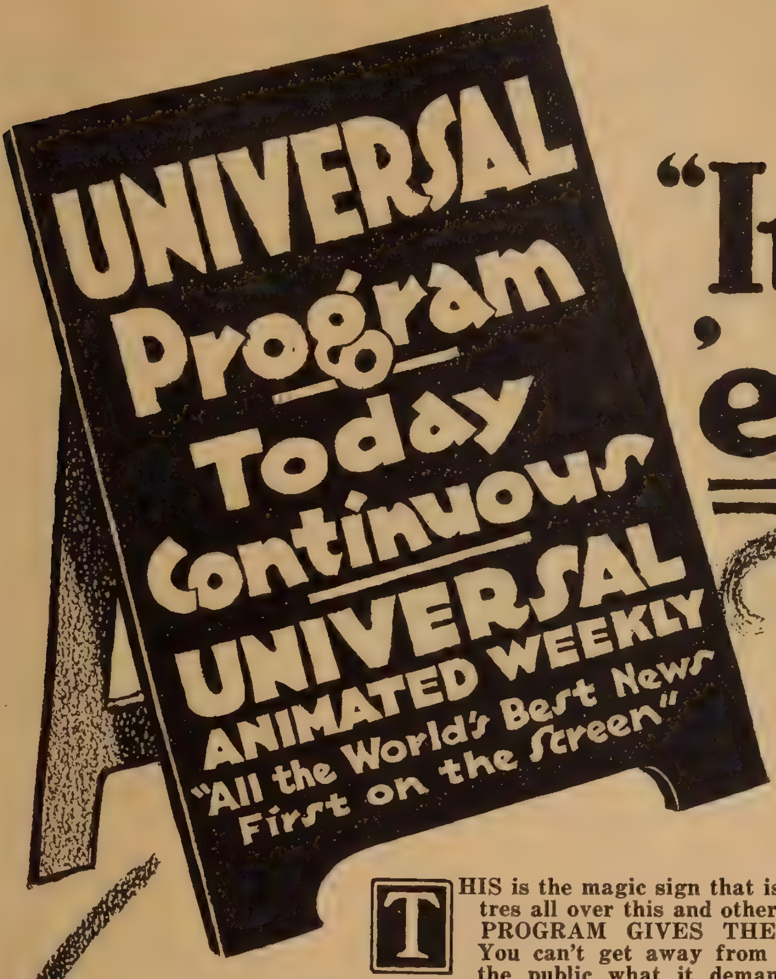
DON'T overlook the possibilities of the woman on horseback either. Have a pretty girl dressed in the manner of Marie Walcamp—and one who can ride—gallop as fast as the police will let her around your town, with appropriately painted banner or placards arranged blanket fashion on her horse's sides.

"LIBERTY" is a serial that people will remember for a long time to come. Get all in to see it that you can. It will help the attendance of the next Universal Serial, which, by the way, is another ten-strike.

ON THURSDAY, November 23, there is a Laemmle two-reel picture called "The Emerald Pin," which is a story within a story and is told partly in Civil War times. It would be a good idea to put the ushers of your theatre in crinolines, if you employ girls, and in Civil War uniforms, if you use boys or young men.

THE NESTOR for November 20 is an unusually good one. It concerns the predicament of a young man who is cheated into thinking that he has only six days to live. He needs money for a last good time and sells his carcass to a funereal personage, promising to deliver it when the six days are up. The undertakerish personage then pursues him all over the beach resort, demanding persistently, "How do you feel?" Have a good-looking chap of the type of Eddie Lyons walk through the streets, pursued by a long thin creature, dressed in black, to represent Lee Moran as the undertaker. He should follow the other persistently, sneaking after him and watching all that he does. He may wear a placard on his back with the name of the picture and your theatre.

THE RED FEATHER for November 20 is called "The Devil's Bondwoman." Mephisto costumes are easy to obtain, and it would be very effective to have a regular operatic Mephistopheles in red clothes, short cape, pointed shoes and cap with a standing feather, dragging a handsomely dressed woman chained by the wrists to him. This could be used as a lobby tableau vivant, or posed on the stage in front of your screen while the lights in the house are up, with appropriate placards giving the date of the release.



"It Pulls 'em IN"

TODAY
TOMORROW
EVERY DAY

THIS is the magic sign that is packing thousands of picture theatres all over this and other countries, because the UNIVERSAL PROGRAM GIVES THE PEOPLE WHAT THEY WANT. You can't get away from it—you can't argue against it. Give the public what it demands and continued, lasting, profitable business is the certain result. The wonderful variety of subjects, the class of pictures, the players, stories, and special pictures make the UNIVERSAL PROGRAM supreme. It is the "bread and butter" of the business. It is the "sure-fire winner." It is to the picture business what blood is to the body. YOU can guarantee your house absolutely certain continued business by booking and exhibiting the mighty UNIVERSAL PROGRAM.

UNIVERSAL ANIMATED WEEKLY

The new sales plan recently instituted that allows any Exhibitor to book and show the UNIVERSAL ANIMATED WEEKLY has met with tremendous appreciation at the hands of the trade. Heretofore, only those exhibitors who booked the entire UNIVERSAL PROGRAM could secure the Universal Animated. On the new plan any exhibitor can get it. Write for complete plans direct to any of our 73 (Seventy-three) Universal Exchanges or direct to the

UNIVERSAL

FILM MANUFACTURING COMPANY
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY NEW YORK

"Life's Maelstrom"

BIG U Drama in two reels. Written by Murdock MacQuarrie and produced by Jay Hunt. The story of a lost daughter and her reunion after many days with her old actor father.

The old actor reads Walter's play.

The fishermen invite the city men.

THE romance of an old actor is told in this two-reel drama and the actor is played by one who knows the life which he portrays by actual experience. A glimpse of the seamy side of the stage, when the suffering old man is forced to play his part in spite of his mortal illness, is given in this chapter out of real life.

Myra is the daughter of old John Barclay, well known on the stage. A few years before the opening of the story she had run away from home with a man whom she had thought that she loved. But after a few months she realized that he did not really care for her, as he mistreated her and spent most of his time in other company. But it was too late to go back, as she was too proud to ask her father's forgiveness. One day the police come after her husband and she finds that the reason that he never stays at home is that he was a burglar by profession.

In the town where Barclay is playing he is taken sick, but acts in the performance, as there is no one to take his place. This brings on a serious illness that causes the disbanding of the company, as he is necessary to its existence.

In the meanwhile Myra has reached her last resources. There is nothing left to pawn and the landlord wants his rent. She is so ill that she cannot work; and there is nothing left for her but the streets. She is picked up by a kindly woman and taken to the hospital. But before this she has written to her father, telling him of her plight and asking him to come to her aid.

When old Barclay has fully recovered from his illness he sets out to help his daughter, but finds that she has left her lodgings without giving any new address. While resting in his rooming house, thinking of the best course to follow he hears a typewriter hammering away and finds that there is a young author writing a play. Barclay, from the wealth of his long experience, gives him advice and gets a manager to promise to put it on. So the two of them go to a secluded spot by the seashore to revise the play.

In the meantime Myra has been discharged from the hospital, well but penniless. She does not know what to do, but at last decides to end it all. She jumps from the top of a bridge, but is rescued by some fisherfolk, who take care of her. But she has lost her memory and cannot remember anything that has happened.

To this place come old Barclay and his young friend. When Myra sees her old father her memory returns and there is a happy reunion. Then later the news comes that Wade has been killed in trying to escape and the family is happy in the knowledge that the only cloud that was hanging over them has been dispelled.

CAST.

John Barclay	Murdock MacQuarrie
Myra Barclay	Edythe Sterling
Willard Wade	Bud Chase
Walter Reeves	Harry Ham
Herbert Lampson	G. A. Williams
Fisherman	W. L. Rodgers
His Wife	Mrs. Jay Hunt

TRAINED DOG IN FILMS.

A SPLENDID specimen of a collie owned by Hazel Van Vleck has been playing at Universal City as one of the leading members of Director J. C. Hartigan's company. The collie recently shared honors with Ernie Shields and Yvette Mitchell, who are featured in "Any Old Duke 'll Do," a Victor comedy.

Maggie carried messages, delivering to the proper actor, jumped out of a window and recovered a cigar thrown out by the wife in the screen play and carried it back to the husband.

Later the dog swam across a body of water pulling a heavy rope, tied it around a tree and held it as the hero and heroine went across hand over hand and then let go of the rope in time to "drown" the Indians following in pursuit.

"Maggie" works simply by direction from Miss Van Vleck and without rehearsal, seeming to understand every word spoken. The animal's intelligence has made it capable of earning a big salary for its owner.

FRANKLYN FARNUM MAKES SCREEN RECORD

Director William Worthington presents his five-reel Bluebird production, "A Stranger From Somewhere," farce melodrama, featuring Franklin Farnum, supported by Agnes Vernon, Claire McDowell, Barney Furey, Arthur Hoyt and Helen Wright. Farnum played a dual role and appeared in 340 of the 350 scenes of the photoplay.

Worthington declares this is one of the best stories he has ever filmed. It is full of action, laughable situations and has a clever climax.

"THE SON OF A REBEL CHIEF"

A BISON Two-Reel Drama, written and produced by William V. Mong. The son of a Southern family is driven by convictions to fight against his own people, but love conquers prejudice in the end.

Will shoots his father.

Will declares his intention of fighting for the North.

AUTHORS are never tired of the period of our Civil War as a background for their stories, and, fortunately for them, the public is never tired of it either. A new variation of the old theme of a house divided by strife against itself is told in this appealing picture by Director William V. Mong, who also plays the principal role.

Will Dozier and Elsie Dening are sweethearts and live in the South just previous to the war. Will's father, Colonel Dozier, is a strong sympathizer with the South, while Will, unknown to his father and sweetheart, favors the cause of the Northern people, his mother's people.

When the call comes Will joins the Northern army and his father and Elsie are heartbroken. Will tries to see his father, but the latter sends him a note telling him to do whatever his heart says is right. Colonel Dozier frees the slaves on his plantation, closes the house and goes to take up his commission with the Southern army. One of the slaves, Old Wesley, follows his master and acts as his body guard.

Some time later Will is detailed with his company in the vicinity of his former home. He prevails upon his old mammy to give a dinner for the Northern boys, but as they are making ready for the feast the Colonel and some of his troopers arrive. Will discovers his father and compels him to allow him and his men to escape.

A few weeks after this Will is doing guard duty and has with him the note given by his father. He is attracted by a noise near by and discovers a Southern soldier making notes of their encampment. He dislikes to shoot the man, but remembers the message of his father. He orders the soldier to halt, and, when he starts to run, fires. Will follows into the underbrush, where he discovers the man, dying—and also that he has shot his father.

When the war is over Will returns to his home to find Elsie and the faithful old servants tending the grave of his father and mother, and through the efforts of Old Wesley the two young people are brought together and a reconciliation effected.

CAST.

Will Dozier	William V. Mong
Elsie Dening	Nellie Allen
Colonel Dozier	Marc Fenton
Old Wesley	Harry Hillman

LION ATTACKS ROSSELLI.

THE Universal City zoo barely escaped being the scene of a tragedy one day this week while Director Douglas Gerrard was engaged in filming a portion of his photoplay, "The Mouse," in which he and Ruth Clifford play the most important roles.

A lion is used in a number of scenes, and these scenes were being made in the jungle arena. Peter was the lion used in this instance, with a mouse, the rodent being placed on a fine net which covered the beast. Rex de Rosselli, superintendent of the zoo, who was playing a part at the time, found Peter in rather bad humor and warned Gerrard and the others to be careful of the animal.

After much time and patience had been expended in getting the lion under the net, the animal suddenly broke loose and charged directly for Rosselli. The latter, in trying to evade the beast, fell over a log and Peter with a roar that echoed throughout the hills pounced upon the prostrate superintendent, but at the same instant Director Gerrard struck the lion on the head with an iron bar and the animal fell violently to the ground, stunned.

Rosselli then quickly was taken out of danger's way and hurried to the Universal City hospital, where it was found that his right shoulder and side had been slightly scratched, and that he had sprained his left ankle. Dr. Lloyd Mace and his assistants gave Rosselli the necessary treatment and he was able to leave the hospital for his home later in the day.

Director Gerrard called off the scenes for the afternoon until the following day, when they were taken without any further sensational incidents.

JOKER

Joker Comedies have them all on the run. Joker Comedies are as different from the ordinary comedy as a Broadway top-liner is from a black face act in a medicine show. You can't put up the best comedies on your screen unless you include JOKER COMEDIES.

Directed by William W. Beaudine, the five principal comedians are doing stunts and putting over funny stuff such as you never dreamed of.

Beyond All Question the Very Best One-Reel Comedies In the World

Headed by the inimitable Gale Henry of the twisted face, and Wm. Franey of the comedy face, there is a bunch, including Charles Conklin, Lillian Peacock and Milburn Moranti, that can't be equaled in any comedy studio in the world. Their big specialty is one-reelers that start with a chuckle and end with a roar. No matter what you may have thought of the Jokers of other days, you'll agree when you see any of the following that Joker Comedies are the supreme one-reel fun films of your entire experience.

Joker Comedies have, without advertising, but purely on their growing reputation, reached a sale never before equalled by any other brand of one-reelers.

Following are some of the laugh-getters that prove Joker Comedies to be the greatest of them all:

"A MARRIAGE FOR REVENGE,"
"SOUP AND NUTS,"
"FALL OF DEACON STILLWATERS,"
"A BLANK SUSPICION,"
"A RAFFLE FOR A HUSBAND,"
"SHE WROTE AND PLAYED IT,"
"KATE'S LOVER'S KNOT,"
"BASHFUL CHARLEY'S PROPOSAL,'
"A STAGE VILLAIN,"
"A WIFE FOR A ROMANCE."

COMEDIES

SEE THE

BLUE RIBBON ADVANCE NOTICES

READ THE FOLLOWING PAGES

Feature Releases in the Universal Program of Two Weeks from this Week

"The Heritage of Hate," with Roberta Wilson, William Quinn, Betty Schade and Paul Byron. Dir. by B. George.	42nd Red Feather Production—5 Reels. Rel. Nov. 13.
"Honor Thy Country," with Joseph Girard, Neva Gerber, and Chas. Perley. Directed by Ben Wilson.	Prize Universal Special Drama. Rel. Nov. 14—3 Reels
"Guilty," with Harry Carey and Edith Johnson. Directed by Henry McRae.	Prize Imp Slum Drama. Rel. Nov. 17—2 Reels
"Knights of the Bath Tub," Lyons-Moran. "Her First Arrest," Gale Henry, Franey and Conklin.	Prize Nestor and Joker Comedies. Rel. Nov. 13—1 Reel

Feature Releases in the Universal Program of Three Weeks from this Week

"The Devil's Bondwoman," with Dorothy Davenport, Emory Johnson, Adele Farrington, and Richard Morris.	43rd Red Feather Production—5 Reels Rel. Nov. 20.
"The Woman He Feared," with Franklyn Farnum, Vola Smith, and Clarissa Selwyn. Dir. by Harry Millarde.	Prize Gold Seal Society Drama. Rel. Nov. 21—2 Reels
"The Emerald Pin," with Roberta Wilson and Charles Perley. Directed by Burton George.	Prize Laemmle Heart-Interest Drama. Rel. Nov. 23—2 Reels
"The Last Lode," with Edith Johnson, Edward Hearn, and L. S. Shumway. Directed by Henry McRae.	Prize Bison Mining Drama. Rel. Nov. 25—2 Reels

Feature Releases in the Universal Program of Four Weeks from this Week

Ben Wilson in "The Mainspring," with Francelia Billington and Thomas Jefferson. Directed by Conway.	44th Red Feather Production—5 Reels Rel. Nov. 27.
"Should She Have Told?" with Ruth Clifford, Edward Hearne, and George Beranger. Directed by MacDonald.	Prize Gold Seal Society Underworld Drama. Rel. Nov. 28—3 Reels
"The Last of the Morgans," with Wm. V. Mong and Nellie Allen. Directed by Mong.	Prize Laemmle Southern Gentlemen Drama. Rel. Nov. 29—2 Reels
"The Mansard Mystery," with Neva Gerber, Joe Girard, Howard Crampton, Wadsworth Harris. Dir. by Paton.	Prize Imp Mystery Drama. Rel. Dec. 1—2 Reels

These two pages are
the most important
in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Three Weeks from this Week

Ben Wilson in "The Mainspring." A drama of Opportunity admitted at the first knock. With Francelia Billington and Thomas Jefferson. Forty-fourth Red Feather Production. Directed by Jack Conway and written by Charles Agnew McLean, of the Street and Smith publications. Released November 27. An unusual Red Feather in every respect. Ben Wilson plays a dual role, and plays it in a manner never to be forgotten. Lawrence Ashmore has accepted the job of reporter. That is about the only thing left for an impoverished millionaire, but few reporters have the opportunity which was presented to young Ashmore. But then, no regular reporter would ever have taken advantage of it as he did. Being admitted to the home of Jesse Craven, the financial magnates, whose severe illness had thrown the street into a panic, thorugh his resemblance to Larry Craven, the magnate's son, young Ashmore proceeded to collect information which would be useful to his paper. But he had not been a reporter long enough to be able to carry the deception out, and he was imprisoned in a room in the house under suspicion. As soon as he finds out, however, from the lips of the very attractive niece of the financial power that the old gent's enemies in the street are the same men who ruined his father, and made him a pauper, he agrees to impersonate the missing son, and it is done to such good purpose that in a very short time he has ruined old Craven's enemies, rescued the kidnapped son, become affianced to the niece, and general manager of Craven's.

"Should She Have Told?" with Ruth Clifford, Edward Hearne, and George Beranger. Three-reel Gold Seal drama of the underworld, produced by Donald MacDonald. Released November 28. I don't know whether she should have told, and neither do you until you have seen this drama. This is a very vital question, and a crackerjack drama. You will be missing a whole lot if you don't show this to the thousands of people who come to your theatre. Two courses lay before Ruth Clifford. All unknown to her, she marries a crook. After he started to serve a seven years' sentence she obtained a divorce and married her former husband's brother, unconscious of the relationship of her husband to her former husband. Their union was very happy. As soon as the prisoner was released from jail he made it his first business to find out where Ruth was and to call upon her. Naturally, Ruth did not care to have this shadow of her past block her happiness, and from the goodness of her heart she gave George some money. Operation repeated several times. Now the question arises, would it have been better to tell her husband in the first place about it, or take the chance of evading discovery of her past.

"The Last of the Morgans," with William V. Mong and Nellie Allen. Two-reel Laemmle Southern gentlemen drama. Directed by William V. Mong. Released November 29. Seventy years old and unable to pay the mortgage on the estate which had been in his family for generations. Nothing to do but sell to the city folks and move away from the place where he was born, and where his beloved wife was buried. Such an event would have discouraged most men, but old Marse Morgan took his five hundred dollars and went to the city to invest it. When he came back to Morganville, a pauper, he did not tell his old cronies that he had bought a street car from a gang of confidence men with the five hundred. It would not have been a wise thing to do, for they all thought that he had realized a lot of money from the sale of his place. So strong was this belief that they would not even let him into the poorhouse. Heavens knows what would have happened to the last of the Morgans if his old body servant, now serving the new masters of the place, had not plowed up the jewel box which Old Marse's lady had hidden when the Yankees took possession of the place during the Civil War.

"The Mansard Mystery," with Joe Girard, Neva Gerber, Wadsworth Harris and Howard Crampton. A two-reel Imp mystery drama. Directed by Stuart Paton. Released December 1. Mystery just oozes out of every foot of this feature. Leave it to Mr. Paton to take care of that. He is past master in the art. We are not going to tell you the very commonplace agency which was used, but we will divulge the fact that the poison of the hooded cobra, the most powerful poison in the world, had been administered to Howard Crompton, and the point of the film was the solution of the mystery, which even Howard himself did not know. Suspicion fell alternately upon the butler, upon the nephew just returned from Africa, upon the doctor, and upon a foreign gentleman.

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"The Devil's Bondwoman," with Dorothy Davenport, Emory Johnston, Adele Farrington and Richard Morris. Forty-third Red Feather Production. Directed by Lloyd B. Carleton. Released November 2. I wonder what all the screen vamps did before they got so darned popular in the movies? Can you imagine all the unrequited yearnings that went to waste and all the feminine attractions that have died unsung by scenario writers, advertising and publicity men? Be that as it may, as the story books say, a vamp vamps to some purpose in this big drama. To some purpose means just that, because the vamp is not dragged in to make a vamp play; she is there as part of a strong and well developed plot and a big story carefully worked out and wonderfully well directed. You may not think that Emory would leave Dorothy for any other woman, but the devil was at her elbow (in the person of Richard), and the devil was a sworn enemy of Emory's. He induced Adele to enter a desperate flirtation with Emory, a wealthy young banker. She made an appointment with him for a late hour in her boudoir. He came, Dorothy's face rose before him. He fled. Maddened, she told her husband Emory had forced himself into her room and had insulted her. For revenge her husband ruined Emory financially, and Dorothy saved him from—but you must see the gripping climax of this unusual drama. There are some marvelous sets and a run on Emory's bank that gets over big. Book it and be glad.

"The Woman He Feared," with Franklyn Farnum, supported by Vola Smith and Clarissa Selwyn. Three-Reel Gold Seal Vampire Drama. Directed by Harry Millarde. Released November 21. Um-m-m! Zowie! But there is some punch to this picture, and a story that gives Franklyn Farnum an opportunity to show what a versatile actor he is. He gets off with a bad start—in character—that is, he is a dipsomaniac, which is slang for rum hound. Loses his job and everything. Goes to his aunt, who is some vampire, and she stakes him to a cure and makes a will in his favor. He gets a brace and meets Vola, whose father is a former intimate of the vamp. aunt. The young folks are married, papa knowing nothing of Franklyn's relationship to the vamp. At the wedding breakfast, to which auntie has invited herself, she substitutes champagne for Franklyn's ginger ale, and he gets—well, let's say overcome. Then there is an untangling that will keep the fans on the edge of their seats. A very fine three-reeler that will make your patrons holler for the great Universal Program.

"The Emerald Pin." Two-reel Laemmle Society Drama. With Roberta Wilson and Charles Perley. Released November 23. Directed by Burton George. You'll have one of the surprises of your young life when you discover that the sweet old lady in the first scene is dainty little Roberta Wilson, a pretty young star still in her teens. Does she get away wit hit? Youbetcha! Her young sister is attracted by the ways of the smart set and likes to play bridge and drink wine at her friends' houses. So Roberta tells little sister how similar indulgence brought a great sorrow into her life, how to save herself she pawned her bridegroom's wedding gift, an emerald pin; how she had to pretend it was stolen, and conceal it; never to have the pleasure of wearing it until after her husband's death. If it doesn't have your audiences on the edge of their seats, then they don't deserve the good stuff on the big U program.

"The Lost Lode." Two-reel-101 Bison Mining Drama. With Edith Johnston and Edward Hearn. Directed by Henry McRae. Released November 25. Here's where Henry (meaning no disrespect), has done it again. By that we mean that he's put over another of those realistic, thrilling punch stories of his that take the gas out of gasp. Wow! All Edward is supposed to do is to fix the electric connection so that when a dynamite charge is fired it will not only blow up the side of a mountain, but Edward's rival in love and business as well. And, believe me, Henry never lets you know whether Eddie is going to get away with it or not. If your audiences don't get all fussed up watching Edith hurrying to the rescue all alone in a yacht big enough for a crew of five; and if they can sit still until the smoke clears away from the explosion, then they're not human flesh and blood. A splendid two-reeler, with wim, wigor and witality enough for a five-reel feature. Go to it.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

26—*Winsor McCay and His Jersey Skeeter* (Comic Cartoon)

NOVEMBER—

2—*Sammie Johnson Minds the Baby*—(Comic Cartoon) .... (Ed.)

9—*A Pen Trip to Palestine with Hy Mayer*—(Cartoon) .... (Ed.)

3—*Us Kids* (Comedy-Drama)

OCTOBER— REX.

29—*The Moving Finger* .... (Drama)

NOVEMBER—

5—**David's Idle Dream** .... (2-Reel Drama)
Madge Kirby and Jay Belasco

9—**The Mantle of Deceit** .... (2-Reel Drama)
Claire Mersereau

10—*Eyes of Love* .... (Drama)

UNIVERSAL SPECIAL FEATURE.

Week of October 9—

Marie Walcamp, Eddie Polo and Jack Holt in **"Liberty." Episode No. 9, "Trapped" (2 Reels)**

6—**Somewhere on the Battlefield** .... **(2-R. Drama)**
Hobart Henley and Claire McDowell

12—**Flora Parker De Haven in "Behind Life's Stage"** .... **(2-R. Drama)**

Week of October 16—

Carter De Haven in **"Fame at Last". 10th Episode of "Timothy Dobbs Series"** .... (2 Reels)

Marie Walcamp, Eddie Polo and Jack Holt in **"Liberty"—"Human Targets" (10th Episode) (2 R.)**

24—**Society Hypocrites** .... (3-Reel Drama)
Ben Wilson and Neva Gerber

Week of October 23—

Marie Walcamp, Eddie Polo, and Jack Holt in **"Liberty"—"A Daughter of Mars"** (11th Episode.. (2 Reels)

Week of October 30—

Marie Walcamp, Eddie Polo and Jack Holt in **"For the Flag," 12th Episode of "Liberty"** (2 reels)

Week of November F—

Marie Walcamp, Eddie Polo and Jack Holt in **"Strife and Sorrow," 13th Episode of "Liberty"** (2 reels)

OCTOBER— VICTOR.

27—*A Plumber's Waterloo* .... (Comedy)

29—*The Burglar* .... (Comedy)

NOVEMBER—

12—*Any Old Duke'll Do* .... (Comedy)

VICTOR SPECIAL.

8—*The Memory Mill* .... **(Drama)**

31—*Felix on the Job* .... (Comedy)

NOVEMBER—

8—*A Roaming Romeo* .... (Comedy)

NOVEMBER— LAEMMLE.

2—**Her Wedding Day** .... (2-Reel Drama)
Douglass Gerrard and Francelia Billington

12—*Shadows of Suspicion* .... (Drama)

SPECIAL LAEMMLE.

SEPTEMBER—

25—*Are You An Elk?* .... (Comedy)

NOVEMBER—

1—*The Midnight Toll* .... (Drama)

OCTOBER— ANIMATED WEEKLY.

11—*Animated Weekly, Vol. 2, No. 41* .... **(News)**

18—*Animated Weekly, Vol. 2, No. 42* .... **(News)**

25—*Animated Weekly, Vol. 2, No. 43* .... **(News)**

NOVEMBER—

1—*Animated Weekly, Vol. 2, No. 44* .... (News)

8—*Animated Weekly, Vol. 2, No. 45* .... (News)

OCTOBER— BIG U.

27—*A Price On His Head* .... (Drama)

NOVEMBER—

5—*The Bandit's Wager* .... (Comedy-Drama)

OCTOBER— BIG U SPECIAL.

8—*The White Man's Law* .... **(Drama)**

29—**A Daugther of Dixie** .... (2-Reel Drama)
Sherman Bainbridge

NOVEMBER—

10—*The Evidence* .... (Drama)

12—**The Powder Trail** .... (2-Reel Drama)
Francis Ford and Grace Cunard

OCTOBER— GOLD SEAL.

31—**The Masked Woman** .... (3-Reel Drama)
Gretchen Lederer and Wm. Quinn

NOVEMBER—

7—**The Cry of Conscience** .... (2-Reel Drama)
G. Raymond Nye, Viola Smith and Chas. Gunn

OCTOBER— IMP.

27—**Through Solid Walls** .... (2-Reel Drama)
Thomas Jefferson and Irene Hunt

NOVEMBER—

3—**Stumbling** .... (2-Reel Drama)
Agnes Vernon and Malcolm Blevins

10—**The Eel** .... (2-Reel Drama)
Betty Schade

NOVEMBER— SPECIAL IMP.

5—King Baggot in "The Secret Cellar" (2-R. Dr.)

7—King Baggot in "*The Voice Upstairs*" (Dr.)

OCTOBER— 101 BISON.

28—**The Better Man** .... (2-Reel Drama)
Jack Holt and Lucille Younge

NOVEMBER—

3—**For Love and Gold** .... (2-Reel Drama)
Edith Johnson and Ed Hearn

11—**The Quitter** .... (2-Reel Drama)
Roberta Wilson and Chas. Pearly

OCTOBER— L-KO.

25—**A Rural Romance** .... (2-Reel Comedy)
Lucille Hutton. And "An Alligator Hunt." (Ditmar's Ed.)

NOVEMBER—

1—**Terrors of a Turkish Bath** .... (2-Reel Comedy)
Dan Russel

7—**Alice in Society** .... (3-Reel Comedy)
Alice Howell

RED FEATHER PRODUCTIONS.

OCTOBER—

16—**Barriers of Society** .... (5-Reel Drama)
Dorothy Davenport and Emory Johnson

23—**The Black Sheep of the Family** (5-Reel Drama)
Jack Holt and Francelia Billington

30—**The Isle of Life** .... (5-Reel Drama)
Roberta Wilson and Hayward Mack

NOVEMBER—

6—**The Place Beyond the Winds** .... (5-R. Drama)
Dorothy Phillips and Lon Chaney

OCTOBER— JOKER.

28—*A Crooked Mixup* .... (Comedy)

NOVEMBER—

4—*A Shadowed Shadow* .... (Comedy)

11—*In Love With A Fireman* .... (Comedy)

OCTOBER— NESTOR.

20—*Pat's Pasting Ways* .... (Comedy)

23—*The Bar Fly* .... (Comedy)

30—*Love and a Liar* .... (Comedy)

NOVEMBER—

10—*Sweedy, the Janitor* .... (Comedy)

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"Rupert of Hentzau," with Jane Gail.
Mary Fuller in "The Strength of the Weak."
"The Yaqui."
"The Flirt" with Marie Walcamp.
Louise Lovely in "Tangled Hearts."
Tyrone Power in "John Needham's Double."
Violet Mersereau in "The Great Problem."
J. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in "The Crippled Hand."
Louise Lovely in "The Gilded Spider."
Florence Lawrence in "Elusive Isabel."
J. Warren Kerrigan in "A Son of the Immortals."
Rupert Julian in "Naked Hearts."
Tyrone Power and Lois Weber in "The Eye of God."
Louise Lovely in "Bobby of the Ballet."
Harry Carey in "The Three Godfathers."
Mary MacLaren in "Shoes."
Violet Mersereau in "Broken Fetters."
Ella Hall in "The Love Girl"
Louise Lovely in "The Grasp of Greed."
J. Warren Kerrigan in "The Silent Battle."

Myrtle Gonzalez in "The Secret of the Swamp."
Harry Carey in "Love's Lariat"
Rupert Julian in "Bettina Loved a Soldier."
Ella Hall and Herbert Rawlinson in "Little Eve Edgarton."
Myrtle Gonzalez and Val Paul in "The Girl of Lost Lake."
"The Unattainable."
"Saving the Family Name"
"Behind the Lines"
"The Evil Women Do"
Mary MacLaren in "Wanted--A Home"
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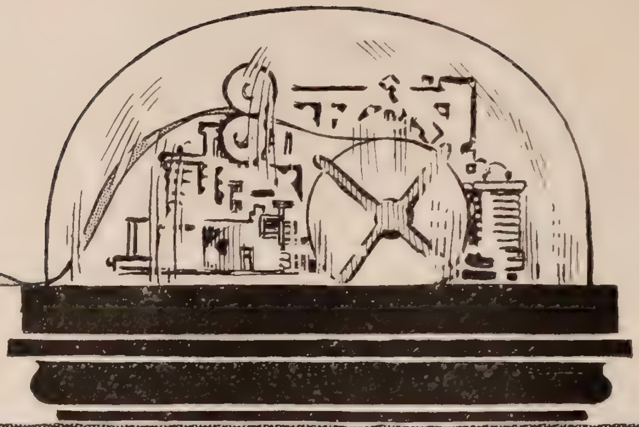

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Two Universal Thanksgiving Offerings

By HERBERT ROTHSCHILD

UNIVERSAL Program observes the Thanksgiving spirit by releasing two single reel Thanksgiving subjects—The Nestor, "The White Turkey" and Big U Drama, "The Mother Call," the latter written by Lynn Reynolds and directed by Ruth Ann Baldwin.

Father gets busy with "The White Turkey." Eddie Lyons, Lee Moran, Priscilla Dean, Helen Wright, Fred Gamble make a sizable Thanksgiving party.

THANKSGIVING is not merely a holiday celebrated every year on the last Thursday in November. We are told by our grammar school histories that in the fall of the first year spent in America the Pilgrims, in the desire to return thanks for the blessings they had received, ordained that every year on the date decided they would have a day set aside when public thanks should be given. Ever since then we, in America, have had a Thanksgiving Day, but the real significance of it is very much deeper than the explanation of its origin implies.

Although Thanksgiving Day is an American holiday, there is nothing at all national about it. The Fourth of July and Memorial Day might be called national holidays. Our other holidays are mostly sectarian, such as Easter and Christmas. But in Thanksgiving we have a holiday whose spirit knows neither boundaries nor territories nor the limits of creeds. It is our one universal holiday. It is the one day in the year when all over the country there is a spirit of good fellowship that glows in the breast of every man. Even the most crabbed old misanthrope cannot help on that day feeling just a little bit friendly to the poor and unfortunate who are in want. Hearts and pocketbooks all over the country are opened by the feeling of thanks that we all have for the blessings that have been received. It is a time when no one is allowed to be unhappy. Every one is helped, and for that day at least there is no poverty or want in the land.

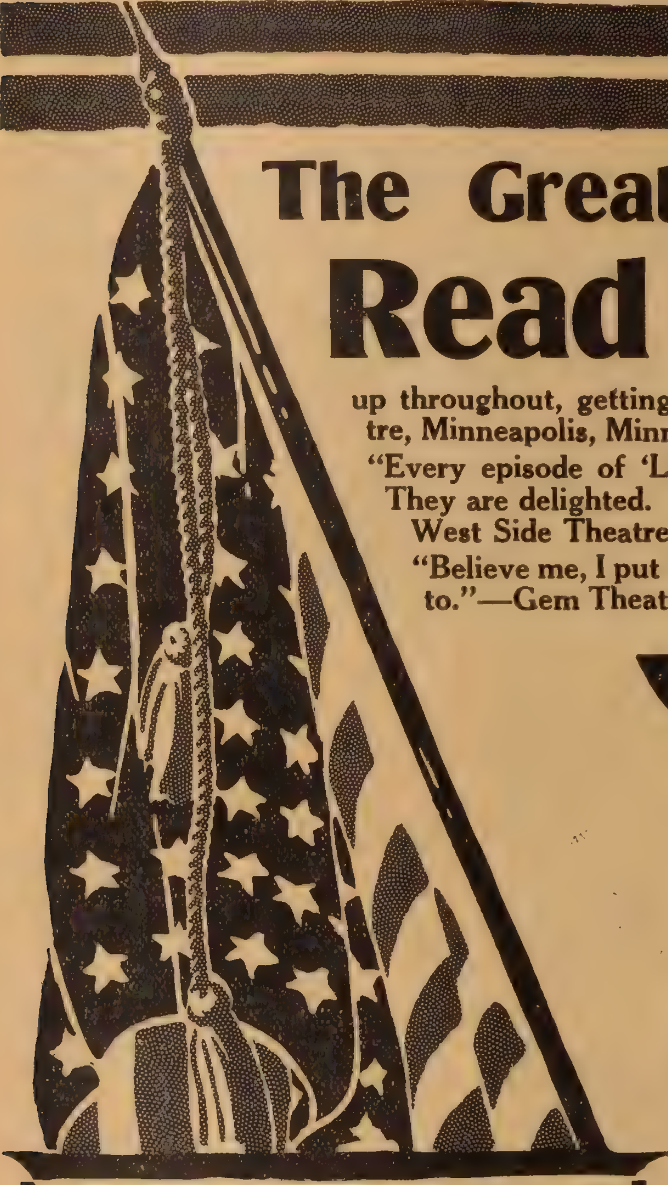
The Universal Film Company joins in the universal thanksgiving, as it, too, has much to be thankful for. It is thankful for the appreciation that a discriminating public sees fit to bestow upon its efforts, for the untiring co-operation accorded by all its employes in helping the company in carrying out its aim, to amuse, entertain and educate the people of this glorious land. As usual, the Universal will do its share, small though it may be, to make the country just a little bit happier on Thanksgiving Day this year. The week of Thanksgiving two single-reel thanksgiving plays are to be offered that perfectly illustrate the spirit of the season, as well as furnish the clean, wholesome entertainment that is characteristic of the Universal Program.

The first of these is the Monday Nestor entitled "The White Turkey," a comedy featuring Eddie Lyons, Lee Moran and pretty Priscilla Dean. The title of this play is in itself suggestive, as turkey means Thanksgiving just as surely as smoke means fire. It seems that the original Pilgrims had turkey for the original holiday, and ever since then all the world has had turkey on that day. This may be out of deference to the Pilgrims, but some of the more recent observers have been inclined to think that it is on account of the extraordinary cooking qualities of the turkey.
Mother Call," featuring Dorothy Da-

The second of the Universal offerings is a one-reel drama entitled "The

(*Continued on page* 23)

"The Mother Call" brings her son and daughter home to her on Thanksgiving. Dorothy Davenport, Mary Talbot and Chas. Cummings appear in this first production by Miss Baldwin.



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"Bearding the Lion, In His Den"--

Perley Poore Sheehan.
Co-author with Mr. Davis of "The Bugler of Algiers."

MR. ROBERT H. DAVIS has been thoroughly impressed with the danger that everything he says may be used against him.

"Go as far as you like," he said to me in his office at the top of the Munsey Building, "but don't get gay with anybody but me. The last interview I gave forced me to write letters of apology to all concerned, and the trouble isn't over yet. That was eight years ago."

In the intervals of editing and choosing over one hundred novels every year, Mr. Davis collaborated with Mr. Perley Poore Sheehan in writing the novel "We Are French," of which the Bluebird play "The Bugler of Algiers" is the screen version. Mr. Sheehan was the Paris correspondent of the New York Herald, and his wife is a Frenchwoman, who lent her criticism and suggestion to the story. But Mr. Davis knows his Paris, too. Better than that, he knows the spirit of France, which makes her the admiration of all the world, both friend and foe, at present.

"What do you want me to talk about?" he asked.

"Yourself," I said, making bold to look him in the eye. He wavered.

"Very well, I'll tell you a story to prove that I was the original 'living picture kid.'

"My brother and I were brought up in the country—minister's sons— and our father was our tutor. However, our religious training was the prerogative of my mother, and she used the old, old method of parable.

"Well, one night we were sitting on the porch into which protruded the branches of a locust tree. Suddenly into mother's lap fell a tree-toad, the prettiest thing you ever saw in your life, only half an inch long, all green, with gold bands on his sides, and around his body a gold strip with red polka dots on it, each one punctured with a spot of white. The general effect, however was emerald.

"'Why is he green?' asked my brother. And mother replied in her soft, convincing voice:

"'That is God's way of protecting the tree-toad. He is green so that his enemies cannot see him in the tree, just as the lizzard is the color of the granite rocks. All creatures are protected by their coloring.'

"Then she was called back into the house to finish what was left of the work which she had been doing single-handed all her life.

"'Did you get that?' my brother asked.

"I answered that I did. 'Well, come with me,' he said. 'I've got an idea.'

"He led me down into the cellar, where they were making a green lattice for the garden, and there was a great can of green paint.

"Now, off with your clothes,' said he.

"I wondered, but I took them off; and he began to paint me green. He painted my hair and he painted my ears, he ran the brush up into my nose. 'Open your mouth,' he said, and put some paint into that. Then, when he had me all green, he stood me up against the lattice and, shading his eyes like a cowpuncher gazing up a canyon, inquired: 'Where are you? I can't see you!'

"So I stuck one hand into the air in the attitude of a statue in the Detroit Stove Works, cast in bronze, and I said, 'Here I am. Can't you see me?'

"'No,' he said. 'I can hear you, but I don't know where you are. Now, beat it for the pear tree.'

"I went out on the lawn and struck some more attitudes. He still assured me that I was invisible.

"'This is fine,' I thought. Then I caught a glimpse of my father on the porch. 'Ha, ha! you can't see me. That for you!'" Mr. Davis made the time-honored gesture that accompanies such illusions.

"I went over to the pear tree, which was full of those little brown sickle pears, the only kind that you can eat right off of the branches. I had a moment's misgiving, and then I thought, 'Oh, I'm all right; the Lord is taking care of me,' and up the tree I went after the pears.

"Then my father, in a long dressing-gown, with horn spectacles on his nose and a black skull-cap on his head, came stalking across the lawn. He came straight over to the pear tree.

"'What are you doing up there?' he said.

"'I'm not here,' I answered, still trusting to the principle of protective coloration.

"'Where are you?' he exclaimed, in amazement.

"'Oh, the Lord is taking care of me,' I answered.

"But he took a grass rake and pulled me down. There I was, stark as Adam, except for the paint, and leaving green streaks of that all over his dressing-gown as I came. Then he began to spank me, and I wondered how a man who couldn't see me could hit me so often in the same place! It took me about ten years to puzzle it out."

Robert H. Davis,

MARJORIE HOWARD

"I wonder you and your brother did not go straight into the theatrical business," I said.

"I did my best," he answered. "I wrote a play that was sized up on the fifty-fifty basis, that is, half of the people who saw it thought it was the finest thing they had ever seen, and the other half thought it was the rottenest. I wept when I wrote it, and the actors wept when they rehearsed it; the public wept when they saw it, and when the producer saw the box office reports, he wept, too."

"Why don't you direct pictures?" I asked.

"I'd like to," he answered. "But it's a business that requires long experience. I don't think it has reached its height as yet. Its possibilities are unlimited.

"Picture-makers have not yet realized that the biggest of all appeals is the spiritual, the thing that really arouses and holds the people. Movement, gesture, action have absorbed them; they have forgotten the soul. Some day there will be a revolutionary picture, which will be all close-ups. We shall see what the actor is doing with his thoughts, not with his body. What they have now is calisthenics; it is not art.

"The picture play is under the obsession of sex. On the screen the only thing that a woman has which a man has not is physical attraction. He can move and gesticulate, and that is all, except fall down—Charlie Chaplin stuff—I don't mean that. She can do this, but she can also uncover a part of her body. The the audience says, 'Great stuff! When she came from behind that pa'm tree she had hardly a thing on! Bet they had to cut a lot of that picture!' There is so much more in motion pictures than that!

"But about our picture. The big thing in that was the glorification of the Spirit of France, the thing that touches every Frenchman's heart when he hears the first strain of the Marseillaise. We want the Marseillaise to hover over that picture from the first to last. Mr. Sheehan and I figured it out that it was the shade of Napoleon who intervenes as Pierre puts the decoration on the breast of the dead hero. A ghostly hand—that of the Little Corporal—takes the cross and places it on the bier. That was to show that the decoration is not a tangible, but a spiritual thing. But I am not criticising the picture as it is. We said publicly that, in our opinion, the film was better than the book; and it is."

It is interesting to know that the book, "We Are French" is immensely popular in England, where it is regarded as a sort of text-book of patriotism. Lots of Tommies have it in the trenches. General Joffre had a special translation made and read aloud to him, and the French poilu can now read it as well as the English Tommy.

The story appeared first in the All Story Magazine and was so successful that it was issued in book form. For this edition Sir Gilbert Parker, the celebrated novelist, wrote a preface which he calls "An Appreciation."

"Writing a few sentences of preface to this little book of fiction has unusual difficulties for me. I should like to write of it simply as a reader who has had joy of it, yet as a craftsman who ought to know, if he does not know, how these things are done, I cannot help but approach it from the standpoint of the essayist, in spite of myself. . . . . . After reading it I feel as if I had been sojourning in a wild orchard where small sweet fruit grow, plentiful and ruddy and good. I feel I ought to damn this book for certain things in it, but its naive artistry, its reckless romance, bred in an intoxication of the spirit, compels me to say that I had a good time in reading it. Extravagant it is, but something in it makes it really true. It is truthfulness of the characters which survives impossibilities—impossibilities even for France, where odd things do happen and odd people do live, because the race is original. Also there is a note of patriotism in it which sings on every page. Perhaps it is that which creates a response in the mind of the reader, at any rate in this reader's mind. But touching and eloquent and full of national spirit this little book is, and I am glad to have read it. GILBERT PARKER."

The Bluebird officials are hoping that Sir Gilbert may see the story he praises so highly in picture form, and that they may hear, if he does so, whether the picture surpasses the book in his opinion as it does in the opinion of Mr. Davis and Mr. Sheehan, the authors.

Robert H. Davis.
Who wrote, with Mr. Sheehan, "We Are French," from which "The Bugler of Algiers" was filmed.

Ben Wilson

RED FEATHER Production
Smith publications and a n
rected by Jack Conway in
Mr. McLean and published as a seri
dual role in impressive

Ben Wilson and Francelia Billington who play the principal characters in "The Mainspring," by Chas. Agnew McLean.

"THE MAINSPRING" is an unusual Red Feather photoplay; a five-reel play that really holds the interest from the first moment that the subtitle is flashed on the screen until the final embrace of the hero and heroine is such a wonderful kind of rara avis in this day of padded features that the public as well as most of the moving picture men look on every five-reeler askance. Those who have followed the ascending scale of the recent Red Feather Photoplays, however, realize that perfect five-reel features can be made. A man says that a thing cannot be done, "absolutely impossible," and then the next year or even the next month some one comes along and does it, and the original wiseacre feels about as embarrassed as the papers did this last election morning. So it is with the one hundred per cent interesting picture, for in "The Mainspring" there is no doubt of its arrival and interesting presence among us.

Now that the thrilling picture has arrived it is not hard to look into it and to discover just why this picture is so all-absorbing, while so many pictures fail to hold the interest. The reason is simply that into this film there has gone the best talent in every department that was at the command of the largest film manufacturing company in the world.

To begin with every picture must first have a real plot. The plot of this one is from the pen of Charles Agnew McLean, a name that is universally known for the high quality of stories that have appeared under it in the past. Mr. McLean was for years one of our prominent magazine writers, and while active in this field there were few magazines in the country that did not print his charming stories. But he soon answered the call to a higher field and took up the task of an editor. Since joining the forces of Street and Smith as the editor of one of their publications several years ago he has rapidly risen and at present holds the enviable position of editor-in-chief or supervising editor of all the Street and Smith publications.

Mr. McLean no longer has time to write stories and that is why his name is absent from the tables of contents where it used to appear so frequently. But a writer of Mr. McLean's ability cannot give up his art all at once. So when he had to give up writing as a profession he still devoted his spare moments to it. This explains how the Universal Company happens to have been able to secure a scenario from a man in such an important position. When Mr. McLean saw his scenario on the screen for the first time in the Universal projection room he was so impressed with it that he thereupon decided to novelize it and it will appear in one of the Street and Smith magazines.

The construction of the plot of "The Mainspring" shows the experience that is behind the author. It is so cleverly planned that not until the very last is the entire story made known to the spectator, and all through the situation is so tense that the audience is literally on edge throughout the film.

So much for the plot, as there is really no adequate description that can be given of a plot. One has the

THE MAINSPRING"

**by Charles Agnew McLean, editor-in-chief of all the Street and
ıor, held up to comparison with any film on any program. Di-
nanner and with a wonderful cast. Story will be novelized by
in one of the Street and Smith magazines. Ben Wilson plays
l Francelia Billington proves lovely foil for him.**

Larry Craven plays a trick on his captress and escapes.

choice of telling it and so spoiling the pleasure of the person who sees it, or of maintaining a strict silence, which is very hard to do when the story is so good that it just bubbles out in spite of oneself. Suffice it to say that in this case there is an admixture of high finance, mistaken identity, love and romance, abduction, shipwreck, stock exchange and long desired revenge. All of these elements, carefully interwoven and mixed, serve to form a movie plot that really thrills.

This was the story that was given to Universal director Jack Conway to film, and Conway was at once very enthusiastic. With his long experience on the stage and as a moving picture director, he realized the merits of the wonderful plot and predicted that the finished film would be a winner. The first thing that he did was of course to select his cast, a task that is not such an easy one in Universal City where the great array of talent presented makes it very confusing. It is always hard to select the best of the best.

The part that gave Conway the most trouble was that of the hero, Larry Ashmore as he is called in the play. Asmore is the modern American type of man, athletic in appearance and quick-witted, the kind of a man who can rise to any emergency just as this one did when he was confronted with the colossal task of saving the fortune of a great family. And with all this requisite bearing and manner, the actor had to have a great deal of real acting ability as well as the courage necessary to pull off the stunts in the film and act a dual role, a feat that often phazes the most capable performers.

The one man on the lot who seemed to fill perfectly all the requirements was Ben Wilson. But Mr. Wilson has for the last few years been acting in the capacity of a director as well as an actor and has been turning out pictures of such a high quality that of late he has put on several in which he did not even appear himself. The latest of these was "Honor Thy Country," a Universal special picture that was a tremendous success. Wilson was approached to see whether or not he would accept the part and he willingly took it. Too much praise cannot be showered on him for this as it is not usual for a man who has once directed his own pictures so successfully to submit to the direction of any one else. But Ben says that he enjoyed it very much and claims that it was a very novel experience to go about without a continuity in his pocket after so many years of slavery to a script.

Needless to say Wilson's performance in the difficult dual role is up to his high standard. He is an actor who always studies his part carefully and gives to each role just the shade of interpretation that it requires. The part of Larry Ashmore will long be remembered as one of the best characterizations of his career.

The rest of the cast was not such a hard matter. Miss Francelia Billington fitted very nicely into the part of the heroine who helps Ben Wilson to save the fortune. Miss Billington, who by the way can act as well as look beautiful, is the possessor of one of those famous daring personalities of the films. She is not known as a "stunt" actress, but she has the enviable record of never yet having refused to take a dare. It was on a dare that she took her first part and so broke into the moving picture field. She was watching her sister play a part a few years ago and the company needed a girl to play a small part. Francelia was urged to do the bit, but here she demurred as she said that she had no ambitions to be a movie actress. Then some one in the party intimated that she had stage fright and dared her to take that part. That settled the matter right there as she took the dare and went on.

But the remarkable part of the

(*Continued on page 26*)

Thomas Jefferson as James Sharp, and Marc Robbins as Israel Farnum in the declining market which spelled ruin to their hopes of crushing Craven.

"THE CELEBRATED STIELOW CASE"

ARGOSY FILMS (Incorporated) of New York City has secured releasing rights of this eight-reel masterpiece of Lois Weber and will present it in New York and other cities in the State in a last attempt to obtain a full rehearing of the case of Stielow.

ON the day that this article was written, there appeared in the morning papers a notice announcing that a hearing looking toward a new trial had been granted to Charles F. Stielow, several times convicted of the murder of a farmer by the name of Phelps. The result of this hearing may be the last chapter in what has proven to be one of the most famous murder mysteries of the century. Since March, 1915, when Phelps and his housekeeper were killed, there has been almost continuous agitation in an effort to save Stielow, whom thousands of people believe to be innocent of the crime. For months and months newspapers have devoted columns to the story, and, up to date, the man has been sentenced to be executed no less than six times, each time being given a reprieve on the eve of the fatal day.

The circumstances attending the crime, and the trial of Stielow, were so unusual, the narrow margins by which he has thus far escaped the death chair so remarkable, and the fight for his life so persistent and spectacular, and so susceptible of picturization, that "The Celebrated Stielow Case," evolved from data collected by Sophie Irene Loeb, of the staff of the Evening World, was filmed on the Pacific Coast, in eight reels. The primary object of filming the case was a humanitarian one, and designed to exhaust to the uttermost the machinery of justice in an effort to establish to the satisfaction of all parties the guilt or innocence of Charles F. Stielow. Owing to her reputation through her wonderfully successful film productions, Miss Lois Weber was selected as the producer of the film, and the data collected by Miss Loeb was submitted to her. All the data supplied was taken from the sworn statements of witnesses at the trials and from the transcripts of testimony. Miss Weber entered upon her task without prejudice of any kind, and with the avowed intention of presenting to the public a version of the Stielow case which is supported by the oaths of reputable persons, and for the purpose of creating such interest in the case that it will receive sufficient attention to prevent a miscarriage of justice.

The Argosy Films (Incorporated), of New York City, upon seeing the film run off, secured the right to release it, and they firmly believe that this film will go far toward bringing about such scrutiny of the case that if, in the event that Stielow is innocent, or if there should be a reasonable doubt as to his guilt, Stielow will receive the full benefit of this doubt. Every effort has been made in presenting the subject to refrain from infringing upon the rights of others who may be involved in the litigation which has followed the indictment of Stielow for the murder. No one has been attacked, no malice of any kind has been allowed to creep into the presentation of the facts, no accusations have been formulated in the film itself, or in any deductions which may be drawn from it.

The Argosy Films (Incorporated) frankly is opposed to the death penalty. In "The Celebrated Case of Stielow" they intend to place as much emphasis as possible on the fact that all of the evidence against the condemned man is of a circumstantial character, and built up on confessions which in their belief have not been substantiated. In this respect the appeal of the picture is not merely directed toward saving from the electric chair the individual who is the immediate cause of this litigation, and of this moving picture feature. It is much larger in its purview. It is directed toward the entire question of capital punishment. In the past there have been a great many arguments advanced appertaining to this great question of the punishment of crime, particularly the crime of the taking of human life. All of these arguments have been directed toward the proposition that *no human being has the right actually to take the life of another for any cause.* From a utilitarian standpoint, too, it has been urged that capital punishment is a failure. As an argument for the abolition of capital punishment, "The Celebrated Stielow Case" shows not only the danger of the conviction of the innocent, but the punishment thereby not only of the person convicted, but of his entire family as well.

The humanitarian aspect of the case is the one which first interested Miss Loeb in the trial of Stielow, and she among others became convinced that the evidence which had been brought against Stielow was not of such a conclusive character as to prove absolutely that he was guilty of murder. Her efforts to establish his innocence, however, proved futile, and her own opinion that a monumental injustice was being done to him rested on grounds which were none too secure. At least, they have failed to present definite legal arguments such as would influence conclusively a court of law. The case, however, so interested her and a number of other persons, including several well-known women lawyers, that they several times obtained new trials by presenting evidence not heretofore available. Finally, it was decided to try the agency of filming the circumstances of the case, and, after six separate and individual reprieves, it is quite possible that the wonderfully effective work which has been done by Miss Weber in presenting this case may act as a further stay, or gain acquittal for poor Stielow.

In the selection of her cast Miss Weber was particularly fortunate. Without any intention to picture actual personalities in the case, she has been so successful in selecting types of the grade of society in which all of the principals in the case moved that she has added verity and authority to the picturization which could scarcely have been obtained by the use of actors alone, for the large proportion of the persons selected to portray the roles in this drama are not widely known as photoplayers. It is just here that Miss Weber's particular effectiveness as a director is shown to the best advantage. She is at her best when she has a cast which she can absolutely mould to her hand and purpose, and in this instance the homely characters have been represented with fidelity and care such as very few other directors could possibly have brought to it. In Stielow himself, Miss Weber was very fortunate. The role is played by Charles De Mora, and it is one which is particularly difficult to play, inasmuch as it is that of a slow-witted honest-appearing foreigner, comprehending little of what is said to him in English, but giving the appearance of dog-like honesty, though in a clumsy and lumbering sort of way. The manner in which she has caused this man to realize the helpless horror of his situation is one of the strongest points of realism in the picture. The role of his brother-in-law, also a half-wit, though inclined to be more cunning than Stielow, is admirably portrayed, as are the roles of the housekeeper, Stielow's wife, and the many detectives and lawyers who are concerned in the case.

"The Celebrated Stielow Case" will be presented for the first time in New York City in about three weeks, probably at the Broadway Theatre, for a run, and is confidently expected to excite country-wide interest.

The following extract of an editorial review of the case that appeared in the New York Globe of October 26, can be quoted as the actual story of the film.

Finding the body.

"Stielow, a farmhand of defective intelligence, lived with his wife and three children in a house across the road from his employer, Charles Phelps. One morning on his doorstep was found the dead body of Margaret Wollcott, housekeeper for Phelps. In the kitchen of his house Phelps was found, still living, but unconscious. Both victims had been shot with a .22-calibre weapon, and in addition the man had been struck down with a broom handle.

"The first report of the tragedy was spread early in the morning, when Stielow came running to the nearby house of Jenkins, a nephew of Phelps, with the news. Jenkins went immediately to the scene of the crime, and found the bodies in the positions described. Going upstairs, Jenkins testified he found a bureau drawer ransacked, and that a wallet, supposed to contain several hundred dollars, was missing. When questioned Stielow said he had not been out of his house during the night—that he thought he heard some one call 'Charley,' but that he did not respond because his wife was ill and he did not wish to disturb her.

"Stielow denied that he possessed a weapon. Later a .22-calibre secreted weapon was traced to him, and he then said it was hid when he found he was suspected—that he feared he would be arrested, with his wife sick. The wallet was never traced. Nor was it shown, although the most careful search was made, that Stielow had money. Later, through the activities of a private detective named Newton, Stielow was arrested and with him

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News is brought to the suffering wife.

WHY RUFUS STEELE WROTE

WELL KNOWN writer, taking cue from statistical authority, expounds the prophetic doctrine of Industrial Mobilization as the great lesson of the great war and the watchword of American Peace.

"YOU know," said Mr. Rufus Steele, the author of "The Eagle's Wings," "that my business has always been interviewing, not being interviewed."

"Then you ought to give a wonderful interview," said I, and boldly opened a notebook.

"Not at all," said he, "on the principal that lawyers are no good on the witness stand. However, I have taken a vow to tell you anything that you want to know, so do your worst."

"How many pictures have you already to your credit?" I asked.

"Well," he answered, "I have sold eight big features this year. Shall I tell you how I came to go into the game?"

I begged him to do so, and he began: "My first picture was a 'booze' story. I wrote it for the Saturday Evening Post, and it was called 'Keeping John Barleycorn Off the Railroads.' I saw that there was a big story behind 'Rule G', which deals with the prohibition of liquor for employees on trains, and I went after it and at last managed to dig it out. The prohibition people got after the story and wanted me to make a picture out of it. I refused, as I knew that tying it to any movement would kill it, but I finally got one of the great railroads to see it, and put facilities in my way for making the film, in connection with one of the big picture companies. The film was released—this was about two years ago—and I was told by a member of the company that they estimate that it has been seen by fifteen millions of people. About this time Lloyd George began advocating a 'dry' England, and the last that I heard of it, it was being sent to Great Britain to be shown there.

"Well, that interested me in motion pictures, and I began to cast about for another subject. I had seen the opium raids in San Francisco, men shot up, and the bravery of the officials of the Custom House, who never get any recognition for their heroism. I had succeeded in getting the permission of the President of a big railroad for the 'Rule G' picture, so now I determined to get the Treasury Department to co-operate in the filming of an opium-smuggling picture. The Universal was interested, and the Smalleys were chosen to produce the photoplay, under the name of 'Hop, the Devil's Brew.' Well, we had a wonderful time getting that picture, under suspicion every second, on the docks and on the ship, showing our permits every other minute; but that is another story. Did you ever happen to hear that when we were on the 'Manchuria' filming the methods of the Custom men in hunting for opium, that though we didn't find any hop, we did uncover eighty-seven smuggled Chinamen?

"Then I grew crazy about preparedness. You see, it is a sort of missionary work with me, drink, dope and now preparedness. The screen is the most wonderful missionary that exists. I marvel that more has not been done in this direction with such a wonderful medium. When a man goes into a picture playhouse, he enters an atmosphere already created. There is the semi-darkness, one of the most important factors for concentration, for the riveting of attention, and at the same time for the soothing of the nerves. He is in another world from the noisy, bustling, glaring street. While he is in this receptive mood, an appeal is made to him through the eye, the sense of all others the easiest of access. A writer for the screen never forgets that he is writing not for the brain but for the eye. The best of all is that the drama is silent. Every man interprets the action in the words of his own heart. So the message — if there is one— gets home direct to him without the intervention of unaccustomed language and phraseology, without the distraction of an unfamiliar voice.

"But now for my latest enthusiasm, preparedness and 'The Eagle's Wings.'

"Franklin T. Miller is a friend of mine. Miller's official position is at the head of the F. W. Dodge Company, whose business it is to supply statistics to the building world. Their reports are a complete and authentic record of all building operations in the United States. Miller is a trained engineer, a man of constructive brain, and familiar, by reason of his position, with the whole industrial resources of this country. He is also a student of war, and early last summer he was discussing war and our relation to it with an ordinance engineer. In the course of conversation, they agreed that though we might legislate a large army and navy into existence, we should not then have solved the true problem of preparedness, which is the supplying of the army and navy with munitions. The European war has taught us the futility of storing up, in advance, immense supplies of munitions which become out of date in two years. This wasteful procedure is contrary to all American ideas of business.

Huge Set Representing the United States Senate, built especially for "The Eagle's Wings."

HE EAGLE'S WINGS"

AN interview with the noted author of "The Eagle's Wings," written

by

PETER PEPPER

But what then is the solution of the problem of supply? They decided that it lay in the organization of the productive facilities of our country to make an adequate supply of modern munitions at a moment's notice. Miller knows machinery, he also has a comprehensive idea of the productive capabilities of the country. He knew that, for example, watchmaking machinery, by very slight adjustment, is capable of turning out time and impact fuses. He knew that a machine which presses a mass of cold metal into an acid tank three feet long can be made to press out shells; that a milk can factory, if it is furnished with patterns and gauges, can make shell cases with very little change in its machines. He saw a flash of the possibilities, of a solution of the problem. If the great plants could be furnished with the necessary patterns and gauges, and their men trained to use them, they would be ready to make the shift at any time at short notice; and he realized that he had a big idea.

"Miller coined the phrase 'Industrial mobilization,' and it was not long before big men became interested in his ideas, and he was called to Washington by the United States Chamber of Commerce which represents the business of the United States, and is at the head of the 650 other Chambers of the country. Miller was put at the head of a committee of five to make a report to the Chamber, which was adopted and presented to Congress by them, urging that action be taken upon it. The President became interested, and the next step was the commencement of the listing of the industrial plants of the country, according to their capacity and their adaptation to the making of different kinds of munitions. Howard E. Coffin, the president of the Hudson Automobile Company, resigned at about this time to become the head of the Naval Consulting Board, which undertook the tabulation of the industries of the United States with this end in view.

"The patterns and gauges, which will be supplied by the Board, are of the most minute, almost inconceivable exactness. Take the gauges for a 4.7 shell for example. They are two rings, which are of imperceptibly different sizes. You would swear that the two were the same size. But one must slip over the shell and the other must not. The shell must be mathematically perfect or the gun will be ruined—and twelve gauges, at least, are used on each shell! All this requires the greatest nicety in the setting of the machinery. The plan, at present, calls for the giving, each year, of a small practice order to each plant for munitions, for the sake of the experience for their men.

"One of the important points of the scheme of industrial preparedness is this. As we all know, in a war-scare, war is very likely to be boomed by the munition makers, who see a chance to make money, and see no further. Under this plan, however, the plants go over to the Government under lease in war time. The basis of the lease is determined in time of peace, and in consequence war offers no extra inducement to the owner, and there are no war profits. Another great point is the recognized fact that if we are known to be ready to turn out munitions, if we are in a position to make war, the possibilities of our having to turn them out, to make war, grow smaller and smaller.

"The scheme was well formulated when, one day, I talked with Miller about it, and was struck with its pictorial possibilities.

"'Why,' I said to him, 'this will make a wonderful photoplay, and it is the very way to give publicity to the scheme.'

"The question then was how to make it impressive to the public, how to make the manufacture of munitions interesting to them. Here there were difficulties. The plants which were engaged in making munitions for the Allies were closed tight. No one was admitted to them under the terms of their contracts with foreign governments. There were our own Government arsenals, but how to get a camera into them? I decided to go to Washington and have a try for it. I had managed to get a great railroad for the 'Rule G' picture, and the Treasury Department for the 'Hop' picture, why not the War Department for a preparedness picture?

"At first I found it impossible to reach a Cabinet officer. So I played canny. I went away again and talked to big men about the scheme. I went to a steamship man, whom I know, who knows a railroad President, who knows a Cabinet officer. The steamship man said to me, 'Oh! It's no good trying to get the railroad president for a motion picture, because there is only one picture that he ever saw or ever will see, and that was not about preparedness.' 'What was it about?' said I. 'I think it was about booze on the railroads,' he said. 'I know that he was crazy about it, had a private showing at his house and invited hundreds of guests to see it.' 'Well,' said I, 'I wrote that picture.' 'By Jove!' said he, 'then you've landed him!'

Rufus Steele, Author of "The Eagle's Wings."

"At last I got to an important member of the War Department—no, I do not want to give his name. I told him the scheme, but at first he was all against it. He said it would be giving information to the enemy to photograph the secret processes of the Government arsenals.

"'General,' I said to him, 'you know as well as I do, that as for the 'enemy', they know all about it already. But the people who do not know it, are the people of the United States, who have a right to know it.'

"'I see that,' he said.

"I could have embraced him!

"'Which arsenals may I use?' I asked.

"'Which do you want?' said he, showing that I might have access to all of them.

"I chose the three which I thought would be best fitted to our purpose.

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"The Bugler of Algiers," Patriotism Text Book

"DULCE est pro patria mori" might be written as the motto of the Bluebird photoplay "The Bugler of Algiers," a screen version of the novel, called "We Are French," which was written by Perley Poore Sheehan and Robert H. Davis, the editor of Munsey's Magazine.

The film is more than an ordinary photoplay, and was written for more than the purpose of entertainment, however praiseworthy such a purpose may be in itself. This picture is more than an ephemeral story. It has a touch of the indestructible, intangible something which, for want of a better term, we call a spark of inspiration. The original story had this. That is why Sir Gilbert Parker wrote in his preface to the edition in book form, "After reading it I feel as if I had been sojourning in a wild orchard where small sweet fruit grow, plentiful and ruddy and good. . . . Also there is a note of patriotism in it which sings on every page."

It is this note of patriotism which sings even more clearly from the screen, sounding so loudly in the mental ear that it overcomes all other impressions from the picture. The fact that the scene of the story is laid in the France of 1870 does nothing to localize the call which the picture makes to universal love of country. The underlying spirit of the story is one of the deepest and finest instincts of the whole human race, and it is belittling the message of the picture to confine its essence even to France, which belligerent and neutral alike join in honoring for the proved quality of her patriotism.

No partisan enthusiasm, no "taking sides" with the European nations at present engaged in terrific conflict need mar one's enjoyment of a picture like this. It is true that an incident or two from the Franco-Prussian war is introduced into the story for the purpose of showing the inevitable separation of Gabrielle from her people; but an interval of nearly fifty years intervenes between these scenes and the present time. The story is a sort of general text-book of patriotism, of the generous enthusiasm which fires the greatest hero of them all, the man who gives himself unreservedly to his ideal—his country. The authors have said that they wish the inspiration of the Marseillaise—acknowledged the finest patriotic hymn in the world—to hover over the whole picture, not because it is French, but because it expresses the supreme devotion of a people to their cause.

The inspiration of the story has been felt by the men who, while in America we are preparing to celebrate our great festival of Thanksgiving for peace and for the fruits of the earth, are dying by thousands in answer to their country's call. Numberless copies of the book have found their way to England, and from thence to the soldiers in the trenches. The French heard of this story, which was setting their allies on fire. General Joffre himself heard of it, and ordered a translation made that it might be read aloud to him. Then copies of the French edition were distributed to the men, and now the Tommy reads it in one trench, while the Poilu studies it in another.

Contrary to the views of the ancients on the subject, love of country is not a strictly masculine virtue. We cannot call to mind the names of as many women patriots, but this is because their roles, while no less heroic, have been less conspicuous. Patriotism is a dual principal, active and passive. No one who has ever been forced to wait in agonizing inactivity through a crisis will deny that the passive role demands heroism of as high a type as the active. Perhaps even higher. The two kinds of patriotism are wonderfully typified by the brother and sister, Anatole Picard and Gabrielle, in the photoplay. Anatole had the great moment, the decisive action, but Gabrielle had years of patient, lonely waiting to pay for her cheerful sacrifice of all her little world, to France.

Little Ella Hall is growing up rapidly and a cold fear seizes those of us who love her in such roles as "Jewel" and "The Love Girl," lest the time may be coming when she will no longer be physically qualified to play these parts. An actress can make herself look older than she is by the skillful application of make-up and the use of her intelligence and faculty of observation, but she can't make herself look so very much younger, not at least, on the all-revealing screen. Ella Hall proves her possession of skill, intelligence and observation in superlative terms, in her assumption of this role, in which she first appears as a peasant girl in her teens, and later as an old woman of nearly seventy years. She relies more on the two latter than

Gabrielle in her cottage.

on the first. Her cheeks are not smeared with grease paint to achieve the effect of old age, but she suggests the fragile old woman by her bearing. She thinks herself into the mental attitude of age. Few screen actresses have ever looked more captivating than she does in the early episodes of the picture. The illustration of Gabrielle in her cottage is a better description of her than words can give.

A whole street was built especially for this photoplay, and the scenes of village life, which open the picture, are remarkably faithful in detail. Carping critics have mentioned the fact that there is no peasant costume outside of Brittany in France to-day. But the France of this story is the France of 1870, and in those days distinctions of worldly station were still marked in the dress of the people. Julian, the director, is a past master of those "little touches" which in themselves raise a picture above the commonplace. He has introduced subtle humor into the first scenes. Little Zoe Rae, the wonder baby, has never been more fascinating than under his direction.

The later scenes bear an equal fidelity to life. President Laemmle is quoted as saying that the scene of the luncheon, given with the President of France and the great patriot as chief guests, is the finest set which he has ever seen. It is illustrated on this page. It is one of the thrilling moments of the play when Pierre, the most lovable imposter who ever stole a name, appears at the head of the staircase, greeted by the distinguished company with the President at their head, to receive the honors and the decoration for his friend Anatole.

The work of Kingsley Benedict as the hero who triumphed over one of the fiercest temptations ever offered to a man, in the great scene from which the picture takes its name, cannot be ignored. It is as perfect as that of Mr. Julian and Miss Hall. One believes thoroughly that "Anatole Picard" was fired by the spirit of the Marseillaise.

A very unusual feature was introduced in the filming of this photoplay—a feature which indicates a coming revolution in the construction of picture dramas. The best directors have been coming gradually to the conclusion that in order to achieve the most satisfactory results the actors of the silent drama should be furnished with the text of their parts. When pictures were newer than they are to-day this notion would have been scouted as preposterous. One of the great attractions of the screen to its players was the fact that it enabled them to break away definitely from the drudgery of learning words. But as pictures matured, both the directors and the actors began to realize that the movie public was becoming a public of lip-readers. Inexplicable laughs in quite the wrong places were finally explained by the discovery that a large proportion of the audience was aware of the fact that, when the leading lady was supposed to lisping, "Kiss me, Algernon, I am yours!" she was in reality murmuring, "For heaven's sake, look out for my make-up! I've got a big scene right after this!" Sometimes the things that she said were far less *comme il faut* than that. Motion pictures are particularly popular in institutions for the deaf, for this is one of the few forms of entertainment which they can enjoy on complete equality with those who hear. But the heads of such institutions soon found out there were very few pictures which could be shown to deaf-mutes on account of the glaring discrepancy between what the actors do and what they say.

Then there entered the question of foreign languages. It was one of the boasts of the screen that its players could portray the people of every clime and country because they could dispense with the handicap of language. But especially among our population of mixed ancestry there may always be in every audience a respectable proportion of spectators who really speak the tongue that the actors on the screen are supposed to be using. It can't help but destroy the illusion for an Italian, if in a scene laid in Naples, two men of his race are conversing, quite intelligently to the eye, in Californian American. This is true of the German, the Frenchman, the Swede and the Russian, and it would be rather difficult in many American cities to find a motion picture audience in which none of these nationalities were represented.

Gabrielle in old age.

The magnificent scene of the luncheon to the great patriot.

Rupert Julian is the sort of director who thinks a jump or two ahead of the rest of the fraternity. When he set about producing "The Bugler of Algiers," he realized that some of the subtle essence of the story would surely evaporate for many of the spectators, if these typical French people were seen to speak in English. He imparted his ideas on the subject to his company. Unfortunately, though, they

(*Continued on page* 26)

Interest in ‘‘LIBERTY’

Universal Organization is so
Directors during the most ex
impair its merit and growing
thirteenth episode has been in
M

Eddie Polo in "Liberty" No. 15.

THE Universal Company has always specialized in serial pictures and has always made a special effort to put into each serial the very best talent that was to be obtained. This policy has been a hard one to enforce for each serial, as it has come out has been better than the preceding one, and all the while the public taste has been educated up to higher and higher standards. So with the appearance of each new serial the public has always waited with baited breath to see what the Universal Company was going to do to make the current serial better than the last one. Time after time it has been said that the current serial was the finest that could be produced, and then the next one has surpassed its predecessor. That is why one can readily say that "Liberty" is the finest serial that has yet appeared. Whether or not it is the finest that can be produced the next Universal serial will tell.

Before it was even started this serial was destined to do big things, so wonderful were its prospects. The story, all carefully written in advance, was really remarkable, not only for the thrills that it contained, but also for the consistency of its quality. Printed at length in the advance "dope sheet" that was published, it unravelled a series of exciting adventures that were hitherto unheard of in serials. There had already been plenty of mystery serials and crook serials, but "Liberty" presented something entirely new in the way of clean entertainment that had never before been attempted. Here were thrills galore, but all of the entertaining kind that could not possibly have an evil effect upon the youth of the country. That they have not had any but a good effect is proved by the way that the Boy Scouts have given the picture their support.

Not only in the choice of subject matter, but also in the selection of a locale was "Liberty" fortunate. The region where all the exciting scenes take place is not in some hazy indefinite foreign country, but right on our own border and amid the section that is at this very moment the scene of many occurrences almost identical with the ones that are depicted in the film. No wonder there are thrills when the whole is set in an atmosphere of reality that would be impossible to manufacture. Most of the scenes that depict the border were actually taken in the vicinity of the places where took place the exciting events that thrilled our nation and caused the troops of the National Guard to be sent down there.

When it was announced last spring in the papers that the Villistas had invaded this country and had killed many American citizens, was there a heart in all this great country that did not thrill with the patriotism of the old kind, the kind that caused our forefathers to give their all to free this country from the despotism with which it was beset? Those were serious days when the Guard was called out and so many of our finest youths left their business and their families to answer to the call of their country. But how many of the men who went or the ones who stayed at home really

"Liberty," in desperation, holds up Lopez, the bandit, and the entire

Grows with Each Episode

rfect that even a change of
ıg part of the serial cannot
ppeal. The serial since the
ıarge of the veteran, Henry
ıe

realized the nature of the horrors that they were going to avenge?

Looking at these events in this light it appears that the Universal Film Company has done nothing short of a service to the whole land in vivifying these scenes and in making them popular and appreciated by the millions who see Universal pictures. For here are actual raiders shown in the actual act of pillaging homes, stealing and robbing all that they could lay their hands upon. There is an actual reproduction of the raid on the peaceful town of Columbus, N. M., that is not the fond imagination of a frenzied movie director. The scenes that were made were taken under the supervision of men who had seen the raid that Villa and his men made, men who knew the ground perfectly and who were familiar with all the details of that horrible affair.

It would be possible to give a long list of actual events that have been incorporated into this film. If it were for nothing more than bringing home to the minds of the American people the awfulness of it all and the weakness of this country at present, the Universal Company could feel more than repaid for the effort that they have expended upon this serial.

roomfull of his followers.

But great as is the good that it has done, "Liberty" is in no sense an educational or propaganda film. It was designed primarily to entertain and in this it succeeds admirably. One has only to look at the business that the exchanges have done on it to get ample proof. It started off with a rush that was fast and furious, even for serials. But as the picture has progressed it has all the time improved so that the last few episodes have been the best of all. And now, as the end approaches, there is no one who has even the slightest idea of the final outcome.

Volumes could be written about the way the players in "Liberty" have covered themselves with glory, although knowing the players as the public did beforehand, there was never any doubt on that score. Marie Walcamp was chosen as the leading lady mainly because there is nothing in the world that she wouldn't do if the director asked her to. The list of the things that Marie has done is so long that it would take a special issue of The Moving Picture Weekly to enumerate them all in full. "Liberty" has given her plenty of opportunities and she has made the most of them all. Fighting real battles with big, husky men has been nothing to her, and the men were not trying to give her a chance, either. After each one of them her opponents knew that they had been in a fight. In the fifteenth episode she fairly outdid herself.

A little incident that happened in one of the earlier episodes is typical of her intrepidity. There was a particularly dangerous fall that had to be taken and the director was loath to ask Marie to do it. He knew that if he asked she would jump at the chance to put a thrill in the film, but he feared that she would be hurt and partly out of consideration for Miss Walcamp and partly for the remaining scenes that were yet to be filmed, he thought it best not to ask her to perform this particular stunt. But somehow or other Marie got wind of the affair and would not hear of a substitute. Argue as they would, it was impossible to show her why she should not perform the fall herself. So in the end the director had to give in, and after a doctor had been summoned and all the other preparations made the fall was accomplished. That it was a thriller in every sense of the word goes without saying. As the film was first shown in the projecting room of the Universal Company in New York there was a gasp as this particular scene was shrown, a thing that very rarely occurs among such a hardened lot of spectators.

Marie Walcamp at last has a chance to wear a feminine gown.

Just as remarkable as the showing that Miss Walcamp has made has been the work that Eddie Polo has accomplished. Polo has long been known as one of the strong men of the coast, but in this film he does feats that are nothing short of phenomenal. In one of the recent episodes he takes a man up bodily and uses him a a battering ram to break through a door of solid oak. This gentle little act did not seem to tire Eddie in the least, although one is led to wonder at what hospital the other man sojourned for the following few days. In the same episodes he has a couple of other thrilling encounters, one with two men on a staircase, where he throws one man down on top of the other and the other with Raymond Nye, who weighs about two hundred pounds and is almost as strong as Eddie himself.

Recently Eddie was asked what he thought of the serial, and his reply

(Continued on page 25.)

"THE EAGLE'S WINGS," Blueb

FIRST Bluebird to be released outside the program. Written by Rufus Steele, and features Herbert Rawlinson, Grace Carlyle and Charles Mailes. Industrial Preparedness the theme.

Kitty Miles *James Brown* *Jefferson Maynard* *Keron Theris* *Orlin Dagore*

Richard Wallace shows the Senator and his daughter his plan.

THE brand of "Bluebird Extraordinary" was not chosen haphazard. "The Eagle's Wings," the first of the new releases, fulfills in every way the description that the brand affords. The story itself, a realistic presentation of the greatest problem that confronts our land, is just as extraordinary as its author, Rufus Steele. It was Mr. Steele who, besides writing the piece, personally gained permission to film the industrial parts of the film and so made the whole play possible.

"The Eagle's Wings" was considered such a remarkable film that the Bluebird management at great cost secured the production. Otherwise, it would have been marketed as a State Rights Feature. As it is, the Bluebird Exchanges will handle this remarkable film as a Bluebird Special, the first film under this plan to be released by Bluebird. While its keynote is preparedness, its preparedness is not by any means the ordinary preparedness implied by that term, and Rufus Steele, the author, has succeeded after six months of wire-pulling, influence and argument, in securing material which has never before been incorporated in any moving picture. Many of the most sacredly guarded arsenals, manufactories and assembling plants in the United States have been opened through his influence to the moving picture camera, and these and the actual process of making munitions will be shown for the first time in history on the moving picture screen in "The Eagle's Wings."

From the standpoint of preparedness of the producers of the film, it must be admitted that they have "gone the limit" in providing settings and incorporating kaleidoscopic action. It was found necessary to build a replica of the Senate Chamber at Washington, because there was no legislative hall large enough to represent it, in which sufficient light could be obtained. The film also contains many of the most exciting battle scenes ever depicted in the attack on Columbus, N. M. These were especially directed by the director, whose wonderful success with "Liberty" has made him eagerly sought as a director of action and war scenes.

But the extraordinary quality of "The Eagle's Wings" permeates the whole production, the acting and cast as well as the story. The part of the hero, who plans the industrial preparedness that saves the country, is taken by Herbert Rawlinson, well known as a Bluebird actor, in the Bluebird release, "Little Eve Edgarton." The part of Senator Wright is taken by Charles Mailes, a character actor and a master of make-up who here appears for once as he really is. The part of the heroine is played by

Industrial Preparedness explained to the Senate Sub Committee.

d Special, Preparedness Feature

King of Foreign Power *His Minister of State*

The Ambassador to the U. S.

Brent Wright

CAST.

Jefferson Maynard	**Rodney Ranus**
Kitty Miles	**Vola Smith**
Senator Wright	**Charles Mailes**
Mona Wright	**Grace Carlyle**
Richard Wallace,	**Herbert Rawlinson**
Orlin Dagore	**Charles Gunn**
Keron Theris	**Albert MacQuarrie**
James Brown	**Malcolm Blevins**
The Ambassador	**Walter Belasco**

Discussing domestic Preparedness.

Grace Carlyle, well known on the legitimate stage, who here appears at her very best in a part that shows to good advantage her stately type of beauty. The whole is a great dramatization of a great problem, which is all the more pertinent since the European war startled this country into a consciousness of its utter helplessness from a military standpoint. That is the problem and the solution, as Mr. Steele points out, is industrial preparedness.

This is the story:

Jefferson Maynard is a Congressman who is the author of a bill on preparedness that is before the House. There is great excitement, as the measure is arousing quite a bit of interest and the sentiment is very bitter on each side. Among those opposed is Senator Wright in the Upper Chamber. Wright owns a large iron foundry with branches in New Mexico and has as his manager a young man by the name of Richard Wallace. Wallace is a bright young fellow and is strongly in favor of the Maynard bill even though his employer is opposed. He is also in love with Mona Wright, the Senator's only child, and has many arguments with her about the measure, as she sides with her father's views.

Working against the bill are some foreign spies, Dagore and Theris, who use all the means that they can to prevent the passage of the bill and do not stop even at bribery. They even get a hold over one of Maynard's best friends and make him withdraw his support from the measure.

The invaders overtake Wallace in Brent's dining-room.

At last the bill is before a conference committee of the House and the Senate, of which Wright is the chairman. The Senator is obdurate, as he thinks that preparedness is a bad thing, so at last, in order to gain time for his party, he decides to adjourn the meeting, giving as an excuse that he wants to go West to see his family. This hinders the passage of the bill.

Out West he and Mona are met at the station by his son and daughter-in-law with their baby, and also by Wallace. There is a happy family reunion as they are all at the home of young Wright. But in the midst of this peace there falls like a thunderbolt the crash of war. That night there is a raid on the border by some Mexican bandits and they all barely escape with their lives. The sight of the wreck that the raid has made of the homes of American citizens from lack of proper protection, stirs the pride of Senator Wright and he wires Washington to send troops at once. The reply that comes back the next morning is that there are no troops to send.

These events change the Senator's mind and he goes East with Wallace to get the bill through the Senate. He arrives just as the bill is up for vote and gets permission

(*Continued on page* 26.)

The Smalleys Turn Out Masterpieces

Lois Weber, greatest woman director, in her workroom.

THE caption "Produced by the Smalleys" is coming to have as deep a significance on a film, as "Produced by David Belasco" on a play. Some of the finest feature films which the screen has known have been the work of this talented couple, who call Universal City their home. Phillips Smalley is the son of George W. Smalley the world famous newspaper correspondent; and Lois Weber, his wife, besices being a professional musician and an actress of high rank, is known by the title "Greatest woman-director in the world." A long string of film classics stands to their credit. "Hypocrites," the picture play which was recently revived at the Strand Theatre on Broadway in response to thousands of requests, made a furore when it first appeared and served to put the Smalley name on the screen map. "Scandal" was another famous production, and "Jewel," one of the most appealing of all film stories, is another picture which lingers in the memory of all who saw it.

The Smalleys directed Anna Pavlowa, the Incomparable, in her film debut in "The Dumb Girl of Portici," one of the biggest things ever undertaken on the screen. "Where Are My Children?" the picture which ran for weeks to crowded houses in a Broadway theatre, is another of the Smalley masterpieces. But they are not remembered for their longer pictures alone. A gem was "There's No Place Like Home," a one-reel pearl and their two-reel picture "A Cigarette—That's All," was one of the most perfect bits of screen technique which the picture-art has known.

When the Bluebird organization was formed, the best available material was engaged to produce and act the pictures released by this company. It stands to reason that "the best available material" must include the Smalleys, and so we find them producing for Bluebird. Their first picture was "Hop, the Devil's Brew," in which they themselves assumed the leading roles, that of a United States Customs Inspector and his wife. This picture was written by Rufus Steele, who secured permission from the Treasury Department to use the real inspectors during their visit to the steamship "Manchuria" in search of smuggled opium. Their next production for Bluebird was a screen version of Booth Tarkington's story "The Flirt," in which Marie Walcamp was featured. Then came two pictures with the eminent American actor Tyrone Power playing the lead. One was "John Needham's Double," in which the directors handled the art of double exposure as it had never been handled before; and the succeeding one, "The Eye of God," in which Lois Weber played opposite Mr. Power.

After these, came the sensational discovery of Mary Mac Laren, the wonderful emotional actress, whom Lois Weber picked out of a group of extras and cast as the star of that masterpiece, "Shoes." Two other releases in which the new actress was featured followed the tremendous success of this picture. They were "Saving the Family Name," in which Mr. Smalley took the male lead, and "Wanted—A Home," which he directed without the co-operation of his wife. Since the production of these, Mrs. Smalley has been at work on a screen version of the Stielow case, while Mr. Smalley has been producing five-reel features with his own company.

"Idle Wives," the picture which has had the widest popularity as a State Rights feature, has done much to increase the ever growing reputation of this great team. In all the Smalley productions there is an element of novelty, and this one is no exception to the rule. It is a film play within a film-play, and there are no less than four distinct stories running at the same time. Yet so masterly is the direction that the theme is never for a moment confused. There is a prologue which introduces us to various characters, who, by a combination of circumstances, all visit the same picture playhouse, where the feature "Life's Mirror" is running.

There is the husband and wife, who are rapidly losing interest in each other, and growing apart. He leaves her to visit another woman. They decide to take a walk and enter the theatre where the picture is being played, attracted by the posters outside. Another group is a tenement house family, who are getting on each other's nerves, irritated by the high cost of living, and the barrenness of their lives. The young daughter envies the girl who lives across the hall and whom she sees going out with a young man. A quarrel is averted when the children beg their father to take them all to the movies. The girl across the hall also ends at the theatre. She lives with her mother, and there is no harm in her whatever, but she has formed a friendship with a boy whom her mother does not trust. She defies all warnings and insists upon going out with him. In the meantime the deserted wife has also decided to go out. She sees her husband entering the theatre with the other woman, and follows them. So all these distinct personalities, with their conflicting problems, are gathered for the same purpose. By constant cutbacks, during the course of the photoplay we watch their emotions, and the effect of the picture upon them.

ith Actors or With Types

Phillips Smalley, Mrs. Phillips Smalley and Mary MacLaren in a scene from "Idle Wives."

Phillips Smalley in his study.

All of them find comfort in the film, and are made happier by its influence. One suspects that the Smalleys, who pin their faith so firmly to the motion picture, have subtly "put over" a little sermon on us; but we have been so wonderfully entertained that we don't find it out till afterwards.

The play proper is acted by an exceptional cast with the Smalleys at the head of it. They are unique in that their reputation along the three lines of authorship, acting and direction, is equally great. Mr. Smalley plays the husband who thinks that his wife should be satisfied with an idle life, and Lois Weber plays the wife, who convinces him of his need of her, when she leaves him to return to the settlement work in which she is really useful.

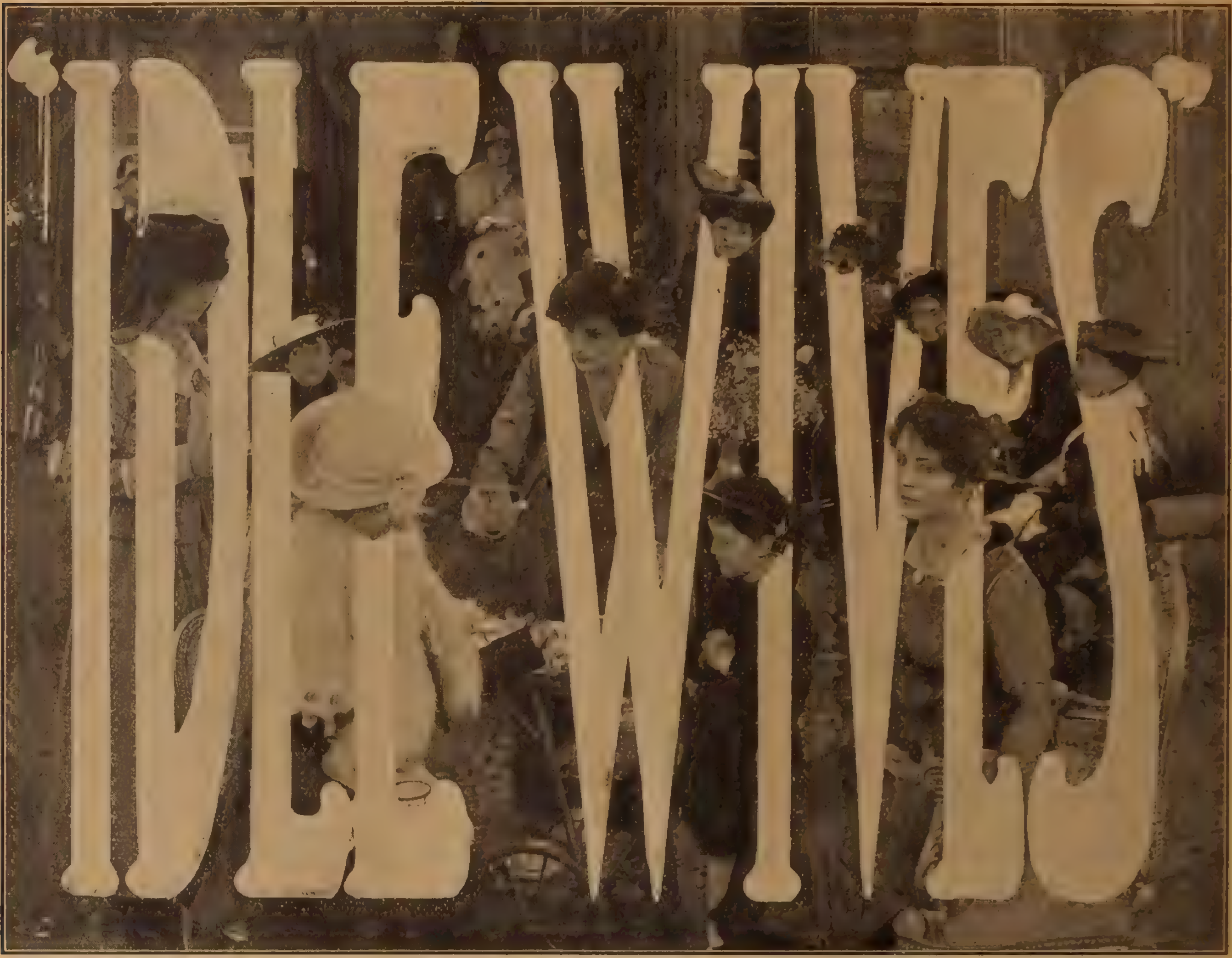
It would be unfair to ignore the work of Mary Mac Laren in this picture. As the headstrong girl, who, heedless of the warnings of her family, insists upon trusting her own judgment in the selection of her friends, she accomplishes some of the best work which has been seen on the screen in years. Her story is a sad one, a real tragedy, but the Smalleys have known how to make the picture so appealing, and so varied, that there is no danger of its suffering in popularity because one of the themes is tragic. The girl, Molly Shane, has a terrible awakening, and suffers a heart-rending experience, but her story ends with the glimmer of hope. With wonderful art, the characters, at the beginning so divergent, are brought together in the end. The moment when Molly Shane, about to become a mother, and exhausted by days of wandering, breaks into the door of the settlement house, and falls at the feet of Lois Weber, is one of the finest dramatic moments which either the legitimate drama or the screen has ever known. It grips the most hardened picture-goer by the throat. When the picture was shown at the Maxine Elliott Theatre in New York the critics of the metropolitan dailies accorded it a reception seldom given to any film. Almost without exception, the leading papers, despite the pressing interests of the European war and the election, gave the picture more than half a column of space on the news pages. James Oppenheim's name on the novel was doubtless an attraction, but it was conceded by most people than the picture made a deeper impression than the book.

"The Stielow Case," which Lois Weber has just finished in eight reels, offered Miss Weber an opportunity to prove all over again that she is a master of the art of making types appear like the most experienced actors. The story of course is a homely one and all the actors in this one of the greatest dramas of modern times are homely characters, that is, all of the more important of them are. Miss Weber promptly picked a cast which contains only two names which have wide prominence in the photoplay world. There are very fine players also in the remainder of the cast, but the big roles are taken by extra people into whom Miss Weber has breathed the breath of apparent genius.

Being three thousand miles away from the scene of the Stielow tragedy Miss Weber was at a disadvantage in every way, and more particularly since many of the later developments in the case had not been fully reported to her. The types she chose were found to be admirable.

A few words about the author of the story from which Lois Weber constructed the scenario of "Idle Wives" are not out of place here.

(*Continued on page 26*)



IDLE WIVES" won fame as a novel when it appeared over the signature of James Oppenheim, but it is safe to say that its fame has been vastly increased by the screen setting which has been given to the original story by those masters of photoplay production, Mr. and Mrs. Phillips Smalley. Mrs. Smalley, or as she is better known, Lois Weber, made the scenario from Mr. Oppenheim's book, and they both assume leading roles in the production as well as directing. They have not played together in a picture since the Bluebird success "Hop, the Devil's Brew," which they made from the story by Rufus Steele.

"Idle Wives" is a State Rights Feature and the interest shown in it at its run in the Maxine Elliott Theatre in New York City was intense. This interest has been duplicated throughout the country wherever it has been shown.

As is usual in a Smalley production, the cast chosen is peculiarly fitted to the task in hand. It is a very large one, from the unusual construction of the play. Four stories are run at once, yet such is the perfection of the direction that the themes are never confused.

In the prologue we see a husband and wife who are drifting apart. He leaves her to visit another woman, and by chance they enter a motion picture house where "Life's Mirror" is running. At the same time we are introduced to a young girl who, defying her mother's anxiety, insists upon going out with a young man in whom the mother feels no confidence. They also enter the same photoplay house. A third group of spectators is a tenement house family who, tired with their struggle against poverty and rebelling against their hard lot, are diverted from a serious family quarrel by the request of the children that father take them to the movies. They also are among the audience who witness "Life's Mirror."

Then the story of the picture is unfolded before us, with constant cut-backs to the members of the audience in which we are interested. In this way we are able to follow the effect of the play upon the three groups.

Anne, a settlement worker, had married John Wall, and then had led the life of idle existence which many of the wealthier class do, even the care of her children being taken by a governess. John's mother and sister Enid belong in the same class—all slaves to appearances.

In the office of Richard, John's brother, who is known as the failure of the family, is working Alberta, a sweet, demure little country girl who had been lured from her home by a scoundrel.

Richard and she are in love, but she, knowing her past and having the fatherless child Tad, will not listen to his proposal. Finally, when she learns that he knows all and still wants to marry her, she consents and they are married, but not without protest on the part of his family, who feel that they are disgraced by "that woman." Richard has confided in Anne and she is happy over their marriage and accepts Alberta. This angers her husband's family and such is their treatment of her that she finally leaves and returns once more to her settlement work.

In the same tenement flat with Alberta—and now Anne makes her home with her—lives the Shane family, typical tenement types, with a beautiful young daughter, Molly. Larry, an unscrupulous cadet, makes the acquaintance of Molly; she trusts him, believes in him and things being so unbearable at home, she finally goes to him upon his promise of marriage. Cruel is her awakening, but she feels that she must go on with her life as she has started, and not return to her heartbroken father and mother.

John finds things not so pleasant after the departure of his wife, for his mother and sister make life miserable for him; he entreats Anne to come back, but she cannot go back to the old life, and tries to find solace in helping the unfortunate girls who come to the settlement mission. At last Anne gets trace of Molly, and with Billy Shane goes to the dance hall where she and Larry are dancing. But Molly gives Anne a note for her father, telling him that while she loves him she feels that she has dishonored his love and so will have to continue living her own life.

Molly discovers that she is to become a mother, but this fact she hides from Larry, knowing what his attitude would be. Secretly she prepares clothes for the coming child, but the day comes when Larry discovers her secret and treats her so badly that Molly leaves home and subsists for days upon the refuse of picknickers until finally, one day, she finds the card that Anne has given her, and then she seeks her out. She is taken care of, and John arrives once more to plead with Anne to return to him, just as she is doing her utmost to comfort Molly and another girl of the mission. Gradually he begins to realize what a power for good Anne is and before long he is contributing to her charitable society.

Molly's child is born and a new vision comes to her until finally she will allow Anne to send for Billy, and great is the joy when the two meet and Molly promises to return home. Now that Molly is taken care of and has no further need of her, Anne cannot overcome the longing and the ache in her heart for her own children, so she returns home just as John and his mother are packing up the household belongings preparatory to breaking up the home. When John's mother sees her she vehemently denounces her, but John, for once taking the reins in his own hands, commands his mother to silence and takes Anne back into his life again—a life that has promise of much happiness and contentment.

"Idle Wives"

with

LOIS WEBER AND PHILLIPS SMALLEY

From the Popular Novel by James Oppenheim

PRODUCED BY

THE SMALLEYS

Authors of "Where Are My Children?" "Hypocrites," "Scandal," "Jewel" and other masterpieces.

WONDERFUL STATE RIGHTS FEATURE

Sensational run at the Maxine Elliott Theatre in New York

The most dignified and moral preachment ever presented on the screen—Endorsed and applauded by Press, Public and Clergy.

CAST.

John Wall	Phillips Smalley
Anne Wall	Lois Weber
His Mother	Countess Du Cello
Richard Wall	Edward Hearn
Billy Shane	Seymour Hastings
Mrs. Shane	Cecelia Mathews
Molly Shane	Mary MacLaren
Alberta	Gertrude Astor

IN THE PROLOGUE.

A Wife	Maud George
A Husband	Ben Wilson
A Young Girl	Neva Gerber
Her Mother	Mrs. Witting

After the picture play, "Life's Mirror," is finished, we see the audience leaving the theatre. Maud George, as the wife of the prologue, has followed her husband and seen him enter the photoplayhouse with the other woman. She hides in the aisle, half ashamed of her tears. But he catches sight of her, puts the other woman into a taxi, and gladly accompanies his wife to their home, where they have a scene of reconciliation.

The young girl, tremendously affected by the fate of Molly, begs her escort to take her straight home. The young man, who is shocked at the result of the cadet's cruelty, has taken the lesson home to himself. He escorts the girl to her house, and suggests that next time they go out, they invite her mother to go with them.

The tenement house family have also been deeply affected by the play. The father and mother determine to be more gentle and affectionate with each other and to have more sympathy with their pretty young daughter. She is horrified at Molly's fate, and decides that home is not such a bad place after all, and that she will try to be satisfied with it.

So the lives of these three groups are made happier by the inner vision which has come to them at the "movies." The picture play is the embodiment of one of the strongest of the Smalleys' Articles of Faith, their belief in the power for good of the motion pictures.

THE CELEBRATED STIELOW CASE

(*Continued from page* 9)

Green, a brother-in-law. Separated and told that the other had confessed, or was about to, and that the only way to escape death was to tell first, both confessed, or were reported to have done so. Green pleaded guilty and was sentenced for life. On Stielow's trial the chief evidence against him was the confession alleged to have been made to Newton, not a signed and written confession, but one that Newton had written out and which he swore had been made to him—his testimony being corroborated by the sheriff and a notary. The court said that except for this alleged confession there was not sufficient evidence against Stielow to defeat a motion for a discharge.

"Doubt as to Stielow's guilt grows out of his repudiation of the alleged confession, a knowledge of the circumstances under which it was obtained, and various unchallenged facts in the record. It would seem that Mrs. Wollcott must have seen her assailant. If she did, and it was Stielow, it was remarkable that she fled to his house for safety. If Stielow killed the woman it is amazing that he should have allowed the body to be found on his doorstep. Equally remarkable is his report of the crime while Phelps was still living and might revive and identify Stielow if guilty. Finally, notwithstandng the legal theory of the inconsequence of cumulative testimony, it is improbable that Stielow would have been convicted if the damaging expert testimony against him had been met by the evidence now available. In view of all the circumstances the judgment that Stielow is innocent would seem justified except for the parallel confession of Green."

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PAUL GULICK.......... Editor
M. WINKLER..........Music Editor
PETER PEPPER.......... Interviews
MARJORIE HOWARD.......... Interviews
JOE BRANDT..........Business Manager
W. A. BACH..........Canadian Representative
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SPECIAL THANKSGIVING NUMBER

The thirtieth of November is the day set apart for public thanksgiving. Everyone wants to feel that he has had his part in the preparation of this distinctively American festival, and the Moving Picture Weekly does not want to be left out. So this special edition is our way of expressing our spirit of thankfulness, and our message of good-will to every reader of these pages. The two great blessings, peace and plenty, are with us in full measure. In the words of the Bard of Avon, whose three hundredth anniversary is celebrated this year, "Let good digestion wait on appetite and health on both!"

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Two Universal Thanksgiving Films and Something About Ruth Ann Baldwin.

By Herbert Rothschild.

(*Continued from Page 1*)

venport in the leading role. This charming playlet, released on Thanksgiving Day as a Big U, was written by Lynn Reynolds, a Bluebird director, and produced by one of the few woman directors in moving pictures, Miss Ruth Ann Baldwin. It is very appropriate, too, that this play should have been produced by a woman, as it idealizes motherhood, an ideal in the breast of every man or woman in the country, and doubly so on Thanksgiving Day. It is the story of a mother who expects her children to visit her on Thanksgiving Day. The children have gone to the city and have drifted away from their old surroundings and from their mother. Both are too busy with their own pursuits to come and the old lady is heartbroken. But at the last minute they both are stricken with the spirit of the holiday and hurry down to see their old mother.

These are the two plays that the Universal presents as their Thanksgiving offering, and they will be only too happy if somewhere some one will be made a little happier by them.

Incidentally, it is interesting to note that one of these Thanksgiving stories was directed by Ruth Ann Baldwin from a story written by her former chief and very good friend, Lynn Reynolds. "The Mother Call" is Miss Baldwin's first production "on her own." She is now working on a single-reeler entitled "Bred in the Purple," from a story by J. F. Wilson.

ANOTHER WOMAN DIRECTING.

Why Ruth Ann Baldwin Dresses in the Costume Shown in the Cut on This Page.

RUTH ANN BALDWIN is a name which has been associated with the Universal Film Company for several years in various capacities. Lately she realized her cherished ambition and was appointed assistant director to Lynn Reynolds.

Before joining Universal, Miss Baldwin was one of the ever-growing army of newspaper women, and had much experience in the press world of San Diego. Then she became interested in the scenario end of the motion picture enterprise, and was for some time employed by the Universal in this capacity. She was sent to London by President Laemmle to collaborate with E. Phillips Oppenheim on the scenario for one of the early and exceedingly successful serials of the company, "The Black Box." After this she became editor of the West Coast scenario department for a time.

RUTH ANN BALDWIN-
ASSISTANT TO
BLUEBIRD
DIRECTOR
REYNOLDS
5

But all the time she cherished her desire to become connected with the production of pictures, and when the powers that be gave her the chance she determined to make good. She was appointed assistant to the director whose work she most admires, Lynn Reynolds.

The cut shows her in the costume which she has adopted for wear in the woods during the filming of out-of-door stories, such as Director Reynolds loves. There is a story connected with her choice of apparel. When she was a small girl she was very fond of riding. One day she had a serious fall, and her skirt catching in the pommel of the side-saddle, she was dragged for a long distance. Her mother made her promise that she would discard both side-saddle and skirts for riding and she adopted the masculine costume from that day. She found the clothes so comfortable and practical that she decided to wear them while working for the camera. She accompanied Mr. Reynolds and his company to Hume, recently, to film the Bluebird, "The End of the Rainbow," in the lumber country. The inhabitants at first looked askance at her costume, but when they realized the exacting nature of her task as assistant director they all agreed that her idea of dress was the right one.

NOTED CALIFORNIA OFFICIALS VISIT UNIVERSAL CITY.

Lieut.-Governor of California, Wm. D. Stephens, Mrs. Stephens and Lieutenant Zane See Film Capital.

WILLIAM D. STEPHENS, Lieutenant-Governor of California, accompanied by Mrs. Stephens and their son-in-law, Lieutenant R. T. Zane, and Mrs. Zane were among the distinguished visitors at Universal City on October 25.

Lieutenant Zane is connected with the United States Marine Corps at Pearl Harbor, Hawaii, and he and Mrs. Zane were spending a few weeks in Los Angeles with the latter's parents. He informed the Lieutenant-Governor of his desire to see the famous picture-making plant before returning to the islands and Mr. Stephens, who was making a campaign tour for Hughes and Fairbanks, took time away from the rostrum to accompany them and Mrs. Stephens to the city of make-believe.

Lieutenant-Governor Stephens, who is an enthusiastic "movie fan" and who often has visited Universal City, took a keen delight in pointing out the noted stars to the members of his family, many of them greeting him warmly.

The members of the little party were kept busy watching the many companies at work, and when they left Lieutenant Zane said: "Most interesting place I have ever visited and that is saying much, as I have traveled a great deal since my connection with the navy."

"Right you are," said the Lieutenant-Governor, "greatest place in the country. If anyone wants real entertainment he will find it here in all varieties."

McRae Now Directing "Liberty"

Henry McRae.

IT seemed a dreadful calamity when Jacques Jaccard, who was both writing and directing the serial "Liberty," became so ill that continuing such arduous work was out of the question for him. But the Universal is a fortunate institution. This has been proved many times, and never more forcibly than in this crisis. If any one could take charge in this crisis that man was Henry McRae, of 101 Bison fame, the past-master of the punch. And the Universal possessed his services.

McRae has such a string of successes to his credit that there is no room in a book of this size to enumerate them, that is if you want the magazine to contain anything else. But one cannot refrain from mentioning that breath-taking drama "Behind the Lines," which he put on for Bluebird, with Harry Carey and Edith Johnson. It was a sort of epitome in five reels of the capabilities of this human dynamo. He took hold of the serial in the thirteenth episode, the unlucky thirteenth it might have been called, had any one with less ability been called upon to assume the difficulties of finishing another man's job. But McRae did his patching with such skill that it is impossible to detect the change. From the thirteenth episode the action has started to run at a speed which is amazing, and which promises to surpass even the record of Henry McRae himself. His story reads something like one of his own pictures. It is a series of obstacles overcome.

No middle name, please. An undiscerning, Scotch-Presbyterian, theatre-abhorring father sandwiched "Alexander" between "Henry" and "McRae," but the initials "H. A. M." on the end of a wardrobe trunk—well, imagine it.

Born in Toronto in 1878. Educated there. Started a course in medicine. The greatly reverenced and all-wise professor one day asked the boy how to spell "can't," and the future Bisonite decided that education from books didn't come up to specifications.

Amateur theatricals had always thrilled the boy. Through the list from Romeo to Shylock, he had appeared at once as bill poster, business manager, stage director, leader of the orchestra and leading man in these school productions.

The stage! Just the thing. Dad said no. Henry, being half Irish, joined a stock company at five dollars per week. He had good clothes, trunks full of them. The five per week went for laundry bills and the young Beau Brummel made most of his meals on—enthusiasm.

In the months of semi-starvation, dirt and the discomfort of being knocked about from town to town, McRae developed the main quality which has brought him to his present position. In common parlance, that thing is "to use the bean," in plain English, "common sense."

"I soon realized," he says, "that it was the fellow who filled his job with equal parts of energy and brains who was constantly shoved along toward the top."

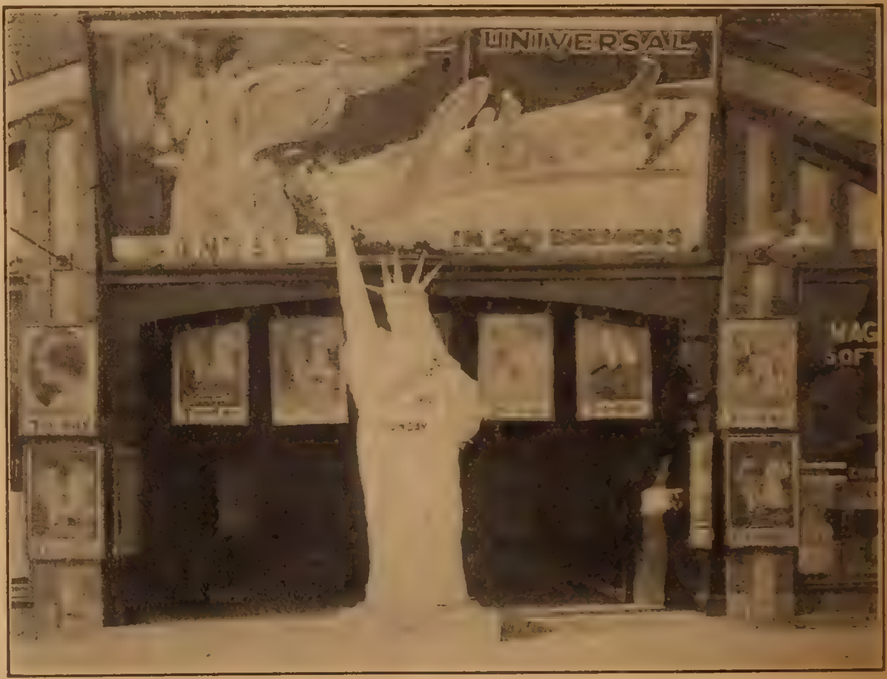
"Using the bean," McRae organized his own stock company and toured the country with marked success. He owned theaters in Tacoma and Seattle and took his company to Honolulu where they stayed for many months and became so popular that the residents of that city are still asking for a return engagement.

After a three-day inspection of the Selig plant in Chicago, McRae decided to go into the movies as a producer. Selig decided so, too.

About four years ago the Universal asked McRae to join the tremendous plant at Hollywood, California. The result is the famous Bison Pictures.

"Show me the name 'McRae' in the corner of a picture and I don't have to look at the film to know that it will bring me money," said an exhibitor.

Ask any member of McRae's company what he thinks of his director and you will get the same answer:



LIBERTY display of the Plaza Theatre, Detroit, Mich. The proprietor expended almost a hundred dollars on the paper mache statue of Liberty. There also are two large Liberty bills hanging from each corner of the theatre which do not show in this photo.

"Fairest, and hardest man to work for in the business. If you're a mutt, beat it quick. You can't fool Sunset Mac. He'll work from dawn until the sun goes down. Maybe you eat and maybe you don't, but he'll never ask you to do a thing that he won't do himself. If it's shooting a log flume at 60 miles an hour, falling down a cliff, jumping into an ice-cold stream or walking a 14-inch pipe over a 150-foot ravine to get to a 'location,' Mac wil be there to do it first."

Such results make it permissable to ask McRae what, in his mind, constitutes a successful picture.

"Several things," is his answer. "Personality of the actors, interest in the story, 'punches,' setting and photography. Yet, these may all be good and, if your film drama lacks real, human appeal, it won't bite into the lasting appreciation of your audience.

"The day of 'any old thing' is gone. The day of the real portrayal of real humanity is here. The men who can make pictures so true in their portrayal of joy and sorrow, humility and pain, shame and glory, that these qualities reach out and strike a responsive note in the hearts of the audience—those men are the ones who are making and will continue to make the truly successful motion pictures."

Aside from his work McRae has one enthusiasm, his small son, Henry Oswald McRae who gives every evidence of being a true Bison production.

MARIE WALCAMP HAS JAPANESE ADMIRER.

A bundle of mail comes every day to Fred Donaghy of Universal City addressed to Marie Walcamp, who plays the featured lead in "Liberty, A Daughter of the U. S. A." Recently, one came from an admirer in Japan written in excellent penmanship but unusual in its phraseology. The letter follows:

"Dear Miss Walcamp:—I have no doubt that you will have certainly astonished in getting the letter from me who am quite stranger to you. But I know you on seeing 'The Moving Picture Weekly,' publishing in your country. The reason why I am now writing this letter to you is that I am very much interested in Cinema.

"Recently a curiosity induced me to collect general photos of well-known cinema players in the world. Some American players kindly accepted my offer in giving me their photos. I do not see Liberty manufacturing by Universal Co., but I have any room to doubt that it will arrive Japan presently. So I desire earnestly to have one of your photo, having your own hand's writing's signature on it. I sincerely trust that you will have no objection in accepting my offer.

"I thank you in anticipation for your kindly sending me one of your photo to my request."

JAPANESE TWIN GIRLS ADMIRE POLO.

THE fame of Eddie Polo, well-known Universal athlete and actor, has spread to Japan as is evidenced by the large correspondence he receives from the Orient. No letter has pleased him more, however, than one from Japanese twin girls in Yokohoma in a joint letter. They not only sent their photographs, but told him how they admire his work on the screen. The letter was translated for Polo by Frank Tokanaga, one of the Universal actors.

INTEREST IN "LIBERTY" GROWS WITH EACH EPISODE.

(*Continued from page* 15.)

was that it was all right only he did not have enough to do. Polo, who before going into the movies, was a trained athlete and circus performer, is the possessor of a wonderful physique and is quite the strongest man of the studio. In spite of his many encounters in the film he has found it necessary to take conditioning runs and boxes with any one who is brave enough to undergo the ordeal. It is interesting to know that Eddie has an enormous following in Japan, where they are simply wild over his wonderful muscular development and the numerous stunts that he performs.

Another of the players in "Liberty" who has covered himself with glory is Jack Holt. Jack is the hero, and as a dashing army captain who is always on the spot to save the heroine, Jack is able in every respect. His handsome face and figure, together with the expert horsemanship that he has shown in this picture have won him the admiration of the entire country.

And now with a couple of shudders and many gasps of horror, the villains are approached, villains because of these there are two in "Liberty." The first and most villainous of them is, or rather was, Manuel Leon, a part played by Bertram Grassby. This was the first picture that Grassby had ever been in where he had had to do any riding, so all the boys were anxious to see him in the saddle. But Bertram fooled them all, for he jumped right on the horse and rode off without so much as a single balk. The very first episode had a part in it where Bertram had to ride down a very steep incline, but he stood up to the test like a major and now has the respect of all the rough riders in the film.

The other gasp-producer was G. Raymond Nye, who in the part of the bandit chief, has filled the bill in every respect. With a towering physique and a black mustache, he has terrified quite as much by his satirical laugh as by his stern frown. In the last few episodes since Manuel was killed, Raymond has had to work pretty hard to furnish all the villainy of the serial, but he has stood up to the task so well that the heroine is still in his clutches without much prospect of freedom.

Much to the regret of the company and of those who like to see a man finish what he has begun, the direction of "Liberty" has changed hands almost in the middle, as it were, but this course was necessary and unavoidable, owing to the partial breakdown of Jacques Jaccard under the tremendous strain of putting out two reels of intense action every week. A very unexpected rainy season at Universal City also impeded the progress and so worked on Mr. Jaccard's nerves that it was feared he would have a complete breakdown.

In this crisis Henry McRae, veteran director of the Bison brand, was asked to take up the serial, and out of his friendship for the leading players, Marie Walcamp, Eddie Polo and Jack Holt, all of whom he knows very well indeed, and has directed in the Bison brand, he consented to take up the serial in the thirteenth episode and see it to the end. The thirteenth, fourteenth, fifteenth and sixteenth have already been shown in the projection room, and too much praise cannot be showered upon Mr. McRae for the manner in which he has grasped the original plan and for the friendly spirit in which he has undertaken to carry out something which he did not begin.

McRae has long been known as one of the foremost and most successful thrill producers in the game, and the episodes that he has turned out have been up to his reputation in every way. So well has he picked up the threads that it is impossible to tell at which episode the other left off and at which McRae began.

So "Liberty" is drawing to a close. To say that it is the greatest serial that has ever appeared would not be going too far. Many others have said it, and the congratulations from exhibitors and fans have been pouring into the office ever since it began. Undoubtedly it has set a new pace in serial conducting, showing the country something entirely new in the way of serial pictures, and has opened up a new field which the other companies will not be long in following.

IT WAS NEW TO ELIZABETH.

TWO little girls were sitting on the knee of Marshall Stedman, engaging director at Universal City, telling their friend of the events of the day in school. They were Lena Baskette and Elizabeth Janes, well-known child actresses of the film capital.

"I got 100 in deportment to-day, Uncle Marshall," said Lena proudly.

"How much did you get?" he asked of Elizabeth.

The fair-haired child looked up. She did not quite understand the meaning of the word. "I don't take it," she replied.

"THE EAGLE'S WINGS."

(*Continued from page* 17.)

to speak. But the whole chamber is dismayed when he gives the measure his hearty support instead of his opposition. It is a stirring moment, but at last the bill is passed.

But the crisis is not yet over. The agents of the foreign government have been foiled in their attempt to stay the passage of the bill, but they realize that it will take years before the preparation provided for in the bill can be attained, so they advise their government to make their demands at once. This is done and the War Department is at a loss to know what to do, as they have not enough munitions to go to war.

But now young Wallace, who has all along been giving the matter his thought and attention, advances a plan to save the country. At a meeting of the committee for defence he advocates that they institute what he calls industrial preparedness. At the first sign of war all the factory operatives in the country are to be mustered into federal service and are to go to work making munitions. As he describes his plan, the whole thing is unfolded before their eyes. They see milk-can factories making shell casings; locomotive works making field guns, etc., down the line of the list of things that will be required for the war. Then he shows how these can be distributed and put into service. The plan is accepted and put into action. So quickly does the country prepare that the foreign agents are surprised and at once wire to their countries to withdraw the demands as America is preparing so fast that they will be armed in a few months. So the country is saved.

At last Mona is convinced that Wallace is right, and she, blushing, accepts him as her leader for life. She, too, believes in preparedness.

"THE MAINSPRING."

(*Continued from page* 7)

story was that she was such a success that she was offered a regular engagement and has risen rapidly through all the stages so that now, with the Universal Company, she is considered one of the most capable of the younger actresses.

In the cast is also Thomas Jefferson, a son of the famous Joseph Jefferson. For twenty years he played in "Rip Van Winkle" with his father and then upon the latter's demise he continued it in the title role. Mr. Jefferson is a fine-looking man with a tall, stately figure and gray hair. He may be remembered in the Bluebird, "Little Eve Edgarton," as the old professor, and also in "A Romance of Billygoat Hill" in a similar part.

So here is the secret of the wonderful quality of "The Mainspring." It is wonderful because it could not help but be so with the array of talent that has conspired in its production. It is interesting because it is a plot written by a master pen, produced by a master director, and acted by players who are artists as well as types. When the materials and workmanship are of the finest, the product cannot be surpassed, and this is just an instance in point to prove the superiority the popular Red Feather brand of productions. "The Mainspring" will stand up beside any other film or any other program. It need never fear comparison or competition.

"BUGLER OF ALGIERS."

(*Continued from page* 13)

all admitted the force of his arguments, most of them couldn't find their "French tongue." But Ella Hall is as much of an enthusiast as Julian, and it is not so very long since she was in school, anyway. So she set to work with a French coach. First they translated all the things that she might be expected to say into colloquial French, and then she learned them by heart, and practised French phrases in her sleep until they fell naturally from her tongue.

So, in the picture, when Gabrielle answers the President of the Republic, a Frenchman in the audience runs no danger of having his illusion of reality destroyed, for she says, so plainly that a one-eyed man can see it, "Pas Madame, Monsieur le President, mais Mademoiselle!" It was a real labor to learn regular lines in a foreign language for "the silent drama," but it was a labor of love, and she says she will be rewarded if the play is made more convincing to just one member of one audience.

THE SMALLEYS TURN OUT MASTERPIECES

(*Continued from page* 19)

James Oppenheim was born in St. Paul and is no relation to E. Phillips Oppenheim, also the writer of many successful film plays. The author of "Idle Wives" is one of America's youngest as well as one of her most promising authors. In the years 1901 to 1903, while a student at Columbia University, Mr. Oppenheim did a great deal of settlement work at the Hudson Guild Settlement and it was there that he received the inspiration for social service and uplift that is so apparent in all his work. This work in the Ghetto of New York appealed to the young man and several years later he adopted it as his vocation, being connected with the Hebrew Technical Institute both as teacher and acting-superintendent. Then came his success as a writer and ever since he has devoted himself entirely to literary endeavors.

The first of Mr. Oppenheim's work to attract the public attention was the series known as "The Doctor Rast Stories" which appeared serially and later were published in book form. Since then he has written "Wild Oats," "The Olympian," "Idle Wives," and "The Beloved," all of them popular novels, besides producing two volumes of poetry, "Monday Morning, Etc.," and "Songs for the New Age." A play, "Pioneers," and a serious sociological study, "Pay Envelopes," are also the product of his pen. This incomplete list does not include the hundreds of short stories that have appeared in the magazines. He is a constant contributor to the most widely circulated magazines in America, and as such is known to millions of readers throughout the United States.

U. S. SENATOR PHELAN VISITS UNIVERSAL CITY

JAMES D. PHELAN, of San Francisco, accompanied by Charles W. Fay, who has been for many years postmaster of San Francisco; John T. Carter, Collector of United States Internal Revenue for the Sixth District of California, and W. M. Humphries, of the Los Angeles Chamber of Commerce, were also visitors at Universal City recently.

The party spent several hours at the plant, which all agreed exceeded the stories about its wonders they had heard from other pilgrims who had wended their way to the city of make-believe.

Senator Phelan and the others, spending some time on the stages watching several hundred people at work, motored over the 230 acres of Universal City, viewed the many elaborate exterior sets and ended the journey with a visit to the zoo, where Superintendent Rex de Rosselli entained them with acts by the lions and Joe Martin, the famous simian comedian.

U. PLAYERS CHECKER FIENDS.

ALL of the members of the Universal Joker company, from Director W. W. Beaudine down through the line of players and assistants are checker fiends. When not working before the camera two or three games always are in progress in the dressing rooms, and Gale Henry and William Franey lay claim to championship honors.

Franey, however, admits that Charles Conklin defeated him once, but an investigation proved that Conklin was using thirteen checkers against Franey's eleven.

How Rufus Steele Came to Write "The Eagle's Wings"

By Peter Pepper

Continued from Page 11

These three were the Waterfliet arsenal in New York State, the Frankfort arsenal at Philadelphia, and that at Watertown, Mass.

"At the first are made the largest guns for the army and some of those for the navy. The shop is 1,000 feet long, 200 feet wide, and 150 feet high. It is the most enormous place I ever saw in my life. Everything from a 3-inch gun to the new 16-inch gun is made there. The 14-inch gun is the large gun more commonly used, and this is fifty feet long, and weighs seventy tons. Yet the great cranes pick up these monsters and handle them as if they were pencils. It takes four men, one to operate the crane, and the others to handle the cables, which are so heavy that three men have all they can do to lift the sling and place it around the gun.

"If you told most people that they use wire in making a 14-inch gun, they would be considerably surprised. Yet there are 125 miles of square steel wire used in every gun of this calibre. The gun barrel is not a solid piece; it is composed of a core which is wrapped with the wire. Then a jacket is shrunk into place, after which this is again wrapped with wire. This gives the gun far greater strength, though its life is short enough at best. To make the 16-inch monsters, an addition of 75 feet had to be made to the enormous shop. A complete idea of the immensity of this plant can hardly be gained by the pictures in 'The Eagle's Wings,' but the ease with which the monsters are handled is graphically illustrated—and for the first time.

"At the Frankfort arsenal all sorts of ammunition are manufactured, from 14-inch shells to revolver cartridges. Many women are employed here, and are seen at work in the film. The machines seem positively human, especially that which puts the finished cartridges into a clip. A hand grabs them in the most life-like fashion. The girls work with lightning rapidity, especially the inspectors of the bullets. The nickle is pressed into shape and the lead forced into that, and each must be absolutely perfect. The girls run them through their hands at terrific speed, and then they are reinspected, and if a girl has made more than five errors in a day, that is, has passed more then five bullets with, to us, imperceptible defects, she is penalized.

"When we wanted to take the making of the time fuses, in one of the arsenals, the officer in charge made an objection. He said that the place had just celebrated its one hundredth anniversary, and no camera, in all that time, had ever been inside the plant. He could not understand how we had obtained permission to take them there now.

"Of course we had to take our pictures by artificial light, and so we were careful not to go where powder was being used. In one place, on the third floor, there were about a hundred girls and men assembling the fuse parts. Inside a glass partition there were more men, working at machines with an iron apron in front, something like a harness-maker's machine. They were putting the explosives into the shells in rings, using a press. They gazed through the glass at our picture-taking, in astonishment at seeing cameras in the plant. One man was so interested that he became careless. When the press came down, the plunger struck on the edge of a ring and a spark found its way to the powder. There was an explosion, and when it was over, though there had been two hundred and two people in the place, just two had stood their ground—the cameraman and myself. This was not an indication of superior bravery on our part—it merely meant that we did not know enough to run! I confess that after I had heard that the man was not hurt, I had to go out and get a breath of air.

"Then we went to the room where the biggest shells are loaded. A weird place! There were little rooms, eight feet square, all divided from each other by walls eight feet thick. The idea of this arrangement is that if one man is blown to bits, all his neighbors won't go, too! A comfortable place to work in. They told us, however, that it was not particularly dangerous, and that we might set up our camera here. There was dust on the wall. I rubbed some of it off on my fingers.

"'What's this?' I asked.

"'Just dust,' they answered.

"But I saw plainly that it was powder dust, and I decided that we would take no pictures by artificial light there.

"The room where the shells are loaded with the highest explosive is the strangest place of all. The men move with the precision of machines. There is absolute stillness, they do not even talk among themselves. When we entered they carefully laid down their work and turned to look at us, but no one spoke or smiled, as they had done in the other rooms. Outside, one could hear the constant 'put-put-put' of rifle fire out on the ranges where they test cartridges—so and so many out of every thousand—all day long. It was one of the queerest impressions of my life, but we took no pictures there!

"At Watertown, Mass., near Boston, the gun carriages and biggest shells are made. Here was obtained the beautiful picture which is called in the film 'Blowing Steel.' No one has ever photographed these things before, and in all human probability no one will ever do so again, for the plants are to be reorganized and then they will close up tight again. Prominent engineers who have seen these pictures have expressed the opinion that they are the finest industrial pictures which have ever been taken. The secret of this is that they are close-ups, which show every detail of the process with almost greater impressiveness than if one were looking at the real thing. But there are other remarkable features of the picture.

"Every one has spoken of the reproduction of the raid on Columbus, with its extraordinary representation of Villa. In the scenes in Washington the House and the Senate are reproduced with such fidelity that a Congressman or a Senator would feel at home there. Men have been chosen who physically resemble conspicuous figures, Champ Clark and Vice-President Marshall, for example.

"The picture gains immensely when we realize that such a scheme as it protrays for the industrial preparedness of the country, has actually been formulated, and that the listing of the plants adapted to the carrying out of it, has actually begun. To many who have seen it, the most impressive thing in it is the dissolving view of the six men, representing raw material, into the one soldier thoroughly equipped and the five industrials who are needed to equip him. Many people do not realize that, if it ever comes to an actual test of this scheme, it will not be the men of brains and soft hands who will be exempt from military service in the trenches, but the huskies who wield the hammer and the honest workingman, who in previous wars has been the one to be called first."

JULIAN BEGINS NEW FEATURE.

"MARCEL'S Birthday Present," suggested by a play of the same name, is the next production to be undertaken by Director Rupert Julian who has just finished the masterpiece "The Bugler of Algiers."

The original play was written by H. R. Durant and has been scenarioized in five reels by E. J. Clawson. Julian will not play any of the roles.

"THE EAGLE'S

A Thundering Drama with

From the Virile

BLUE

Extraor

THE world's greatest theme, staged in the hugest manner. Spectacles outdone by realistic scenes of the most thrilling and timely interest. A lavish and stupendous production with a brilliant cast of BLUEBIRD players,

A magnificent and tremendous presentation of an absorbing story of National Defense.

Beyond description because without precedent. A box-office attraction unparalleled because it has the universal appeal; the grip direct that clutches at the heart of every American man, woman and child. A picture that accomplishes what other producers have attempted—but without the usual silly mimic warfare, paper castles and ingenious brain-storms.

"EAGLE'S WINGS" is a dignified yet fascinating drama that will hold your audiences spellbound, and send them from your theatre to tell their friends it is the greatest world-drama ever told in pictures.

BLUEBIRD PHO

1600 BROADWAY

WINGS"

A Thundering Message

n of Rufus Steele

BIRD

dinary

NOTICE to all BLUEBIRD Exhibitors: The BLUEBIRD Exchanges have paid an enormous sum for the State Rights to this exceptional picture. It is called "A BLUEBIRD Extraordinary," not merely to advertise it, but to give you due notice that it is a Special Release.

You must expect to pay a good price for it because it is so unusual that but for the action of the BLUEBIRD Exchanges it would have been State Righted. Then you would have paid as much or more—and without the prestige of the BLUEBIRD name.

Special posters have been prepared. Unique and distinctive paper, worthy of this great picture. There is an extra special 24-sheet, a 6-sheet, two 3-sheets and two 1-sheets. Also a magnificent window card.

We suggest that you wire for a booking reservation now. Remember, it is not on the BLUEBIRD Program. Book through your local BLUEBIRD Exchange, or

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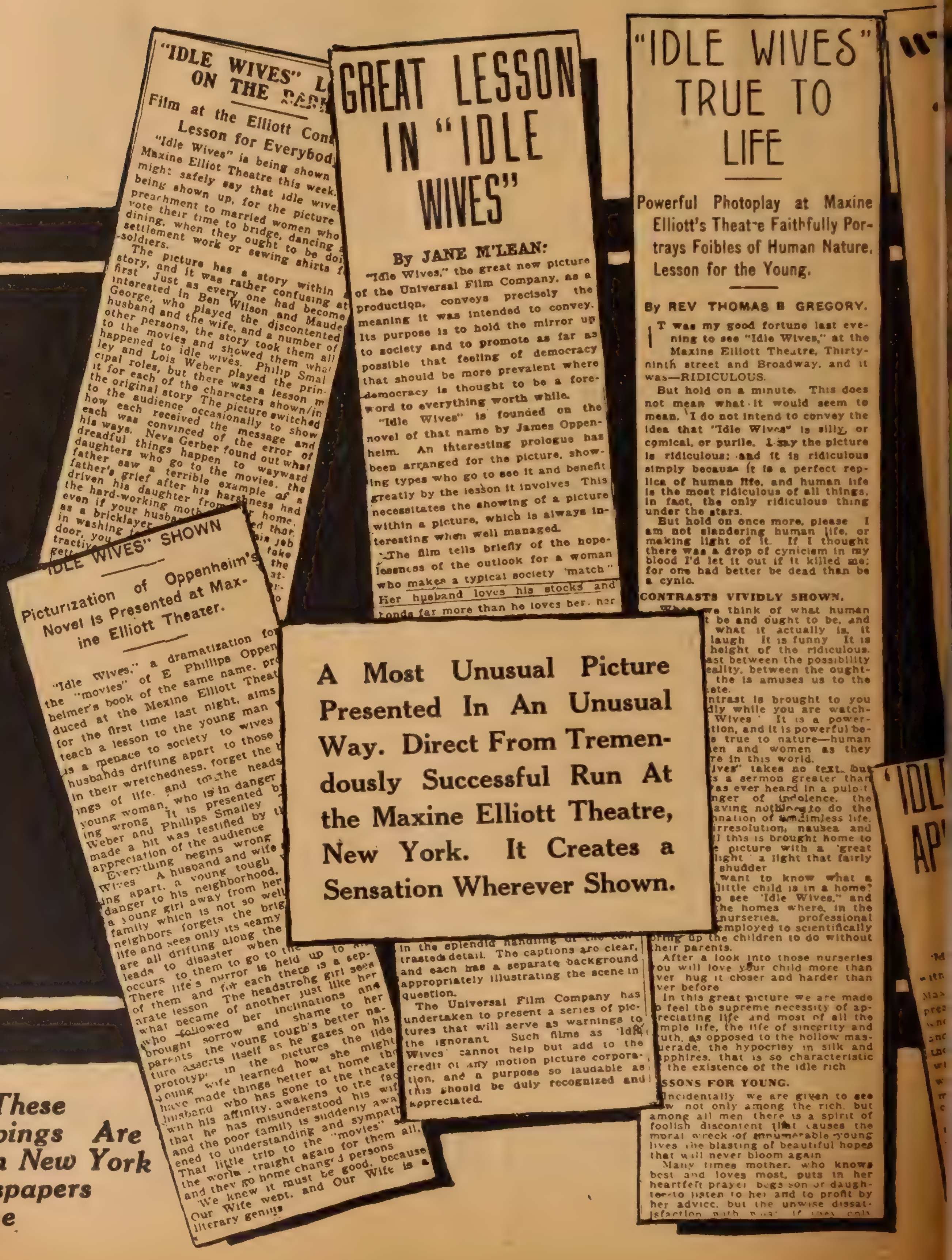
- NEW YORK



"IDLE WIVES" L
ON THE

Film at the Elliott Con
Lesson for Everybod

"Idle Wives" is being shown
Maxine Elliot Theatre this week.
might safely say that idle wive
being shown up, for the picture
preachment to married women who
vote their time to bridge, dancing
dining, when they ought to be doi
settlement work or sewing shirts f
soldiers.

The picture has a story within
story, and it was rather confusing at
first Just as every one had become
interested in Ben Wilson and Maude
George, who played the discontented
husband and the wife, and a number of
other persons, the story took them all
to the movies and showed them what
happened to idle wives. Philip Smal
ley and Lois Weber played the prin
cipal roles, but there was a lesson in
it for each of the characters shown in
the original story The picture switched
to the audience occasionally to show
how each received the message and
each was convinced of the error of
his ways. Neva Gerber found out what
dreadful things happen to wayward
daughters who go to the movies. the
father saw a terrible example of a
father's grief after his harshness had
driven his daughter from r home.
the hard-working moth
even if your husb ed that
as a bricklayer his job
in washing t take
door, you the
tractiv at-
gett r-
o

GREAT LESSON IN "IDLE WIVES"

By JANE M'LEAN:

"Idle Wives," the great new picture of the Universal Film Company, as a production, conveys precisely the meaning it was intended to convey. Its purpose is to hold the mirror up to society and to promote as far as possible that feeling of democracy that should be more prevalent where democracy is thought to be a foreword to everything worth while.

"Idle Wives" is founded on the novel of that name by James Oppenheim. An interesting prologue has been arranged for the picture, showing types who go to see it and benefit greatly by the lesson it involves This necessitates the showing of a picture within a picture, which is always interesting when well managed.

The film tells briefly of the hopelessness of the outlook for a woman who makes a typical society "match" Her husband loves his stocks and bonds far more than he loves her. her

in the splendid handling of the contrasted detail. The captions are clear, and each has a separate background appropriately illustrating the scene in question.

The Universal Film Company has undertaken to present a series of pictures that will serve as warnings to the ignorant. Such films as "Idle Wives" cannot help but add to the credit of any motion picture corporation, and a purpose so laudable as this should be duly recognized and appreciated.

"IDLE WIVES" TRUE TO LIFE

Powerful Photoplay at Maxine Elliott's Theatre Faithfully Portrays Foibles of Human Nature. Lesson for the Young.

By REV THOMAS B GREGORY.

IT was my good fortune last evening to see "Idle Wives," at the Maxine Elliott Theatre, Thirty-ninth street and Broadway, and it was—RIDICULOUS.

But hold on a minute. This does not mean what it would seem to mean. I do not intend to convey the idea that "Idle Wives" is silly, or comical, or purile. I say the picture is ridiculous; and it is ridiculous simply because it is a perfect replica of human life, and human life is the most ridiculous of all things, in fact, the only ridiculous thing under the stars.

But hold on once more, please I am not slandering human life, or making light of it. If I thought there was a drop of cynicism in my blood I'd let it out if it killed me; for one had better be dead than be a cynic.

CONTRASTS VIVIDLY SHOWN.

When we think of what human
t be and ought to be, and
what it actually is, it
laugh It is funny It is
height of the ridiculous.
ast between the possibility
eality, between the ought-
the is amuses us to the
ete.
ntrast is brought to you
dly while you are watch-
Wives ' It is a power-
tion, and it is powerful be-
s true to nature—human
en and women as they
re in this world.
ives" takes no text. but
s a sermon greater than
as ever heard in a pulpit
nger of indolence, the
aving nothing to do the
nation of aimless life.
irresolution, nausea and
l this is brought home to
e picture with a "great
light " a light that fairly
shudder
want to know what a
little child is in a home?
o see "Idle Wives," and
he homes where, in the
nurseries, professional
employed to scientifically
bring up the children to do without
their parents.
After a look into those nurseries
ou will love your child more than
ver hug it closer and harder than
ver before
In this great picture we are made
o feel the supreme necessity of ap-
reciating life and most of all the
mple life, the life of sincerity and
uth, as opposed to the hollow mas-
uerade, the hypocrisy in silk and
pphires, that is so characteristic
the existence of the idle rich

SSONS FOR YOUNG.

Incidentally we are given to see
w not only among the rich, but
among all men there is a spirit of
foolish discontent that causes the
moral wreck of innumerable young
lives the blasting of beautiful hopes
that will never bloom again
Many times mother, who knows
best and loves most, puts in her
heartfelt prayer begs son or daugh-
ter to listen to her and to profit by
her advice. but the unwise dissat-
isfaction with

"IDLE WIVES" SHOWN

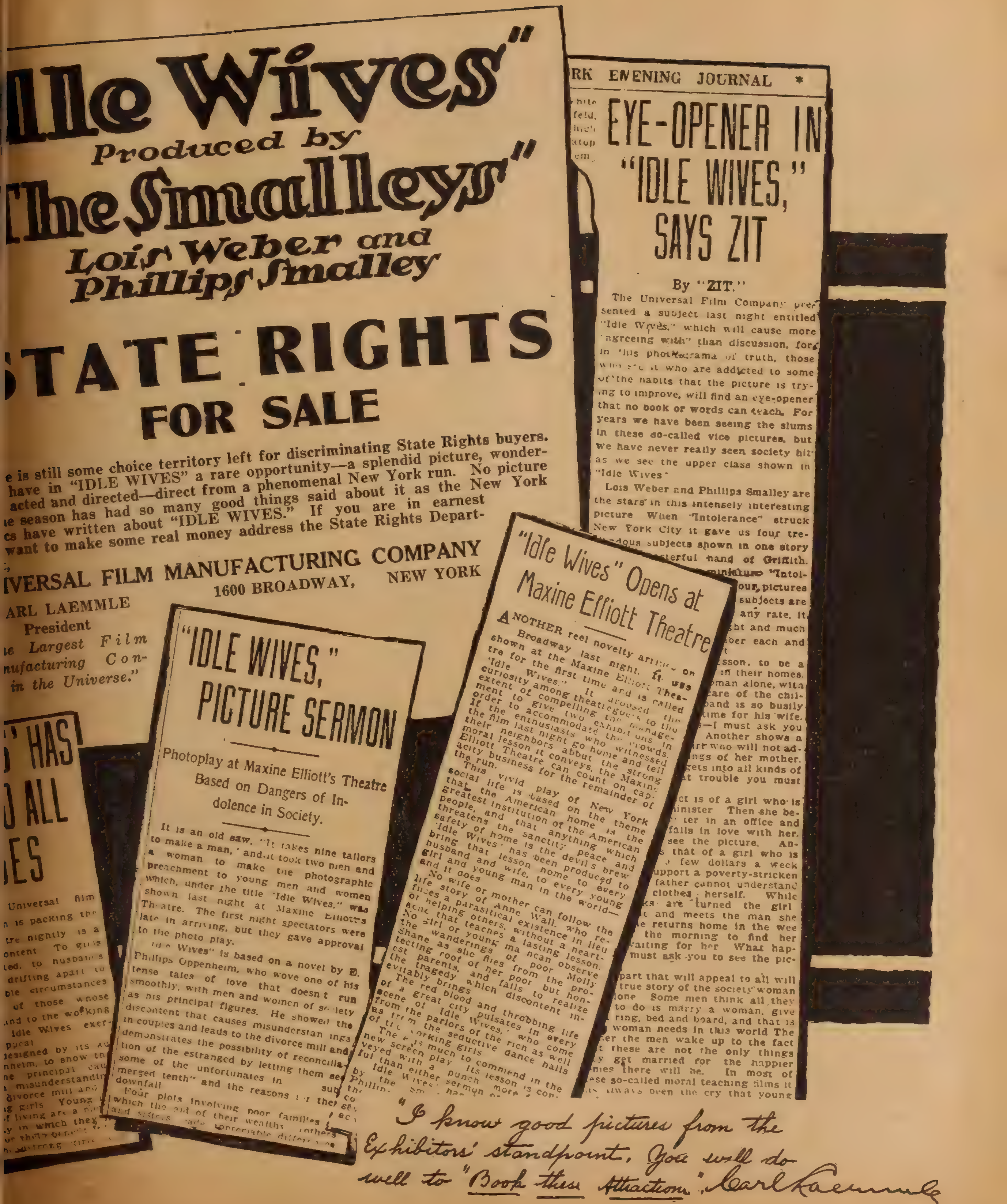
Picturization of Oppenheim's Novel is Presented at Maxine Elliott Theater.

"Idle Wives," a dramatization for
the "movies" of E Phillips Oppen
heimer's book of the same name. pro
duced at the Mexine Elliott Theat
for the first time last night, aims
teach a lesson to the young man w
is a menace to society to wives
husbands drifting apart to those
in their wretchedness. forget the b
ings of life. and to the heads
young woman, who is in danger
ing wrong It is presented by
Weber and Phillips Smalley
made a hit was testified by th
appreciation of the audience
Everything begins wrong
Wives A husband and wife
ing apart. a young tough
danger to his neighborhood.
a young girl away from her
family which is not so well
neighbors forgets the brig
life and sees only its seamy
are all drifting along the
leads to disaster when
occurs to them to go to the
There life's mirror is held up to
of them and for each there is a sep-
arate lesson The headstrong girl sees
what became of another just like her
who followed her inclinations and
brought sorrow and shame to her
parents the young tough's better na-
ture asserts itself as he gazes on his
prototype in the pictures the idle
young wife learned how she might
have made things better at home the
husband who has gone to the theater
with his affinity. awakens to the fac
that he has misunderstood his wif
and the poor family is suddenly awa
ened to understanding and sympath
That little trip to the "movies" s
the world straight again for them all.
and they go home changed persons
We knew it must be good. because
Our Wife wept. and Our Wife is a
literary genius

'IDL
AP

A Most Unusual Picture Presented In An Unusual Way. Direct From Tremendously Successful Run At the Maxine Elliott Theatre, New York. It Creates a Sensation Wherever Shown.

All These Clippings Are From New York Newspapers Alone



lle Wives"

Produced by

The Smalleys"

Lois Weber and
Phillips Smalley

STATE RIGHTS
FOR SALE

e is still some choice territory left for discriminating State Rights buyers. have in "IDLE WIVES" a rare opportunity—a splendid picture, wonder- acted and directed—direct from a phenomenal New York run. No picture ie season has had so many good things said about it as the New York cs have written about "IDLE WIVES." If you are in earnest want to make some real money address the State Rights Depart-

IVERSAL FILM MANUFACTURING COMPANY
1600 BROADWAY, NEW YORK

ARL LAEMMLE
President
*ie Largest Film
nufacturing Con-
in the Universe."*

RK EVENING JOURNAL *

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EYE-OPENER IN "IDLE WIVES," SAYS ZIT

By "ZIT."

The Universal Film Company presented a subject last night entitled "Idle Wives," which will cause more "agreeing with" than discussion, for in this photodrama of truth, those who see it who are addicted to some of the habits that the picture is trying to improve, will find an eye-opener that no book or words can teach. For years we have been seeing the slums in these so-called vice pictures, but we have never really seen society hit as we see the upper class shown in "Idle Wives."

Lois Weber and Phillips Smalley are the stars in this intensely interesting picture When "Intolerance" struck New York City it gave us four tremendous subjects shown in one story ... sterful hand of Griffith. ... miniature "Intol- ... our, pictures ... subjects are ... any rate, it ... ght and much ... ber each and ... t ... sson, to be a ... in their homes. ... oman alone, with ... care of the chil- ... band is so busily ... time for his wife. ... s—I must ask you ... Another shows a ... ar who will not ad- ... ngs of her mother. ... gets into all kinds of ... at trouble you must

... ct is of a girl who is ... minister Then she be- ... ter in an office and ... falls in love with her. ... see the picture. An- ... s that of a girl who is ... a few dollars a week ... upport a poverty-stricken ... father cannot understand ... clothes herself. While ... ks are turned the girl ... t and meets the man she ... e returns home in the wee ... the morning to find her ... waiting for her What hap- ... must ask you to see the pic-

... part that will appeal to all will ... true story of the society woman ... lone Some men think all they ... to do is marry a woman, give ... ring, bed and board, and that is ... woman needs in this world The ... ner the men wake up to the fact ... t these are not the only things ... y get married for the happier ... mies there will be. In most of ... ese so-called moral teaching films it ... as always been the cry that young

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"Idle Wives" Opens at Maxine Elliott Theatre

ANOTHER reel novelty arrived on Broadway last night. It was shown at the Maxine Elliott Theatre for the first time and is called "Idle Wives." It aroused the curiosity among theatregoers to the extent of compelling the management to give two exhibitions in order to accommodate the crowds. If the enthusiasts who witnessed the film last night go home and tell their neighbors about the strong moral lesson it conveys, the Maxine Elliott Theatre can count on capacity business for the remainder of the run.

This vivid play of New York social life is based on the theme that the American home is the greatest institution of the American people, and that anything which threatens the sanctity, peace and safety of home is the devil's brew. "Idle Wives" has been produced to bring that lesson home to every husband and wife, to every young girl and young man in the world—and it does.

No wife or mother can follow the life story of Anne Wall, who refuses a parasitical existence in lieu of helping others, without a heart-ache that teaches a lasting lesson. No girl or young man can observe the wanderings of poor Molly Shane as she flies from the protecting roof of her poor but honest parents, and fails to realize the tragedy which discontent inevitably brings.

The red blood and throbbing life of a great city pulsates in every scene of "Idle Wives," who come from the parlors of the rich as well as from the seductive dance halls of the working girls.

The ... is much to commend in the new screen play. Its lesson is conveyed with a punch more ... ful than either sermon or ... by the ... "Idle Wives" ... Phillips Sm... has ...

"IDLE WIVES," PICTURE SERMON

Photoplay at Maxine Elliott's Theatre Based on Dangers of Indolence in Society.

It is an old saw, "It takes nine tailors to make a man," and it took two men and a woman to make the photographic preachment to young men and women which, under the title "Idle Wives," was shown last night at Maxine Elliott's Theatre. The first night spectators were late in arriving, but they gave approval to the photo play.

"Idle Wives" is based on a novel by E. Phillips Oppenheim, who wove one of his tense tales of love that doesn't run smoothly, with men and women of society as his principal figures. He showed the discontent that causes misunderstandings in couples and leads to the divorce mill and demonstrates the possibility of reconciliation of the estranged by letting them see some of the unfortunates in ... sub- merged tenth" and the reasons for their downfall

Four plots involving poor families ... which the aid of their wealthy ... others and sisters made appreciable difference ...

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Universal film
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drifting apart to
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of those whose
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Idle Wives exer-
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designed by its au
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divorce mill and
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n ... girls

"I know good pictures from the Exhibitors' standpoint. You will do well to "Book these Attractions". Carl Laemmle

Neighborhood Good Will-Valuable Asset

HOW THE UNIVERSAL JUVENILE PROGRAMS WILL DEVELOP IT FOR THE EXHIBITOR.

By GEORGE U. STEVENSON

Manager Juvenile Program Bureau, Universal Film Mfg. Co., 1600 Broadway, New York.

DID you ever stop to consider, Mr. Exhibitor, that it is "good business" to cultivate the good will of your community?

Do you realize that without the expenditure of a cent of extra capital you may develop prestige and position for yourself and theatre? That this prestige will mean immediate revenue to you and an ultimate increased value for your house?

Of course, this cannot be obtained without the expenditure of something, and the "something" in this case is willingness to co-operate with your neighbor in their neighborhood ideals.

The average citizen who has an investment in property, who has children in school, or who belongs to a church, lodge or club, wants to see his community improve. He would be a poor husband or father, or a negligent son or brother, if he did not interest himself in shielding his family group from degrading influences, and direct it toward better things. Naturally he is to be found lined up with others of his class in a defense of the neighborhood spirit.

The tone of this neighborhood spirit varies with communities, according to the influence exerted by the directing minds. In one community it may be puritanical, while in another it may be ultra-liberal. But it is always higher in purpose than that of the individuals who compose it. Whatever be the tone of your community, Mr. Exhibitor, it is your place **not to oppose it, but to** work with it.

Therefore, do not denounce offhand as faddists and busybodies, the members of the women's clubs, the schools and the churches, who send committees to you asking for the inclusion of a certain class of pictures in your programs. They represent public sentiment in your community, and as such are entitled to your utmost consideration.

Instead of "stalling" them when they ask that you put on special Juvenile Programs, invite their co-operation and give them the necessary pointers that will make it possible for them to make the affairs a financial success.

Instead of cold shouldering the delegation from your local schools and churches who desire to have shown special programs of educational, moral or religious films, ask them to guarantee the expense of such performances, and meet them half-way by giving personal attention to the other details of arrangement for service, advertising, etc., with which they cannot be expected to be familiar. Saturday morning or week-day afternoons on which you have no matinees, may be used for these purposes to your mutual advantage.

Until a few months ago it was an almost impossible task to procure these programs. Now, however, since the establishment of the special Juvenile Program Bureau of the Educational Department of the Universal Film Manufacturing Company, the supplying of this class of service is largely a matter of routine.

Alleged **anxiety for child morals** is at the bottom of all agitation for motion-picture censorship. While many of the agitators have self-interest, or an ingrained prejudice against motion-pictures in general as their motive, we must not ignore the fact that there are thousands of earnest men and women throughout the country who believe that the children should not be given the strong meat that is furnished adult audiences by the average picture-show. Twenty thousand delegates and alternates to the 13th Biennial Convention in New York City last May, put the 2,000,000 clubwomen of America on record as holding this view; and the newly elected President of the General Federation of Women's Clubs, as her first official act, named a committee of ladies of national prominence to meet a similar committee of film manufacturers to arrange for "Better Motion Pictures for Children."

With its customary enterprise, the Universal Film Manufacturing Company had anticipated this situation by providing a series of thirteen special programs for juveniles to be rented out to the women's clubs or theatres, on a new plan, to be worked in conjunction with its exchanges throughout America.

The basis of the series is the grand patriotic instructional film "Uncle Sam at Work," issued in twelve parts, one reel each week, showing in a spirited way the activities of our national government. The accompanying sample program is typical of the series, each program of which comprises one child comedy or drama; one animated cartoon or novelty; one travel or nature film; or combinations of these calculated to make five reels of good lively entertainment:

UNIVERSAL JUVENILE PROGRAM
Number Five

1136—Uncle Sam at Work (No. 5), Patriotic.
Protecting the Ships at Sea. Powers—1 reel
1515—Betty's Hobo (Thos. Jefferson and Zoe Rae), Child Dr. Big U—1 reel
CC—In and Around Chicago. Travel. 1 reel
1440—A Toyland Robbery. Novelty. Powers—½ reel
CC—Marvels of the Insect World. Nature. ½ reel
Mammy's Chile (Matthews), Juvenile Comedy. Powers—1 reel

This arrangement of films, which insures the utmost variety in combination with good taste and live entertainment value, is the result of a careful survey of the situation by the Universal's Juvenile Program Bureau. The judgment of teachers and child psychologists, of practical exhibitors who have made a practice of catering to children's entertainment, and of the children themselves were all considered.

The Universal Juvenile Programs are a recognition of the practical opinion of earnest people who know what they are talking about. They are not merely a "stab in the dark," but a well-considered plan to eliminate from the children's view the vicious and nasty, but not the wholesomely vigorous films.

There are hundreds of the latter class of subjects that have been made and released by the Universal Film Manufacturing Company in the past. All of these negatives have been carefully viewed and such parts eliminated as might run counter to the plan. These subjects in the balanced program form will be issued in brand-new prints as rapidly as the demand for them manifests itself.

These programs may be run either separately or in the series of thirteen performances at the uniform rental price of $10 a performance, or $120 for the series, expressage to and from New York City additional. If a dozen or more theatres in any State or metropolitan district of the country will contract for the series of thirteen performances, a special program will be issued for that territory to clear from the central Universal Exchange, thus insuring definite service and obviating excessive express charges.

The activities of the Juvenile Program Bureau of the Universal have further been extended to make a survey of all films that are upon the shelves of the various Universal Exchanges throughout the Union. These are being arranged into program form upon the same plan of selection that governs the Bureau's circulating programs, and are available from local exchanges at above rates.

ANNOUNCEMENT

TO STATE RIGHT BUYERS
AND ALL OTHERS

A Most Timely and Extraordinary State Rights and Exhibitors' Proposition Offered in the Release of

"THE CELEBRATED STIELOW CASE"

Produced by Lois Weber and Phillips Smalley
Producers of

"WHERE ARE MY CHILDREN"

The famous STIELOW CASE has had Nation-wide publicity. Nearly every newspaper throughout the United States has carried news of some sort of this great legal tangle. From the facts gathered it looks as though an innocent man is being railroaded to the electric chair; thus this subject has a most powerful appeal to all classes. The character impersonation of Stielow is acknowledged to be the finest portrayal of a character ever seen in moving pictures, and greater by far than anything that has ever been done on the legitimate stage. Nothing ever seen on any screen even begins to equal the performance of the man who portrays the leading role.

This picture, handled and directed under the direct personal supervision of Lois Weber and Phillips Smalley, is alone sufficient guarantee to all of its extraordinary character and crowd-bringing qualities. You recall "Where Are My Children?"—and its tremendous sucess, having a run in the city of Chicago alone for over 15 consecutive weeks, playing to packed houses. This is a Smalley picture, and you'll find the STIELOW CASE as strong and even stronger in its tremendous appeal to all classes of people as "Where Are My Children?" It will be sold on State Rights basis, and will be released shortly after its first presentation in New York City.

Write or wire the State Rights Department of the ARGOSY FILMS, Inc., 1600 Broadway, for terms, prices, release date, etc.

Loyalty,—patriotism,—love,—constancy of purpose,—lifelong friendship, entwined in a pastoral romance, stirred by a breath of war and beautified by heroic achievement, constitute

"The Bugler of Algiers"

A screen version of the novel "WE ARE FRENCH" from the All-Story Weekly Magazine, by Robert H. Davis and Perley Poore Sheehan.

Supreme in artistry,—faithful in every detail of production,—and lavishly invested, this splendid BLUEBIRD Photo Play stands as a lasting monument of the BLUEBIRD policy—"The Play's The Thing". In the leading character, Rupert Julian portrays the rôle with a brilliance that identifies the finished artist, and he is ably supported by star players of such eminence as Ella Hall, Kingsley Benedict and little Zoe Rae, the wonderful child actress.

There is a strange and pathetic twist to this wonder-story—"THE BUGLER OF ALGIERS"—that thrills the mind and fires the blood; that plays upon the entire range of human emotions in a manner so eloquent and so appealing as to be difficult of description. It is a drama for the entire human race. It teaches. It enlightens. It inspires, and we recommend it to you with a certain knowledge of your keenest appreciation and fullest enjoyment.

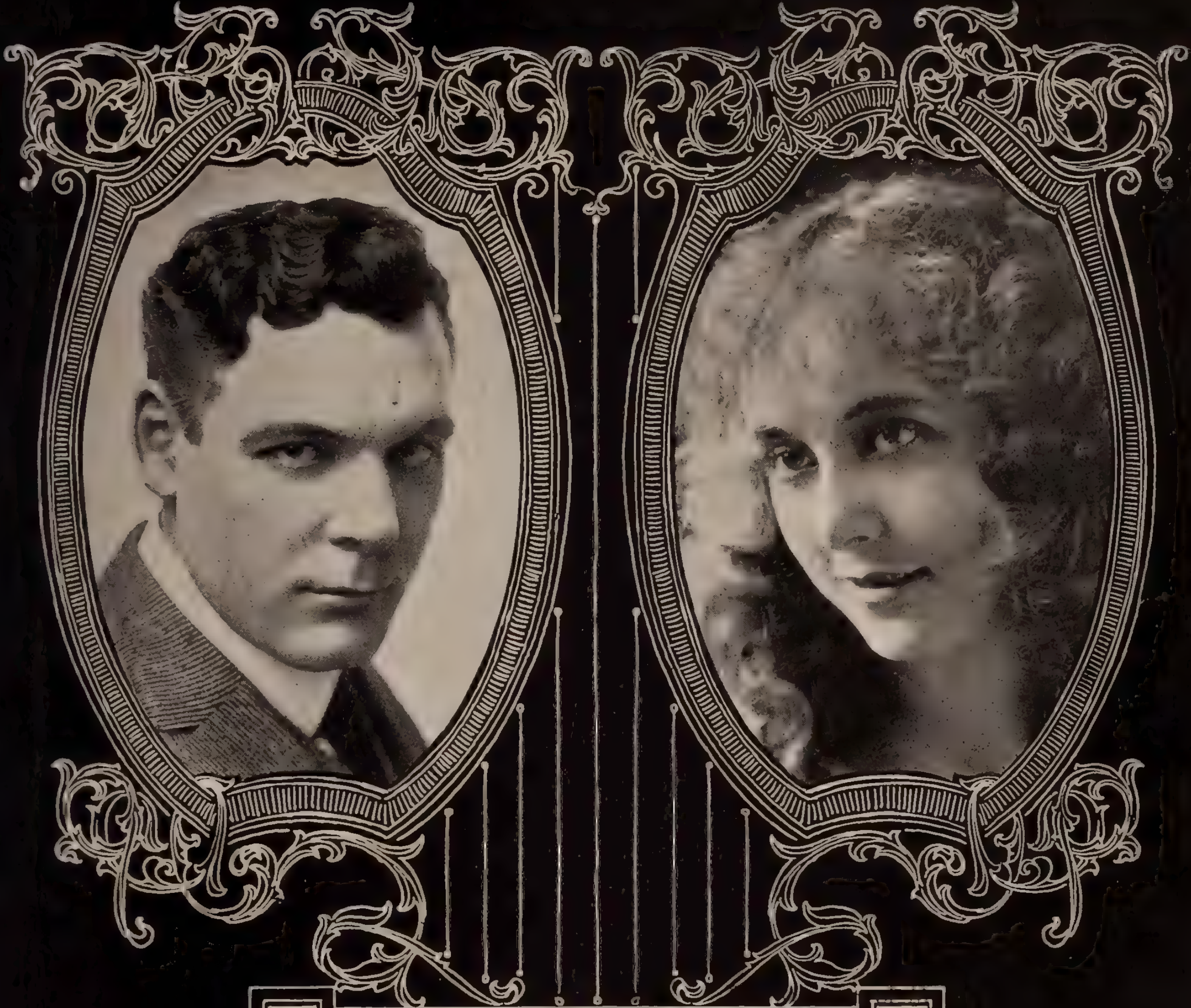
Be sure also to see these BLUEBIRD productions: "The Eagle's Wings"—"The Sign of the Poppy."—"The Measure Of a Man."

"If it's a BLUEBIRD, it's got to be good"

BLUEBIRD
Photo Plays
1600 Broadway New York City.

"This picture impressed me as one of the biggest productions I have ever seen in five reels. It will pay you to book it."
Carl Laemmle

The Moving Picture Weekly



LIBRAR
Periodic

BEN WILSON in
The Red Feather Production
"THE MAINSPRING"
With FRANCELIA BILLINGTON

Vol. 3, No. 15 NOVEMBER 25, 1916 Price Ten Cents

BLUE BIRD PHOTOPLAYS, (INC)

An Extraordinarily Thrilling Drama
of Patriotism

"THE BUGLER OF ALGIERS"

A Screen version of the Novel "We Are French"
From the All-Story Weekly Magazine, by
ROBERT H. DAVIS & PERLEY POORE SHEEHAN

With

Rupert Julian, Ella Hall, Kingsley Benedict,
Zoe Rae, and A Huge Cast of Supporting
Players, Directed by Rupert Julian

"The Sign of the Poppy"

A Drama of Chinese Vengeance

With HOBART HENLEY
and GERTRUDE SELBY

Directed by Charles Swickard

Watch for

"The Price of Silence"

Book through your local BLUEBIRD Exchange, or Executive Offices BLUEBIRD Photoplays, (Inc.) 1600 Broadway, N. Y.

$$\begin{array}{r} 10{,}000{,}000 \\ 3 \\ \hline 30{,}000{,}000 \end{array}$$

Are You Getting YOUR Share?

These are the Three Advertisements on "The Bugler of Algiers" that were published in the Saturday Evening Post at a cost of

$7500.00

Seven Thousand Five Hundred Dollars to Boost One Single BLUEBIRD Play for you.

What concern do you know of in the Business Today that has ever spent this money (or anywhere near it) to Boost one Feature alone?

And REMEMBER -- That BLUEBIRD Photoplays are Spending More Than

$200,000.00

To Bring The

Prestige,
Popularity
and Profit
To Your Doors

Standing over him with naked sword and murderous mien, the Commander of the Moors, ordered the French bugler to blow the *retreat.* Looking death squarely in the face, and mentally saying good-bye to all things earthly, the heroic bugler blew—not the retreat, but *the charge.* No episode in the world's history reveals greater valor than this. It is one of the stirring scenes in

"The Bugler of Algiers"

A screen version of the novel "WE ARE FRENCH" from the All-Story Weekly Magazine, by Robert H. Davis and Perley Poore Sheehan

The producing cast, flanked by the gorgeous mountain scenery of France and Prussia, and exquisite photography, is headed by such brilliant players as Rupert Julian, Ella Hall, Kingsley Benedict and Zoe Rae, the infant prodigy who has already, at the age of 8, earned a niche in the hall of fame.

This is a BLUEBIRD Photoplay that will make the heart beat faster, loose the fount of tears and stir the blood to a riot of patriotism and love of country. We ourselves have never seen a more thrilling or a sweeter drama, and we recommend it to you fervently and earnestly.

Be sure, also, to see these BLUEBIRD Productions, "THE END OF THE RAINBOW"—"GLORIANA"—"A STRANGER FROM SOMEWHERE"—"THE MEASURE OF A MAN."

"If it's a BLUEBIRD, it's got to be good."

BLUEBIRD
Photo Plays
1600 Broadway New York City

IT'S ALL FOR YOU

10,000,000

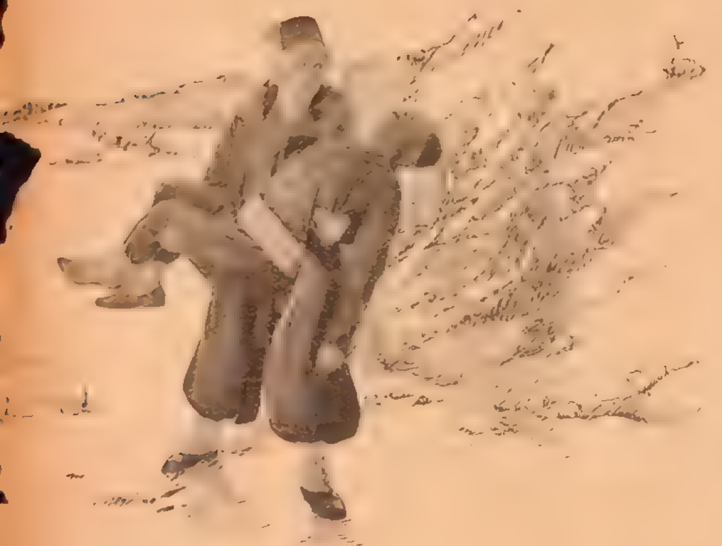
3

30,000,000

People Know About "The Bugler of Algiers"

The inspiring BLUEBIRD Photoplay, "The Bugler of Algiers," is so vastly superior to any of the high class features on the market that BLUEBIRD (Inc.) has spent $7500.00 to boost it, so that all Exhibitors who book it, receive the direct benefit of this National Advertising campaign. 30,000,000 people have been told all about "The Bugler of Algiers" in the Saturday Evening Post. Three two-column full depth ads describing this remarkable play have been published so that 10,000,000 have read about it three different times.

As an Exhibitor YOU KNOW that no feature concern in the business has ever spent so much money in such a publication as the Saturday Evening Post to boost one play. You also know that no feature concern in the industry is spending $200,000 to boost their productions as is BLUEBIRD (INC.). How, then, can any living Exhibitor fail to understand and appreciate the results bound to come from this tremendous expenditure? BLUEBIRD has only just started to popularize their productions. Big things yet unannounced are still to come, and they are ALL FOR YOU, MR. EXHIBITOR.



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Be sure also to see these BLUEBIRD productions:
"The End Of The Rainbow"—"Gloriana"—"A Stranger From Somewhere"—"The Measure Of A Man".

Coming—"EAGLE'S WINGS", a thundering drama with a thundering message.

"If it's a BLUEBIRD, it's got to be good"

BLUEBIRD
Photo Plays
Broadway New York City.

"THE BUGLER OF ALGIERS"
A BLUEBIRD Photo Play

With RUPERT JULIAN—ELLA HALL—KINGSLEY BENEDICT—LITTLE ZOE RAE and a brilliant cast.

A screen version of the novel "WE ARE FRENCH" from the All-Story Weekly Magazine, by Robert H. Davis and Perley Poore Sheehan.

Tearful—Joyful
Thrilling—Sublime

This beautiful drama is positive proof of the fact that BLUEBIRD means *an evening of delightful entertainment.* It means that no pains are spared to make story, cast and production everything that the public expects them to be. It means that we do not make BLUEBIRDS for the Star's benefit, but rather the benefit of the public on the theory that "the play's the thing".

The term BLUEBIRD means more than the brand of an advertiser. It definitely exemplifies quality because no second-rate picture can possibly be a BLUEBIRD. It has got to be highest-grade, cleanest in tone, most comprehensive in plot and utterly fit for the whole family, Father, Mother, Son and Daughter.

BLUEBIRD in the concrete means "the best in motion picture plays". And when you have learned the fact you will begin to demand that your favorite theatre show BLUEBIRDS. Be sure to see "The Bugler of Algiers" and—

**Watch For The Coming
BLUEBIRD EXTRAORDINARY
"EAGLE'S WINGS"**

A thundering drama with a thundering message

BLUEBIRD
Photo Plays
1600 Broadway New York City

"If it's a BLUEBIRD it's got to be good"

MR. EXHIBITOR

$$\begin{array}{r}10{,}000{,}000\\ 3\\ \hline 30{,}000{,}000\end{array}$$

Are You Getting YOUR Share?

If you have not booked "The Bugler of Algiers," do so at once, and reap the direct benefits from the huge advertising campaign plus the power and high quality of the production itself. We have told you about the money spent to boost this production without telling you much about the play.

Headed by such brilliant Stars as Rupert Julian, Ella Hall, Kingsley Benedict and little Zoe Rae, the world's greatest child actress, "The Bugler of Algiers" brings to you a feature such as you haven't seen in years. It is a triumph of artistry--a cinema accomplishment bound to be acclaimed one of the few real masterpieces of the Photo-dramatic art.

Staged with that wizardry known only to the experts of the craft--and produced under the personal direction of Rupert Julian--"The Bugler of Algiers" is a cinema masterpiece, if masterpieces of the screen art are adjudged by character, quality and inspiring appeal. Book it thru any BLUEBIRD Exchange, or communicate with

BLUEBIRD

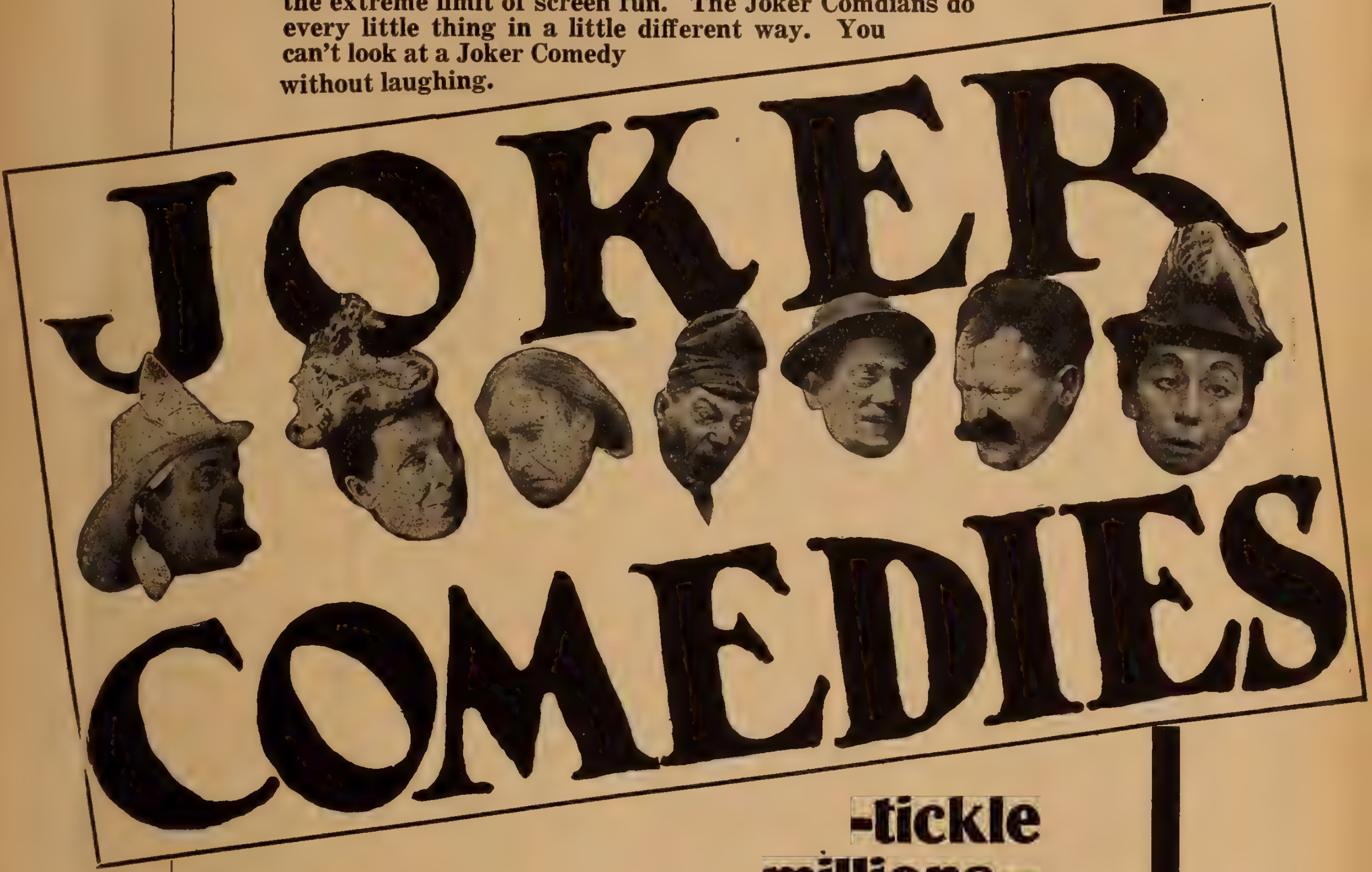
"The Play's The Thing"

Photo Plays

1600 Broadway, New York City

--the sign of a big laugh--

Joker Comedies are getting the big laughs—because they are the extreme limit of screen fun. The Joker Comdians do every little thing in a little different way. You can't look at a Joker Comedy without laughing.



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Watch out for the latest Joker—"THEIR DARK SECRET." It will convulse any audience on earth. Gale Henry, William Franey, Charles Conklin, Lillian Peacock and Milburn Moranti are the fun-makers supreme. They will cause more comment with a one-reel Joker than any other company can in any length. When you have shown a few Joker Comedies you will place a standing order. That's a cinch. You'll enjoy seeing them yourself and you'll enjoy the crowds they will bring to your theatre. Book through any Universal Exchange, or Universal Film Mfg. Co., Carl Laemmle, President. "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

PISH TUSH

(No. 152. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

EDITOR JOHNSTON, of the Motion Picture News, publishes some figures showing that 80 percent of the moving picture theatres are small ones, seating 650 or less.

These houses, he says, want "a little art, a little literature, a little drama, a little travel, a little fun, a little news." He then goes on to say that if the advertisements in the trade papers may be taken as a criterion the manufacturers today are "not meeting this broad and basic demand."

Tut, tut, Mr. Johnston. Moreover, fie upon you!

Don't you know, haven't you heard, haven't your reporters told you that the Universal program is just exactly what you specify--"a little art, a little literature, a little drama, a little travel, a little fun, a little news?"

Mr. Johnston, pish, tush! And a couple of gee whizzes!

Don't you realize that the Universal is about the ONLY MANUFACTURING CONCERN WHICH HAS NEVER FORGOTTEN THE LITTLE THEATRE?

Don't you know that we have hammered, hammered and hammered home the fact that we regard the little theatre as the BACKBONE of the business. Haven't we said time after time that the Universal never got panic-stricken, as some program concerns did, but kept furnishing short subjects of a quality superior to ninety percent of the big features?

MR. JOHNSTON!

Pooh, Mr. Johnston, pooh twice!

Don't you know that every Monday night some forty or fifty of the best sets of brains in the moving picture business look at our whole program (several weeks in advance of release date) just to see that the week's program has just the right variety of art and literature and travel and drama and news and comedy?

Don't you know that if the week's program contains too much of one and too little of another variety, it is changed and switched and pulled and hauled until it is PERFECTLY BALANCED?

Editor Johnston, there is a great and growing trade paper known as the Motion Picture News. I advise you to read it carefully--its advertising columns and its news columns. You will then discover what thousands of exhibitors already know--namely, that the Universal program knows what the little theatre (as well as the big one) needs and furthermore IT SUPPLIES THAT NEED!

The Universal, I honestly believe, is the only manfacturer that has never, never, never forgotten the little theatre. Furthermore, the little theatres everywhere are flocking to the Universal program in a way that is positively EXCITING!

Mr. Johnston, tut, tut!!!

UNIVERSAL FILM MANUFACTURING COMPANY
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, - - - - - New York

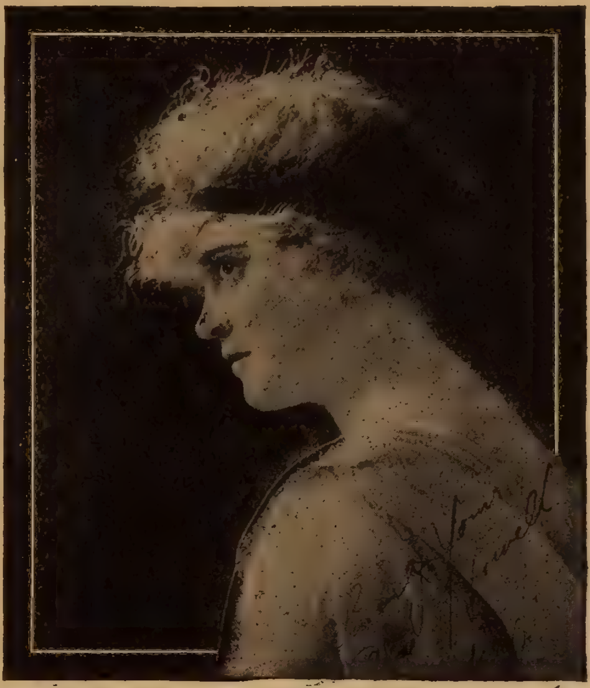
J. G. BLYSTONE

DIRECTOR-GENERAL L-KO KOMEDIES

CREATORS OF THE GREATEST CO

Mr. J. G. Blystone Director-General of L-KO Komedies, is the man that has been described as "The Man with a million comedy ideas." Mr. Blystone's versatility in the producing of film comedies is amazing. The best answer to his brilliance in the Komedy field is the endless number of L-KO productions that have brought instantaneous popularity, prestige and packed houses to thousands of Exhibitors the world over. Here appended is but a partial list of Mr. Blystone's successes:—"PIRATES OF THE AIR"—"HOW STARS ARE MADE" — "GERTIE'S JOY RIDE"—"ALICE IN SOCIETY"—"WHERE IS MY WIFE?"—"A MID-AIR MIX-UP"—UNHAND ME, VILLAIN"—"TILLIE'S TERRIBLE TUMBLE" — "GABY'S GASOLINE GLIDE"—"CROOKED FROM THE START"—"HIGH DIVER'S CURSE"—"MURDERED BY MISTAKE." And many others, all convulsion producers and supreme in the Komedy field. WATCH for the tremendous Komedy Smash COMING with Alice Howell, directed by Mr. Blystone. Book L-KO'S thru any Universal Exchange.

L-KO KOMEDY KOMPANY
JULIUS STERN, President



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Miss Alice Howell recognized and acknowledged by Millions of Movie Fans and Thousands of live wire Exhibitors the world over to be "THE FUNNIEST WOMAN THAT EVER APPEARED IN FILM COMEDIES,—ANYWHERE, ANY TIME"—is the woman who plays the lead in L-KO Komedies—Miss Howell's work in "ALICE IN SOCIETY" was one of the most convulsing performances ever shown on any screen. No description necessary. The picture on the screen and the shekels in Exhibitors' tills—the one and ONLY answer. Alice Howell and her work in L-KO Komedies under the personal direction of Mr. Blystone have made both herself and L-KO Komedies famous throughout the entire world. WATCH FOR L-KO EXTRAORDINARY SPECIAL — COMING SOON—LOOK FOR THE BIG ANNOUNCEMENT IN THE TRADE PAPERS. Book L-KO'S thru any Universal Exchange.

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You Can Make More

Money on this Thrilling Sensational Patriotic UNIVERSAL Serial Glorious Than You Have Ever Made Before.

“LIBE

Life on the Mexican Border—Love—Romance — Adventure — Featuring Marie Walcamp, Eddie Polo, G. Raymond Nye. Huge Cast.

“LIBERTY” is a splendid serial in every detail—has exceptionally good drawing power.”—Empire Theatre, Sunnyvale, California.

“LIBERTY is a very exciting serial and is proving a very good drawing card for us.”—Wigwam Theatre Company, Reno, Nevada.

“LIBERTY is the best serial I have ever run—the best I have ever seen. People think it great. I had one-third more business on LIBERTY day than any other week day.”—Maze Theatre, Stockton, Calif.

“LIBERTY is going fine and is one fine picture—everybody seems to like it.”—Star Theatre, Mason City, Iowa.

“LIBERTY is going fine with me. Book me for your next serial.”—H. C. Whittman, Muscatine, Iowa.

“LIBERTY always brings double crowds. We are always sure of good business LIBERTY night whether it storms or not.”—Orpheum Theatre, Ottumwa, Iowa.

“LIBERTY will grow to cap anything that has gone before it, barring none.”—Cozy Theatre, Cresco, Iowa.

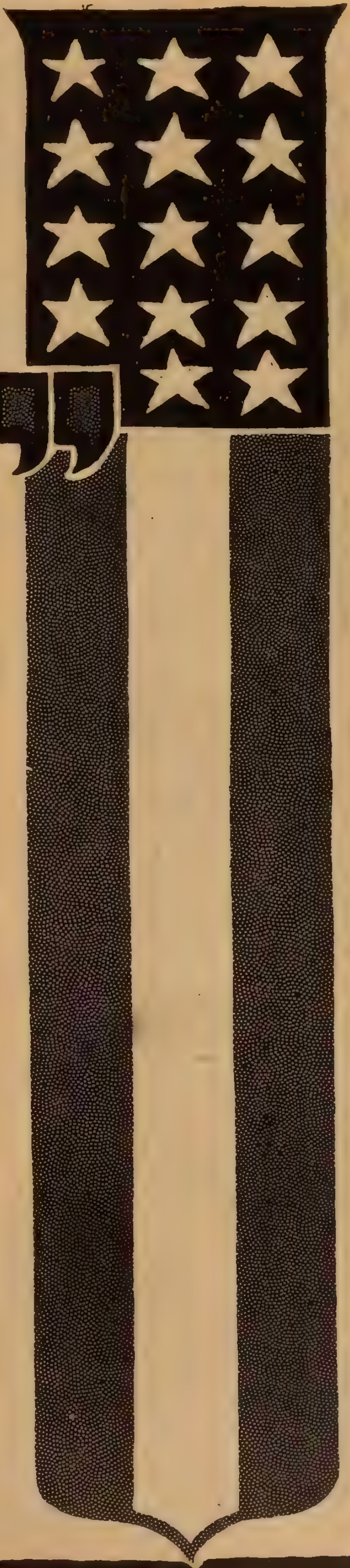
BOOK NOW AND SHOUT

If any one of these men told you personally what they are saying to you here on paper, you would book “LIBERTY” immediately. You know you would.

You can safely take the word of these men. They represent every sort of theatre, from the small town house with limited seating capacity, to the big Metropolitan theatres.

Read the PROOF Here

These Letters from Exhibitors will Convince You that "LIBERTY" is the Greatest Money Getter of them All



RTY"

"We have shown almost every serial to date. LIBERTY is doing more business for us than all previous serials."—Navarro Theatre, Los Angeles, Calif.

"LIBERTY is O. K.—I wish there were 40 episodes. Average to date over 600 sold tickets—played last night to 700—Pretty good for small town and run-down theatre."—Fairfield Theatre, Fairfield, Iowa.

"LIBERTY is full of thrills and that is what our patrons like. It has been a winner for us."—Princess Theatre, Boone, Iowa.

"LIBERTY, give us more Liberty—the best serial we ever ran in our house. It is a sure money-getter for us."—Columbia Theatre.

"LIBERTY is good and well received."—Lincoln Theatre, Jefferson, Iowa.

"LIBERTY takes very well with my audiences."—Arlington Theatre, Tracy, Calif.

"LIBERTY is full of the best action I have ever seen. I can always bank on a good night for LIBERTY."—Grand Theatre, Santa Cruz, Calif.

FOR "LIBERTY"

You can make more money on "LIBERTY" than on any serial you have ever shown. You are taking no chances. "LIBERTY" is a PROVEN WINNER. Book through any of the 73 Universal Exchanges, or

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RED FEATHER PHOTOPLAYS

"Kinkaid, Gambler"

With Ruth Stonehouse
and a strong cast

A Girl Detective's Struggle Between Love and Duty

DIRECTED BY RAYMOND WELLS

Book through any Universal Exchange.

RED FEATHER PHOTOPLAYS

Announcing

"The Morals of Hilda"

A DRAMA OF MOTHER LOVE AND THE LAW

With Gretchen Lederer, Lois Wilson and Emory Johnston

Directed by LLOYD B. CARLETON

Book through any Universal Exchange.

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Vol. 4. No. 46

A Dog That Can Drive an Auto.

Moslems Feast and Pray—Woking, England.

Major General Lloyd addressing women chauffeurs.

Vol. 4. No. 47

Gen. Wood greets Ruth Law.

Opening of the London Law Courts.

Bulgars Bound for Battle.

FLASHES FROM THE NEWS WEEKLIES

RECORD TEA PARTY.

THERE was recently held in Windsor Great Park in England the largest tea party on record. It was for the benefit of 6,000 wounded Tommies and all the 6,000 were there enjoying all the benefits. It was something of an international affair, too, as there were about 800 Australians and New Zealanders, 500 Canadians and 250 South Africans, as well as 4,000 men drawn from the home regiments. The program, conducted by the army service corps, consisted of a drive, a tea, and other amusements that were enjoyed by all the men.

Although the whole is shown in the forty-seventh number of the Animated Weekly, this does not give an adequate idea of the size of the affair. Among the other things that were served there was 1,000 pounds of plain cake, 1,000 pounds of current cake, 1,250 pounds of meat, 150 pounds of tea, 600 pounds of sugar and 18,000 cigarettes. Everyone pitched in with a will, even the taxi drivers helping by furnishing free transportation to and from the park. These men have been doing a great deal of late to make the lot of the wounded men a little easier by carrying them about the city.

A SHEER STEAL.

THE editor of the Universal Animated Weekly has so many times demonstrated that there is nothing that he and his live-wire cameramen cannot get, that it is almost useless to praise them any more. But again they have stolen the finest films of a football game that they were not supposed to film at all, so that all due credit must be given. This time it was the University of Pittsburg and Washington and Jefferson game that appears in the forty-seventh number of the Animated Weekly. The rights to film the game had been sold to another concern, but that was no reason why the patrons of the Animated Weekly should not see this exciting event. So a camera was smuggled in and the result was that they obtained the best films that were taken, and that night they were shown in some of the theatres in Pittsburg.

The game was a corker, as the two teams are rivals, and this year, as usual, they both had excellent football aggregations. That Pitt won, 37-0, is a tribute to the coaching methods of the veteran Glen Warner, who for years turned out teams at Carlisle that made the rest of the football world tremble with terror.

AN ANCIENT CEREMONY.

THE forty-seventh number of the Animated Weekly shows one of the oldest customs in existence in England, the opening of the law courts. For centuries this custom has been observed and the English, with their ultra-conservatism, hesitate to abolish an observance that has been in existence for so many years. The custom consists in all the judges and a great many members of the bar marching through the streets of London after attending service in Westminster Abbey. From there they proceed to the law courts, where the business is at once begun. A very good shot of this is shown in the Weekly and should prove very interesting to Americans, as the lawyers all are attired in their long gowns and white wigs, making a very picturesque appearance.

A THIRD OF A MILE A YEAR.

WHAT is supposed to be the slowest continued motion on record was discovered as a letter posted fifty-seven years ago reached its destination a few years ago. The letter came in the ordinary channels of the post and the man to whom it was addressed having died some years ago, it was delivered to his son. The letter was written to a Mr. E. A. Edenbourne from his brother-in-law, telling him of the death of his mother-in-law. The chances were that it was caught in a crevice of the post-box or of the post office and was hidden for all these years. But the affair has many remarkable features. One cannot help wondering whether or not the man to whom it was addressed ever went to the funeral. It is also remarkable to note that the letter, taking fifty-seven years to go the eighteen miles from Willow Grove, Pa., where it was mailed, to its destination, traveled at the rate of a third of a mile a year, which seems to be the record for slow procedure. All the particulars of the incident are shown at length in the forty-seventh number of the Animated Weekly.

A $10,000 GIFT.

IT is gratifying to hear that there is one club for the furtherance of one art that does not confine its efforts to writing pamphlets on the subject. The forty-seventh number of the Universal Animated Weekly shows the Massachusetts Aero Club presenting to the State a $10,000 aeroplane for the advancement of the art of flying in that State. The occasion of the gift was the memory of Norman Prince, the American aviator who was killed while serving in the French corps somewhere in France. Governor McCall is shown accepting the gift and ex-Governor Walsh is shown making a speech on preparedness.

ELLA HALL PLAYS WITH TWELVE LITTLE GIRLS.

IN "Mary, Keep Your Feet Still," dainty Ella Hall, Bluebird star, is doing some of the best work of her career before the camera. She is working under the direction of Jack Conway in this five-reel production.

Miss Hall is supported by Marcia Moore, another dainty little actress, and Margaret Whistler, well-known character woman. But what has delighted the little actress more than anything is the fact that a troupe of little girls are also appearing in the company in a number of clever stage dances.

When not actually at work the clever little star is playing with the children and keeping them amused while they are waiting for the next scene of the photoplay.

One afternoon the sun hid behind a bank of clouds for fully half an hour at a time at intervals all day.

Director Jack Conway was working on a set representing a theatre stage. During one of the dark intervals Miss Hall suggested they present a play for the amusement of the twelve little girls who are appearing in the production and so the photoplayers did the best they could to play a real play with Conway as the only man in the cast with the exception of Cameraman E. Kull, who was required to stand in the background as a bit of scenery.

The attempt to speak impromptu lines caused much laughter not only for the children but for the few visitors who happened along at the time.

MILTON MOORE PROMOTED.

AFTER having served a number of years as one of the expert cameraman at Universal City, Milton Moore has been detailed by John M. Nicholaus, Superintendent of Photography, to the office of O. L. Sellers, production manager.

Moore will be known as Sellers' expert assistant over all questions of photography, arrangements of sets for proper lighting and special lighting effects. This is a deserved promotion for Moore.

Ben Wilson Plays Best Role Thus Far

Ben Wilson.

ONE of the "Old Guard" of Universal players is Ben Wilson, who has been associated with the company for several years. Wilson is an actor of vast experience, having been connected with some sort of "Show business" ever since he was a boy. He says that he cannot remember, as a child, being interested in anything else. One of the keenest memories of his early days is the time that "Hamlet" came to Corning, Iowa, where he was born, and he, like a spendthrift, had squandered all his pocket money on a baseball catcher's mitt.

"I had to see the play," he says, "so I sneaked into the 'Opera House' during the day, while it was being swept, and hid in an elevator shaft, where the dust kept me in an agony of apprehension lest a sneeze might give me away. I stayed for hours in that shaft, but I've always thought that the play was worth it." That is the true "theatre blood."

Wilson declares that everything he did as a boy was done with the stage in view. He read books about the stage, practised "elocution" in the barn, made gestures at himself in the glass for hours at a time, and learned the longest poems by heart in record time to make himself a "quick study." At last the eager boy had an opportunity to join a repertoire organization. After valuable training, he became a member of the Spooner Stock Company in Brooklyn, where he played innumerable parts. Then he became manager of the Park Theatre. Almost as soon as his occupancy began, the building caught fire and burned to the ground.

So Wilson went back to playing, this time to Broadway. He was connected with several successful plays, among them "Paid in Full" and "Seven Days." It was while playing in the former that he became so seriously interested in motion pictures that he was tempted to give up the stage for them. But his friends raised a howl of protest.

"Pictures?" they cried contemptuously. "They are the last resource of the broken down actor, unfit for anything better!"

So Wilson postponed his screen debut, and joined the "Seven Days" company which enjoyed a New York run of fifty-two weeks. Meantime, the contemptuous friends had been watching the development of the "infant industry" with something akin to alarm. So when Wilson again declared his intention of playing for the films, they exclaimed "Go to it!"

He went to the Edison company, where he had an immediate success. Since joining Universal, Mr. Wilson has made a reputation for himself as a director, which rivals his success as an actor. His tremendous experience stood him in good stead here. He has seen so much that he has a vast store of impressions to draw upon, as well as the imagination to use them. He served in the Spanish-American war, among other things, and his experience as a soldier has been invaluable to him.

Wilson is a home-loving, easy-going sort of chap, who refuses to get excited about the changes and chances of the actor's career. He possesses the invaluable quality of adaptability. When the Universal players were moved out of the old Imp studio over to the brand-new building at Fort Lee, Wilson, with his usual foresight, built himself a house there, and was comfortably installed before the snowy weather made the daily trip a matter of difficulty to all the other players who lived in New York. Then came the exodus to Universal City. Every one was excited over that except Ben Wilson. He sold his house, packed up, and was again one of the first to be settled in Hollywood.

Since reaching the Coast, Wilson has been adding to his laurels as a director. He put on two three-reel photoplays, "Honor Thy Country" and "Society Hypocrites," which won him the unstinted praise of the professional critics and the public. Wilson also directed a five-reel feature with Neva Gerber in the lead, which has not yet been set for release.

His talents as an actor were quickly recognized by the Universal City directors, and they all made bids for his services. Lois Weber asked him to portray the husband in the prologue of her splendid production, "Idle Wives." Then Conway asked him to take the dual role in the present Red Feather. But the role of the "doubles" in "The Mainspring" is the best part that Wilson has ever had, so he is reconciled to his temporary deprivation of authority.

Ruth Stonehouse and Raymond Wells directing a scene in "Kinkaid, Gambler," next Red Feather.

"The Mainspring"

"THE MAINSPRING" is the forty-fourth Red Feather Production. Written by by Charles Agnew McLean, supervising editor of the Street and Smith publications. The scenario is by William Parker, and the photoplay was produced by Jack Conway. It features Ben Wilson and Francelia Billington.

CAST.

Lawrence Ashmore.. Larry Craven	Ben Wilson
Jesse Craven	W. J. Higby
Richard Creelman	Henry Holland
Edith Craven	Francelia Billington
Wm. Ramsdale	C. Benson
Israel Farnum	Marc Robbins
James Sharp	Thomas Jefferson
Jerviss	E. J. Brady
Bernice	Mrs. Maurice

Larry Ashmore speaks for himself.

NOVELS are very often put into scenario form for the screen, but it is not often that the process is reversed. However, Charles Agnew McLean, the editor-in-chief of all the Street and Smith publications, who wrote the story of "The Mainspring," is convinced that it will make a good novel, and will publish it as a serial in one of his many magazines. The working script was made by William Parker of the Universal staff, and Jack Conway was responsible for the production. Ben Wilson, who of late years has been out of the habit of taking direction from any one, is featured in the leading role, an unusually difficult one, with two distinct characterizations; for the plot is based upon the extraordinary resemblance between two men. Conway has not resorted to the expedient of double exposure to any great extent, but nevertheless, the problem of presenting the two characters and discriminating between them by outward tricks of manner, walk and gesture, is a great one, and is handled in splendid fashion by Ben Wilson.

Larry Craven confronts his friends.

Francelia Billington has not very much to do except to look pretty, and she can always be depended upon for that. Others in the cast who have important roles are Marc Robbins, as the "Tiger of Wall Street," and Thomas Jefferson, as his henchman. It is a new experience for Mr. Jefferson to play a villain, but his artistry is equal to the task.

One of the most convincing shipwrecks ever staged is put on in this picture. Larry Ashmore, the hero, is kidnaped, and taken on board a small vessel. But a great storm arises and the boat founders. It is always difficult to stage a scene of this kind, but the flooding of the cabin, gradual sinking of the vessel, and the escape of Larry by swimming are all carried out with the utmost realism.

The story itself, one of the best in recent pictures, is as follows:

Jesse Craven, the great financier, is ill, but so closely guarded is he that the public can obtain no details, and are in suspense as to whether he is seriously ill or only slightly indisposed. Lawrence Ashmore, a young reporter, is detailed by one of the papers to obtain an interview.

Larry Craven, Jesse's son, is expected to arrive from Europe, and the chauffeur mistakes Ashmore for him, Ashmore bearing a very close resemblance to the son. But when Edith, Jesse's niece, and Richard Creelman, Jesse's closest friend, see Ashmore after the first moment of meeting, they realize that he is not Larry, and so hold him a prisoner, fearing that he may be a spying reporter. Larry meanwhile has been kidnaped by the orders of Shackleton, who is the confidential man—also the former secretary to Craven—to Farnum and Sharp, two brokers, who are bent upon the ruin of Craven and the thousands of stockholders who have entrusted their investments to him.

Creelman and Ramsdale, the latter Craven's broker, offer Ashmore a large sum of money if he will pose as Larry, since the resemblance is so strong, and he agrees. He and Edith become warm friends. Farnum and Sharp, thinking they have Larry safe, manipulate the stock market, and things are looking very serious for the Craven interests. They keep the real Larry under the influence of liquor most of the time.

In order to carry their bluff further, they plan that

(*Continued on page 22*)

THE MOVING PICTURE WEEKLY

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PAUL GULICK..... Editor
M. WINKLER.....Music Editor
PETER PEPPER..... Interviews
MARJORIE HOWARD..... Interviews
JOE BRANDT.....Business Manager
W. A. BACH.....Canadian Representative
GEO. H. BOWLES.....Kansas Correspondent
FRED S. MEYER....Minneapolis Correspondent
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AGAIN PUBLISHED EVERY WEEK.

Owing to repeated, long continued and insistent demands on the part of exhibitors and film fans alike, the Moving Picture Weekly will, starting with this issue, be published every week instead of every other week. The business management also wishes to announce at the same time a slight increase in its subscription rates. This increase is absolutely necessary owing to the unprecedented price of paper. The subscription price will be three dollars a year on all new subscriptions and single copies will be ten cents.

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"Should She Have Told?"

Brother against brother.

GOLD SEAL three-reeler. Written and produced by John McDermott. Tells gripping story in straightforward manner. Girl marries brother of betrayer. Should she have told?

CAST.

John Randall	Edward Hearn
Ed Randall	George Beranger
Mary	Ruth Clifford

Above—The real marriage.
Below—The one she thought was real.

"SHOULD SHE HAVE TOLD?" a three-reel Gold Seal, presents a question that is an interesting one and affords at the same time excellent drama. When the wife has committed an indiscretion in her youth or been the innocent victim of circumstances, should she tell her husband or should she keep the secret? The wife in this picture did not tell, and her life was almost ruined as a consequence. The final scene when her happiness and even her life itself hung in the balance while two men worked out a physical and mental problem before her eyes is one of the biggest moments that can well be imagined. The best part of it is that this moment was bound to come and the audience knows it all the time. The suspense in this film is wonderful and greatly heightened by the clever work of Ruth Clifford and George Beranger.

Of the brothers, John and Ed Randall, the one employs his spare time in studying law, while the other seeks low companionship and drink. The ways of the two are so far apart that Ed decides to leave his brother, assume another name, go to a distant city and there live as he pleases.

Soon he becomes the leader of one of the most notorious bands of crooks in the vicinity. Then he meets Mary, a little flower girl, whom he befriends, and ere long she has become his bride. She remonstrates with him to give up his evil companions, but he will not listen to her. On the night of their wedding he receives a note calling him for a big "job." He starts to leave, but Mary, reading the note, knocks him unconscious and for a time prevents his going, but later he leaves. She follows and the whole gang are apprehended and arrested. Ed is sent to prison, but Mary is released and the district attorney's wife takes her into her home as her daughter.

Soon after, the attorney brings John home with him and the two meet—and love. Mary, hiding her past from her lover, marries him and for some time everything goes happily in the little household, until John discovers that their son, Roy, is reading bad books and smoking.

One day, while Mary and Roy are playing ball, it rolls away to a park bench upon which is seated Ed, just recently released from prison. He recognizes Mary and later extorts money from her as the price of his silence. The time comes when she has no more money for him and then he kidnaps Roy, intending to make him a member of his gang, which Roy is willing to be. Mary rescues him from the den, but Ed, awakening and finding the boy gone, follows to Mary's home, where there is a scene between the three. John returns home as Ed and the boy hide behind a curtain, but Roy calls and John comes back into the room. A fight takes place and a ray of light, falling upon Ed's face, makes it possible for John to discover it is his own brother. Ed begs forgiveness, tells John that he had come to rob the house and had been prevented by Mary—so her secret remains with her.

Pierre, Gabrielle and Anatole bid each other good-bye.

"The Bugler of Algiers"

WITH RUPERT JULIAN, ELLA HALL AND KINGSLEY BENEDICT

"THE BUGLER OF ALGIERS," the forty-fourth Bluebird photoplay, is a refutation of the old saying that too many cooks spoil the broth. A great many cooks were concerned in its making, but the broth remains of super-excellent quality. Robert H. Davis, the editor of Munsey's Magazine, wrote the original story in collaboration with Perley Poore Sheehan, and it was published in the All Story Magazine, under the title of "We Are French." It had an immediate and impressive success, and was later brought out in book form. Sir Gilbert Parker wrote a preface to the volume, in which he said that reading the book reminded him of sojourning in an orchard where wild fruit grows, plentiful, ruddy and sweet. The story found its way into the trenches, and was translated into French at the express request of General Joffre, that it might be read to him. It is regarded in Europe as a sort of text book on patriotism.

The authors saw its picture-play possibilities, and sold them to Bluebird, and Rupert Julian was chosen to produce the film, from the script by Elliott J. Clawson, because of his former Bluebird successes, because of his military experience during the Boer war, and because he possesses the imagination and sensitiveness necessary for a delicate piece of work like this. The other leading roles were confided to two of the most capable of the Bluebird players, Ella Hall and Kingsley Benedict, who have already appeared together in "The Crippled Hand" and "The Love Girl," former Bluebird successes. Everything possible was done to insure the success of the play. A special street of French houses was constructed, and one of the most elaborate sets ever erected was built for the scene of the presentation of the Cross of the Legion of Honor, to the patriot.

The scene of the picture is laid in the France of 1870, but no attempt has been made to make the story in any way partisan, and no reference to the present European situation appears in the course of the tale. France was chosen by the authors of the story, because, as Sir Gilbert Parker says in his preface, odd things do happen in France, because the race is original. But the theme of the story is one which appeals to the deepest, finest instinct of the human race as a whole—patriotism, love of country, devotion to a cause. The authors have expressed the wish that the Marseillaise, acknowledged to be the finest patriotic song in any country, should be played all through the running of the picture, not because it is French, but because it is so perfect an expression of the devotion of a people to their cause.

A few scenes from the Franco-Prussian war of 1870-71 are introduced, for the purpose of explaining the separation of Gabrielle from her home and kin, but when it is realized that more than forty years has elapsed since these events took place, it will be seen that the picture is historical, and has no reference to the antagonisms and conflicts of today.

When Mr. Davis and Mr. Sheehan saw the picture on the screen for the first time, they sent a telegram to the Bluebird studio, which read: "We have just seen 'The Bugler of Algiers.' The laurel wreath is yours, wet with our tears. The picture is greater than the book—a miracle of photography, a marvel of continuity, a new and progressive chapter in the history of silent drama."

In the little town of Miribel, where all the girls are beautiful, lived Gabrielle Picard, an orphan, and her younger brother Anatole, to whom she had been mother and sister, ever since their parents left them alone. The dearest friend of both, is Pierre

Pierre relinquishes his borrowed honors.

"THE BUGLER OF ALGIERS" is the forty-fourth Bluebird Photoplay, and was written by Robert H. Davis, the editor of Munsey's Magazine in collaboration with Perley Poore Sheehan, and published under the title of "We Are French" in the All Story Magazine and later in book form. The scenario was prepared by Elliott J. Clawson and the play was produced by Rupert Julian, who plays one of the leads, with Ella Hall and Kingsley Benedict in the other principal roles.

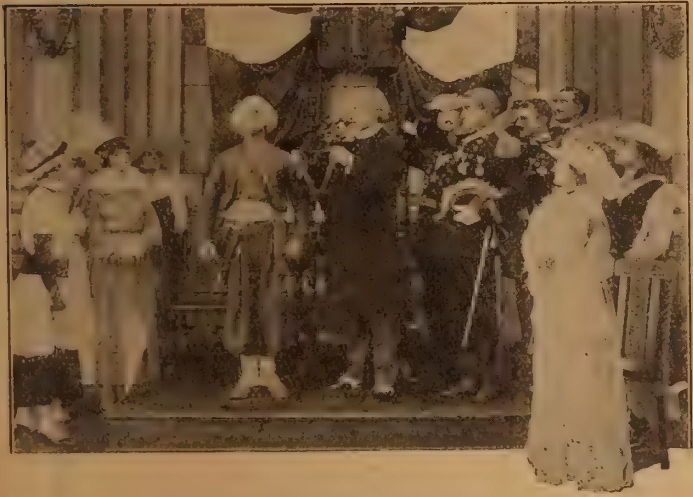
Instead of the retreat, Anatole blows the "Charge!"

Dupont, who has loved Gabrielle ever since she was a tiny girl, but who has always been too shy to tell her so.

The call to war comes, and the two young men are among the first to be summoned. They are members of a Zouave regiment, and are embarked at once for the scene of action in Algiers. They have time only for a hurried farewell, but Gabrielle finds a moment in which to promise her bashful lover that she will marry him on his return, if he will take her place in watching over Anatole.

Anatole becomes the bugler of the regiment. During one of the skirmishes, he and Pierre become separated from their comrades, and fall into the hands of the Arabs. The Sheik, who sees the French troops almost exhausted, orders Anatole, his prisoner, to blow the retreat, offering freedom for himself and his comrade, as the reward. Anatole raises the bugle to his lips, and blows, not the retreat, but the charge. The French are reanimated with courage, and the day is won. But Pierre and Anatole are not found by their comrades. They linger to give burial to the little drummer boy, who falls mortally wounded and dies in their arms. So a report of their death reaches the village, and the good Cure has to break the sad news to Gabrielle as best he can.

Evil days fall upon the village. War comes, and the little place is invaded by hostile troops. A group of officers is quartered in the cottage of Gabrielle. They order her to bring them wine; she does so, and they attempt to force her to drink a toast to their success. She takes the glass and throws the contents in the officer's face. Similar treatment from the patriotic women of the village angers the invaders and they set fire to the houses. Gabrielle sees her home reduced to ruins before her eyes. She is offered a home by neighbors who are leaving that part of the country and goes with them.



At the top of the steps stood the hero.

So, when their seven years are over, and the two Zouaves return to Miribel, nothing but desolation awaits them. Gabrielle has disappeared and try as they may they cannot find her out. They rebuild her cottage and settle down to live out their lives in the place of their happiest memories, earning a living as vine-dressers. Pierre never tires of recounting the tale of Anatole's bravery, and is supported in all his disappointments by the thought that some day his friend's heroism will be recognized by his country.

At last the reward of his faith comes. Both are grown old, when one evening a message arrives for Anatole from the head of the Society for the Perpetuation of the Glory of France. There is to be a grand celebration, with the President of the Republic presiding in person, at which the decoration of the Legion of Honor is to be conferred on the patriot, Anatole Picard, for heroic conduct in Algiers, in the year 1871. Pierre is mad with delight at the fulfillment of his prophecy, but Anatole takes the event more calmly. He insists that, if they are to make the journey to Paris, they shall make it like soldiers, on foot and in uniform. Pierre agrees, and the two old men set out on their long march.

Pierre's enthusiasm bears him up, but Anatole begins to flag. He will not hear, however, of Pierre's suggestion that they take the train or a conveyance of any sort. He insists that they continue to march it. Constant telegrams from the almost distracted president of the Society meet them, but to all of them Anatole sends the same reply: "Anatole Picard will be there."

At last they arrive on the outskirts of the city, and Anatole sinks down exhausted by the roadside. He hears an inner voice which assures him, "Anatole Picard shall have no decoration but from the President on high." Pierre, almost heart-broken, supports him to a wayside cottage, where the good people receive him and do their best for him. But the brave spirit cannot longer support the weak body, and Pierre sees his friend pass away before his eyes. Over the body, he takes a resolution, exclaiming: "Thou, comrade God, wilt understand!"

Pierre goes on alone to Paris, where the guests are awaiting his arrival at the luncheon. The head of the Society is nearly out of his mind with suspense. The President of the Republic has arrived, and still no hero. As they sit down to the banquet the great doors at the end of the room open and, there, at the head of the flight of steps, stands an old man in the worn and travel-stained uniform of a Zouave private. A tremendous reception greets him, he is presented to the President, and the ribbon of the Chevalier of the Legion of Honor, with the

(*Continued on page* 21.)

The Cup and two contenders.
Left—De Palma in Packard.
Right—Hughes in Hoskins-Sunbeam.

Universal Gives Cup for Big Auto Race

Carl Laemmle, P. A. Powers and R. H. Cochrane to attend Opening Event of Uniontown Race-Track, Pittsburgh, which the Universal Cup Race will Open on Thanksgiving Day

OFFICIALS of the Universal including Carl Laemmle, Pat Powers, and R. H. Cochrane, have engaged a private car in the special train which will leave the Pennsylvania Station at 6 a. m. Thanksgiving Day for Pittsburg where, at the new $1,000,000 Uniontown Speedway, the most famous automobile drivers in America will compete for the solid silver $3,000 trophy presented by the Universal.

The Universal trophy, which will be the reward of the winner of the 112 miles feature event, has been pronounced the most beautiful trophy ever offered in an automobile race. It was made by the well-known firm of Fifth Avenue jewelers, Black, Starr & Frost, and is now on exhibition in their show rooms. Made of solid silver, it stands thirty-six inches high and is fifty-two inches around the base. It rests on a base of Italian marble, which came from Naples and is the last piece of its kind in this country. Since the war started Italy has been sending no marble to the United States, and a most thorough search was made by Black, Starr & Frost for the piece which is used as the base for the trophy.

The Fifth avenue jewelers have been nearly three months making the trophy. Every portion of it was made by hand, and it represents the Universal trade mark. The upper portion is a representation of the globe used by the Universal, and the Saturn ring which is used in the trade mark has been slightly elevated so as to represent the Uniontown track outside of Pittsburg, which was completed only this month. A beautiful silver panel, just above the base, contains the following inscription:

"Presented by the Universal Film Manufacturing Company, Carl Laemmle, President, to the Uniontown Speedway Association for Automobile Contests to be competed for by motor cars under the rules and with the sanction of the A. A. A. Contest Board."

The deed of gift which was presented by President Carl Laemmle to go with the trophy was sent to the Uniontown Speedway Association officials last week and reads as follows:

"I, Carl Laemmle, president of the Universal Film Manufacturing Company, do hereby donate to the Uniontown Speedway Association a trophy for Automobile Contests, to be contested for with the following provisions:

"The trophy shall be known as the 'Universal Film Trophy.' It shall be competed for by motor cars as defined in the rules of the American Automobile Association and shall be contested for through a period of five years.

"The trophy shall be loaned after each contest to the entrant whose car finished first in the competition; said entrant to retain possession of same until the next succeeding event is held, or until such time preceding the event as in the judgment of the A. A. A. It should be called for to insure its delivery to the next winning competitor. Permanent possession of the said trophy, after the time limit here above named, shall vest in the entrant winning three out of five contests. Qualifications of cars to compete for this trophy to be determined by the Uniontown Speedway Association."

Arrangements are now being made by the Universal to have a scenario written around the race. This will be produced under the direction of one of its best directors, with a couple of its famous Universal City stars in the leading roles.

The Animated Weekly pictures of the race and presentation of the cup by Mr. Laemmle will be shown in the 2,500 theatres throughout the United States using the regular Universal Program service.

Mr. Laemmle has further agreed to place at the disposal of the Uniontown Speedway officials his scenario and publicity departments to assist in an attractive presentation of the winning car. Arrangements are also being made for a preliminary event, to be known as the "Star Race," in which Herbert Rawlinson, Allan Holubar, Ben Wilson, Hobart Henley and other Universal stars will race their own cars.

The big Universal race will be the feature event on Thanksgiving Day at the Uniontown track. It will run 100 laps of 1⅛, or 112½ miles under the rules of the American Automobile Association Contest Board. No car

(Continued on page 37.)

"LIBERTY"

EPISODE No. 16

CAST.

Liberty Horton	Marie Walcamp
Major Winston	Neal Hart
Jose Leon	L. M. Wells
Capt. Bob Rutledge	Jack Holt
Pedro	Eddie Polo
Pancho Lopez	G. Raymond Nye

Liberty is brought back to the prison by Lopez.

THE sixteenth episode of the serial "Liberty" is a tremendous test of nerve for its chief character, played by the intrepid Marie Walcamp. She has endured almost more than a woman can stand in the former episodes, and run risks innumerable; but in this her courage is put to still greater proof. Shut up in the dungeon, into which she escapes by prying loose a stone in the wall of her cell, she finds herself in close proximity to snakes, (real, live, crawling serpents they are, too,) gila monsters, snapping turtles, rats and other horrors of the animal world. She plunges into a pool, already inhabited by a choice selection of these specimens of the animal kingdom. Pedro, tortured almost to death, is shot into the pool on top of her, and in this appalling situation we are forced to leave them for another whole week.

The sixteenth episode opens with the Major crawling out of his improvised grave, where he finds the bodies of his dead men. He is horror stricken as he sees the ravages of death that are strewn about him. His wounds pain him so that he can scarcely walk and the terrible sight that greets his view almost unbalances his mind, together with the pain that he is suffering. He takes a canteen from one of the bodies and after quenching his thirst he starts out, alone in the desert, to find civilization.

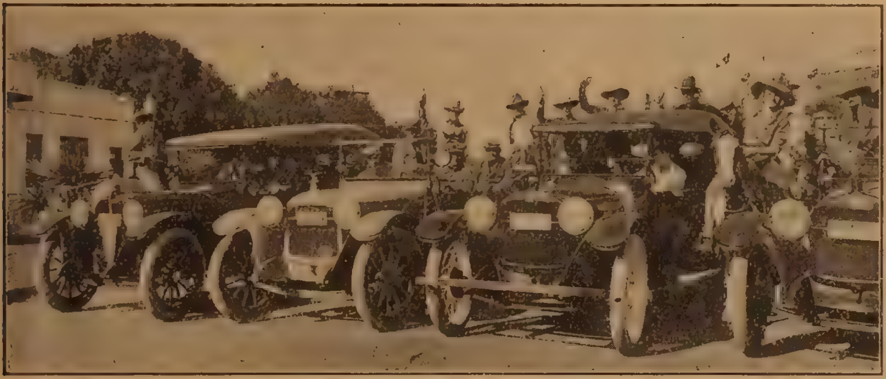
In the meantime Jack and his band of men have decided that they will not go back to the States until they have found Liberty. So they start out in the direction of the Leon Hacienda to learn what news they can.

Marie is still in the subterranean chamber with all the horrors about her. The plucky girl, who has gone through so much, is at last discouraged, as she is beginning to feel the hardship. She has not had anything to drink for more than two days and the thirst is terrible. She comes very near yielding to the temptation to drink some of the stagnant water in the pool.

In the torture chamber Pedro is faring scarcely any better. They have tortured him so that the spark of life has almost gone out. At last he faints from utter exhaustion and they take his limp body and put it through an aperture. The door snaps back and his body is swallowed up in the black.

In the dungeon Liberty is about to yield and drink some of the water when the body of a man comes down the chute. It is Pedro. Liberty drags him out of the water and so saves him from drowning.

In the meanwhile Major Winston is wandering on the desert. He has no more water and is almost dying of thirst. In a frantic effort to find water he digs into the sand. The buzzards are hovering near in the hope that his body will soon be theirs. Finally he falls exhausted and there he is found by Bob.



Touring Hupmobile received by the "Liberty" Company.

UNIVERSAL CITY RECOGNIZED AS A WORLD CAPITAL.

UNIVERSAL CITY has been officially recognized as one of the capital cities of the world—in this case the world of motion pictures. Recognition came to the film municipality in the following manner.

Recently a Hupmobile started out on a tour of this country, with the avowed intention of stopping at the capital city of every state in the Union. The journey was to cover twenty-five thousand miles, there and back. In every state capital the tourists were well received, but the greatest reception of all took place in the film "hub of the universe"—Universal City.

(Continued on page 35)

"The Last of The Morgans"

CAST.

Col. Morgan	William V. Mong
Peter	Harry Holden
The Wife	Nellie Allen
Frank	Billy Human
"Smooth" McGuire	Wm. C. Carlock

LAEMMLE Southern drama in two reels. Written by Constance Crawley and Arthur Maude. Direction by William V. Mong. Tragedy of Southern "cunel" averted by darky's devotion.

On the old plantation.

"I want to sell these."

WILLIAM V. MONG has turned out a little gem in the Laemmle two-reel drama of the South, entitled "The Last of the Morgans," playing the title role himself. Mong has proven his versatility in direction, time and again, as well as his peculiar adaptability for a variety of character roles. His success lies in his ability to act, not at all in the God-given privilege of playing handsome juveniles; he is not cut out for this, and he knows it. But there is plenty of pathos, plenty of strong acting, and plenty of conviction in the roles which he assigns himself, and in the manner in which he plays these roles. One of the very best of them is the old colonel in "The Last of the Morgans," written by Constance Crawley and Arthur Maude, who also are the joint authors of "Just Her Luck," the two-reeler, the story of which will be found on the opposite page.

Mong's make-up is masterful; his assumption of the character truly wonderful. He seldom wears whiskers in an attempt to simulate age greater than his own. He doesn't have to, for he is able to make up his face by the aid of a little artifice, and with the true feeling of an artist, he attains the result desired. The story of "The Last of the Morgans" follows:

Colonel Morgan, the last of the Morgans, has finally come to the end of his resources and is compelled to sell his old homestead.

On the day before the sale he visits the grave of his wife and before his vision pass the many happy events of their married life. While he is dreaming, the real estate man brings some prospective purchasers to see the place. Morgan cannot stand this invasion of the spot so sacred to him and haughtily orders them from the premises.

The next day the place is sold and Morgan is forced to leave. His colored servants feel this very keenly and old Peter tells Morgan that if only he could find the jewels which Mrs. Morgan had hidden when the Northern army invaded the town it would enable him to repurchase the old plantation.

Meantime, with the money obtained from the sale, Morgan goes to the city. "Smooth" McGuire, a confidence man, notices the roll of money and with a confederate of his frames up a deal to sell Morgan a street car. They show the old man many passengers riding on the cars and point out that it would be a very lucrative investment. Old Morgan buys the car, but soon learns that he had simply given his money to the stranger. A kindly policeman gives him sufficient money to return to the old homestead.

Old Peter, while ploughing the fields, has discovered the jewels and with the money obtained from the sale of them Colonel Morgan is enabled to buy back the old plantation, although the present owners are loathe to part with it and only do so when Peter threatens to establish a colored church on the adjoining plantation.

LYDIA YEAMANS TITUS MEETS MAXWELL RYDER.

MAXWELL RYDER, one of the directors at Universal City, resumed his acquaintance with Lydia Yeamans Titus at the picture-making studio a few weeks ago while she was playing in "Just Her Luck."

Ryder had not seen the famous singing comedienne for many years, and the last time he had met her was in London, where she was appearing in one of the leading music halls and making the hit of her career with "Sally in Our Alley."

"JUST HER LUCK"

HARD luck story with real surprise ending. Heroine, persecuted by fate, wins marital happiness in the end. Two-Reel Victor Comedy-Drama. Written by Constance Crawley and Arthur Maude and produced by Donald McDonald.

CAST.

Miriam	Irene Hunt
Jack Gardner	Lee Hill
Miriam's Father	A. E. Witting
Geraldine Gardner	Mina Cunard
Mrs. Vandervelt	Lydia Titus
Mrs. Dupont	Helen Wright
Gladys Ferris	Peggy Coudray

Kind audience, you know that this is all right, but it looks mighty funny to Geraldine in the doorway.

JUST HER LUCK," a two-reel Victor comedy drama, is a little story that is different. There have been so many films of the kind where the hero or heroine has one success after another that they are beginning to pall. The authors of this picture decided that it was about time to have a film that represented more nearly the way that things happen in real life. So they wrote the film, and it is certainly refreshing to see some one have hard luck for a change. Of course, in the end it all comes out all right, but before the audience knows it, there is a great deal of excitement and laughter, too.

The girl who has all this hard luck befall her is Irene Hunt, who recently appeared in the Bluebird "Gloriana," in support of Zoe Rae. In this picture, playing opposite Lee Hill, she gives a charming portrayal of a character that seems to be the only female Jonah on record. The story in brief follows:

Miriam and Jack are lovers who have a slight quarrel and Jack goes to the city without leaving any address. Later Miriam decides she will go to the city also, but finds that she has very little money. To one of the girls in the apartment house where she takes up her abode she gives practically all her funds when the latter appeals to her for help. So Miriam decides to pawn her ring so as to be able to procure a hat and cloak so she can make a presentable appearance when she answers the advertisement for an understudy.

It so happens that the star, Geraldine Gardner, playing at one of the opera houses, becomes temperamental one morning and orders her maid to get rid of a beautiful cloak and hat. The maid takes them to the pawn shop and Miriam exchanges the ring for them.

Arrived at the opera house, Miriam is so busy trying to comfort a girl who did not secure the position that she forfeits her turn and the other girl secures the place. On her way home some crooks attempt to kidnap her, thinking that she is the celebrated Geraldine, but Miriam is rescued by a policeman, and, finding the singer's address in the pocket of the cloak, takes her to the singer's apartments.

When Geraldine returns she is astonished at Miriam's presence, and the next morning, after hearing her story, gives Miriam the position of maid. While Geraldine is absent at rehearsal Jack calls upon Miriam. Geraldine and her friend, Mrs. Vandervelt, return sooner than Miriam expected and she makes Jack leave. Later Mrs. Vandervelt discovers Jack's hat, which he had left behind in his hurry, and Geraldine dismisses Miriam. She sees Jack and tells him that he had better tell his sister the truth, but Geraldine will not believe him.

Returning to her apartments, Miriam finds that they have burned during her absence and she has lost all her possessions. She leaves and falls exhausted in the park, where she is seen by Jack and taken to the hospital. Jack secures a minister and they are at last happily married.

"THE BUGLER OF ALGIERS."

(*Continued from page* 17)

enameled cross hanging from it, is hung around his neck.

The guests call upon the old soldier for a speech. He rises, and speaks to them in words so simple, yet so heart-felt, so charged with poetic meaning, that their eyes are filled with tears. Then the head of the Society announces a surprise. The doors part again, and amid a group of beautifully gowned women, a little old, black-clad lady enters the room. Pierre has a moment of awful suspense. It is Gabrielle, and she will recognize him and expose him as an impostor. She comes forward to meet him, oblivious of the President of France, and of all the gay company. She sees only the form of her old friend, of her girlhood's lover. "I knew thy voice," she says, gazing up at him. "I understand."

After the banquet, so tedious to the old couple, is over, Gabrielle begs Pierre to take her to Anatole. An automobile is placed at their disposal, and the armloads of flowers are piled into it. Pierre takes the morocco case containing the decoration under his arm. He leads Gabrielle to the little cottage, where lies all that is mortal of her brother, and together they pile the flowers around him, and place the decoration on his breast. Then Pierre slowly folds the frail little figure in his arms.

Big Film Thefts from Universal Bared by Arrest

Hugo Mainthal, Owner of Ideal Company, Accused as "Fence" for Dishonest Shipping Clerk. Feature Reels Valued at Thousands Are Recovered From Storeroom by Police.

WORLD-WIDE PLOT SUSPECTED

Prisoner Is Alleged to Have Confessed His Part in Stealing—Other Pictures Are Missing and Company Officials Believe They Have Been Sent to Europe for Disposal.

AN international clique of motion picture film thieves may be revealed as the result of an investigation instituted by the Universal Film Company. This investigation already has resulted in the arrest of two men, one charged with stealing a valuable photoplay, and the other accused of receiving stolen property, being the "fence" for the film filchers.

The Universal Company places the losses due to inroads by theft at thousands of dollars and one official of the company yesterday pointed out that it was altogether probable that other producers had suffered in the same way. The thefts were noted about October 1, and an inventory disclosed that several valuable reels had vanished. Detectives immediately were called and began a thorough investigation.

About October 15 Sam Zierler, manager of the Twenty-third street exchange, is said to have apprehended Aaron Breyer, a shipping clerk, as the latter was making away with fourteen reels of the photoplay serial, "Peg o' the Ring." Zierler immediately had Breyer arrested, and the clerk is alleged to have confessed to stealing the films. Breyer was later arraigned in the police court and charged with grand larceny, held for the October Grand Jury and subsequently indicted. He is awaiting trial on $1,500 bail.

The next problem the detectives found confronting them was to determine the manner in which the stolen film was sold. This proved anything but an easy task, since the system employed offered not the slightest semblance of a clue. However, all independent film concerns in the city were closely watched, and finally suspicion centered upon Hugo Mainthal, who conducts the Apollo Feature Film Company, at 145 West Forty-fifth street. On Monday night Detective Anthony G. Giumta of the Second Branch Detective Bureau, who had been assigned to this locality, went to Mainthal's home in West Forty-eighth street and arrested Mainthal on a charge of receiving stolen goods.

Giumta, it is said, obtained a confession from Mainthal and learned from the latter where the films he had purchased were hidden. After his prisoner had been arraigned in the West Fifty-fourth Street court and held in $5,000 bail for a further hearing to-morrow, Giumta began the search for the stolen film.

He visited the offices of a film company located in the Godfrey Building, the name of which is withheld because it is known that company had no part in the thefts, and searched its storeroom. He was accompanied by officers of the Universal, who were prepared to identify their property. The following pictures were found, all of them five-reel features: "Scandal," "The Earl of Pawtucket," "Judy Forgot" and "Dr Neighbor." In addition there were several single-reel pictures. The property recovered was valued at about $3,000, and the officers of the company are certain that several thousand dollars' worth of other films are still missing.

It is the firm conviction of the Universal forces that the thefts have been larger and more extensive than is now even suspected. They are certain that the band is international in its scope, and that the films stolen here, at least a great many of them, have been sent to Europe and recut. This could be done, they point out, in such a manner as would make it almost impossible positively to identify the picture in its original form.

The object of the Universal is to enlist the co-operation of all film concerns in stamping out this newest and most dangerous menace to the industry. In the meantime the investigation is being continued.

"THE MAINSPRING."

(*Continued from page* 13)

it shall be reported that Larry—in reality Ashmore—and a party will take a yachting cruise. Just before their departure, Shackleton manages to gain entrance to the Craven estate and accosts Edith, with whom he is in love. Ashmore sees the attack and rescues Edith, ordering Shackleton from the place. The latter vows vengeance.

Ashmore and the party leave on the yachting trip, and Shackleton, who has secured the services of the chauffeur of the Cravens, kidnaps Ashmore. Their boat springs a leak, and all are forced to leave the boat to its fate. Ashmore is washed up on the shore more dead than alive.

Edith and the brokers think that Ashmore has deserted them at the crisis. Ramsdale and Creelman give their entire fortune trying to save the Craven interests, but just at the last moment, when it seems that Farnum and Sharp have won, Ashmore walks in almost exhausted. In a short time the two crooks have lost everything.

Farnum and Sharp think that Shackleton has betrayed them when he does not appear with Ashmore. Farnum immediately goes to the Craven offices where he meets Ashmore, Edith and the others. Ashmore denounces him as the man who had committed a forgery and forced Ashmore's father to suffer for the crime. Ashmore has sworn to avenge his father's death and now feels that he has done so.

Meantime, Larry Craven has learned through the medium of the papers of what has been going on, and, after a desperate fight, manages to escape. He arrives at the Craven office just as Farnum is on the point of shooting Ashmore. A policeman is called and Farnum given in custody. Edith recognizes Larry, and the latter immediately offers Ashmore a proposition to manage the Craven interests, which Ashmore accepts when Edith promises to marry him.

ACTRESS LIKES PUMPKIN PIE.

A FEW days ago a number of visitors were in the cafe at Universal City when one woman turned to her friend and said: "Look at that girl with two pieces of pumpkin pie in her hand; she can't be an actress, or she'd be sitting at a table instead of standing up."

It so happened that the girl referred to was no other than Mary MacLaren, the Bluebird star, who is working solely under the direction of Lois Weber. She is working at present in a Bluebird production provisionally called "The Mysterious Mrs. Musslewhite," by Thomas Edgelow, adopted by Miss Weber from a story by the same title in the Live Story Magazine. Mary admits she has a great liking for pumpkin pie.

Author of Bluebird, Originator of "I Am" Advertisement

I am the Printing Press

by Robert H. Davis

◆ ◆ ◆

I AM the printing-press, born of the mother earth. My heart is of steel, my limbs are of iron, and my fingers are of brass.

I sing the songs of the world, the oratorios of history, the symphonies of all time.

I am the voice of to-day, the herald of to-morrow. I weave into the warp of the past the woof of the future. I tell the stories of peace and war alike.

I make the human heart beat with passion or tenderness. I stir the pulse of nations, and make brave men do braver deeds, and soldiers die.

I inspire the midnight toiler, weary at his loom, to lift his head again and gaze, with fearlessness, into the vast beyond, seeking the consolation of a hope eternal.

When I speak, a myriad people listen to my voice. The Saxon, the Latin, the Celt, the Hun, the Slav, the Hindu, all comprehend me.

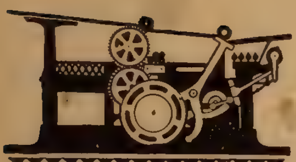
I am the tireless clarion of the news. I cry your joys and sorrows every hour. I fill the dullard's mind with thoughts uplifting. I am light, knowledge, power. I epitomize the conquests of mind over matter.

I am the record of all things mankind has achieved. My offspring comes to you in the candle's glow, amid the dim lamps of poverty, the splendor of riches; at sunrise, at high noon, and in the waning evening.

I am the laughter and tears of the world, and I shall never die until all things return to the immutable dust.

I am the printing-press.

Robert H Davis



The Birth of an Idea

THE lines of this prose-poem were dictated to a stenographer on the spur of the moment by Mr. Davis, of our Editorial Department, to occupy a page printing-press advertisement placed in Munsey's Magazine for July, 1911, by R. Hoe and Company.

Within thirty days after the publication of that issue, over two thousand newspapers had reprinted the Hoe advertisement with editorial commendation.

Shortly thereafter advertising writers began to paraphrase it, and, before the expiration of the year, this form of expression had become the basis of big advertising campaigns throughout America, England, Germany and France.

In response to universal demand, it is reprinted in this form and presented with the compliments of

THE FRANK A. MUNSEY COMPANY

ROBERT H. DAVIS of Munsey's, co-author, with Perley Poore Sheehan of "The Bugler of Algiers," wrote "I Am the Printing Press" and started a vogue on which $40,000,000 was spent in advertising copy.

ROBERT H. DAVIS, co-author with Perley Poore Sheehan of "The Bugler of Algiers," Bluebird release which is occupying so prominent a place in the eye of that organization at the present time, is a starter. He has the reputation in the literary field of starting and developing a great many literary celebrities of to-day who might never have been heard of otherwise. In any event, he accelerated their journey to fame through the advice and encouragement which he has given to so many struggling authors, and has thereby incidentally gained for the Munsey organization a loyal service, and hundreds of clever stories as his reward.

One of the closest friendships which has come to him in Munsey's service was that of Perley Poore Sheehan, and it was to him, even then one of the most dependable contributors to Munsey publications, that Mr. Davis made the suggestion which resulted in "We Are French," the story from which "The Bugler of Algiers" is taken. It was directly following his last visit to France that Mr. Davis conceived the idea of this story, and in talking over the plot with Mr. Sheehan, the main essence of the book very soon formulated itself in the minds of the two men. It was not until some months later, however, that the story appeared in the All-Story Magazine.

As proof positive, if such proof were needed, that this story has no relation to the present unpleasantness in Europe, but referred solely to the war of 1870, one has only to mention that the great war broke out one week after the appearance on the news-stands of the All-Story Magazine containing the first installment of "We Are French." Every endeavor has been made to keep partisan feeling from entering into "The Bugler of Algiers." Certainly none entered into its writing, and none enters into the distribution of the film. It is a story founded on historical facts which took place during the Franco-Prussian War of 1870.

Previous to this, however, to be exact, July, 1911, Robert H. Davis started something else. He started the "I Am" style of advertising copy, upon which it is said that more than forty million dollars in money has been spent by various companies in *Printers' Ink* for advertisements, copying the style which was first given to the public in the Munsey advertisement of the Hoe Printing Press in the July, 1911, issue. It was entitled, "I Am the Printing Press." Within thirty days after the publication of this issue over two thousand newspapers had reprinted the Hoe advertisement with editorial comments, and shortly afterwards advertising writers began to paraphrase it, some with credit and some without. Newspapers adopted it for an occasional strong editorial. Communities adopted it for their advertising slogan. It has been adapted to almost every form of advertising, and into every known language. Mr. Davis, soon after the publication of the original advertisement, perceived that he had started something, and he has kept a scrap-book containing many of the forms in which the original "I am" has been used. This

(*Continued on page* 38)

What They Are Doing, in S

Laura Oakley's baby son.

LAURA OAKLEY'S NEWEST ROLE.

LAURA OAKLEY is one of the busiest people at busy Universal City. Her avocations are most numerous and most varied. She is primarily a motion picture actress, but acting for the camera is just the beginning of her troubles. Her official title is "Chief of Police." She was elected to this important office some time ago, and has upheld its dignity with honor to herself and to the film municipality.

But besides acting and policing, Miss Oakley is an ardent housekeeper. She could give pointers to a New Englander on the subject, although she was born in California. In private life she is the wife of Milton Moore, head cameraman of Universal City, and the picture shows her newest character of all—that of mother. Her baby was born last month, and is a splendid, healthy boy.

Recently Mrs. Moore was called upon to act in her official capacity. The occasion was the election of the new Mayor of Universal City. The Republican candidate was Herbert Rawlinson, while Ben Wilson ran on the Democratic ticket. The contest was almost as close as the Presidential election, and the ballot box was left in her care overnight.

HERBERT RAWLINSON IS STILL MAYOR.

HERBERT RAWLINSON is still Mayor of Universal City, after a contest that rivalled the Presidential election itself in closeness and excitement. The first count gave him 712, and Ben Wilson, his opponent on the Democratic ticket, 709. The Democrats immediately called for a recount, which was made the following day. They claimed that several extras not regularly employed at Universal City had been permitted to vote at the last minute. As no primary was held this year, there was no means of checking up the votes.

The Republicans finally yielded the point, and a careful recount gave the election to their candidate by a vote of 691 to 687. So that even if the Presidential contest was won by a Wilson, the G. O. P. need not despair, for the representative of the Wilson family was fairly beaten at Universal City.

Rawlinson was informed of his reelection at once, and by his former leading lady, Agnes Vernon. She had to go to him with the good news, for his recent accident still forces him to "go easy."

Herbert Rawlinson—Agnes Vernon.

JOKERITES AT WORK.

HERE is the inimitable Joker Company in a comedy called "The Blundering Bandit," in which Gale Henry and William Franey are seen in the role of travelers in a European country, probably Sicily, while Charles Conklin, Milburn Moranti and Lillian Peacock are the leaders of a bandit gang. In the picture the two tourists are seen in the doorway of the inn, all ready for
the perilous mountain climbing which they
tracting the attention of the gentleman tou
the corner are Conklin and Moranti, armed
banditti. In the foreground is Director W.
the act of taking the scene.

The Joker Company is a congenial orga
gether in extraordinary harmony. Perhap
their pictures that they have to be decent i
trast. But a great deal of credit is due the
work together with such good feeling, unde
every week for fifty-two weeks in the yea

The Jok

TWO FAMOUS AUTHORS.

THE plaint of all motion picture producers is the dearth of good stories, written by experienced authors. The Universal Film Manufacturing Company is doing its best to meet this situation by offering such inducements to authors of proved ability, that they cannot refuse their work, both published and unpublished, to the company for film production. The cut shows two of the
the well-known men of literature, whose
will reach the screen through the Univ
They are George Bronson Howard, son o
famous playwright and himself an auth
distinction, and Stephen French Whitman,
elist, whose story "The Isle of Life," h
ready had a great success as a Red Fe
photoplay. The two men were photograph

Two Famous

re Moments, at Universal City

any at work.

ndertaken. Lillian is dis-
m his lovely wife. Around
eeth, in the guise of deadly
dine and his cameraman in

and its members work to-
eat each other so badly in
e, just for the sake of con-
theless, for their ability to
in of turning out a comedy

at Universal City.

CARTER DE HAVEN AND HIS FIRST EMPLOYER.

It is a saying well known in Paris, that if you sit long enough at one of the little tables of the Cafe de Paris, on the corner of the Boulevards and the Place de l' Opera, you will see every one you have ever known. Since the war, the force of this saying which really had a good deal of truth in it, is lost. But the place of the Cafe de Paris is being taken by Universal City. In these days when celebrities from all ranks of life are flocking into motion pictures, many unexpected reunions take place in the picture studios. As Universal City is the largest film plant in the world, and attracts thousands of visitors every week, the probabilities of the unexpected meeting of old friends within its hospitable portals are proportionally greater than elsewhere.

The latest reunion of note, was that of Carter De Haven, the Universal's diminutive comedian, with George Middleton, his first employer. A good many years ago, when De Haven was smaller then he is now, in reputation as well as height, George Middleton, of the firm of Cole and Middleton, purveyors of various and sundry forms of amusement, gave the comedian his first job. Carter was just nine years old at the time.

Many years before that, Middleton had once applied for work to De Haven's grandfather, who was a circus magnate in his day. So when the little nine-year-old was brought to him, he remembered his circus days, and gave the little fellow his chance. It is quite a long time since those days, but De Haven's physical growth did not keep pace with that of his salary check. He is still one of the smallest comedians of the screen, though a diminutive adjective cannot be used about any other of his qualifications.

De Haven is now directing himself.

De Haven and his first employer.

Universal City, where they went to arrange for the production of their work on the screen.

These two writers are the youngest American authors whose works have had the honor of acceptance by the Century Magazine as serials. Whitman's latest book "Children of Hope," and Howard's "Francois Villon" stories, written several years ago, both appeared in its classic pages in serial form. The Universal pictured the latter stories some time ago. It is significant of the improvement in the class of production offered to the public by the Universal, that the services of these two men, who stand in the front rank of the younger American authors, should have been acquired.

Mr. Howard's book "Norroy," a story of the diplomatic secret service, will be produced by himself for Universal.

Three fathers celebrate.

THREE HAPPY FATHERS CELEBRATE.

Here is a happy Universal trio. The three men are each celebrating the birth of a first-born. Jack Mulhall, leading man with Ruth Stonehouse in "Constantinople By the Sixth," a Red Feather play which is under production, stands in the middle. He is wearing the smile that won't come off because he has just been informed that "It's a boy!"

On either side are two other happy fathers. One is Milton Moore, chief cameraman of Universal City, whose duty it is to supervise all the problems of camera-work in the film municipality; his wife is Laura Oakley, well known as a screen actress, and even better known as Chief of Police at Universal City. Over on the opposite page is a picture of her, with the nine-and-a-half-pound boy, who has just been enrolled among the population of the film capital.

The man seated on the table is Milburn Moranti, the Joker comedian, who joins the group to receive their congratulations upon the addition of a future leading lady to the ranks of Universal players.

"The People vs. John Doe"

Title of Lois Weber's Masterpiece is Changed to Permit Greater Scope Than the One Immediate Murder Mystery Which Inspired it.

By the ruse of engaging him for another similar case the lawyers force an admission from the detective.

IN deference to compelling arguments by self-sacrificing humanitarians who are at this moment engaged in a movement to secure executive clemency for an unfortunate man standing in the shadow of the electric chair, Argosy Films, Inc., has voluntarily decided to change the name of its tremendously vital and human photoplay that was inspired by a number of celebrated murder cases where innocent men were made to pay the death penalty. Henceforth this thrilling and timely drama will bear the name of "The People Vs. John Doe."

The absorbing story of this picture is more vital than any other before the American people today. It is more potent than any white slave picture and more interesting than any war drama because it carries an appeal directly to the heart and mind of every citizen. In New York State alone it has the indorsement of The Humanitarian Cult with its more than 100,000 members and it has a nation-wide appeal because the attention of the public has recently been directed to the possibility of inflicting capital punishment upon innocent human beings.

What greater motive could be selected for a thrilling photo-drama? Miss Lois Weber who filmed "Where Are My Children?" felt the appeal at once and surpassed all her previous triumphs in the effective and sympathetic manner of treatment in this six-reel sensational achievement. Her purpose was to avoid any direct attack on methods employed in any particular case while at the same time selecting typical characters and telling a story of possible episodes which have been actual happenings in a number of celebrated cases.

The story fairly chills the blood of the audience with an actual picture of an innocent man's narrow escape from the electric chair. It is more than a dramatic dream for the sake of a thrilling "movie." Innocent men have been executed for crimes never committed. The recent Bambrick case in New York State, when a mere boy paid the death penalty for a crime which many believed he never committed is still remembered. There is an historic case in Rhode Island where a man was hung on circumstantial evidence and a few minutes later the real criminal broke down and confessed. Five months later by legislative enactment there was no more capital punishment in Rhode Island.

At this very moment there is a possibility that this tragic story will be repeated. A poor clod of a human being with the mind of a child, stands in the shadow of the electric chair for the fifth time in eighteen months. Although much evidence has been discovered to throw doubt on his guilt, it is not sufficient under present laws to secure a new trial and nothing but executive clemency can save him. He has already escaped the chair so frequently as to make his case one of the thrilling murder mysteries in the annals of jurisprudence of New York State. Yet this is only one of the cases which has inspired the humanitarian movement against capital punishment and which has resulted in the filming of "The People vs. John Doe."

This picture is not only a protest against capital punishment itself, but against the abhorent "third degree" methods which are known to have brought innocent men within the shadow of the gallows. At the last anniversary meeting of The Humanitarian Cult in Carnegie Hall, the founder and leader of the Cult posted conspicuously the following slogan:

"THE TAKING OF LIFE IS MURDER,
WHETHER BY INDIVIDUALS,
STATES OR NATIONS."

On this occasion 4,000 people packed Carnegie Hall and 12,000 were unable to gain admission to listen to Judge Wadhams, George Foster Peabody, Misha Appelbaum, Dr. Frank Crane and others who spoke against ill-advised capital punishment. They were applauded by the sympathetic multitude. Each day the movement is growing and spreading to other states. This burning question is interesting humanitarians everywhere and this startling film, which is now about to be exhibited for the first time, has excited a nation-wide sympathy because of its effective argument against capital punishment.

"The People vs. John Doe" is a picture which tells the story of a doomed man who was convicted partly on the alleged confession of his not more than half-witted brother, who himself received a life-sentence.

After relating the thrilling preliminary episodes in the crime for which John Doe was convicted, the picture brings us to the eve of his execution. His mentality is found to be that of a child. It is discovered that although charged with commiting the crime for robbery, there has been no evidence to show he has in his possession any of the funds taken

A Vital Human Drama Launched Against the Evil Resulting From Confessions Obtained by Third Degree Methods and Resulting in Conviction and Capital Punishment on Circumstantial Evidence—Will be Released by the Argosy Films, Inc.—Nation-wide Interest from All Parts of the Country Shown.

This picture shows the types which Miss Weber picked out for her remarkable story "The People vs. John Doe."

Type selected to play the weak-minded countryman who "confessed" under promise of release.

from the house of the murdered victim. He wears a No. 12 boot, yet this fact was not disclosed in his trial when it was shown that footprints of a No. 10 boot constituted part of the chain of circumstantial evidence forged against him.

Tortured in mind and body while awaiting his doom he attracts the attention of a prison-keeper, who becomes convinced that he has been wrongfully convicted. At this time a woman lawyer visiting the prison sympathizes with the poor man and inaugurates a movement to save him. Other women join her and under their noble efforts lawyers rake the scene of the alleged crime for further evidence. They uncover important new facts at the last minute and lay them before a humane judge, who is routed from his warm bed at midnight. Their efforts are at last rewarded by a stay of execution only a few minutes before the hour set for death.

The story is told with such sincerity and such seemingly authentic episodes that the audience might believe it is the story of an actual case in the courts. You are shocked at the pictured crime, you are amazed at the manner in which suspicion is made to point at the innocent man. You sympathize with his stricken family when he is dragged to jail, you are horrified at the success of brutal third degree methods, you weep for the poor fellow when he makes his mark to the confession that has been written by the detectives, and while you cannot presume to criticize the court and jury for finding him guilty on the cleverly-constructed circumstantial evidence, your heart bleeds for the accused. You follow the efforts of his self-sacrificing friends to save him and your attention is held to the very last flash of the picture because it is not until then that you know whether or not another innocent man may be made to pay the death penalty.

Realizing that innocent men have been executed, the Argosy Films, Inc., intend giving the widest possible publicity to this picture in the hope that it will help to arouse the public to an appreciation of the movement to do away with capital punishment.

This is truly a "life drama" because through it human beings may be saved. A great reform may be brought about not only in the State of New York, but throughout the country. It will attract attention because of the celebrated case now pending in New York State, but not wholly because of this fact, for it contains a nation-wide appeal. It is simply a sympathetic and dramatic portrayal of an absorbing case of circumstantial evidence reflecting in no way on any case now before the courts. It is believed that every heart desiring justice will throb in sympathy with the tremendous appeal which Argosy Films, Inc., declare is contained in the picture.

No greater reason for the presentation of this picture can be found than that by the National Board of Review after it had passed on the film,

(*Continued on page* 38)

"The Greater Power"

STORY of black sheep reformed. Bandits, cattle rustlers and a fighting sheriff make this Two-Reel Bison drama a play that radiates the red-blooded West.

CAST.

Sheriff Griffith	Harry S. Griffith
Mrs. Griffith	Katherine Griffith
Alice, their daughter	Alice Beice
Ernest, their son	Ernest Van Pelt
Ervin Denny	Ervin Denneke
Al Gordon	Al Ernest Garcia

The Sheriff gets his man.

BECAUSE of the repeated humiliations that he suffers on account of his son, Ernest, Sheriff Griffith decides that he will not run for re-election. When the lawless element finds this out they at once put up the name of Ervin Denny, a gambler and leader of a band of cattle rustlers.

Al Gordon is a wealthy young ranchman who is in love with Alice Griffith, to whom it is very important that the losses stop. At a meeting that is held in regard to the coming election, the sheriff is about to be mobbed by the men who are working for the election of Denny, when Al comes along and puts a stop to the matter. Then the men see that if he is elected there will be observance of the law, so they make him run for the office himself.

At last the election day arrives and in spite of the efforts of the gang to stuff the ballot box, Al is the winner when the final count is made. As he has promised to help reform Ernie, he appoints him a deputy sheriff in the hope that the responsibility will make a man of him. But the election has attracted a great many of the surrounding ranchers to the town and the rustlers have taken advantage of this fact to make a raid. When the newly-elected sheriff hears of this he at once sends his deputy to get the criminals. But Ernie has formerly been a member of the gang and so is afraid to get them. When Al makes up his mind that he will go himself to get the crooks and finds that Ernie has been shirking his duty he is very angry and brings the young fellow back to the jail. Just as he is locking him up, Ernie turns on him and tries to get away. This is too much and Al loses his temper and decides that he will teach Ernie a lesson. He takes off his coat and proceeds to give Ernie the worst licking that he has ever had. This at last makes the wastrel see the error of his ways and he confesses where the secret hiding place of the gang is. Then the sheriff sends out other deputies, and after a desperate battle the bandits are overpowered.

Of course, the picture ends happily as Al marries Alice, and Ernie, who sees the error of his ways, is again made a deputy sheriff, but this time he makes good.

GEORGE HERNANDEZ LOSES HIS TROUSERS.

GEORGE HERNANDEZ, who plays one of the principal roles in the Bluebird Photoplay, "The Shriveled Soul," written and directed by Lynn Reynolds of Universal City, is essentially modest and particular about his appearance, and in addition admits that he has a sensitive skin. In one scene which was filmed in the Grand Canyon, Hernandez was supposed to be suspended on a rope over a chasm several hundred feet deep.

Reynolds was not going to risk the life of his leading man, so he had a dummy built and put Hernandez' clothes on it while the actor remained behind a clump of bushes away from the camera. The constructor of the dummy did not make the backbone strong enough, and while suspended in the air it broke in two, with the result that Hernandez' trousers dropped several hundred feet and caught on a ledge some distance from the bottom. He had no others to wear, and it was not until the next morning that a cowboy and the company property man succeeded in rescuing the wearing apparel.

Even at that Hernandez' troubles were not over. A cactus plant grew on the ledge and hundreds of the thorns adhered to the trousers. The actor had to wear the garment to finish the picture, and he declares that that night his wife stayed up several hours with pincers pulling cactus needles from his flesh.

A scene from the play and our own style of "close-up."

"The Mansard Mystery"

THE trouble with most mystery dramas is that there is no mystery. But "The Mansard Mystery" is one that baffles even the most experienced detectives that are put on the case. It is thrilling because of the horror of it all. The colonel goes to bed on the night before his wedding and the next morning he is in a dying condition. Apparently no one has had access to him during the intervening hours, so that the doctor is at a loss to know what to treat for. It is a situation that is as novel as is the way that the poisoning is really accomplished.

Stuart Paton, the director who has staged this story of Sylvester Jones, has put about the whole a mysterious air that attracts the attention quite as much as does the plot. This is the first of Paton's dramas to be released on the program for a long time, as for the past year or so he has been busily engaged on the great under-water picture, "20,000 Leagues Under the Sea," that the Universal company staged at a cost of about a half million dollars. Paton was chosen for the directing of this important work, because he has a very fertile imagination as well as a great ability in the direction of melodrama of the high class that interests all audiences.

The story in brief is as follows:

On the evening of the Colonel's marriage he attends a dinner given in his honor. The next morning at the breakfast table he is laughed at by his ward, Brina, and nephew, George Etherbridge, who has just returned from Europe, because he does not seem to relish the dishes set before him. But their laughter turns into fear when the Colonel falls unconscious and they are not able to revive him.

LONG sought revenge culminates in mysterious poison case. Stolen toothbrush furnishes clue to culprit. Imp Two-Reel Mystery Drama. Direction by Stuart Paton. Story by Sylvester Jones. Scenario by Harvey Gates.

CAST.

Geo. Etherbridge	Francis McDonald
Col. Mansard	Howard Crampton
Count Des Auteils	Wadsworth Harris
Brina	Neva Gerber
Butler	William Quinn
Dr. Ballard	Joseph Girard

Dr. Ballard is sent for and he declares that the Colonel has been poisoned. While the Colonel is conscious Count des Auteils, who has been paying court to Brina, is seen to bend over him and whisper something in his ear. Then the Count repairs to the bathroom and a short time later he rushes forth, highly insulted because one of the servants has been spying upon him.

The Count wants to leave the house, but George and the doctor smooth matters over. As they are in the hall they encounter the butler, who has been spying upon the Count. He declares that the Colonel's toothbrush is missing.

The Colonel's fiancee arrives and voices her opinion that some one had poisoned the Colonel to prevent their marriage—some one who would be deprived of their inheritance should the marriage be consummated.

The doctor administers a strong stimulant to the Colonel, who responds, and with great effort orders the Count held. He is not a count at all, but a chap from India, who has come to revenge an ancient wrong done his mother by the Colonel.

The Count had poisoned the Colonel's toothbrush.

DANCERS ON SHORT NOTICE FOR SCENE IN "LITTLE ITALY."

FOR a number of different scenes for his production of "Little Italy," Red Feather production, Hobart Henley of Universal City, who is featured in the photoplay with Gertrude Selby, required several special dancers in a ballroom set.

He found it unnecessary to go outside of the studio for the talent. Miss Selby gave a clever interpretation of an Italian dancing girl with the tambourine. Mayo Fisher won applause from the others in the set for her Dutch dance in wooden shoes, and Alida Hayman did a Russian Cossack dance without even a rehearsal.

Gertrude Selby was trained as a dancer, and has already demonstrated her proficiency in the art. She will be remembered for her clever dancing in the L-KO, "September Mourning."

Chicago Exchange Burns--Every Account Shipped

FIRE early Wednesday morning, November 15th, destroyed a million and a quarter feet of moving picture film, and the entire exchange of the Laemmle Film Service at 205 West Washington Street, Chicago. The loss has not been definitely estimated as yet. But it is neither the loss nor the fire which is the most interesting thing which occurred last Wednesday in Chicago. It is of far greater moment to know that not one single account failed to receive its scheduled allotment of films on scheduled time.

The main business of an exchange is to supply film to its exhibitors, what it promises and when it promises. With its building in smoking ruins, with scarcely a foot of film saved, the Laemmle Film Service set to work at six o'clock to get together their shipments for the day. Fortunately, the order books and records had been saved. It is doubtful if any company less highly organized than the Universal could ever have made it possible to fill every single shipment under such conditions. But such is the efficiency and the foresight of the Universal exchange system, that not a single exhibitor suffered a moment's delay on account of the fire.

Three factors made it possible for the Phoenix-like Laemmle Film Exchange to rise from its ashes, and perform its duties as though nothing had happened. The first of these is the Universal clearing house, the second, the surrounding Universal exchanges, and the third, the Universal factory at Leonia. Wires to the nearby exchanges brought prompt response, and before noon film shipments were on the way to the distressed exchange from eight surrounding Universal distributing agencies. Through the Universal clearing house the entire stock of film in the exchange was able to be duplicated in the emergency, and through dint of working the factory at Leonia as it never was worked before, and through the hearty co-operation which the loyal Universal employees gave to the superintendent in the factory, the destroyed film was entirely replaced in forty-eight hours. This was done, too, without stopping the work on regular releases which had to go out on scheduled time. This is a remarkable tribute to the efficiency and loyalty of the Leonia factory.

Within an hour the film exchange had taken up temporary quarters at 172 West Washington street, and by noon a very systematic office had been created.

Mr. Laemmle took the Twentieth Century to Chicago, and by the time he arrived the temporary quarters had assumed a business-like atmosphere which greatly surprised him.

OUR JAPANESE CORRESPONDENT.

K. SAKAMOTO, Tokyo.

Editor, Moving Picture Weekly,
New York.

Dear Sir:—I thank you for sending me letters so often.

Please forgive me that my correspondences were hindered by my illness to last week, but I have became so healthy now that many interesting correspondences may be sent you often hereafter successfully. Now I will send you the votes of second time as I have nothing more interesting in consequence of the illness.

I haven't any photograph with me now, but it will be sent before long, as I had it taken the other day.

For your kindness to give me letter papers I was obliged to thank you very much, but I have some with me now then there is nothing I must certainly trouble you.

Your very sincere friend,
KINTARO SAKOMOTO.

P. S.:—May I trouble you to gave Miss Grace Cunard my words which are so anxious?

I am sending Picture Post Cards and letters to Miss Cunard, but I have no any answer of her receiption. I can't help feeling uneasy wheather she received those or not.

Sincerely yours,
KINTARO SAKAMOTO.

No. 70, Hayashi-Cho,
Korshikawa-Ku,
Tokyo City, Japan.

Mr. Paul Gulick,
Publicity Department,
Universal Film Manufacturing Company.

Dear Sir:—I have received your letter and Miss Cunard's picture at same time. her picture came directly from her. I thank you very much for it. are you lady? I think you are lady because your name and writing are such like of lady are you so?

Are you fond of Japanese picture post card? You shall have them next time. If you possible, please tell me your own address. hoping to hear from you again I am Yours very truly,

M. AOKI, c|o MORI,
8.3 Tamatsu cho,
Shiba, Tokyo, Japan.

McRAE SETS NEW PACE WITH CAMERA IN "LIBERTY."

WHEN the Universal serial, "Liberty, A Daughter of the U. S. A.," was turned over to Director Henry McRae following the indisposition of Director Jacques Jaccard, who produced the first twelve episodes, it was found necessary to set a new pace in the production in order to fulfill the demands of the exhibitors.

McRae took off his coat and seized Cameraman Fred Granville, and with the members of the company in pursuit made a dash for the old Universal ranch. Arriving on location, McRae said: "Get set up, Fred, and we'll begin 'shooting.'" This required only a few minutes and then McRae with a clap of his hands, cried out: "Let's go!"

The net result was that in three and a half days McRae had filmed two separate episodes and a total of 4,000 feet of film, all of it full of punch.

CIRCUS IS EDDIE POLO'S HOBBY.

WHENEVER a circus arrives in Los Angeles it is a certainty that Eddie Polo, who is playing a leading role in the Universal serial, "Liberty, a Daughter of the U. S. A.," featuring Marie Walcamp, is restless until his day's work is over.

Polo, for many years, with his wife and brother Sam, appeared in some of the largest circuses in the United States and the saw-dust ring holds an attraction for him which he cannot overcome.

NANINE WRIGHT, SCREEN FAVORITE, IS UNIVERSAL CITY MOTHER IDOL.

IT is not an unusual sight at Universal City to see a group of young actresses sitting at the knee of Nanine Wright listening to her words of wisdom and suggestions not only for stage work but for the passing of the idle hours away from the studios. "Mother" Wright's life has been full of tragedies, deep sorrow and, at times, poverty, yet she is always smiling, ever with a cheerful word and, as she describes it, her "mother heart" finds solace in loving the boys and girls at Universal City.

Mrs. Wright has been a member of the Universal acting forces for the last two years, and her services are always in demand by directors. She has taken an unusual interest in the welfare of the younger people of the film capital and more than one girl has come to her for advice. The actress never complains about her lot in life or about her work, and declares she proposes to keep herself surrounded by sunshine for the rest of her days.

MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

By W. A. BACH.

ST. THOMAS, Can.—The Hotel Columbia, in St. Thomas, has been transformed into the Columbia Theatre by Mr. McLean, the owner. The new house will seat 700 people, with two simplex machines and a gold fibre screen.

Mr. Gerald Ruck, Special Representative of the Universal Company, in Toronto, has arranged for a first-class service of Bluebirds, and Red Feather Features, and Universal Comedies.

TORONTO.—The Canadian Universal Film Company's Head Office at Toronto has undergone considerable interior changes during the last week. There has been created a Projection Room and General Meeting Chamber. A special machine is in order and is being erected and all of the big features which the Universal Company is now bringing in, will be screened at their own office.

The New Empire Theatre, at Timmins, Ont., had a most satisfactory opening, and Mr. Bardessono, proprietor, states he is more than pleased. Bluebird Features were used at the opening and will continue to be used as a regular program.

Mr. Bud Lennon, Asst. Gen. Manager of the Universal Film Company in Canada, announces that L-KO Comedies will in all probability be showing at Loew's Theatre in this city within a very short time.

Mr. King, of the Aster Theatre, has sold his interest in this house to Mr. Gillies, the owner of the building. Mr. Gillies is retaining Universal Service.

Mr. G. M. Davidson, Accountant for Canada, of the Universal Company, is leaving for an extended trip throughout the Western Provinces, to make arrangements regarding the new accounting system which is being installed throughout the entire Universal Organization.

According to Mr. W. A. Bach, of the Publicity Department, all supplies and advertising details for the new serial "The Purple Mask," will be manufactured in Canada. This will mean that Exhibitors using this serial will receive a much quicker service than ever before.

The Publicity Department is getting out a little booklet entitled "Serial Suggestions," which deals with the handling of the serials in Canada.

A complete advertising plan is also under way to popularize this serial by means of the Exhibitors and the Movie Fans.

The Bulletin, The Trade Paper issued by the Publicity Service Department of Universal Company of Canada, has assumed a new size of sixteen pages and donned the dress of a magazine. It is stated that the advertising now running in the paper is very satisfactory and is producing very respectable revenue. Although issued by a film company, the paper is entirely non-partisan. This fact is responsible for its large success and popularity among the Exhibitors.

Mr. Margetts, the Manager of The Canadian Universal Film Co., of this city, won the one hundred yard dash in a recent meet against Captain Morrow, the "Sporting Parson."

The Doric Theatre Managers have made two interesting business arrangements during this week, which include the taking over of the Park Theatre, Toronto, and also of the Aster.

The Film Trade in Toronto seems to be starting up into a series of small circuits and this combination of Doric, Park and Aster is the newest.

The old King George Theatre of Toronto is now Bluebird Theatre, and the management is arranging to present a Bluebird Feature Program. Assistance is being given to the new theatre management in its publicity by the Publicity Service Department of the Canadian Universal Film Company of Toronto.

At a meeting called by Mrs. Ambrose this afternoon plans were discussed for an elaborate moving picture to be called "What a Woman can Do," to show the women what they must do to prevent the closing down of factories for the want of helpers. Through the whole scenario is an interesting story, and the leading characters will be taken by clever professionals, Toronto women and their work forming the background. If any money is made over and above the cost of production, it is proposed to give it to a home for returned soldiers.

MINNEAPOLIS LETTER.

By FRED S. MEYER.

W. L. Hester, manager of the Universal office at Fargo, N. D., was a Minneapolis visitor last week. He reports business picking up throughout the Dakotas, although the crop is none too good this year.

The Hippodrome, St. Paul, Minn., advertises the Universal Program very extensively in the St. Paul papers. While vaudeville is the feature policy of the house, great stress is laid on the picture program and Mr. Bovey, the manager, believes in securing the best, namely Universal.

S. T. O'Brien, reporter of the Laemmle office at Minneapolis, has gone and done it. What? Been married, of course. In addition to a great many other presents, a number of employees of the Universal office presented the Newlyweds with a beautiful gift. Manager Meyer also gave his salesman something to start housekeeping with.

A very pleasant visit was paid this office by B. Lichtig, father of E. Lichtig, manager of the Universal Exchange, at Havana. Mr. Lichtig says that he is more than pleased to see Universal films so well represented throughout the country; the only places where Universal is not represented is where they have no picture theatres.

The Minneapolis Daily News has one of the most alert Motion Picture Editors in the country and their Saturday edition contains a quarter section devoted exclusively to Motion Pictures.

D. C. McClellan, reporter of the local Universal office is breaking all records in securing new business.

Geo. W. McCloughlin now controls all theatres in Rice Lake, Wis., and uses Universal services in both. A case of good judgment, considering the fact that Mac has been a staunch Universal booster ever since he broke into the game.

Nearly all local downtown theatres ran midnight shows on election night, giving Western Union returns. Unusually good business is reported by the managers.

A great number of theatres in South Dakota are now running Sunday performances unmolested. Eventually the entire state will fall in line.

J. H. Margoles, who handles the sales end of the local Universal office, is kept busy from morn till night looking after new customers. He is a mighty valuable asset to the management of this office and extremely well liked by the exhibitors.

STORIES OF THE ONE REEL PHOTOPLAYS

"THE MOTHER CALL."

Big U Thanksgiving Special.

Story by Lynn Reynolds.
Produced by Ruth A. Baldwin.

CAST.

Mother	Mary Talbot
John	Charles Cummings
Mary	Dorothy Davenport
Doctor	George Pearce

Mary Page's two children, John and Mary, have given their attention to making a success, rather than to their mother. Her letters stir their sympathies, yet the two always seem to find some reason for remaining away from home and mother.

As mother's birthday approaches she invites her children to come to see her.

John instructs his secretary to write that he will be unable to come home and Mary sends a card saying that some social event will claim her time. But through some prank of chance the letters were not delivered until the evening of the birthday.

Fate brings Mary and John together at lunch time. Each thinks the other is going home and they decide to break all engagements and surprise mother.

Meanwhile with the dinner prepared and table arranged mother sits down to the table with only the pictures of her children before her. But at last the mother's heart can bear the loneliness no longer—in spite of herself the tears will come.

Suddenly the sound of an auto is heard and joyfully the children rush in and make up to the dear old mother for all the heart hunger which had been hers.

"THE HEEL OF THE LAW."

Imp Drama in Two Reels.

CAST.

Officer Benton	King Baggot
His Sweetheart	Jane Gail

Benton is promoted to the position of lieutenant at the head of the vice squad for his exceptional services. He tries to break up the vice trust that is flourishing, but encounters very strong opposition. At last he is about to succeed when they frame a bribe on him. But his sweetheart has overheard the plot and takes it down on a dictaphone so that she is able to prove his innocence when the marked bills are found on him.

"THE WHITE TURKEY."

Nestor Comedy.

Written by Bess Meredyth.
Produced by L. W. Chaudet.

CAST.

Lee	Lee Moran
Priscilla	Priscilla Dean
Eddie	Eddie Lyons
Father	Fred Gamble

Lee and Eddie are both in love with Priscilla, who has been feeding a white turkey for many weeks in preparation for the Thanksgiving feast. Lee and Eddie also bring their offerings. When Priscilla attempts to remove the turkey's head she feels so sorry for the bird that it makes its escape.

Both the boys search in vain for the white turkey and have many ludicrous mishaps. At last one of the boys secures a white chicken and the other whitewashes a turkey and take them to Priscilla, only to be turned out of the house by her irate father.

As they emerge from the house both spy the white turkey feeding in the yard and take up its pursuit. Both get hold of it and take it to Priscilla, who prepares it for the feast.

"THE FASCINATING MODEL."

Powers Split Reel.

Written by Harry Wulze.
Produced by Roy Clements.

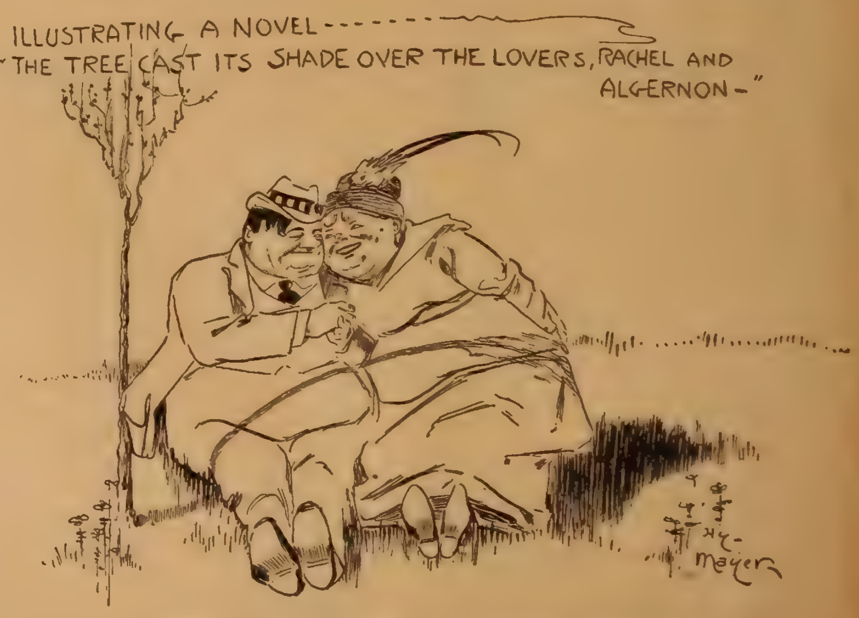
CAST.

Billy	Ed Sedgwick
His Wife	Violet Eddy
A Husband	Jay Belasco
His Wife	Belle Bennett

Billy is a ladies' tailor who is blessed with a very jealous wife. Jay is a husband of the type that considers their wives as mere servants. He refuses to allow his wife to buy any new clothes and is a tyrant in his home.

Jay's wife gets an idea and goes to work as a model at the tailor's establishment to get a new dress. The tailor is very much taken with her and they go home to have a fitting. There the hubby comes in and there are a great many complications. In the end, however, the jealous wife and the stingy husband are both cured and the picture ends happily.

The second half of the picture is a series of views of Alaska, in which much of the beautiful scenery is shown, as well as the way that the natives live. The natives are shown at their sports and dances and also in one of their primitive hunts.


ILLUSTRATING A NOVEL--------
"THE TREE CAST ITS SHADE OVER THE LOVERS, RACHEL AND ALGERNON-"
Hy. Mayer

Original Conceit of Hy. Mayer, the Celebrated Caricaturist of the Universal Animated Weekly.

STORIES OF THE ONE REEL PHOTOPLAYS

"SCRAPPILY MARRIED."

Joker Comedy in One Reel.

Written by Harry Wulze.
Produced by W. W. Beaudine.

CAST.

Dr. Keen	William Franey
His Wife	Gale Henry
Maid	Lillian Peacock
Her Lover, Bill	Charles Conklin
Cop	Milburn Moranti

It is all a bad mistake because Bill calls to see the maid. The maid is the servant in the home of the terrible doctor, and Bill is just naturally afraid of the doctor. So he leaves a note to the maid to that effect, and it is found by the master of the house. This makes the old man angry, as he thinks that it is his wife whom Bill has come to see.

Bill escapes, but is hurt in getting away. So they take him to the hospital and there he is operated upon by the doctor himself. With fiendish glee he goes to it. But Bill manages to escape from this delicate situation and at last the whole affair is cleared when the old man finds that Bill is attentive to the maid and not to his wife.

"A DESIGNING WOMAN."

Laemmle Drama.

CAST.

Pastor Jones	William Shay
Freda Leary	Jane Fernley
Margaret	Vivian Prescott

Freda is a nurse in a hospital at the front when Margaret is brought in. She is said to be dead, so Freda, who has a past, takes her place and goes to America. But Margaret recovers and goes to expose Freda. There are many complications, but at last Freda finds happiness in the love of Pastor Jones.

Alice Howell in "TATTLE-TALE ALICE."

L-Ko Komedy in One Reel.

Alice is the tattle-tale of the whole village. So when a real opera singer comes to town she has a great deal to do. There are two of the men in the town who are smitten with the opera singer and first one and then the other gets into a compromising situation with her. Alice tells on both of them and in the end she gets the proper deserts for such conduct. There is a motor boat race and then a ducking. Finis.

"SAMMIE JOHNSIN'S LOVE AFFAIR" and "ANCIENT INDIA AS SEEN BY DR. DORSEY."

Powers Split Reel.

In the first part of this reel Sammie has a terrible time. He is in love with a beautiful little pickaninny, but she does not return his sentiments. He buys her all sorts of candy and other goodies, but in the end, after taking all these things, she turns him down in favor of the other fellow. So Sammie vows that never again will he fall for the fair sex.

The last half of this film is devoted to the beauties of old India as seen by Doctor Dorsey, the famous Universal travel photographer. He shows some of the ruins that prove what a wonderful civilization they had in those days. Some of the structures that are shown could not be constructed today with all the wonderful engineering contrivances that we have at our command.

"THE WALL OF FLAME."

Imp Drama.

Wallace is a fire inspector who is in love with the daughter of a wealthy factory owner. The latter says that the match is impossible, as Wallace is incorruptible—and insists that he make his factory fireproof. Then the building catches fire with the daughter in it. Wallace rescues her and then her father consents to the match.

"THE CIRCLE OF DEATH.

Big U in One Reel.

Mona is a little Indian girl who is very friendly to the settlers. When some of the white men infringe on the Indians' reservation rights they go on the war path, but Mona warns the whites in time so that they can escape.

"EAT AND GROW HUNGRY."

L-Ko Comedy in One Reel.

This is the sad tale of a poor husband who is the janitor in a boarding house. His wife runs the house and gives the star boarder all the good things to eat so that all he can get is a little pea soup. In sheer desperation he plans a scheme. He rigs up a string so that he can pull things off the dumb-waiter as they go up to his rival. In this way he is at last satisfied.

RUTH STONEHOUSE ADOPTS BOY.

RUTH STONEHOUSE, star of the Red Feather Production "Kinkaid, Gambler," has adopted a boy. His name is Raymond.

The youngster is just six years old —a pudgy little fellow with light-blue eyes and light hair, and he is the joy of this Universal actress' home—a pretty bungalow in Hollywood.

Raymond's mother passed away when he came into the world and his father died in Los Angeles only a short time ago. It long had been Miss Stonehouse's desire to adopt a boy, and when she heard of this orphan child she made arrangements with the people who were caring for him to take the youngster off their hands.

Raymond is a good little fellow, bright as the proverbial silver dollar, and although he has been with his foster mother only a few weeks already has become greatly attached to her. In the daytime while Miss Stonehouse is engaged in picture making at Universal City, Raymond is under the watchful eye of Sally, a Southern colored woman who is the star's housekeeper and who has been in her employ for a number of years. Sally and Raymond are very good friends, and she says he is quite helpful to her in her work about the house.

SEES PICTURES FOR FIRST TIME

DIRECTOR RUTH ANN BALDWIN while making a number of exteriors with her company for a one-reel Universal photoplay, "Bred in the Purple," near the town of Van Nuys, met Mrs. Samuel Johnson, who, although sixty years old, had not been to a place of amusement for thirty years and consequently never had seen a motion picture play.

Miss Baldwin invited Mrs. Johnson to visit Universal City one day last week and the old lady drove over in her buggy and spent the entire day at the motion picture plant as the guest of Director Baldwin.

Mrs. Johnson enjoyed herself to the full and declared it was the greatest day of her life since the wedding bells joyously pealed for her more than thirty-five years ago.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

FOR some weeks past the Moving Picture Weekly has been carrying this "Putting It Over" page. It consists of suggestions by advertising experts on the various features and single reels of the program. Wherever an opportunity occurs for clever street advertising, lobby display advertising, or newspaper advertising, it is incorporated in a suggestion and put on this page. This is one of the most important pages in the entire Moving Picture Weekly, and the editors wish to call your especial attention to it each week. A number of exhibitors are following these suggestions every week, and looking for them, and ask to have more like them. Some have suggestions of their own, inspired by local conditions which do not exist in other places. We have received several of these suggestions from exhibitors, and in each instance have heartily commended them for their enterprises, and for the energetic way in which they have adopted suggestions outlined in the "Putting It Over" page in the Weekly.

If you have not already tried these suggestions, although it seems almost ridiculous to suppose that wide-awake exhibitors could have read them week after week without making an effort to cash in on them, will you do this: Try to put over one of these stunts from the "Putting It Over" page each week. You will be surprised at the result which will be achieved. One of these stunts a week would be sufficient to make your theatre the talk of the town, and that is exactly what you want it to be. No exhibitor can afford to ignore live, up-to-date suggestions such as these. If you have not tried them, try one today, and see what you have missed.

THANKSGIVING WEEK, folks, and it is up to you to make the most of it. Don't forget that there are Thanksgiving vacations in many sections—possibly in yours, and prepare to get extra admissions from the children and the high school and college boys and girls who are looking for entertainment.

Some of the special Thanksgiving releases are given in this week's stunt suggestions, and from them you can prepare for a well-decorated lobby that should attract the crowds for more than just your Thanksgiving Day performances. Go to it with the intention of doing more business than usual. Use the stunts as suggested and let us hear from you.

THE Thanksgiving Day Special is called "The Mother Call," and is the story of the return to the farm of the two grown children, who have left the old home to make their way in the world. It would be effective to decorate the lobby for this picture with corn stalks, pumpkins, strings of corn ears, bright red apples, and the other things which are typical of such a scene as that of the picture. Special posters advertising the picture, which is one which makes a strong appeal to the Thanksgiving spirit, should be wreathed in colored autumn leaves, or evergreens. This may be done several days before the picture is run, and will surely be an attraction to your house.

"THE Last of the Morgans," the two-reel Laemmle drama for November 29th, is a Southern story. If Southern sentiment is strong in your community, it would be well to emphasize this picture by having two men in Confederate uniform parade the streets with the announcement of it. While the picture is being run, they may stand at attention on either side of the entrance to your theatre.

"THE White Turkey" is the Nestor release for November 27th which is particularly appropriate to this week, with its Thanksgiving festival. If there is a local artist of whose services you can avail yourself, get him to draw a big turkey on cardboard. Then cut it out, and paste a standard on the back of it so that it will stand alone under the announcement of the picture.

IF you are showing the Red Feather "Kinkaid, Gambler," you can attract a lot of attention by dressing a good-looking chap to represent Kinkaid; ordinary business suit, flannel shirt with flowing tie; heavy watch chain, and a big, gray or black sombrero. Hand cuff him, and have a pretty girl with a detective badge on her breast lead him around town. On the man's back have a placard announcing the play, date, etc.

THERE'S a corking one-reel Joker released December 9, called "The Tramp Chef." Get a heavy-set guy and give him a tramp make-up. Have him wear a white coat, apron and cap, and carry in one hand a long butcher knife made of lath. On his back the usual placard.

THERE'S a good racehorse picture on December 15, called "Scratched." Get a little fellow; put him in jockey costume, on a running horse, with regulation racing saddle, etc. Have a placard on the horse's blanket reading: "This is the horse that was "SCRATCHED." You can get the whole story at the Blank Theatre—with date, etc. Let him keep on the streets until he has covered several times, the section from which you draw your patronage and you will add a lot of admissions that day.

"SIXTEEN YEARS OF KNOWING HOW

Conduct Your Own Investigation

and Learn for Yourself That

EXTREME ACCURACY

and

SUPERIOR GRADE MATERIALS

Form a Foundation for the

SERVICE AND DURABILITY

That Characterize **Power's Cameragraph**

We Invite an Inspection of Our Plant Which Is Open to Visitors at All Times

Our Dealers Are in Position to Give You the Facts

Regarding Our Product

Write for the name of our dealer in your territory and spend a profitable half hour with him.

CATALOG "U" MAILED UPON REQUEST.

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

MRS. GRUNDY PEDDLES SCANDAL ABOUT ALL THE BLUEBIRDS.

THE GAY LORD WARING," "The Bugler of Algiers" and "Rupert of Hentzau," known as "The Three Godfathers," were caught in "Love's Lariat." Each cherished a "Secret Love" for "Undine;" but when "The Eye of God" searched their "Naked Hearts" it was disclosed that they were seeking "The Unattainable." Being variously known as "The Love Girl" and "The Flirt" her conduct reflected "The Evil Women Do."

Before meeting her "The Great Problem" with them had been to solve "The Secret of the Swamp," where "Elusive Isabel" "Wanted a Home" at "The End of the Rainbow." "The Social Buccaneer" was their rival. He was nicknamed "The Yaqui" and had defeated them every time in "The Silent Battle"—for "Bettina Loved a Soldier" and our heroine was likeminded.

Being "A Son of the Immortals" he could take "The Measure of a Man" and knew that "Love Never Dies." Likewise it was easy for "The Shriveled Soul" to ensnare their "Tangled Hearts" in "The Grip of Jealousy." He induced "A Stranger from Somewhere" to send them "The Sign of the Poppy" in a bouquet of "Black Orchids," stating that a pair of "Shoes" was "The Price of Silence" he demanded.

Discovering that they were in "The Grasp of Greed" they sent for "Jeanne Dore"—but she was "The Wrong Door." Finally they sent "Bobby of the Ballet" with a note to "John Needham's Double" with a request that he come from "Behind the Lines" for the purpose of "Saving the Family Name." But their messenger drank from "The Chalice of Sorrow," containing "Hop, the Devil's Brew," and while in a stupor was bitten on "The Crippled Hand" by "The Gilded Spider;" went insane and killed their enemy. They rejoiced because of their "Broken Fetters" and to celebrate they found "Little Eve Edgarton," who had been "The Girl of the Lost Lake," and she joined them in "A Christmas Carol" entitled "Gloriana."

ARE YOU USING THAT DOPE OVER ← THERE?

IF YOU ARE,

Write to the editor of the Moving Picture Weekly and tell him so, and tell him what has been your experience with these suggestions.

IF YOU ARE NOT,

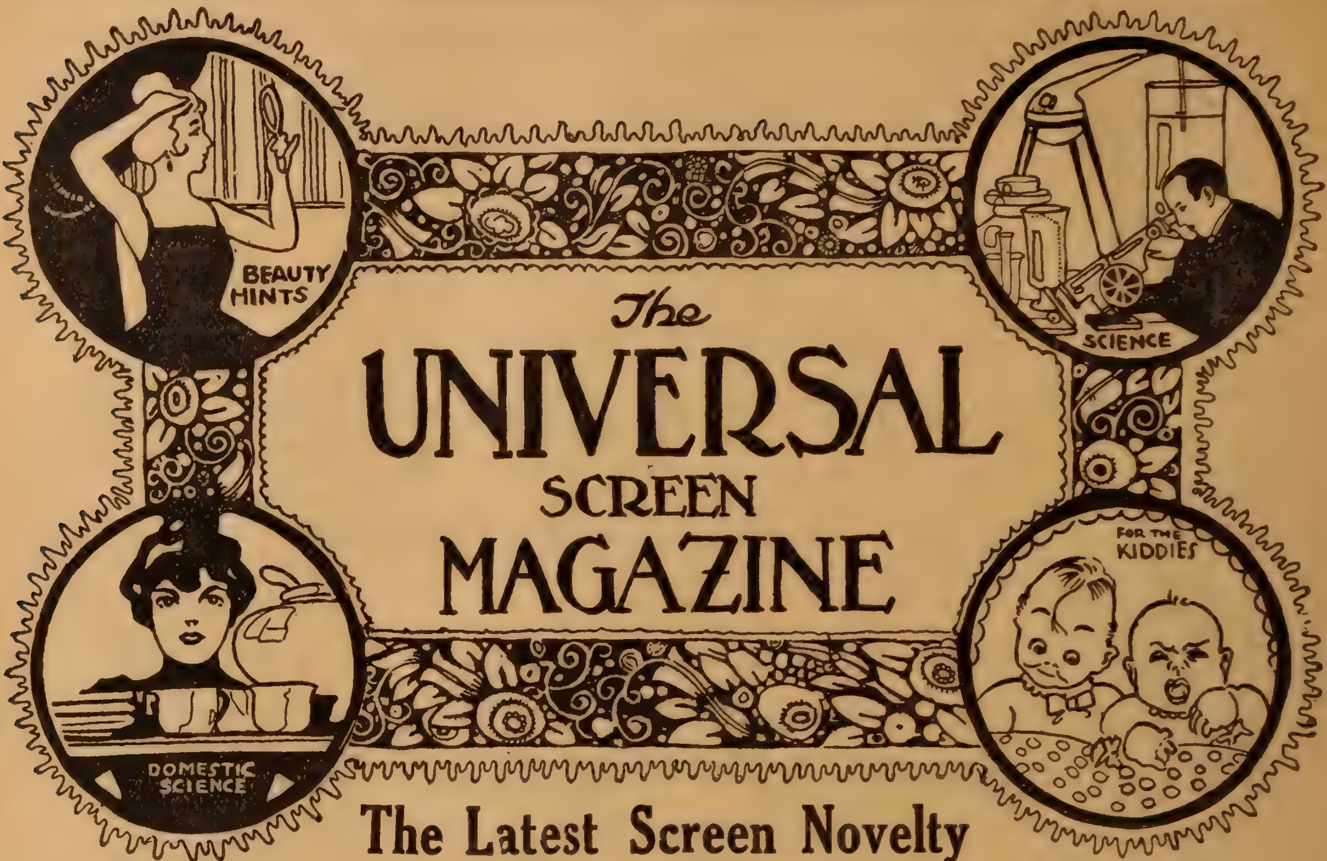
Write to the editor of the Moving Picture Weekly and tell him why not.

UNIVERSAL CITY RECOGNIZED AS A WORLD CAPITOL.

(*Continued from page* 19)

When the car drove into the gates of the unique municipality, it was surrounded by the members of the serial "Liberty," all on horseback, and all armed with many weapons. The air was filled with the sound of shooting, from the formidable array of armed men, with the intrepid Amazon, Marie Walcamp at their head.

The Hupmobile was roped by Pedro Leon, champion roper of Universal City, and of the whole Pacific Coast as well. A yelling mob of cowboys encircled it, whirling their lariats, and firing in the air. Later the same company escorted the car to Los Angeles, where the tourists were received by the Mayor and other officials of that city. The "Liberty" company was at the reception.



The UNIVERSAL SCREEN MAGAZINE

The Latest Screen Novelty

The Universal Screen Magazine is made for the fans; it is edited along the lines of a popular illustrated magazine; the subjects are varied enough to please everyone that comes to your theatre,

There are Beauty Hints and Domestic Science for the ladies; the endless activities of the world's workers for all; there are brief juvenile subjects that please young and old; instructive bits that tell how to do things; it is so packed with novel ideas that it is positively years ahead of anything now released.

The Universal Screen Magazine is in one reel, released on the Universal Program; it gets right close to the fans. The trailer asks them for suggestions of subjects; it asks them to help edit the Screen Magazine. It is unique; it will draw business on the dullest day.

What the Universal Animated Weekly is to a newspaper the Universal Screen Magazine is to a popular periodical. You need it. Write for full particulars to any one of the 73 Universal Exchanges, or

UNIVERSAL FILM MANUFACTURING COMPANY

1600 Broadway : : : : : New York

UNIVERSAL GIVES CUP FOR AUTO RACE.

(Continued from page 18.)

which has not a record of 110 miles an hour to its credit will be entered for the Universal trophy. Every effort to smash the Sheepshead Bay Speedway records will be made.

Among the drivers entered are Hughie Hughes, in his Sunbeam-Hoskins, in which he has made 130 miles an hour; John De Palma, brother of Ralph, who will drive a Packard Greyhound; George Buzane, the greatest speed driver in France, who has just returned from the French front; Art Klean, world's greatest dirt-track driver, the only Jewish driver in the world, who will pilot a Crawford; Frank Galvin, winner of second place in the Harkness Trophy 100-miles race at the Sheepshead Bay track, who will drive a Premier; Charles Devlin, millionaire sportsman, who will drive a Dusenberg; Ira Vail, winner of third place in the Astor Cup race, who will sit in a Hudson; George Adams, with an Adams Special; Bill Chandler and Barney Newgard in Crawfords; and Newton McBride and Bert Watson in Olsons. Jack Lecain and Jules Devigne have announced their intention of entering their massive Delage cars in the race.

A peculiar coincidence in connection with the race is the fact that Jimmie Benedick, unknown to the Bluebird Company, has entered his special car, "Bluebird," in the race. This car is described as "something new," and as a special racing creation embodying new ideas on the part of the driver.

President Laemmle, R. H. Cochrane and Pat Powers have been appointed judges by the Uniontown Speedway Association in the Universal Trophy race. President Laemmle is considering adding a cash prize of $5,000 to the first winner of the cup in the event that the driver breaks the world's record in competition for the Universal Trophy.

The second race for the cup will be held at the new speedway track now under construction at Philadelphia, which will be completed early next year, while the third event will be run off at the Indianapolis track.

THE FIGURE THIRTEEN.

Director Lynn C. Reynolds of Universal City is a very superstitious man, and above all things he has a horror of the number 13. There is never a scene of that number in any of his productions.

Reynolds recently wrote a one-reel story entitled, "The Mother Call," which Ruth Ann Baldwin produced. After the script had been prepared for production Miss Baldwin submitted it to Reynolds for his inspection. When he found scene 13 in it he gasped: "Cut it out; it will be unlucky! This in one of my stories, too! Better forget scene 13 and make it 14 instead."

Miss Baldwin did so, being a bit superstitious herself and this being her first production.

The figure 13 has figured successfully, on the other hand, in the life of Dorothy Davenport, who played the lead in "The Mother Call." Miss Davenport was born on March 13 and married on October 13, 1913. In private life Miss Davenport is the wife of Wallace Reid, one of the idols of the screen.

The Reids only recently celebrated the third anniversary of their wedding, and the celebration took place on October 13. Strange to say, when the guests at the festal board were counted—some one always counts them, you know—it was discovered that exactly 13 were at table.

"Don't be alarmed," said the hostess when the discovery was made, "13 is our lucky number," and then she called attention to the fact that the little party was taking place on Friday, October 13.

The party broke up at one o'clock in the morning. "You see," said Miss Davenport, "13 followed us to the end of the evening, for 1 o'clock is 13 o'clock in many countries in the world."

Portraits of Your Favorite Screen Stars in Six Colors and on Heavy Art Mounts Suitable for Framing

These 7x10 six-color portraits originally sold for 50c. a set of twelve, but as there are only a few subjects left from these sets, we are offering them while they last at 10c. for ten. The selection of subjects to be from the following list:

Clara Kimball Young
Rupert Julian
Blanche Sweet
Jackie Saunders
Craufurd Kent
Elsie Albert
Rena Rogers
Henry King
Fannie Ward
Florence La Badie
Lillian Lorraine
Fritzi Brunette
Alfred Swenson
Edward Alexander
Betty Harte

These portraits are not shop worn or injured in any way, and if not satisfactory we will refund your money.

All you have to do to secure these 10 beautiful color portraits is to tear out this advertisement, write your name and address on the margin and mail with 10c. in stamps to the

Multi-Color Art Co.

731 7th Avenue
New York

The Animated Weekly

ANIMATED WEEKLY. NO. 46.

Girls Swim Hard Race.—Mermaids dare swift tides and currents of Golden Gate.—*San Francisco, Cal.*

Sub-Title.—Cups for the winners.

A Palace of Corn.—Five hundred farmers compete for prizes at annual corn show.—*Bloomington, Ill.*

Auto Owners Aid War.—General reviews parade of motor volunteers. —*London, England.*

Sub-Title.—Major General Lloyd addressing women chauffeurs.

Church Shelters Battle Flags.—116th Ontario Battalion deposits its colors in famous Westminster Abbey. —*London, England.*

Moslems Feast and Pray.—Followers of Mohamed gather in mosque at Eid festival.—*Woking, England.*

Sub-Titles.—Prayers before food. "Glad to meet you." The feast.

$20,000,000,000 *Here.*—Steel kings of nation gather for annual session. —*St. Louis, Mo.*

Sub-Title.—Judge E. H. Gary (with soft hat on) in center.

Latest Fashions.—Fur trimmed dresses in vogue for the Winter.—*Courtesy Brill Abrahams Co.*

Where Kiddies Can Play.—Celebrate 5th anniversary of City's first park for children.—*Philadelphia, Pa.*

Sub-Titles.—Governor Brumbaugh steals a kiss. Awkward, but willing.

Uncle Sam's Prize Posies.—U. S. Department of Agriculture gives its annual Chrysanthemum show.—*Washington, D. C.*

Sub-Title.—"Queen Mary," the prize winner.

"Fighting 9th" Back From Border. —City welcomes famous regiment on return from service on Mexican Border.—*Boston, Mass.*

Whom Did They Vote For?—Rivals for presidency shown on way to and from polling places.

Sub-Titles.—Ex-Governor Hughes voted in (N. Y.) laundry on ballot No. 13. President Wilson leaving Princeton (N. J.) polls.

Washing the Capitol's Face.—Fire Department gives home of Congress its annual bath.—*Washington, D. C.*

A Cheap Chauffeur.—Here's a dog that will drive your auto cheaply.—*New York City.*

54 *Drown In Wreck.*—Trolley car's plunge through open draw bridge fatal for many.—*Boston, Mass.*

Sub-Titles.—Scene of fatal leap. Car was mausoleum for many. Wreckers at work.

Crack Shot of the Navy.—Crew of Battleship New York is presented with cup from National Defense Society for best marksmanship.—*Brooklyn Navy Yard, N. Y.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

ANIMATED WEEKLY, NO. 47.

Fete Wounded Soldiers.—Royalty helps to entertain 6,000 convalescents at Garden party.—*London, England.*

Opening the Courts.—Judges and barristers, in wigs and gowns, leaving Westminster Abbey for trial rooms.—*London, England.*

Bulgars Bound For Battle.—Films catch vivid scenes as troops rush over mountains to meet foe.—*Near the Cerna.*

Sub-Titles.—From sleep to march. An endless stream marching through a village.

German Sailors At Work.—Navy men at daily gymnastics on battleships.—*Somewhere off Heligoland.*

Sub-Title.—Comedy varies war's routine.

Carnival For Soldiers. — Parade captured cannon to raise cash for men in trenches.—*Battersea, Eng.*

Out For A Touchdown.—University of Pittsburg's star eleven making drive for goal against Washington and Jefferson.—*Pittsburg, Pa.*

Letter 57 Years In Mail.—Missive sent in 1859 delivered, 18 miles away, after addressee's death.—*Philadelphia, Pa.*

Runners Chase Titles.—Cross-country stars battle for A. A. U.'s metropolitan championship. — *Van Cortlandt Park, N. Y.*

Sub-Titles.—The start. The water Jump. The winner.

$10,000 *Gift To State.*—Massachusetts Aero Club donates hydroaeroplane in honor of U. S. aviator killed in France.—*Boston, Mass.*

Sub-Title.—Governor McCall accepts gift.

One Submarine's Grave.—Pioneer under-sea boat that disappointed inventor has rested here for 16 years. *New Suffolk, N. Y.*

Sub-Title.—Another experiment in progress of the U-boat.

Cartoons by Hy. Mayer, World Famous Caricaturist.

Disturbing Broadway's Peace.—Dancers who dare busy street traffic draw throngs.—*New York City.*

Sub-Title.—"Pinched."

ACTOR HUNTS FEATHER MAKE-UP.

"MAKEUP for Peacocke," said Bruno Becker, assistant director, to Ed Brady, well-known Universal actor.

Brady proceeded to the costume department and, not finding peacock feathers went back to Becker.

Then it was explained to him that he was to work in the company of Captain Leslie T. Peacocke, who has joined the production forces at Universal City.

"I AM THE PRINTING PRESS."

By Robert H. Davis.

(*Continued from page* 23)

scrap-book contains one on the moving picture, among other things.

It is an interesting commentary on all of this flattery of imitation, that all that Mr. Davis ever got out of his much-copied idea was a five hundred dollar check from the National Cash Register. Mr. Davis wrote a very polite letter, calling attention to the fact that he was the author of the great, only, and original "I am," whereupon they promptly sent him a check for $500, which is the only money he has received for the idea. Its genesis came about in this way, and the writing of the advertisement was merely a courtesy to an advertiser, as far as Mr. Davis was concerned. A page of copy calling attention to the particular merits of the Hoe Press was submitted to Munsey's, and came under the notice of Mr. Davis. In his usual editorial thoughtfulness he suggested to the Hoe people that an advertisement picturing the remarkable influence of the printing press upon civilization, and describing in the copy the influence which *any* printing press had upon humanity, would be not only an unusual but a very striking and beneficial kind of advertisement. The advertiser agreed that this would be so, but admitted at the same time that no one in their office could write such an advertisement. The matter was left in abeyance until fifteen minutes before press time, when Mr. Davis was asked if he would not write such a page of copy, and inside of fifteen minutes he had dictated to his stenographer the prose poem which is reproduced on page 23, and it is interesting to note that only three minor corrections were made in the copy before it made its final appearance.

PEOPLE VS. JOHN DOE.

(*Cotinued from page* 27)

and which has been incorporated in the main title of the picture as follows:

"There are in our broad country hundreds of thousands of intelligent and reputable citizens who are bitterly opposed to capital punishment and to third degree methods of examination of alleged criminals.

"The law ought not, nor does the spirit of the law intend, to punish persons with undeveloped minds with the same severity as those having normal minds.

"This drama is inspired by many celebrated murder cases, but does not purport to be an accurate narrative of any particular case.

"No attack is made upon our courts, but it is shown that officers of the law may at times do irreparable injustice by their methods."

THIS WEEKS PROGRAM

MONDAY, NOVEMBER 27.

01953 RED FEATHER—Ben Wilson in "The Mainspring" (5-reel Drama) with Francelia Billington. ****

01954 NESTOR—"The White Turkey" (Com.) Eddie Lyons, Lee Moran and Priscilla Dean. *

TUESDAY, NOVEMBER 28.

01955 GOLD SEAL—"Should She Have Told?" (3 reels) Ed. Hearn, Ruth Clifford and Geo. Berenger. ***

WEDNESDAY, NOVEMBER 29.

01956 LAEMMLE—"The Last of the Morgans" (2 reels) William V. Mong and Nellie Allen. ***

01957 L-KO—"Eat and Grow Hungry" (Com). *

01958 UNIVERSAL ANIMATED WEEKLY—Weekly No. 48.

THURSDAY, NOVEMBER 30.

01959 BIG U—"The Mother Call" (1-reel Dr.) Dorothy Davenport. *

01960 POWERS—"The Fascinating Model (Com.) and "Alaska" (Ed.) (Split Reel). *

01961 IMP—"The Heel of the Law" (2 reels) King Baggot and Jane Gail. ***

FRIDAY, DECEMBER 1.

01962 IMP—"The Mansard Mystery" (2 reels) Joseph Gerard and Neva Gerber. ***

01963 L-KO—"Tattle Tale Alice" (Com.) Alice Howell. *

01964 BIG U—"The Circle of Death" (Indian Dr.) Mona Darkfeather. *

SATURDAY, DECEMBER 2.

01965 BISON—"The Greater Power" (2-R Dr.) ***

01966 JOKER—"Scrappily Married" Wm. Franey and Gale Henry. **

01967 LAEMMLE—"A Designing Woman.. (Dr.) Wm. Shea. **

SUNDAY, DECEMBER 3.

01968 VICTOR—"Just Her Luck" (2reels) Irene Hunt and Lee Hill. ***

01969 POWERS—"Sammie Johnsins Love Affair" (Cartoon Com.) and Dorsey "Ancient India" (Ed.) (Split Reel). ***

01970 IMP—"The Wall of Flame" (Dr.) Wallace Reid. *

WEEK OF NOVEMBER 27.

01971 UNIVERSAL SPECIAL—Marie Walcamp, Eddie Polo and Jack Holt in "LIBERTY" (Episode No. 16).

NEXT WEEK

MONDAY, DECEMBER 4.

01972 RED FEATHER—Ruth Stonehousse in "Kinkaid, Gambler" (5 reels). ****

01973 NESTOR—"Pass the Prunes" (Com.) (Eddie Lyons, Lee Moran and Priscilla Dean). *

TUESDAY, DECEMBER 5.

01974 GOLD SEAL—"Ashes" (3-reel Heart Interest Dr.) (Claire Mersereau). ***

S01975 VICTOR—"His Golden Hour" (Com.) (Ed. Sedgwick and Belle Bennett). *

WEDNESDAY, DECEMBER 6.

01976 L-KO—"The High Diver's Curse" (2-reel Com.) (Dan Russell). ***

01977 UNIVERSAL ANIMATED WEEKLY—Weekly No. 49.

01978 LAEMMLE—"The Children Shall Pay" Smalleys. *

THURSDAY, DECEMBER 7.

01979 VICTOR—"The Shadow" (2-reel Mystery Com-dr.) (Allen Holubar and Neva Gerber). A Ditmar's Educational entitled "Raccoons" with this feature. ***

01980 BIG U—"Seeds of Jealousy" (Indian dr.) (Mona Darkfeather). *

FRIDAY, DECEMBER 8.

01981 IMP—"The Call of the Unborn" (2-reel dr.) (M. K. Wilson and Edith Roberts). ***

01982 UNIVERSAL SCREEN MAGAZINE—Issue No. 2. *

01983 NESTOR—"Oh, You Honeymoon" (Comedy). *

SATURDAY, DECEMBER 9.

01984 BISON—"The Good Woman" (2-reel Western dr.) (Wm. V. Mong and Nellie Allen). ***

01985 JOKER—"The Tramp Chef" (Com.) (Gale Henry and Wm. Franey). *

01986 REX—"A Story From Life" (Dr.) (Matt Moore and Jane Gail). *

SUNDAY, DECEMBER 10.

01987 REX—"The Penalty of Treason" (2-reel Military Dr.) (Douglas Gerrard and Ruth Clifford). ***

01988 POWERS—"The Trials of a Movie Cartoonist" (Com. Cartoon) and "Superstitious Ceylon," (Ed.). *

01989 IMP—"Bubbles" (Dr.) (Wm. Shay and Jane Fearnley). Produced by Herbert Brenon. *

WEEK OF DECEMBER 4... ....

01990 UNIVERSAL SPECIAL—Marie Walcamp, Jack Holt and Eddie Polo in "LIBERTY". (Episode No. 17).

THE WEEK AFTER

MONDAY, DECEMBER 11.

01991 RED FEATHER—"The Morals of Hilda" (5-reel drama) (Gretchen Lederer and Lois Wilson). ****

01992 NESTOR—"Two Small Town Romeos (Comedy) (Eddie Lyons, Lee Moran and Priscilla Dean). *

TUESDAY, DECEMBER 12.

01993 GOLD SEAL—"The Two Roads" (3-reel dr.) ***

S01994 VICTOR—Title not decided (Comedy). *

WEDNESDAY, DECEMBER 13.

01995 LAEMMLE—"Green Eyes" (Dr.) (Geo. Chesboro). *

01996 L-KO—"Murdered by Mistake" (2-reel Comedy) (Dan Russell). ***

91997 UNIVERSAL ANIMATED WEEKLY—Weekly No. 50.

THURSDAY, DECEMBER 14.

01998 VICTOR—"It Didn't Work Out Right" (Com.) *

01999 REX—"The Lawyer's Secret" (2-reel Drama) (Jack Nelson and Molly Malone). ***

02000 POWERS—"In the Land of King Cotton" (Ed.) *

FRIDAY, DECEMBER 15.

02001 IMP—"Scratched" (2-reel Drama) (Irene Hunt and Earl Page). ***

02002 NESTOR—"I'm Your Husband" (Comedy). *

S02003 BIG U—"The Price of Love" (Dr.) (Wallace Reid).*

SATURDAY, DECEMBER 16.

02004 BISON—"The Taint of Fear" 2-reel Drama) (Allen Holubar and Jos. Girard). ***

LAEMMLE—No release this week.

02005 JOKER—"Their Dark Secret" (Com.) (Wm. Franey and Gale Henry). *

02006 LAEMMLE—"The Little Mother" (Drama) (Jane Fearnley). *

SUNDAY, DECEMBER 17.

REX—No release this week.

IMP—No release this week.

02007 POWERS—"Sammie Johnsin and "The Wonderful Lamp" (Com. Cartoon) and "Majestic Ceylon," as seen by Dr. Dorsey (Ed.) (Split reel). *

02008 REX—"At Midnight (2-reel Dr.) (Wm. Shay and Leah Baird). ***

WEEK OF DECEMBER 11.

02009 UNIVERSAL SPECIAL—Marie Walcamp, Eddie Polo and Jack Holt in "LIBERTY" (Episode No. 18). ***

MUSIC FOR "THE MAINSPRING"—WEEK OF NOVEMBER 27

Specially selected and compiled by M. Winkler.

"Heart Throbs," Reverie, by Arnold, is the Theme. **REEL I.**

1. *"Flower Song,"* by Barnard, until "Ashmore meets an old friend." 2. *"Melody,"* by Kretschmer, until "Jesse Craven who dominated," etc. 3. *"Sieste,"* by Laurense, until "Specialists arrive for a consultation." 4. *"Dramatic Tension,"* by Winkler, until end. **REEL II.**

5. *"Fantasia,"* by Bach, until "If you are one of the reporters," etc. 6. *"Berceuse,"* by Jaernefelt, until "Ashmore and Larry Craven," etc. 7. *"Caprice,"* by Ascher. **REEL III.**

8. *"In Cupid's Net,"* by Armand, until "You're a fine dummy," etc. 9. *"Dramatic Tension No. 1,"* by Reissiger, until "Ashmore directs Mr. Craven's affairs," etc. 10. *"Prelude,"* by Bizet, until "The yachting trip." 11. *Aero Travelers,"* Waltz, by Weiss, until "Tying up for the night." 12. *"Theme,"* until end. **REEL IV.**

13. *"After Sunset,"* by Pryor, until "The storm." 14. *"Furioso No. 2,"* by Lake, until "At break of day." 15. *"Dawn,"* by Kate Vannah, until "The stock market opens." 16. *"Olympia,"* Overture, by Ascher, until end. **REEL V.**

17. *"Yelva,"* Overture, by Reissiger, until "Three o'clock." 18. Continue pp., until "I got him." 19. *"Venetia,"* by Tobani, until "Mr. Lawrence Ashmore," etc. 20. *"Theme,"* until end.

BIG U—"The Mother Call"

1. *"Heart Throbs," Reverie,* by Arnold. 2. *"Among the Roses,"* Idyl, by Lake, until end.

L-KO—"Tattle Tale Alice"

1. *"Baby Sweetheart,"* by Corri. 2. *"Sparklets,"* Intermezzo, by Langey, until end.

BISON—"The Greater Power"................(Two Reels)

1. *"Adoration,"* by Barnard, until "The retired sheriff," etc. 2. *"Esperanza,"* by Johnstone, until "Election Day." 3. *"Yelva,"* Overture, by Reissiger, until "The new sheriff." *"Es War Einmal,"* by Mahl. **REEL II.**

5. Continue *"No. 4,"* with "Scene: Interior Saloon." 6. *"Folle Extase,"* by Milok, until "I promised your mother," etc. 7. *"Heloise,"* Intermezzo, by Langey, until "The trial." 8. *"Berceuse,"* by Delacour, until end.

NESTOR—"The White Turkey"..................(Comedy)

1. *"Love Me At Twilight,"* (Popular). 2. *"Goodby, Good Luck,"* (Popular).

GOLD SEAL—"Should She Have Told?....(3 Reels)

1. *"New Era,"* Overture, by Heed, until "Two months later." 2. *"Martinique,"* Intermezzo, by Loraine, until "As the hours pass." 3. *"Frozen Bill,"* Rag, by Losey, until "And then." 4. *"Dramatic Tension,"* by Ascher, until "Police chasing burglars." 5. *"Hurry No. 4,"* by Lake. **REEL II.**

6. *"Furioso No. 2,"* by Lake, to action, until "The District Attorney," etc. 7. *"L 'Adieu,"* by Fararger, until "John Randall, a young lawyer." 8. *"Lunita,"* Intermezzo, by Loraine, until "Eight years pass." 9. *"Tendresse,"* by Langey, until "Interior of room." 10. *"Dramatic Adagio,"* by Funck.

REEL II.

11. *"Tale of Two Hearts,"* by Roberts, until "That night." 12. *"Pizzicato No. 14,"* by Lake, until "Gee, mother, it ain't square," etc. 13. *"Dramatic Andante,"* by E. Ascher, until "The fight." 14. *"Allegro Agitato,"* by Becker, until "After the fight." 15. *"Pathetic Andante,"* by Berger.

LAEMLE—"The Last of the Morgans"......(2 Reels)

REEL I.

1. *"Southern R verie,"* by Bendix, until "The wife of long ago." 2. *"Where My Love Lies Dreaming,"* by Foster, until "The room that is fragrant," etc. 3. *"Memories,"* by Kuessner, until "If we could find," etc. 4. *"Dramatic Tension No. 1,"* by Reissiger, until "Prospective purchasers." 5. *"Last Spring,"* by Grieg, until "A month later." 6. *"In Lovers' Lane,"* by Pryor. **REEL II.**

7. Continue *"In Lovers' Lane,"* until "Homeless and dazed," etc. 8. *"Pathetic Andante,"* by Berger, until "The local real estate agent," etc. 9. "*Dramatic Adagio,* by Funck, until "A few days later." 10. *"Adoration,"* by Barnard, until "And in the evening," etc. 11. *"My Old Kentucky Home,"* Song, by Foster.

L-KO—"Eat and Grow Hungry"..................(Comedy)

1. *"Plenty o' Pepper,"* (Popular). 2. *"You Bet,"* Trot, (Popular).

VICTOR—"Just Her Luck"......................(Two Reels)

1. *"Harmony of Love Romance,"* by Brooks, until "Morning." 2. *"After Sunset,"* by Pryor, until "A week later." 3. *"Love Song,"* by Puerner, until "Just her luck." 4. *"Dramatic Love Theme,"* by Loraine. **REEL II.**

5. Continue *"No. 4,"* until "Next morning." 6. *"Gretchen,"* Intermezzo, by Martin, until "I was dressing," etc. 7. *"In Cupid's Net,"* by Armand, until "At the hospital." 8. *"L 'Amour Du Papillon,"* by Henneberg.

IMP—"The Mansard Mystery".................(Two Reels)

1. *"Berceuse,"* by Delacour, until "Count des Boutelis," etc. 2. *"Caprice,"* by Ascher, until "Scene: Telephoning." 3. *"Dramatic Tension No. 2,"* by Reissiger. **REEL II.**

4. Continue *"No. 3,"* until "The police must be notified," etc. 5. *"Allegro,"* by Bach, until "Stop that man." 6. *"Agitato No. 39,"* by Becker, until "I was poisoned," etc. 7. *"Dramatic Maestoso,"* by Loraine, until "It was the poison of the cobra." 8. *"Adoration,"* by Barnard.

POWERS—"Sammie Johnsin's Love Affairs" (Cart.)

1. *"Love is So Fickle,"* by Kruseman. 2. *"Folle Extase,"* by Milok.

POWERS—"The Fascinating Model".........(Comedy)

1. *"All Night,"* by Pryor. 2. *"Your Wife."*

"ALASKA" (Educational)

"Reverie," by Arnold, is the Theme.

"The Devil's Bondwoman" REEL I.

1. *"Olympia,"* by Ascher, until "And then was brought forth," etc. 2. *"Creepy Creep,"* by Tyler, until "Mason Van Horton," etc. 3. *"Extase,"* by Ganne, until "Scene: Dancing." 4. *"Harlequin One-Step,"* by Roberts, until "Scene: Interior of office." 5. *"Alla Ballerina Valse Lenton."* **REEL II.**

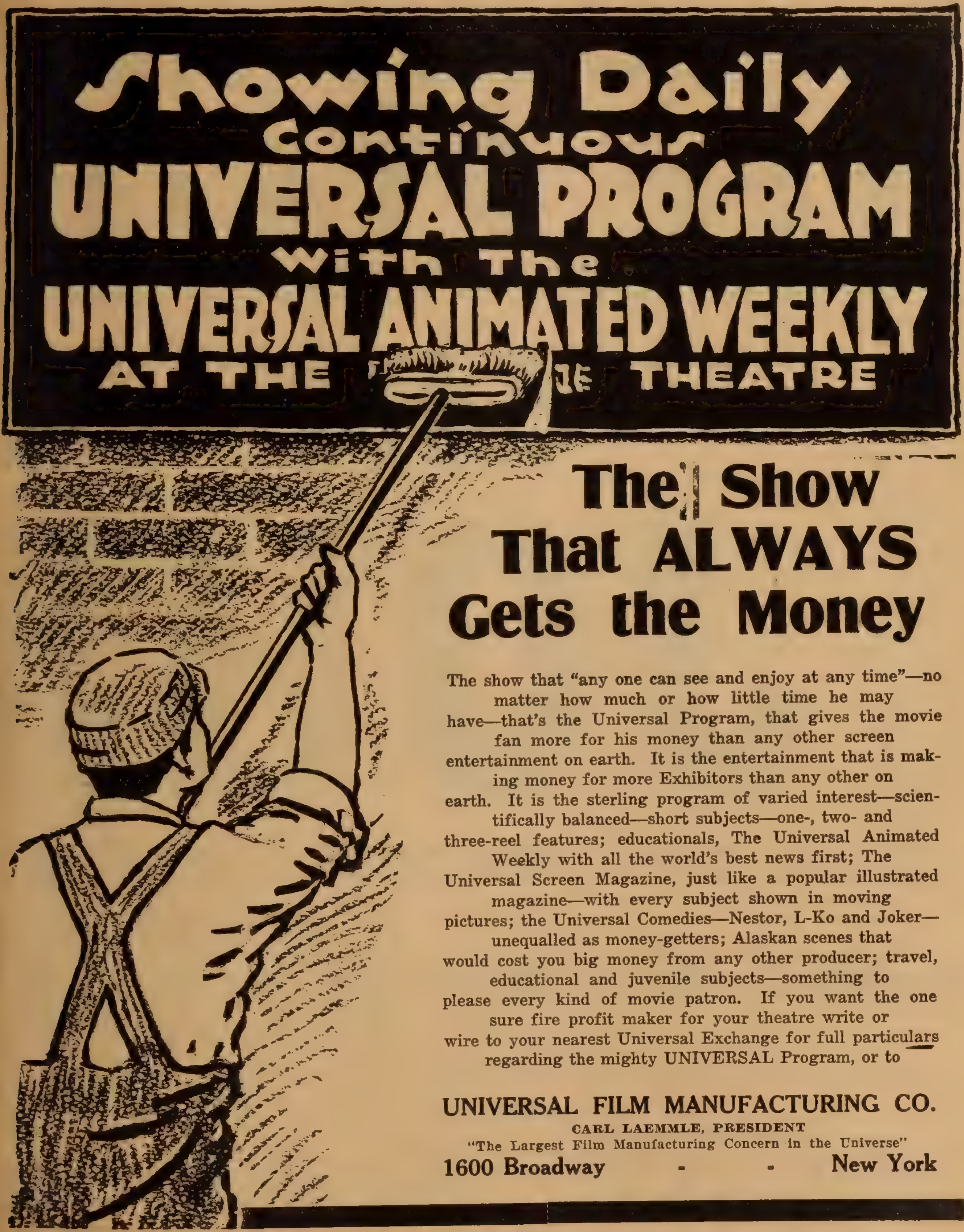
6. *"Fox Trot,"* by Pryor, until "When the guests have departed." 7. *"Theme,"* until "Beverly Hope, an heiress," etc. 8. *"Martinique,"* Intermezzo, by Loraine, until "An influence that works for evil." 9. *"Society One-Step,"* by Lake, pp., until dancing, then ff., until "Scene: Van Horton in garden." 10. *"Garden of Love,"* Caprice, by Ascher.

REEL III.

11. "Continue *"Garden of Love,"* until "The weaker nature," etc. 12. *"Piano Solo,"* improvise to action, until "Mason entertains in honor," etc. 13. *"Cupid's Caress,"* Valse Lente, by Roberts, until "White carnation," etc. 14. *"Theme,* until "That young beast," etc. 15. *"Dramatic Tension,"* by Winkler, until "As days pass." **REEL IV.**

17. Continue *"Heloise Intermezzo,"* until "A week later." 18. *"Agitato,"* by Becker, pp. until "The run on the bank." 19. Continue *"No. 18,"* ff., until "Evening." 20. *"Berceuse,"* by Iljinsky, until "Van Horton was not the only one," etc. 21. Continue to action, until "Doria's dinner dance." 22. *"Dramatic Tension No. 1,"* by Reissiger. **REEL V.**

23. Continue *"No. 22,"* until "Dinner is served," etc. 24. *"Dramatic Tension No. 2,"* by Reissiger, until "She is only another example," etc. 25. *"Dramatic Maestoso,"* by Loraine, until "Let the others go," etc. 26. *"Theme,"* until end.



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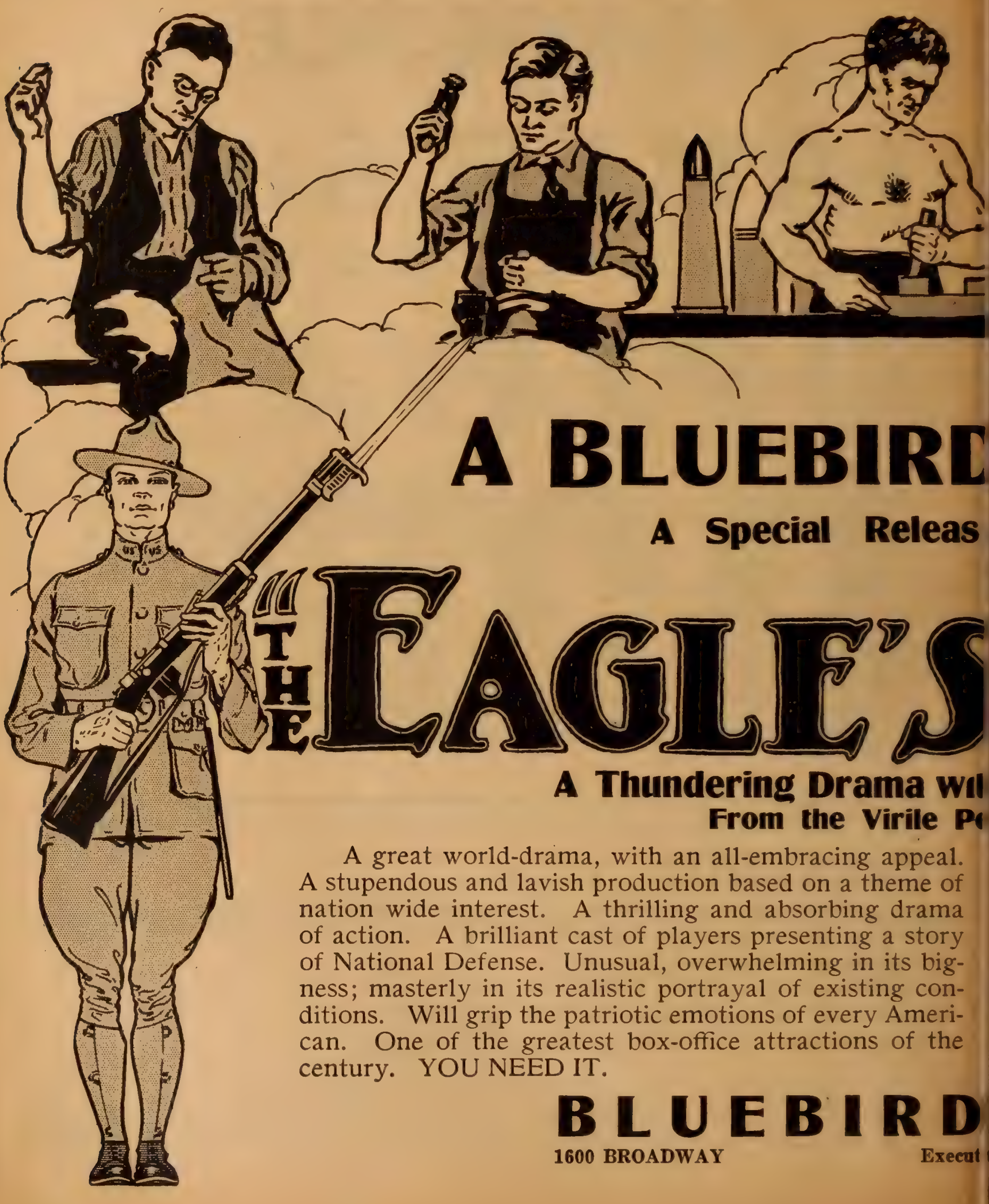

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These two pages are
the most important
in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Three Weeks from this Week

Ruth Stonehouse in "Kinkaid, Gambler." A Romantic Drama of a woman's love versus the Law. Forty-fifth Red Feather Production. Directed by Raymond Wells. Released Dec. 4. It wouldn't be so bad to be shadowed, or even "hounded" by a detective, if Ruth Stonehouse was doing the pussy-footing. And that's what Kinkaid thought, when, through womanly wiles, Ruth lured him from his gambling house on the Mexican side across the border to the U. S. A., where three big, strong male sleuths nabbed him. But he had faith that Ruth would "run true to form," and she did. She loved him well enough to help him escape from the hoose-gow, and after that—"Innocent!"—and wedding bells. The kind of a Red Feather that will tickle your audiences and make your ticket rolls fade away at every performance.

"The Shadow," with Allan Holubar and Neva Gerber. Two-reel Victor Mystery Drama. Directed by Allan Holubar. Maybe it was because he's so big and dashing and handsome—and they wanted to take him down a bit; anyway, the fellas at the club bet Allan he couldn't attend a swell ball, swipe all the jewels in sight and get away with it. So your audiences will learn at the end of the picture. In the meantime they are completely mystified. Allan not only wins the bet, but steals Neva's heart besides, and all ends—well, it isn't the police station for Allan.

"The Call of the Unborn," with M. K. Wilson and Edith Roberts. Two-reel Romantic Drama. Directed by M. K. Wilson. Released December 8. Unfortunately for themselves there is a class of Exhibitors who judge a picture only by its length and PRICE. The longer and costlier, the better the picture. There are others, thanks be, who grab a picture like "The Call of the Unborn," ON THE REGULAR UNIVERSAL PROGRAM, confident that they can play to better business and greater profits than the theatre across the street which is showing a similar subject in five reels at a price that cuts out the profit in advance. That'll be about all.

"The Penalty of Treason." Two-reel Military Drama. With Douglas Gerrard and Ruth Clifford. Directed by Douglas Gerrard. Released December 10. We know that "gold lace has charms for the fair," but perhaps Ruth never heard the saying. At least when the gallant Captain Guido meets and kisses her she slaps his face. In revenge her lover Campi (Douglas Gerrard), is seized and thrown into prison. In attempting to rescue him Ruth learns that the captain is a traitor. So again love laughs at bolts and bars, and the close-up fadeout makes the fans as happy as it does the lovers. If you would rather pay a lot more money for a five-reeler and make a lot less, that is your unchallenged privilege, but if it's good acting and strong stories and varied subjects, and full houses and popularity and prestige and profit you want—well, ask any Exhibitor showing the UNIVERSAL Program.

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"The Morals of Hilda," with Gretchen Lederer, Emory Johnston and Lois Wilson. Forty-sixth Red Feather Production. Directed by Lloyd B. Carleton. Released December 11. Simple faith and honest hearts, guided by love alone, may never be recognized by the austere laws of the land, but somewhere the divine law of compensation is always working. Hilda found it so, though sorrow and loss were her portion. Hilda and August, simple peasants, come to the land of the free to make a home. They are not married; they have no means, but their love is pure and true, and they are to be wedded as soon as they can. But August dies and little one comes. Then poor, bewildered, innocent, ignorant Hilda is condemned; she cannot get work. Her story is against her. At last she prepares to end all, and how the child is saved, reared by wealthy people, becomes a great man, and later learns that Hilda is his mother, makes a story of tremendous appeal; there's a tug at the heartstrings that gets over big and makes "The Morals of Hilda" a remarkable Red Feather production.

"The Two Roads," with Edna Flugrath and a big cast. Three-reel Gold Seal Heart Interest Drama. Released December 11. Edna's father is a crook. A man of brains. He has made Edna his assistant. One night she is caught, while he escapes. She goes to prison, where she learns of the "straight and narrow way," and determines to go straight. Many dramatic situations disclose how she is haunted by her old life, and of the tremendous sacrifice her lover makes for her. This big picture was cut from five reels and is packed full of incident and action.

"Murdered by Mistake." Two-reel L-KO Tittilater. With Dan Russell in a screaming double role. Released December 13. Sure, sure, we know the title is funny, but let's tell you about the picture. Yes, Dan Russell is just as funny in one part as another, but the story is—What's that? How could any one be murdered by mistake? Easy. They intend to kill Dan—please stop interrupting—they intend to kill Dan and they kill Dan by mistake. Now the story is—well, if you know so much about it, tell it yourself. But anyway we beat you to it. We saw it first. And we know it's a darned sight funnier than anything you ever saw at that.

"The Lawyer's Secret," with Jack Nelson and Molly Malone. 2-reel Lost Heir Drama. Directed by F. A. Kelsey. Crook lawyers are over-reached by the long arm of coincidence in this corking picture. If the lost heir does not appear at a given time the estate goes to Molly. So they go East and pick up a down-and-out to pose as the heir. After six months he is to sign over the estate to them, accept $5,000, and disappear. But they happen to make their proposition to an old chum of the missing boy (who is dead), and he goes through with it in a way that surprises them as much as it will your delighted audiences. Don't worry about the ending. It's a little bit of all right.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

NOVEMBER—
3—*Us Kids* (Comedy-Drama)
16—*Motor Mat and His Fliv*......(C. Cart.) *and Ceylon as seen by Dr. Dorsey.*
23—*Irma In Wonderland*......(Juv. C. Dr.)
26—*Sammy Johnsin At the Seadside*......(C. Cart.) *and "In and Around Ancient Japan," seen by Dr. Dorsey*......(Ed.) split reel.

REX.

NOVEMBER—
9—**The Mantle of Deceit**......(2-Reel Drama)
Claire Mersereau
10—*Eyes of Love*......(Drama)
16—*The Diamond Lure*......(Drama)
19—*Lost In Babylon*......(Drama)

UNIVERSAL SPECIAL FEATURE.

OCTOBER—
24—**Society Hypocrites**......(3-Reel Drama)
Ben Wilson and Neva Gerber
Week of October 23—
Marie Walcamp, Eddie Polo, and Jack Holt in **"Liberty"—"A Daughter of Mars"** (11th Episode.. (2 Reels)
Week of October 30—
Marie Walcamp, Eddie Polo and Jack Holt in **"For the Flag,"** 12th Episode of "Liberty" (2 reels)
Week of November 6—
Marie Walcamp, Eddie Polo and Jack Holt in **"Strife and Sorrow,"** 13th Episode of "Liberty" (2 reels)
Week of November 13—
Marie Walcamp, Eddie Polo and Jack Holt, in **"Liberty"** (Episode No. 14), **"A Modedn Joan of Arc"**......(Two Reels)
14—**Honor Thy Country**......(3-Reel Drama)
Neva Gerber, Joseph Girard.
Week of November 20—
Marie Walcamp, Eddie Polo and Jack Holt, in **"Liberty"** (Episode No. 15), **"The Flag of Truce"** (Two Reels)

NOVEMBER— VICTOR.

12—*Any Old Duke'll Do*......(Comedy)
19—*Their Chance*......(Com-Dr.)

VICTOR SPECIAL.

OCTOBER—
31—*Felix on the Job*......(Comedy)
NOVEMBER—
8—*A Roaming Romeo*......(Comedy)
21—*Felix Gets In Wrong*......(Comedy)

NOVEMBER— LAEMMLE.

12—*Shadows of Suspicion*......(Drama)
14—*Case of Beans*......(Comedy)
23—**The Emerald Pin**......(2-Reel Society Drama)
Roberta Wilson, Chas. Perley.

SPECIAL LAEMMLE.

NOVEMBER—
1—*The Midnight Toll*......(Drama)
25—*Her Message To Heaven*......(Drama)
NOVEMBER—
1—*Animated Weekly, Vol. 2, No. 44*......(News)
8—*Animated Weekly, Vol. 2, No. 45*......(News)
15—*Animated Weekly, Vol. 2, No. 46*......(News)
22—*Animated Weekly, Vol. 2, No. 47*......(News)

UNIVERSAL SCREEN MAGAZINE.

24—*Universal Screen Magazine. Issue No. 1.*

NOVEMBER- BIG U.

5—*The Bandit's Wager*......(Comedy-Drama)
16—**Life's Maelstrom**......(2-Reel Drama)
Murdock MacQuarrie, E. Sterling.

NOVEMBER— BIG U SPECIAL.

12—**The Powder Trail**......(2-Reel Drama)
Francis Ford and Grace Cunard
14—J. Warren Kerrigan in "The Torrent"
NOVEMBER—
17—*The Long Search*......(Indian Drama)
23—*Accusing Evidence*......(Mt. Dr.)
26—**The Hero of San Juan** (2-R. Military Drama)
Francis Ford, Grace Cunard.

NOVEMBER— GOLD SEAL.

7—**The Cry of Conscience**......(2-Reel Drama)
G. Raymond Nye, Viola Smith and Chas. Gunn
21—**The Woman He Feared** (3-R. Society Drama)
Vola Smith, Franklyn Farnum.

NOVEMBER— IMP.

10—**The Eel**......(2-Reel Drama)
Betty Schade
17—**Harry Carey in "Guilty"**......(2-Reel Drama)
With Edith Johnson.
22—*When He Came Back*......(Drama)
24—**Circumstantial Guilt**......(2-R. Mystery Drama)
Jack Nelson, Burton Law.

NOVEMBER— SPECIAL IMP.

7—King Baggot in *"The Voice Upstairs"* (Dr.)
19—Ben Wilson in *"The Thread of Life,"* with *Francis Nelson*......(Drama)

NOVEMBER— 101 BISON.

11—**The Quitter**......(2-Reel Drama)
Roberta Wilson and Chas. Perley.
18—**The Son of a Rebel Chief**......(2-Reel Drama)
V. Mong.
25—**The Lost Lode**......(2-Reel Min. Drama)
Edith Johnson, Edward Hearn.

NOVEMBER— L-KO.

7—**Alice in Society**......(3-Reel Comedy)
Alice Howell
15—**The Million Dollar Smash**......(2-Reel Comedy)
22—**Where Is My Wife?**......(2-Reel Comedy)

RED FEATHER PRODUCTIONS.

OCTOBER—
30—**The Isle of Life**......(5-Reel Drama)
Roberta Wilson and Hayward Mack
NOVEMBER—
6—**The Place Beyond the Winds**......(5-R. Drama)
Dorothy Phillips and Lon Chaney
13—**The Heritage of Hate**......(5-Reel Drama)
Roberta Wilson.
20—**The Devil's Bond Woman**......(5-Reel Drama)
Dorothy Davenport, Emory Johnson.

NOVEMBER— JOKER.

11—*In Love With A Fireman*......(Comedy)
18—*Their First Arrest*......(Comedy)
25—*A Janitor's Vendetta*......(Comedy)

NOVEMBER— NESTOR.

10—*Sweedy, the Janitor*......(Comedy)
13—*Knights of a Bathtub*......(Comedy)
17—*A Capable Lady Cook*......(Comedy)
20—*How Do You Feel?*......(Comedy)
24—*Married a Year*......(Comedy)

BURTON RICE

BLUEBIRD PHOTOPLAYS (INC.)

Announce

Lois Weber and Phillips Smalley in "Hop—the Devil's Brew."

Carter De Haven and Flora Parker De Haven in "The Wrong Door."

Louise Lovely in "The Grip of Jealousy."

"Rupert of Hentzau," with Jane Gail.

Mary Fuller in "The Strength of the Weak."

"The Yaqui."

"The Flirt" with Marie Walcamp.

Louise Lovely in "Tangled Hearts."

Tyrone Power in "John Needham's Double."

Violet Mersereau in "The Great Problem."

J. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in "The Crippled Hand."

Louise Lovely in "The Gilded Spider."

Florence Lawrence in "Elusive Isabel."

J. Warren Kerrigan in "A Son of the Immortals."

Rupert Julian in "Naked Hearts."

Tyrone Power and Lois Weber in "The Eye of God."

Louise Lovely in "Bobby of the Ballet."

Harry Carey in "The Three Godfathers."

Mary MacLaren in "Shoes."

Violet Mersereau in "Broken Fetters."

Ella Hall in "The Love Girl"

Louise Lovely in "The Grasp of Greed."

J. Warren Kerrigan in "The Silent Battle."

Myrtle Gonzalez in "The Secret of the Swamp."

Harry Carey in "Love's Lariat"

Rupert Julian in "Bettina Loved a Soldier."

Ella Hall and Herbert Rawlinson in "Little Eve Edgarton."

Myrtle Gonzalez and Val Paul in "The Girl of Lost Lake"

"The Unattainable."

"Saving the Family Name"

"Behind the Lines"

"The Evil Women Do"

Mary MacLaren in "Wanted--A Home"

Cleo Madison in "The Chalice of Sorrow"

J. Warren Kerrigan in "The Social Buccaneer"

Ruth Stonehouse in "Love Never Dies"

"End of the Rainbow"

"Gloriana"

"The Bugler of Algiers"

"A Stranger from Somewhere"

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The MOVING PICTURE WEEKLY

Ruth Stonehouse in
"KINKAID, GAMBLER"
Red Feather Production

VOL. 3. No. 16
DEC. 2. 1916
PRICE 10 CENTS

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Periodical

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The Story of a Woman who Trusted—
and the Price She Paid.

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and LON CHANEY

Directed by Joseph De Grasse

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Based on Dicken's Immortal Classic
"The Christmas' Carol"

Rupert Julian as Scrooge
Supported by a Brilliant Cast

Directed by Rupert Julian

Watch for

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A Thrilling Mexican Border Drama

"Mixed Blood"

Written by Willard Mack, famous Broadway Actor and Author

Featuring Claire McDowell
Geo. Beranger and Roy Stewart

Directed by Charles Swickard

RED FEATHER PHOTOPLAYS

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UNIVERSAL

(No. 152. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

ON and after January 1st we will advance the rental price on our one and two-reel L-KO comedies, Joker comedies, Nestor comedies, Animated Weekly, Dorsey Expedition pictures and certain other SPECIALTIES to all exhibitors who are NOT regularly booking the ENTIRE Universal Program.

All exhibitors who ARE booking the ENTIRE Universal program will be protected. They will continue to receive all of our program pictures, including the above specialties, as a part of their service. Of course our serials are not included in this.

Thus, an exhibitor showing an all-feature program and coming to the Universal exchanges for only a few reels such as those mentioned above must not expect to get these subjects at the same proportionate price as the regular Universal customer who is using our entire output.

We make a program of thirty-one reels every week. When an exhibitor selects fifteen from the thirty-one he must hereafter expect to pay some portion of the cost of releasing the other sixteen reels that he is not using. He benefits through our releasing thirty-one because it gives him a wide range to choose from.

Never since the feature business gained a foothold has the Universal neglected its program. On the contrary it has continued to search the world for the best possible stories, the best directors and the best players for one and two-reel pictures. Had we become panic-stricken by the feature business, as some concerns did, the exhibitors of this country who wanted and had to have program service would have been in a tight hole. BUT NEVER FOR AN INSTANT DID WE LOSE FAITH IN THE SHORT SUBJECT OR THE PROGRAM.

But, during this time, many exhibitors who formerly used our whole program dropped part of it and filled in with features. This

BULLETIN

they had a right to do. We told them it was a mistake and that the feature craze would eventually hurt their business terribly.

Hundreds of them have found, to their sorrow, that we knew what we were talking about. Meanwhile we have continued to pour money into our short subjects as well as into our features. We have allowed the exhibitors to take their pick from some thirty-one reels of program pictures every week and have thus found out that the crying demand was for good, clean comedies and novelties of various kinds known as "Specialties."

We have therefore strengthened our comedies and our novelties so much that we think they FAR SURPASS ANYTHING ON THE MARKET.

It has cost us a pile of money to do this and we feel that it is time for us to begin to get what these specialties are worth.

Let me make it clear again that we intend to protect our regular customers AS LONG AS THEY BOOK THE ENTIRE PROGRAM EVERY WEEK. But when exhibitors ask for the privilege of SELECTING only the cream of the program they must expect to pay for the privilege.

Every day new evidence pours in to prove that I knew exactly what was talking about when I said, week after week, that the public would tire of features and that the VARIED PROGRAM would come back. It has come back, stronger than ever, and in many cases the exhibitors have swung back to it JUST IN TIME TO SAVE THEMSELVES FROM RUIN:

Those of you who have not yet made up your minds to come back to the ENTIRE program are more than welcome to come back to any part of it, under the terms outlined in the foregoing.

UNIVERSAL FILM MANUFACTURING COMPANY
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The Romantic Drama of a Girl Detective

Featuring RUTH STONEHOUSE

Directed by Raymond Wells

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PHOTO PLAYS
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"The Morals of Hilda"

A Drama of Mother Love and the Law
With Gretchen Lederer
Lois Wilson and Emory Johnston

Directed by Lloyd B. Carleton

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"LIBE

The Moving Picture Worl

"Liberty"

Universal Serial Is Proving Itself a Startlingly Realistic Drama of Warfare Along Mexican Border.

Reviewed by Robert C. McElravy.

INSTEAD of a slackening interest, which is sometimes felt in a long serial photoplay, "Liberty" has exceded all promises and is now sweeping its way into the hearts of observers. Nothing has been done in the way of thrilling warfare and adventure to overshadow this production. Its thrills are the genuine outgrowth of a well-sustained plot, and each instalment, with its vivid pictures of conditions on the Mexican border, raises rather than lowers the high standard of the serial. The thirteenth, fourteenth and fifteenth episodes are wonderful, indeed.

More Evidence : "'LIBERTY' is O. K. I wish there were 40 episodes. Average to date ove 600 sold tickets—played last night to 700. Pretty good for small town an run-down theatre."—Fairfield Theatre, Fairfield, Iowa.

"'LIBERTY' is the best-drawing feature I have had up to date. The business increases with every episode and th capacity of the house is taxed on 'LIBERTY' night."—Savoy Theatre, Springfield, Ill.

"'LIBERTY' is going fine with me. Book me for your next serial."—H. C. Whittmann, Muscatine, Iowa.

RTY"

Says

The UNIVERSAL Serial Glorious is Getting More Money for Exhibitors than Anv Other Serial Ever Produced

Further Proof: "My good business on 'LIBERTY' Saturday nights is my saving grace. It is a smashing business. 'LIBERTY' is a good money-getter."—Star Theatre, Madrid, Iowa.

"'LIBERTY' has proven one of the biggest money-getters I have ever handled in the serial line, and my patronage on the days on which I run it prove conclusively that the public agree with me in declaring it the finest and best serial ever produced by any company."—The Globe Amusement Company, McKeesport, Pa.

"'LIBERTY' takes well with the public and in their opinion it is a splendid serial, well acted and staged, and with the punch produced as the natural sequence of preceding events, and without a lot of preliminary posing by the stars in the play."—The Lyric Theatre, Marysville, Cal

BOOK NOW and MAKE MONEY

"'LIBERTY' is good and well received."—Lincoln Theatre, Jefferson, Iowa.

"'LIBERTY' is one of the greatest serials ever placed on the market. Has proven a drawing-card and increased business for me each episode. I advise exhibitors to boost first episode as 'LIBERTY' itself will prove the drawing card after that.—New Lyndale Theatre, Minneapolis, Minn.

"'LIBERTY all O. K. Great! Best serial ever run in this theatre in six years."—Metropolitan Theatre, Los Angeles, Cal.

YOU CAN PROFIT BY THE EXPERIENCE OF THESE MEN

Exhibitors never had so good an opportunity to make the big money on a serial as they have with "LIBERTY." You aren't taking chances with this wonder serial. Here on this page we have shown you what Exhibitors and the public think of "LIBERTY" and WHAT IS MORE we have PROVEN to you that "LIBERTY" will MAKE MONEY for YOU. Write or wire for booking reservation now to any of the 73 Universal Exchanges, or

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The Timeliest of All Serials Sensational — Thrilling — Patriotic Scenes Laid Along the Mexican Border

FEATURING

MARIE WALCAMP, EDDIE POLO AND JACK HOLT

A Thundering Drama with a Thundering Message

A magnificent and awe-inspiring picture of National Defense. A tremendous photo-drama with a great patriotic appeal. A photo-play triumph that will thrill every American, man, woman and child.

A stupendous box office attraction that portrays existing conditions in realistic detail, rather than through so-called spectacles of mimic warfare and impossible visualizations. This epoch-making drama will pack your house at every performance. Remember it is a BLUEBIRD extraordinary—NOT on the regular BLUEBIRD Program. Book through your local BLUEBIRD Exchange, or

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Executive

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The "EAGLE'S WINGS"

A BLUEBIRD Extraordinary

From the virile pen of Rufus Steele

BLUEBBIRD Exhibitors will please take notice that "The Eagle's Wings" is not on the regular BLUEBIRD Program. Originally intended for a State Rights production, this magnificent drama made so strong an impression that BLUEBIRD secured it at an enormous sum for BLUEBIRD and other Exhibitors. You must expect to pay good money for this, because it will mean capacity houses to you. Special paper, including magnificent 24 sheet.

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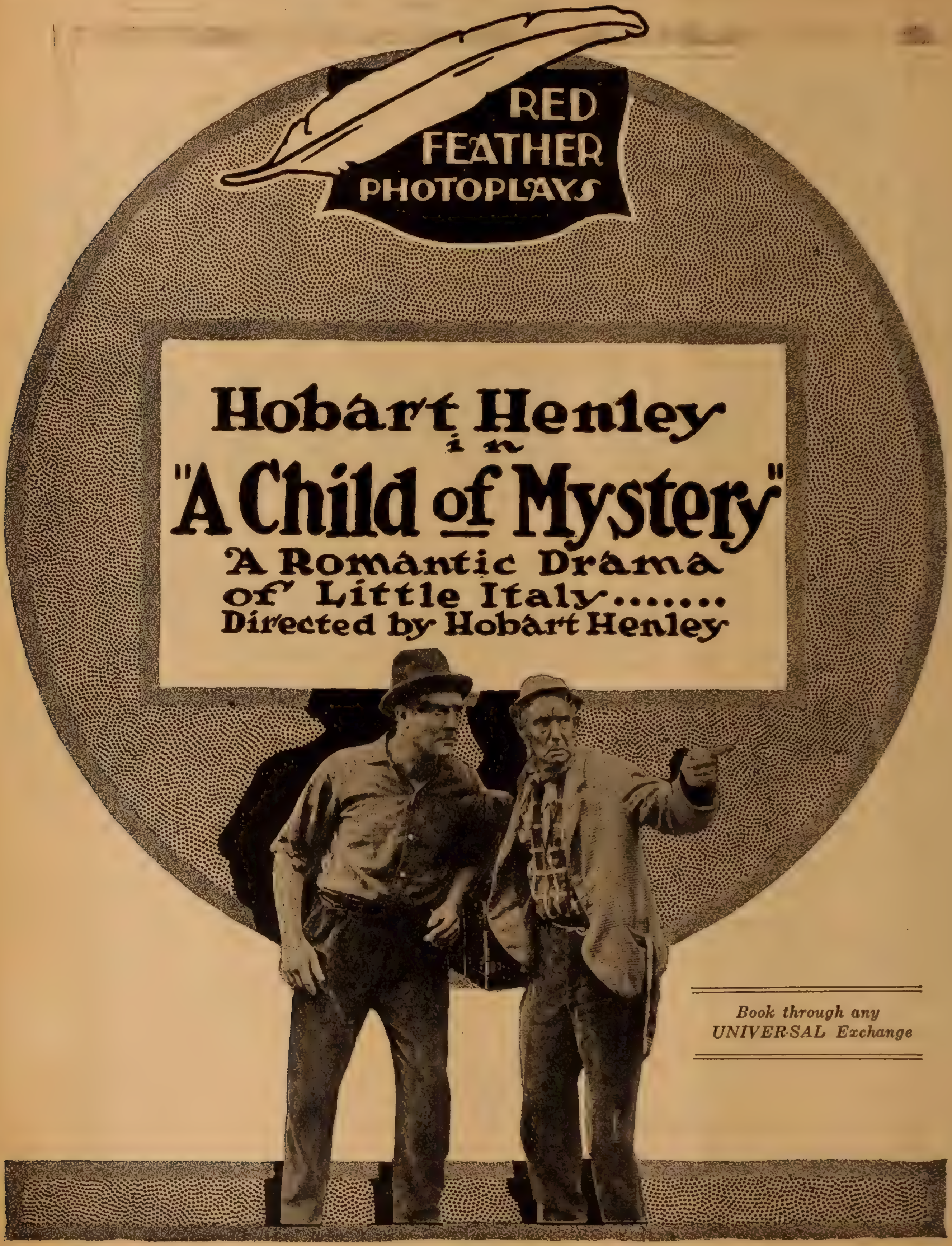

RED
FEATHER
PHOTOPLAYS

Hobart Henley
in
"A Child of Mystery"

A Romantic Drama
of Little Italy......
Directed by Hobart Henley

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The Craziest-Funniest Picture Ever Made

Edna Aug, The Popular Broadway Star, in - -

"Where D'ye Get That Stuff?"

WITH DIALOGUE BY

H. C. Witwer AMERICA'S LATEST AND FUNNIEST HUMORIST

H. H. Van Loan THE FUNNIEST OF ALL SCREEN WRITERS

Every one who has seen this remarkable comedy-burlesque is asking, "Where DID you get that stuff?" At the big down-town Stanley, catering to Broadway patrons, this picture was a knockout. It set everyone to talking. They want to know why a big FIVE reel comedy with a hundred punches has never been released before.

Uptown at the neighborhood NORTH STAR Theatre 2000 people sat glued to their seats while the mirth and revelry and laughter amounted almost to a riot.

That's what we are offering you, Mr. State Rights Buyer—a novelty that has proven its box office value. You are not only getting a big, fine 5-reel production, a complete entertainment, but you have EDNA AUG, famous musical comedy star; Witwer and Van Loan, the funniest guys in the business; an all star cast of individual star comedians; interpolated novelties that put this picture in a class by itself.

Read what the manager of the North Star Theatre says in the box below. He said a lot more, but this is all we have room for.

This is YOUR chance to clean up. Send all communications to

Argosy Films (Inc.)
1600 Broadway, New York

> "A great treat to me to have the first showing of your new film. One of the greatest comedy entertainments I have ever seen. Great cast; great lines and screaming situations. 2000 people saw it at my house, and the popular gag in my section is "Where d'ye get that stuff?" —that's how quick it leaped into popularity. A great 5-reeler."—I. Levine, Mgr., 106th St. and 5th Ave., New York City.

Read this letter. It tells you what you want to know.

SCENES FROM

"The MORALS of HILDA"

A RED FEATHER PRODUCTION WITH
GRETCHEN LEDERER, EMORY JOHNSTON & LOIS WILSON

How "The Eagle's Wings" was Produced

TO THE FRONT

Allegorical Illustration from "The Eagle's Wings" designed to show the industrial mobilization necessary to keep one soldier in the field

WHEN most of us mention "Industrial Preparedness" we imagine we have said a chairful and sit down. Certainly it is a resounding expression and there are many thousands among America's millions who have scant ideas of just what it's all about. For the purpose of illustrating in clearest details what "Industrial Preparedness" really signifies, the exploiters of Bluebird Photoplays have prepared a photodrama under the title of "The Eagle's Wings," to be released as a "Bluebird Extraordinary."

Trust the moving picture magnate to keep abreast of the times, and trust the millions of "movie fans" to look to the screen for enlightenment on obscure subjects. "The Eagle's Wings" is a non-political, strictly patriotic appeal to every man, woman or child who shall gaze upon it. Rufus Steele, formerly Sunday editor of the San Francisco Call, and a prominent magazine contributor, prepared the story and supervised the production.

With a squad of expert cameramen Mr. Steele, by consent of the authorities, entered government preserves and plants now employed in producing munitions on European orders and secured authentic pictures of practically every move that is made in turning out projectiles, making cannons and manufacturing field equipments for every branch of the militant service. And it is an illuminating fact that these pictures were secured in arsenals where a cemera has never before been admitted.

The Naval Consulting Board of the United States, of which Thomas A. Edison is chairman, is now distributing through state organizations blanks upon which data is being based to show just what Uncle Sam may expect from the mills and factories, shops and foundries of the Union in the line of co-operation should necessity at any time demand quick and concerted action. It is believed that "The Eagle's Wings" will facilitate response.

Certainly showing the industrial resources of America, in authentic moving pictures, will be immensely interesting, and the illuminating facts will hold attention beyond the effectiveness of the average picture-story shown upon the screen.

"The Eagle's Wings" is a regular "movie," with a gripping plot, full of sustained interest in the outcome of an exceptionally good love story. Thus will the appeal be made general and engaging—for your "picture fan" likes his pictures served to him in story form, whenever it is possible to do so—whirring spindles and leaping lathes are all right when they are incident to "heart interest" and visions of thrilling exploits.

Rufus Steele can spin a good yarn, and better still, he understands, as do few authors, the technique of writing for the screen. He proved that in the former Bluebird, "Hop, th Devil's Brew," which dealt with the problem of opium smuggling, and was produced by the Smalleys. In this picture, he enlisted the assistance of the United States Treasury Department, obtaining permission to film the actual operations of the search of a vessel just arrived from China, and using real U. S. Customs officers instead of picture actors. An incident of the making of this picture was the fact that, though no opium was discovered during the search of the vessel, the introduction of Cooper-Hewitts into the hold of the ship, in order to make pictures, was the means of unearthing no less than eighty-seven smuggled Chinamen, who went scuttling away from the lights like rats, only to be caught and shipped back to the Celestial Empire.

Mr. Steele has found Uncle Sam so approachable in this instance that he determined to ask his aid again. He became obsessed with the idea of "Industrial Mobilization," which is the basis of the picture, "The Eagle's Wings," after talking to Franklin T. Miller, head of the F. W. Dodge Company, whose business it is to supply statistics to the building world. Mr. Miller it was who coined the expressive phrase, and who conceived the idea of an inventory of all the industrial plants of America, with a view to adapting them, at the shortest possible notice, to the manufacture of munitions, in time of need.

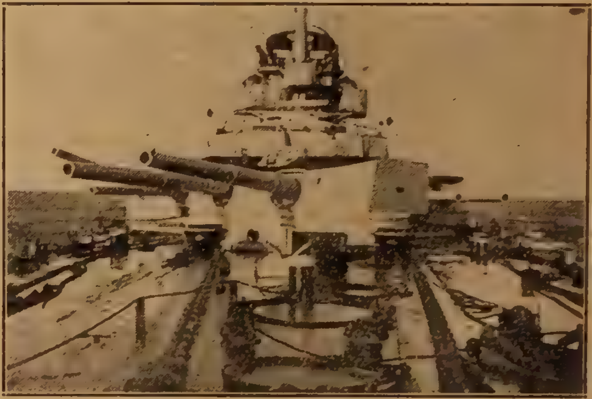
Mr. Steele, fired with the idea, and realizing that the screen offered the ideal medium for creating interest in the scheme, determined to set to work at once on a feature film which should outdistance anything that he had yet done in the way of motion pictures. After much trouble, the doors of the War Department were opened to him, as those of the Treasury had been, and he was enabled to take the pictures of the actual manufacture of munitions,

(*Continued on page* 41)

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Here Comes Your Thanksgiving Dinner



Keeping in Trim on the German Battleships

Remarkable Scene at New Haven. 80,000 People See Yale Defeat Harvard for the First Time in Nine Years.

ALL THE WORLD'S BEST NEWS FIRST EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

100,000 SEE FOOTBALL GAMES.

FOOTBALL is king! It is estimated that over one hundred thousand persons braved the Arctic cold in New York and New Haven to see the two great football events of the year, the Army-Navy, and the Harvard-Yale contests, which took place on Saturday the twenty-fifth. The Animated Weekly men were on hand at both events, and secured splendid pictures. The rights to photograph the Army-Navy game had been sold to another company, but notwithstanding this fact, the intrepid camera squad of the Animated managed to secure wonderful pictures of the event. As the boast of the Weekly is the exclusive showing of pictures, as far as possible, the films from the Harvard-Yale game, which few others secured, are chosen for inclusion in the Animated Weekly No. 48, instead of those of the Army-Navy event.

New Haven harbored nearly 80,000 persons for the big event of the sporting year. Judging by the pandemonium which broke loose when Joe Neville scored the history-making touchdown in the second quarter, they were mostly Yale sympathizers. But the Crimson men themselves had to applaud Neville. It was the first time since 1907 that the Blue had crossed the Crimson goal-line. The final score was 6—3, Harvard scoring its three points by a field goal, kicked by Robinson from Yale's 28-yard line in the first quarter. The Yale boys, already keyed up to top-notch, were turned into fighting demons by this score against them. They out-generaled and out-fought the Crimson at every point from that moment on. Football experts declare that Yale's victory was well-deserved. The town went entirely made after the game, taking full advantage of the first chance in nine years to celebrate a victory over Harvard.

GLIMPSE OF GERMAN WARSHIPS.

VIEWS of German activities in the great war are rare. Therefore special interest attaches to the pictures of battle cruisers "somewhere off Heligoland," which are shown in No. 48 of the Animated Weekly. The big guns, ready to hurl death, are seen from an advantageous viewpoint. The never-ceasing work of keeping the monsters in perfect condition by the most rigid inspection is illustrated. One of the victims of the huge guns is shown driven ashore after a sea-battle, pathetically pounding to pieces on the rocky shore.

THE VANDERBILT CUP RACE.

ONE of the big events of the automobile world is the Vanderbilt Cup Race held at Santa Monica, Cal., on November 16th. This year there were nineteen starters for the classic event in which all records were shattered. Sixty-five thousand persons were on hand to watch the speed demons' dizzy whirl over the course. The most famous drivers competed for the magnificent cup and were cheered by the immense crowd as they made their appearance in their racing cars. The event was won by Dario Resta, the Italian speed wizard, in his Peugot car. His time was 3 hours, 22 minutes and 48 2-5 seconds. The 294 miles were covered by Resta at an average speed of 87 miles an hour.

Earl Cooper, in his Stutz, was second, his time being 3 hours, 30 minutes and 40 2-5 seconds. William Weightman, in a Duesenberg, was third; time 3 hours, 42 minutes and 2-5 second. After the race Cooper congratulated Resta for his record victory. Splendid views of the race and the winners are shown in the Animated Weekly No. 48.

TURKEY OR FLIVVER, WHICH?

THE price of the holiday bird is almost equal to the price of a flivver in these days of the high cost of living; and yet, what is Thanksgiving without a turkey? Timely views of one of the greatest turkey farms are shown in the Animated Weekly No. 48. Texas is the chief source of supply for the rest of the country, and the birds are shown, driven in droves to market from a farm at Meyersville. A scrapping gobbler struts across the screen, and is then shown lying beautiful in death and ready for shipment.

LONDON IN WAR-TIME.

A GLIMPSE of London in war-time, shows that the people have not lost their cheerfulness. These views, which are shown in the Animated Weekly No. 48, were taken in the English capital on one of the numerous "Flag days," when the women sell small flags for different charitable purposes. A very popular souvenir is a small model of a Zeppelin, which was sold as well as the flags. All sorts and conditions of people take a hand in the disposal of the souvenirs. One of the conspicuous figures is the "Pearly" King of the Costers, those unique vendors who traverse London in donkey carts, selling all sorts of things in the streets. The "King" is almost covered with buttons sewn on his clothes in rows. He sold hundreds of souvenirs.

ANIMATED WEEKLY, NO. 48.

London in War Time.—Women selling flags and Zeppelin souvenirs to aid wounded soldiers. — *Trafalgar Square, London, England.*

Aboard Germany's Warships.—Close glimpses of German battle cruisers.—*Somewhere near Heligoland.*

Sub-Titles.—Big guns ready to hurl death. War's victim, driven ashore after sea battle. Keeping big guns in shape.

Mustering Out Militiamen. — 1st Illinois Cavalry quits Federal service after patrol work on border.—*Fort Sheridan, Ill.*

City Greets Soldier Boys.—Officials welcome 2nd brigade back from Mexico line.—*Boston, Mass.*

Sub-Titles.—Mayor pins medal on General Sweetser. Presents from citizens.

Turkey or Flivver, Which?—Price of your holiday bird almost as high as autos and "gas".—*Meyersville, Texas.*

Racing For Vanderbilt Cup.—Daring drivers make dizzy speed in battle for Blue Ribbon of auto racing.—*Santa Monica, Cal.*

Sub-Titles.—A bad curve. Resta, the winner.

Explosion Kills 4.—Diver starts to raise tug sunk by boiler blast.—*Greenpoint Creek, Brooklyn, N. Y.*

Sub-Titles. — From her watery grave. Boiler that caused wreck.

Saving Railroad Fare.—Congressman Bleakley flies 135 miles to Washington to look after Government business.—*Philadelphia, Pa.*

Travels 3,000 *Miles To Review.*—New York's Governor visits Mexican border to see State troops.—*McAllen, Texas.*

Sub-Title.—Governor Whitman and Major-General O'Ryan.

No Fun in Winter.—Pretty girls in airy drapery cavort gracefully in classic dances.—*Washington University, St. Louis, Mo.*

Thousands See Pigskin Warriors.—Great battle between Yale and Harvard cheered by 70,000.—*Yale Stadium, New Haven, Conn.*

Sub-Title.—Yale wins.

They Catch Submarines.—Chain of speed craft like these will protect our shores from sub-sea menace.—*Long Island Sound, N. Y.*

Sub-Title.—Making 32 knots an hour.

Cartoons by Hy. Mayer, World Famous Caricaturist.

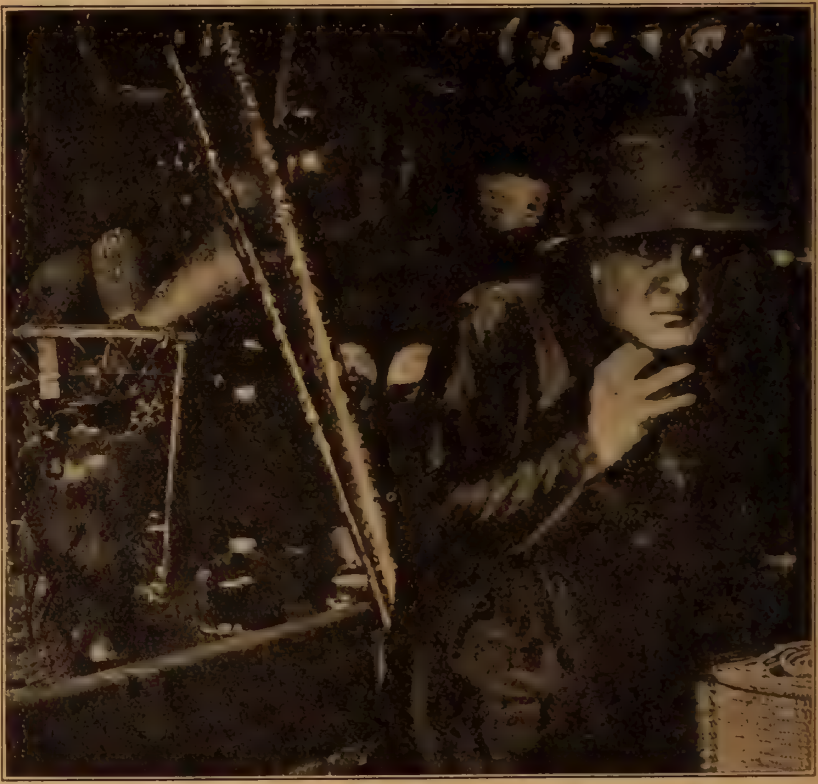
"The SIGN of the POPPY"

A BLUEBIRD Photoplay, written by J. Grubb Alexander and produced by Charles Swickard, with Hobart Henley in a dual impersonation, supported by Gertrude Selby. A mystery story of mistaken identity with the sinister atmosphere of Chinatown and the revenge of the Tongs.

CAST.

Alvin Marston Chang	Hobart Henley
Edith Marston	Gertrude Selby
Hop Li	Charles G. Briden
Rex Durant	Robert Clark
Helen Durant	Mina Cunard

HOBART HENLEY'S first Bluebird is a thrilling story of twin brothers, one of whom was stolen at birth by Hop Li, the Tong leader whom the father of the babies had mortally offended. The child is brought up as a Chinese, and has no idea of his white blood until he is grown. The other lives the life of a man of affairs, and marries a charming wife. The life story of these two, so strangely different from each other, develops into a situation of thrilling intensity, and the portrayal of both roles taxes the entire resources of the



Chang makes a dark resolve.

seasoned actor to whom the task has been entrusted. The play was written by J. Grubb Alexander, and produced by Charles Swickard.

The complicated story is given in shortened form.

It is with great anticipation of happiness that Alvin Marston and his wife, Edith, contemplate their return home from their honeymoon to the home of Alvin's father, Jerry Marston, who had acquired a considerable fortune in trade along the Chinese coast.

While Jerry is reading the cablegram announcing the arrival of his son, he becomes conscious of another's presence, and glancing up, beholds the leering face of Hop Li, the leader of a Chinese tong. Jerry turns out the lights and when Alvin and Edith arrive, they find Jerry dying and trying to tell them about the significance of the red poppy he holds in his hand. From that time, Alvin is a changed man and although he tries to simulate happiness when in his wife's presence, she sees that something is preying upon her husband's mind. On their wedding anniversary he presents her with a beautiful string of pearls.

Alvin is alarmed at his father's apoplectic condition.

Hop Li ostensibly conducts a store, but in reality he operates an opium den, virtually owning the men who are addicted to the drug. Hop Li reads the announcement of the death of Jerry Marston, gloating over it with great glee. Chang, resembling Alvin very closely with the exception of his evil leer, is one of Hop Li's drug victims, hating him with all the fervor of his distorted brain.

Inside Hop Li's establishment.

One evenng Alvin discovers an opium pipe which had belonged to his father. He is unable to account for it, and this causes him uneasiness. This feeling becomes intensified when he receives a mysterious note saying that other things which have been lost will be returned also. Edith becomes greatly worried about her husband and lives in constant fear of something unknown and undefinable. One morning she discovers that her pearls are missing. The night before she dreamed that Alvin, with a very evil face, was bending over her. In reality Chang had entered her room and Alvin appeared in response to her wild cry of fear. Alvin promises to get her another string of pearls.

One night Edith is astounded at the strange behavior of her husband. She tries to phone for a physician, but he angrily prevents her and then flings the pearls at her feet. In fear she rushes to her room and locks herself in.

The next night she is astonished by the sudden appearance of her husband at the window, blood stained and dishevelled. Soon the police are knocking at her door, but when she brings the officers to the library, there is no one to be found. The next morning, Edith reads of the brutal murder of Hop Li, and the burning of his opium den, the chase of the officers, and the final capture of the murderer, who had absolutely refused to give his name.

Edith feels sure that her husband has committed this dreadful deed. Since the prisoner so steadfastly refused to give his name, she feels herself safe in giving out to the public that her husband has gone to a sanatorium. Later, with much anguish, she learns that the prisoner has been condemned to death.

Sometime later, Edith returns to society, where all accept the lie about Alvin. Rex and Helen Durant are fast friends of the Marstons. One day as they are driving they overtake Alvin, who looks as if he were dazed. They take him home and inform Edith that her husband has escaped from the sanatorium. Carrying out the lie, she accepts the stranger as her husband before the public, but keeps him at arm's length. He begs to be told who he is, and she always answers that he is Alvin Marston—her husband. Finally love springs up in their hearts for each other, but with the memory of her husband ever before her, she cannot accept the new love.

In his cell, the murderer is cunningly devising a means

(*Continued on page* 42)

THE MOVING PICTURE WEEKLY

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PAUL GULICK........Editor
M. WINKLER........Music Editor
PETER PEPPER........Interviews
MARJORIE HOWARD........Interviews
JOE BRANDT........Business Manager
W. A. BACH........Canadian Representative
GEO. H. BOWLES........Kansas Correspondent
FRED S. MEYER....Minneapolis Correspondent
FRED T. GRENELL......Detroit Correspondent
KINTARO SAKAMOTO..Japan Correspondent
ROBERT S. DOMAN....London Correspondent
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WATCH FOR THE NEXT WEEKLY!

The next number of the Moving Picture Weekly will contain, as Blue Ribbon articles, descriptions of the annual Exhibitors' Ball at Madison Square Garden on Thanksgiving Eve; and a full and circumstantial account of the Thanksgiving Day auto race at the Uniontown Speedway at Pittsburg. At this event the speed demons of the world will contend for the magnificent Universal Trophy, presented by Carl Laemmle, president of Universal. A full report will be sent to the Weekly by our correspondent, who made the trip with De Palma in his racer.

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"LIBERTY"

EPISODE SEVENTEEN

The torture of Liberty and her faithful Pedro.

DIRECTOR HENRY McRAE, who took over the filming of "Liberty, a Daughter of the U. S. A.," upon the retirement of Director Jacques Jaccard, has been putting into the various episodes thrilling battle scenes and fistic encounters between the principals. No director of motion pictures understands the staging of battles or fights better than McRae, and he is putting punches into the big Universal serial entirely new to pictures. McRae declares that he stakes his reputation as a producer on making each episode stronger than the preceding, notwithstanding the fact that he has had to work at top speed to keep up with the releases.

The 17th episode opens with Liberty and Pedro in the dungeon looking for some way to escape. Eddie finds one of the stones loose and with his wonderful strength he removes it. He then lifts Liberty on his shoulder and helps her through the aperture that is formed and then follows himself. But the loose stone is only a ruse and outside there are a couple of soldiers watching. They are now in a steel room and as soon as they are seen to enter the chamber the guards give the signal and a fire is started under the room.

Pedro and Liberty begin to get warm and do not know what is happening. Then at another signal from the guards the walls of the room begin to close in on them. The two of them are really terrified and Liberty falls on her knees and prays that they may be delivered. The walls are by this time very close together and Pedro plants his back on one and his feet on the other and by his sheer strength holds the walls apart.

The men at the windlass are afraid as they cannot hold it any longer and the handle is slipping. They call for help and the men who are below at the fire leave their posts and come to their assistance. But Pedro has forced them to let go and the walls rush away from momentum. They are going so fast that they go beyond the point from which they started and leave an opening through which Liberty and Pedro start to make their escape.

GREAT Universal serial, now in seventeenth two-reel episode, brings Liberty to the Spanish torture chamber. Produced by Henry McRae.

CAST.

Liberty Horton	**Marie Walcamp**
Pedro	**Eddie Polo**
Capt. Bob Rutledge	**Jack Holt**
Major Winston	**Neal Hart**
Pancho Lopez	**G. Raymond Nye**
Jose Leon	**L. M. Wells**

STIRRING SCENE IN "LIBERTY."

WITH the filming of each new episode of "Liberty, a Daughter of the U. S. A.," being produced at Universal City by Director Henry McRae, and featuring Marie Walcamp, additional thrills are added.

Not content with battle scenes, burning whole towns and taking dangerous risks over cliffs, McRae built a cabin at the film capital and after placing his star inside, applied the torch to the building.

As the flames were rapidly eating the structure Eddie Polo, well known Universal actor, stripped to the waist, dashed into the flames and carried Miss Walcamp out. They were both scorched, but obtained the scene which is shown in the tenth episode of the serial.

In the 16th episode a tremendous test of courage was demanded of Marie Walcamp. She had to work in a dungeon with live snakes, rats, snapping turtles, and gila monsters.

Nellie wins Lefty's confidence.

“Kinkaid, Gambler”

Written and Produced By Raymond Wells

SCENARIO by Fred Myton, and sta ring Ruth Stonehouse. The story the age-old contest between love an duty fought out in a woman's soul. The situation of the woma detective who falls in love with the attractive criminal she has bee sent to “get” is worked out in original fashion on the Mex can border.

CAST.

Nellie Gleason	Ruth Stonehouse	Lefty Frank	Harry Man
Jim Kinkaid	R. A. Cavin	McPherson	Harry Griffit
George Arnold	Raymond Whittaker	Murphy	J. H. Knowl
Romero Valdez	Noble Johnson	Nochita	Cleo Lorin

RUTH STONEHOUSE appears for the first time, in “Kinkaid, Gambler,” as the star of a Red Feather photoplay, but all those who see her in this picture will hope that this Red Feather will not be her last, for the little actress gives a most convincing portrayal of a role which is full of difficulties. She has to depict a mental conflict, the fight between love and duty, which is waged in her own soul. The contest is as old as womanhood, but its setting in this photoplay, written and produced by Raymond Wells, is brand new. “Nellie Gleason” the girl in the case, is a detective and is sent to the Mexican border to “get” a notorious gambler who has robbed the head of a land company of $10,000. Nellie's duty is not some obsolete dictum of conscience, but the very modern and highly responsible one of rendering services to her employer in return for the salary she receives from him.

Timeliness stages this drama on the Mexican border, where the woman detective goes to get her man, but loses her heart instead. Nellie Gleason is an employee of the Burton Private Detective Agency of New York City. She is put on the trail of Lefty Frank, a second-story man. She finds Lefty in an East side dance hall, and by playing the part of a fellow crook, she wins his confidence, secures evidence from him, and sends him to the penitentiary. She is complimented by the chief of the Agency for her work, and promised advancement.

George Arnold, head of the Paradise Valley Land Company, has been robbed of $10,000 by Jim Kinkaid, who has fled the country. Arnold secures the services of the Burton Detective Agency to get Kinkaid. Nellie is put on the case and goes to Kinkaid's gambling house across the border.

Her ignorance of gambling very nearly betrays her. Romero Valdez, Kinkaid's right hand man, feels that everything is not on the square in regard to this woman and tries to tell Kinkaid so. But Kinkaid, by this time, has become strongly attached to Nellie and will listen to nothing against her. Nellie, by different ways, becomes aware of the

(*Continued on page* 34)

Nellie watched him instead of the game.

with Ruth Stonehouse

SOMETHING ABOUT THE HEROINE OF THE CURRENT RED FEATHER PRODUCTION.

Nellie Gleason plays her role well.

FACETIOUS persons when asked their favorite book are apt to reply with "Pocket book" or "Bank book" or some such witticism, but if you asked the classic question at Universal City, just now, nine actors out of ten would respond without hesitation, "Eat and Grow Thin." Players, scenario writers and directors all go about with copies of the authoritative work in their hands, and peruse it faithfully in odd corners. At the restaurant during the luncheon hour, you will see devoted lunchers, religiously consulting its pages instead of their own fattening preferences. Among the directors there are no more devoted disciples than Henry McRae, who has taken over the direction of "Liberty," and Fred A. Kelsey, who is directing Harry Carey in Western pictures. But among the players, Ruth Stonehouse bears away the palm for rigid adherence to the dictates of her mentor.

The little actress—she is only five feet two inches tall—has a passion for thinness. When she arrived at Universal City last spring, from Chicago, where she had made a big reputation as an Essanay star, she was horrified to find that the change of air had given her a most unaccustomed appetite. She weighed herself in alarm, and discovered the dreadful fact of an increase of two ounces in two weeks. This was most disconcerting, and something had to be done about it at once. Her normal "lightness" (one cannot call it weight) is about ninety-five pounds, and she can't sleep at night if she finds herself nearing the three-figure mark.

Miss Stonehouse replies to all inquirers who demand why she is so severe with herself:

"Well, you see, I want to be ready for everything. If my director says, 'Miss Stonehouse, creep into my pocket,' or, 'Slide through that knothole,' or 'Slip into that cigar-box,' I want to be ready to obey him. And just think how I would look, at my height, if I were fat. A puff-ball would describe my figure!"

Since her arrival at Universal City, the little actress has made herself exceedingly popular, by her friendliness, and imperturbable good nature. She won her first engagement by smiling and looking pretty while feeling very determined inside; and she has stuck to this method of procedure ever since, finding it most satisfactory. She was only a school girl when she decided that she could not be happy off the screen, and she used her school friendship with the daughter of the president of a big film company in order to land the coveted position. She got herself into his august presence by making capital of the fact that she was a close friend of his daughter, and she simply refused to leave until he promised to give her a try-out in the studio. Then she went in as an extra, kept her eyes open and her mouth shut, absorbed all she could, and when the chance of a better role came, she was ready for it, and made good. That has been the history of her career—a series of opportunities which came to her after patient waiting and studying for them, and then the improvement of each of them to the utmost, and promotion to something better. And all the way up to stardom she has never neglected the chance to hold out a helping hand to the one below her on the ladder of success. There is probably hardly a player in the profession who has reached the top with fewer enemies and more friends than the heroine of the Red Feather Photoplay, "Kinkaid, Gambler."

McCULLEY BACK FROM MEXICO.

WHEN William T. McCulley drove into Universal City on day this week on a big truck after a long, hard ride from the Mexican border, where he had been serving with the troops in the quartermaster's department hauling supplies to General Pershing from Columbus, New Mexico, to the General's headquarters at Mexico, he was given a rousing welcome by the automobile drivers who had veen advised of his coming.

McCulley has long been in the motion picture game and at one time was the director of Cleo Madison.

Argosy
Films Inc.
Present

"Where D'ye Get That Stuff"

A FEATURE film burlesque, with Edna Aug in the lead. Written by H. C. Witwer, of Saturday Evening Post fame, and H. H. Van Loan, humorist of the film world. Something entirely new and a scream from start to finish.

AT last the critics of motion pictures are completely at sea. The answer is "Where D'ye Get That Stuff?" the special five-act feature of the Argosy Films, Inc., the craziest picture ever filmed. This celluloid nightmare was written by H. C. Witwer, whose stories in the Saturday Evening Post and other national magazines have amused thousands, and H. H. Van Loan, who is recognized as the greatest humorist in the film world.

It has been asserted time and again by eminent authorities on motion pictures that it was absolutely impossible to produce a feature film burlesque that would ever be a success.

"Where D'ye Get That Stuff-" was produced entirely with the object of creating laughs, which it accomplishes tenfold, and it is a very distinct departure from the hackneyed slapstick, custard pie, funny walk type of comedy.

The first showing of the picture was made at the Stanley Theater to an audience of blase Broadwayites. It was received with enthusiasm, and the hardened theatergoers of that section enjoyed their first hearty laugh in months. The management commented most favorably on the merits of the picture, and declared it should prove one of the most successful films ever released from the exhibitors point of view.

In order to give it a thorough test it was projected at the North Star Theater, 5th avenue and 116th street, on Thursday evening, before an audience of nearly two thousand, and never in the history of the theater has there been such a spontaneous outburst of laughter. This is a typical neighborhood house and caters to people in the immediate vicinity who are regular patrons of the theater. The audience of this house is representative of the majority of picture houses.

Mr. Levine, manager of the North Star Theater, says that "Where D'ye Get That Stuff?" is the funniest picture he has ever seen and declares that his house fairly rocked from constant laughter, which was continuous throughout the showing of the picture, and which drowned out at times the orchestra of twelve pieces.

"Never in all my experience in the picture business," said Mr. Levine, "have I seen such a demonstration as was accorded to "Where D'ye Get That Stuff?" when it was shown at my theater.

"It is something the people and the exhibitors have long looked for—a new kind of picture comedy. Funny is too mild a word to describe it, and hundreds of my regular patrons have told me that they consider it the greatest laugh producer they have ever seen."

If the first of the Argosy comedies is a criterion of what is to follow, it is freely predicted that they will not only prove a tremendous success, but will serve to revolutionize the making of all future film comedies.

"Where D'ye Get That Stuff?" will be the first production to be released through the Argosy Company on the State right basis.

Here is the story, or something like it:

Sally lives somewhere in Succotash Crossing, Pennsyltucky, and spends her spare moments stalling the fresh necktie drummers and milking the town cow. She is crazy to go on the stage—so is anybody—but that don't stop Sally.

One day, two big events happened in Succotash Crossing. The first was, a train stopped there, whereas, as a usual thing, they never even hesitated —and the second was, someone aside from the regular mail got off. The papers have been kiddin' the natives about the white slavers, and the poor hicks naturally think the newcomer is about to separate the town from its future chorus girls. As the stranger, whom we'll call Stupid, passes along the boulevards of Succotash Crossing, he whiles away the time by giving each pretty girl he meets a card. As he would have disposed of only one of the pasteboards had he stuck to that system, he switches and lets the medium pretty and seconds have a card.

The Village Cut-up, Alligator Joe, at first thinks the stranger is crazy because he cannot see any other reason for any one giving away somethin' for nothin'. It affects Joe so much that he shoots a quarter on a wire to the city for something extra special in the detective line to capture Stupid.

Jimmie, the well-known cub reporter (we dragged him into the thing, he's got beautiful eyes and—you know) is in dutch with his boss. He's told that unless he can get a good story somewhere the paper will leave him flat, so James grabs up his trick pencil and pad, rushes madly from the office and—

However,——

Detective Senseless Sam is sent on by registered mail to catch the bird

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UNIONTOWN
JOHN DE PALMA
SPEED FEST AT THE
UNIONTOWN MOTOR SPEEDWAY
UNIVERSAL FILM TROPHY
UNIVERSAL
FLYER

The start.

JOHN DE PALMA TUNES UP FOR UNIONTOWN R

**Speedy driver takes corres
for the Weekly on flying trip
miles per hour. Latest
from him at Bedford, P**

*"Made run to Philadelphia
hours, remain night there, B
six hours' trip. Established
for light car. Due Pittsburg
day noon, Uniontown tom
night. Some places average
enty miles per hour."*

This telegram, just received
offices of the Universal, is th
news concerning the great Uni
Speed Fest. It was crowded i
Weekly just before going to
Next week the Moving
Weekly will carry a full acc
the race itself, written by its
correspondent, who sent the te
quoted above.

John De Palma, the fearless
of racing cars started from th
Hall, New York City, Thursday
vember 23 at 10 a.m. in his 200-
power "Universal Flyer," for U
town Speedway to compete fo
$3,000 silver trophy presented b
Universal Film Manufacturing
pany. This event which will be
at the new million-dollar track
voted exclusively to the god of sp
promises to be one of the most th
ing auto races ever held and new
ords are expected to be hung up.

No racing event since the Astor
race at Sheepshead Bay comp
with the Universal Trophy race.
will be the feature on a card of
ceptionally fine races, and will be
at 3 o'clock in the afternoon
Thanksgiving Day. After this
Uniontown, Pa., will be properly
the map to auto followers.

De Palma is driving from

(*Continued on page* 31)

"The Call of the Unborn"

Left—Maria, the prima donna.
Center—Maria pictures the future.
Right—She confides her secret.

anova crosses the street, Mrs.
motor draws up, and he hails
:loquently explaining the trou-
finally enlists her sympathy.
ntime, Guido returning home,
a sad little note from Maria.
; that as he loves another.
is nothing left for her but
. Guido rushes madly out de-
ued to find his sweetheart.
s. Lane, slowly motoring along
hore road, sights Maria in the
nce, praying, on the top of a
bluff, and frantically starts
ing the steep rocks. Another
nt and Mrs. Lane has grabbed
a just in time to save her from
, and pluckily holds on until the
feur reaches her.
few moments later, drawing up
eir apartment, Marie is met by
, now a thoroughly contrite
who frantically pleads for her
eness, while Mrs. Lane, weep-
gently led away by Canova.

"The Shadow"

Dick captures the burglar.

The shadow records every word.

Dick meets the belle of the ball.

VICTOR Two-Reel Comedy-Drama. Story by Eugene B. Lewis; Scenario by E. Magnus Ingleton; Produced by Allan Holubar. A novel plot of the crook variety with a surprise ending.

CAST.

Shadow	Harry Carter
Dick	Allan Holubar
Mary	Neva Gerber
Doris	Olive Adair
Hostess	Helen Wright
Husband	William Canfield

ALLAN HOLUBAR is another example of the wisdom of the Universal policy of promoting actors of proved ability to the rank of producers, instead of bringing new talent in from outside sources. Some of the best pictures appearing on the program have been produced by the young actor, Allan Holubar, who has been directing himself at the Coast since his work as "Captain Nemo," in "Twenty Thousand Leagues Under the Sea," was completed. A clever impersonator of both straight and character roles, Holubar has the faculty of preserving that sense of balance and proportion which is essential to the production of a well-constructed picture. In "The Shadow" he achieves marked success in his mastery of dramatic suspense. The story, an unusually good one, runs as follows:

Dick attends a very fashionable party as one of the guests—but to all appearances is a very clever crook. He removes different pieces of jewelry from the guests, and even the host and hostess are not exempt.

But it is noticed that whenever he annexes a piece of jewelry a shadow of a young man is seen to make a notation in a notebook. Dick takes Mary, easily the most popular girl at the ball, out into the garden.

The shadow is seen to make many signs, all of which Dick completely ignores. Mary confides that all of their jewelry is kept upstairs in a wall safe.

Dick takes Mary back to the reception room and soon is wending his way upstairs. As he enters the room in which the safe is located, he finds a burglar already at work and cleverly binds him in a chair. Later the guests discover the loss of their jewelry and Dick is suspected. Mary is deeply grieved over this as she has become quite interested in him. He tells her that he will see her on the morrow and leaves. Meantime the crook upstairs is discovered and he informs them that a swell crook has all the jewelry.

The next day in Dick's rooms are gathered several of his friends and then it is discovered that Dick had played "Raffles" on a wager with his friend who acted as the "Shadow" to record that he actually took the articles. But the shadow thinks that Dick overstepped his bounds, as he had won the heart of Mary when the shadow considered her his rightful property. But the terms of the wager are that he "should take anything he could get his hands on." All the jewelry is returned and Mary gives her heart into the keeping of the gentleman burglar, feeling that he has already taken possession.

"PRETTY CHICKENS."

"Yes," said Wallace Kerrigan, superintendent of the Universal ranch, the other day, "Baby Virginia Richdale Kerrigan is almost a year old, and is commencing to talk quite volubly for an infant. She surprised me the other day when I had her out in the barnyard by say, 'pretty chickens.'"

"Maybe she heard her dad talking in his sleep," remarked Charles Oelze, Kerrigan's assistant.

LEE MORAN ILL WITH PNEUMONIA.

A SEVERE cold which Lee Moran contracted recently developed into pneumonia and the Nestor comedian was forced to remain in his apartment at the club, where he makes his home. It was found necessary to give him serum injections in order to obtain relief from the disease.

In the meantime Eddie Lyons has been working without his film partner and with Edith Roberts playing opposite in place of Priscilla Dean, who has been transferred to dramatic productions.

Snapshots at Universal and Bluebird Beauties

Some of the prettiest actresses of the film capital caught by the camera in recent and coming photoplays.

Catherine Calvert.

Myrtle Gonzalez.

HERE is a beauty from the legitimate stage who was persuaded to pose for the screen for the first issue of that motion picture innovation, the Universal Screen Magazine. She is Catherine Calvert, widow of the playwright Paul Armstrong, and herself a star of some magnitude. She is showing us how she preserves her beauty, with the aid of cream and powder scientifically applied. Reader, go thou and do likewise.

MYRTLE GONZALEZ has recovered from the illness which was caused by working at the top of a mountain, in the Bluebird Photoplay "The End of the Rainbow." Her heart became enlarged on account of the altitude. Those who know the Bluebird actress intimately, declare that this is impossible, as her heart was almost too big already. She is wearing a coat of rare Alaska pelts. Her next picture will be "The Man With the Shriveled Soul," in which she was content to give the stellar role to George Hernandez. It will be released January 1.

NO, Ella Hall is not learning to skate. She is practising for her newest creation, the name-part in a five-reel Bluebird feature with the curious title "Mary, Keep Your Feet Still." In this the dainty little star, whose last appearance was the role of the French peasant in "The Bugler of Algiers," the wonderful Bluebird of the Franco-Prussian war, is working under a new director. Jack Conway whose latest production was "The Mainspring" with Ben Wilson, is producing the picture with the strange title. Apparently Mary is a dancer, and certainly her costume is attractive.

CLARE DUBREY, the charming actress in the white wig, is playing an important role in the forthcoming Bluebird, "The Reward of the Faithless," which is being produced by Rex Ingram, director of "The Chalice of Sorrow," and "Black Orchids." Miss Dubrey is a recent recruit to Bluebird, but she has been connected with several film companies, including Universal. She had small roles in "Idle Wives," and "The Place Beyond the Winds." Miss Dubrey has auburn hair and brown eyes, and is rather above medium height.

Ella Hall.

Clare Dubrey.

A Chat With Hy Mayer, Wizard Caricaturist

By PETER PEPPER

AMONG the most popular features of the justly celebrated Universal Animated Weekly, are the cartoons by Hy Mayer, whose drawings are known in every part of the world. Mr. Mayer was one of the first artists to see the possibilities of the topical drawing which grows as if by magic before the eyes of the audience. He has been asked many times to tell how he accomplishes his surprises, but he is like the gentlemen from Virginia—he won't tell.

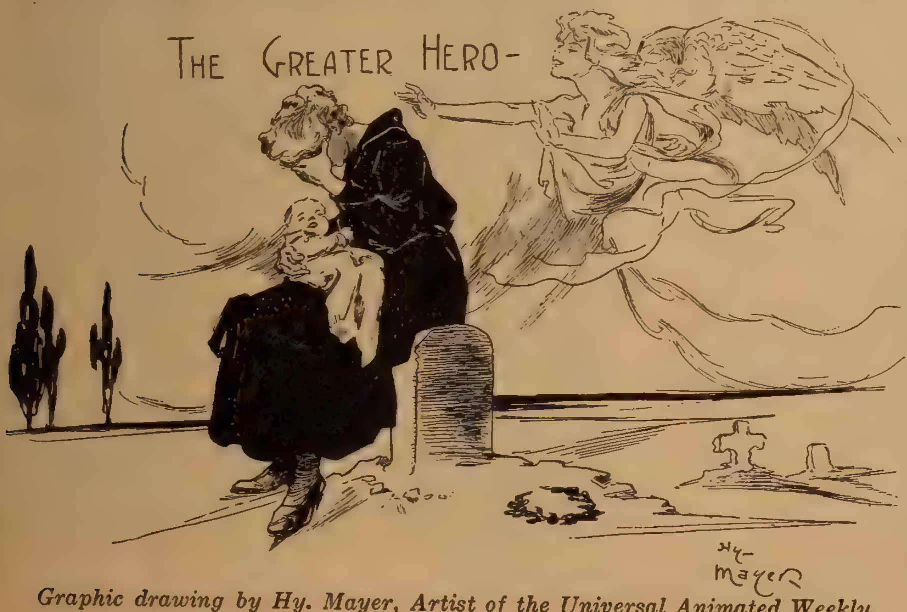
"I used to be so sunburned by the lights I used," he said to this representative of the Weekly, "that people thought I was a champion golfer, or an athlete of some kind. I used to work in the full blast of three banks of Cowper-Hewitts, and a lot of overhead lights as well. The fierce glare began to affect my eyes, and then I discovered another way of reaching the same result. But I am not telling what it is.

"There are lots of tricks of the trade of an artist, and all of them legitimate. The cartoonist's problem, in working for the camera, is not so much the drawing of his conceits, as the method of presenting them. I am enough of a showman to think first of all of making my drawings palatable. It takes thought to keep the audience interested in the growth of a picture, never letting the final result be known. All the theatrical tricks of suspense, development, and climax must be employed. All my life I have been a professional artist, but I have divided allegiance with another hobby—that of parlor magic. This has been very useful to me in working for the screen. The magician has two things to juggle, you know, his trick and the mind of his audience.

"I try always to have a thought behind my work, so that it shall not be the mere buffoonery of the Sunday supplement. On the principal that it is much funnier to see a serious man take a tumble than an impossible figure from whom one may expect anything. The cartoons which appear on the screen to-day over my signature are the digested work of three years experimentation and experience."

Hy Mayer's work has appeared in every comic paper in the world. He is a well-known contributor to the "Fliegende Blaetter," to the "Figaro Illustre," and "Le Rire," to "Black and White," for which English publication he was the cartoonist during the Boer war, to "Punch," and innumerable others of like reputation. He has published many books, including "A Trip to Toyland" and "The Adventures of a Jap Doll," which had a wide circulation. It has been said of him that he has never made a specialty of anything, for his specialty is versatility.

Hy Mayer in his studio, where he executes his drawings for the Animated Weekly.



Graphic drawing by Hy. Mayer, Artist of the Universal Animated Weekly.

Mr. Mayer is a real cosmopolitan. His Travelogues have been shown all over the world. An incident which occurred in London in connection with one of these Travelogues is told by Mr. Mayer very amusingly. It seems that in London it is the custom to close every exhibition of motion pictures with a portrait of the King. On these Travelogues the film ends with a portrait of Mr. Mayer. Some of his friends saw one of his travel pictures advertised at a London motion picture theatre, and knowing that his portrait always closed the film, they made up a large party of Hy Mayer admirers to go and see the picture and applaud the artist at its end. They waited through a long five-reeler, through a comedy which they found it impossible to smile at, and at last the announcement of the travelogue was flashed on the screen. All through the picture they were getting their hands ready to applaud vigorously when the genial countenance of the artist should appear at the close. What was their disappointment to see, instead of the smooth-shaven face of their friend, the well known bearded countenance of the, to them, quite uninteresting King of England! They had started to applaud before the portrait appeared, and, having begun, they were afraid to stop, lest the waiting audience should take them for spies of the Central Powers.

INTRODUCING A NEW

Phil Kelly (Francis Ford) and his assistants.

THE path of the celebrity is hard. It is a struggle to become famous in the first place, and it is even harder to stay so. Grace Cunard and Francis Ford are confronted with this difficulty. They have made their names known the world over as producers of tip-top serials, and now the Universal turns around and asks them to beat their own record. Well, they've done it. The first four episodes of the new “Super Serial,” “The Purple Mask,” have been shown in the projection room, and “Lucille Love,” “The Broken Coin” and even “Peg o' the Ring” pale into insignificance beside the sustained interest, novelty and dramatic power of the new continued picture.

It just happens that the first episode of the new serial will be released on New Years' Day. Could anything be more appropriate as a New Years' gift from the Universal to its loyal exhibitors than the first episode of the greatest serial yet? The last episode of “Liberty” will be released the last week in December, at which time it will be suitably inscribed on the roll of honor of past performances, which is so full of Universal accomplishment—gone but not forgotten. Father Time will stretch out a loving hand for this honored war horse and the New Year will have all the more confidence in being introduced to a waiting world because it will lead by the hand onto the stage of life “The Purple Mask,” which will bring joy to millions of picture lovers throughout the world. A Universal serial is one of the most truly universal affairs in the world to-day. The sun never sets on it for a moment.

Ford and Cunard always surround themselves with the best of casts and in “The Purple Mask” there will be the largest and most brilliant assemblage that they have ever collected. The sets and accessories are also of the finest

Grace Cunard and Francis Ford (in center), with the

E CUNARD
NCIS FORD
IN
ple Mask"
THE GREAT
IVERSAL
SERIAL

UNIVERSAL SUPER-SERIAL

pany which supports them in "The Purple Mask" serial.

Patricia (Miss Cunard) and her Aunt (Miss Hathaway).

and most appropriate kind and no expense has been spared in turning California into Paris for this New Year's gift

The titles of the first four episodes are as follows: "The Vanished Jewels," "Suspected," "The Capture" and "Facing Death."

A remarkable combination is the firm of Ford and Cunard. Artistically, they supplement each other like the two halves of a whole. Miss Cunard furnishes the inspiration, the first illuminating flash of vision which prophesies what the completed product will be, and Francis Ford furnishes the persistence, the sustained effort, the painstaking attention to detail, while preserving the balance and proportion of the thing as a whole, which are the almost superhuman requirements of the successful director of serial pictures. Both are actors of proved ability, and both possess that subtle something, called "magnetism," or "personality" that brings about the intimate relationship between the actor and his audience which goes to make a popular favorite the idol of his public.

"Lucille Love" was made in the days when serial pictures were looked upon as more or less of an experiment. It was one of the very first pictures to exploit the idea of a series of stories following each other in weekly releases, and concerned with the same set of characters. It had an overwhelming success in this country, a triumph in Great Britain, and is still running in remoter parts of the globe. It made literally millions of friends for its two authors; in England they are still known as "Lucille" and "Pierre Lobouque," and advertised as such in remembrance of the serial. From far Japan the Universal receives magazine articles and reproductions of the portraits of these two actors whose names are as familiar in the Flowery Kingdom as they are in California.

"The Broken Coin" followed "Lucille" and increased the

(*Continued on next page*)

Grace Cunard in Two Purple Mask Disguises

This is Grace Cunard in the character of Patricia Montez. She is called "Pat" for short and is here disguised as an Apache.

"THE PURPLE MASK."

(*Continued from preceding page*)

reputation of the pair. This also enjoyed world-wide popularity and is still running. Then came "Peg o' the Ring," a circus story which set new standards for this type of photoplay. The Universal departed from tradition in the next serial, choosing a topic for its subject which was part of the current news of the day, and reflected the happenings which are making history in our country. All records have been broken with "Liberty," the story of the Mexican border, with all the incidents of its tangled situations reproduced and presented in the most dramatic and pictorial form. The Universal, making such a sensation with this serial, were to a certain extent "up against it." In order to run true to their policy of continuous improvement, they were confronted with the tremendous problem of beating perfection itself.

In this extremity they had resource to the acknowledge leading serial players of the motion picture business. If any one could equal or exceed the former Universal serials, Ford and Cunard were the pair to do it. Ford and Cunard were ready to undertake the seemingly impossible task, and set their wits to work, the result is "The Purple Mask."

There is provocation in the very title. Mystery, that standby of the serial, is suggested by it, and romantic adventure lurks in every syllable. There is a novelty in the form of the presentation of the episodes. Each two-reel release is a complete story in itself, so that casual visitors to the theatre which is running the serial will be able to enjoy the picture with complete understanding of its incidents, while to those who are following each episode there will be plenty of that suspense which brings a patron back each week on the day that "The Purple Mask" is shown. Extraordinary variety has been introduced, while the continuity of the story has been consistently preserved. The sewers of Paris, a smart restaurant, a studio in the Latin Quarter, an imaginary principality—these are some of the backgrounds of the first few chapters. Best of all, Ford and Cunard have each a real character to portray, not a puppet which is just a peg to hang adventure on. Detective Kelly, known as "The Sphinx," will be as real a personage to movie fans as Sherlock Holmes was to the millions of readers of Conan Doyle's great stories. And Patricia Montez is not a mere dressmaker's model, she is a real flesh and blood girl.

An idea of the story is furnished by the following synopsis. As usual, it is the work of Miss Cunard.

Patricia Montez, in Paris, a society girl and niece of the wealthy Eleanor Van Nuys, takes her aunt's jewels to fool Detective Kelly who has snubbed her at their introduction. Going to her room to return her aunt's jewels, Pat notices the butler sneaking down the hall. On entering her room Pat discovers that the jewels have been stolen from her. Suspecting the butler, she disguises as a girl of the slums and follows him to the Latin Quarter.

"Pat" again. And here she is assuming the Purple Mask as a regular business. See it in her left hand. And don't forget that Grace is some class in this Lady Raffles rig.

Detective Kelly, hired by Mrs. Van Nuys, and knowing nothing of Pat's part in the jewel theft, follows the butler to the Apache den. Pat, with her aunt's jewels recovered, bumps into him, dropping the jewels at his feet. Pat gives Kelly the slip by taking shelter in a poor tenement family's home. The Apaches escape the gendarmes through the sewers of Paris, and Kelly, satisfied with the recovery of the jewels, returns home.

The next morning Kelly returns Mrs. Van Nuys' jewels and meeting Pat, remarks on her likeness to the Apache girl. Some time later Mrs. Van Nuys loses her fortune. Pat comforts her aunt and promises help. Paris is startled by a series of clever thefts by a female Raffles. Detective Kelly is again summoned.

The Apaches admire the thief's exploits and try to locate her for their chief. Kelly is informed that the

(*Continued on page 42.*)

The UNIVERSAL Animated Weekly

Thousands of Exhibitors all over the country are enthusiastic about the Universal Animated Weekly for two good reasons: First, because it is a wonderful one-reel subject THAT IS INTERESTING TO EVERY CLASS OF PATRON, and—

Second, because it will aways get business on the dullest day of the week. Remember, too, that it is

ON THE REGULAR UNIVERSAL PROGRAM

Through a special booking arrangement, however, any Exhibitor can now book the Animated Weekly, whether he takes the entire Universal service or not.

Write or wire immediately any of the 73 Universal Exchanges for full particulars, or direct to UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

WHERE D'YER GET THAT STUFF

(*Continued from page* 22.)

that's giving away the cards. You see, the plot in this picture gradually thickens until it sickens—but, anyhow—when Stupid gets around to Sally he is all out of tickets, and, although she goes so far as to flirt with him, he refuses to fall for her. When he leaves Succotash Crossing, Sally packs up a clean shirtwaist and a change of hairpins and follows him.

The mysterious stranger turns out to be a married man. What d'ye think of that, eh? Going around giving girls cards and him married! But cheer up, wait 'til you see what they do to him in the fourth reel. He's married to Madame Cascarovitch, the famous dancer. That name sounds phoney, don't it, eh? I never heard of her, did you? Heh? You never go to a circus? What d'ye mean, circus? Well, Cascarovitch (I can't get over that name, I'll bet it's phoney) calls in three of the funniest looking Hicks I ever saw in my life. I don't like to kid anybody, but take it from me, these guys are rich. Wait till you see 'em! They all get together and in order that the picture can be stretched out to five reels they plan to blow up a duke. Clever idea, eh?

Meanwhile, Sally (I'll bet you thought I forgot about her, eh?) stays on the train and arrives in the Cruel City. She ain't been there a day before she's doin' a dance that—well, take it from me, it's some dance—I went back twice to see that and met people that had been sittin' in the theatre for a week. Sally gets kidnapped and in the fifth reel they take her over to——

But, there I go again, I nearly gave it away.

Thinkin' Sally is Cascarovitch, the plotters give her a bomb with which she's supposed to blow up the count—or was it a duke, wasn't it?—Well, whatever it was, Sally not only blows up the king—I mean the duke, but she blows up——

Say! This is the best part of the picture! Believe me the way they all chase around and then when the thing goes off it——

As I was sayin' that's in the fifth reel and then Sally finds out that the whole thing was nothin' but a—

DE PALMA AT UNIONTOWN RACE.

(*Continued from page* 23)

York to Uniontown in the car which he has entered for the Universal Cup and which he says will capture the trophy if no accident occurs to his car. He is accompanied only by the brave correspondent of the Weekly who took the photos at the top of this page.

Among the noted drivers who will strive for the honor of being the first winner of the Universal Cup are Hughie Hughes in his "Sunbeam Hoskins," who has made as high as 130 miles an hour; George Buzane, a noted French driver, who is on leave from the front; Art Klein, in a Crawford; Frank Galvin, in a Premier; Louis Chevrolet, in a Stutz; Charles Devlin, millionaire sportsman, who will drive a special Dusenberg, built after the owner's ideas; Ira Vail in a Super Hudson; George Adams in an Adams Special; Bill Chandler and Barney Newgard in Crawfords; Newton McBride and Bert Watson in Olsons; and Jack Leclair and Jules Devigne will pilot their mammoth Delage cars in the race.

"The Penalty of Treason"

REX Two-Reel Drama. Story by Helen Jonas. Scenario by Maie Havey. Produced by Douglas Gerrard, who also plays the lead with Ruth Clifford opposite. A story of hot-blooded Sicilians and of the triumph of love over treason.

CAST.

Francesca	Ruth Clifford
Captain Guido	Geo. Gebhart
Gen. Solerna	Ed. Clark
Priest	Wadsworth Harris
Campi	Douglas Gerrard
Aide	Chas. Dorian
Giovanni	Dave Kershaw

Three views of the lovers in four exciting situations.

DOUGLAS GERRARD is adding many inches to the stature of his reputation as a director. He has been producing for only a few months, yet none but successes have as yet been credited to his name. One of the best things he has done is this swift-moving story of Sicily, written originally by Helen Jonas, and put into scenario form by Maie Havey. The character of an Italian, of a son of Southern Europe, is a particular favorite with Gerrard, and he portrays it with all the finesse of his artistry.

In his recent releases he has been supported by Ruth Clifford, one of the prettiest as well as the most talented of the younger actresses at Universal City. She made her first appearance in the Bluebird Photoplay "Behind the Lines" with Harry Carey, in the difficult role of the heroine's younger sister, who was made a hostage by the Mexican bandits. The role called for strong emotional acting, and every one remarked that Miss Clifford brought to it the qualifications of a true emotional actress. In the present picture, she has another fine opportunity, and meets it finely. Her appearance in boy's clothes is just as attractive as it is in petticoats, and that is saying a great deal. The picture, besides the fine work of Gerrard, and Miss Clifford has the advantage of a real plot, which runs as follows:

Francesca, known as the prettiest girl in Caliente, is very much in love with the violinist, Campi, and the two are betrothed.

There comes through the town one day Captain Guido and several of his men. As the captain is passing down a street he notices a couple of his men talking with a very pretty girl and determines to investigate. The two men leave and he makes love to the girl, who is none other than Francesca. But she resents it and slaps the captain's face.

When she tells Campi of the occurrance he straightway seeks out the captain, intent upon avenging the insult. Campi is taken prisoner, and later when Francesca discovers his plight she dons boys' clothes and acts as a servant to Guido, who, with some of his men, is on the point of betraying the government.

Finally, through the efforts of the girl, Guido is made to suffer the penalty of his treason, together with his confederate, and the girl and her lover are once more happy.

MAKING UP WITH BRAINS

(*Continued from page* 23)

Bell, while that veteran actor was playing in a feature production at Universal City. After studying these two cuts we can easily believe them. Chaney makes no secret of the methods of his art, and is always willing to give the benefit of his experience to others. When asked how he manages to accomplish these extraordinary results, he gives the celebrated answer of Sir Joshua Reynolds when he was asked with what he mixed his paints—"With brains, sir."

Chaney is interested in faces as other men are interested in fine pictures, or beautiful china. An unusual countenance gives him something of the pleasure that a collector experiences in a rare specimen of the art which he collects. He studied the remarkable face of the bandit leader in the reproductions which appeared in the newspapers, and just as a tour de force, decided to imitate them. The result was so extraordinarily successful that he was persuaded to preserve it by photography.

Chaney appears in the forthcoming Bluebird photoplay "The Price of Silence" in the support of Dorothy Phillips. He has to portray a doctor, first in youth and then in middle age. He does this without the use of white wig, whiskers, beard or overhanging eye-brows, yet there is easily thirty years difference between his looks in the first reel and in the last. He accomplishes this difficult effect "with brains."

Chaney used to be famous as an eccentric dancer, and has never lost his love for the art. Whenever there is a dance scene in a photoplay under production, he is pretty sure to be found an interested spectator. Dorothy Phillips realized this, and asked his advise and assistance in the new De Grasse picture in which she has to dance.

"ASHES"

Ashes and "Yukon."

"Yukon" finds a treasure.

Ashes is happy.

IN "Ashes," the Gold Seal three-reel drama, another Mersereau makes a most successful bid for "Universal" popularity. The play, which was written and produced by Robert F. Hill, serves as an excellent medium for Claire, the little sister of Violet, to show that she possesses her share of the family talent and charm, as well as the family blondness.

Claire comes to the screen with plenty of experience on the legitimate stage behind her. She was one of the army of stage children, and says that she cannot remember when she was not appearing on the boards. One of her pleasantest memories is the "command" performance before the King and Queen of England, which was played in London, while Claire was a member of the all-star company of the beautiful Maxine Elliott. Some of Claire's stage successes were the name part in "Rebecca of Sunnybrook Farm," "Toto" in "Zaza," "Flora" in "The Clansman" and dozens of children's parts. She brings to the screen a large measure of charm, as well as an abundant technique and bids fair to follow close in the footsteps of her celebrated sister.

Ashes is the maid of all work in a second-rate boarding house that is run by a Mrs. Topin, formerly of the burlesque stage. She has a rather hard life of it, too, because she is ordered around by everyone in the house.

At the time that the story opens out in the gold fields of Alaska there are two pals who, after many years, have at last struck it rich. But before they can enjoy the fruits of their good fortune one of them, Jim Shannon, dies. With his dying breath he makes his pal promise that he will go to New York and look up a certain Ashes Shannon and give her his share of the mine. This the pal, Smith, agrees to do.

GOLD SEAL Three - Reel Drama, with Claire Mersereau. Written and produced by Robert F. Hill. A little maid-of-all-work turns out to be a real Cinderella in disguise, and wins fortune and happiness.

CAST.

Ashes Shannon	Claire Mersereau
Mrs. Topin	Nellie Slattery
"Yukon" Smith	Stanley Walpole
Jim Shannon	Fred Hearn
Harry Davis	Joseph Granby
Glory La Rue	Helen Slosson

At the house where Ashes lives there is a composer, Davis. He is in love with a certain woman by the name of Glory La Rue. But he is not averse to a little flirtation with Ashes. One day in the paper he sees a notice to the effect that if a certain Ashes Shannon will come to the office of a lawyer she will receive a fortune. Instead of showing it to Ashes, however, Davis himself goes to the office and tells the lawyer that he is the cousin of Ashes and would like to take the inheritance for her.

But the lawyer is wary and refuses to give away the money on such flimsy evidence. He writes to Smith that one applicant for the fortune has applied, but that he is doubtful as to her identity and Smith, when he receives the message, decides to go to New York himself.

In the meanwhile Davis approaches her and wants her to go before the lawyer and swear she, Ashes Shannon, is his cousin, but she refuses to tell a lie. When the landlady, who is in the scheme, threatens her, the girl, she leaves, and gets employment in a restaurant as a dishwasher. But before this she has heard Davis and the landlady plotting as to how they are going to get the money.

When Smith arrives in New York he at once goes to the office of the lawyer and asks about the heir. The lawyer tells him all the particulars about Davis and his cousin, whom he claims is the heir.

But while in a restaurant Smith overhears a girl by the name of Ashes getting a scolding. It is a rather uncommon name, so he asks her if she is Ashes Shannon. She says that she is, so he takes her to the lawyer's and the next day they go to the office, so that the deed of the property can be made out to her. As they are in the office the clerk announces that Ashes Shannon and her cousin are there to claim the inheritance. So Smith and Ashes go out and the others come in. They are asked questions and at last the policeman, who has been sent for, arrives and the whole crowd is arrested.

Ashes is happy in her new found fortune and friends, but rebels at the idea of going to school, as she is in love with Smith. In her naive way she tells him so and as he has grown to love her, too, there is a marriage and the two of them return to the west to live out their days in the happiness of each other's affection.

Our Japanese Correspondent

OUR Japanese correspondent, Mr. Kintaro Sakamoto, of Tokyo, this week sends the translation of an article of his which appeared in the "Katsudo No Sekai," or Japanese Moving Picture Magazine. Written originally in the Nipponese language, the "interview" with Miss Grace Cunard, was then "janked back" into English, in the fashion which made Mark Twain's "Jumping Frog" one of the wonders of literature. Perhaps we may be pardoned for thinking that this masterpiece out-Marks Twain himself.

A JAPANESE VIEW OF MISS CUNARD.

By KINTARO SAKAMOTO.

Tokyo, Japan.

Miss Grace Cunard is pretty girl of twenty-three, and her sister twenty years old. With their mother who has about fifty years, they lead a happy life in Hollywood, a town about an hour's ride from the Universal City, So. California.

At twilight when crimson light is seen through the trees, it impresses us that this is the very kind of a house where all the first class actors should live in.

There are seven or eight servants in the house in addition to themselves. When at home, the thing she enjoys most is physical exercise. Her home is well equipped with all sorts of athletic instruments. When she gets up early in the morning, the first thing to do is to go right up to the exercise room and engages in the heaviest kinds of work—an exercise even most men would hardly care to.

She does not take exercises only because she enjoys it, but she considers the health is most essential to be successful in stage career, and that is why she takes such a hard exercise so as to get accustomed to any kind of task when presented.

She is very pretty, but not doll-like beauty. She is lively. Her complexion and cheek flesh is splendid. Her eyes and pearl-like teeth is very attractive. Her manner is very charming, but has a temper—but temporary one. Her expression is abundant, besides she has magnetic power which other American actresses not posses. This probably can be due to French blood inherited by she. With expression of French beauty mixed with natural beauty of American fair, she is really ideal movie actress.

Miss Cunard is very intelligent lady. When she joined with the Universal Film Company, some five years ago, she was still innocent girl of eighteen, and was hardly woman then. After meeting with president of the Co. she started her first week at $40 per week, but with the result of a short serial film produced during the first week, she was offered $1,000 a week in the following week. This has attracted a great attention from the people, and this proves that she is really genius.

One day she told president of Co. that she wanted to produce by herself a play in which she takes part. Hearing to this the president readily consented. Since that time on, any play she takes part was written by personally self. Every production made great hits and thus, she was recognized as an leading playwriter. $600 was the price of each play; to this weekly salary of $1,000 making up an income equal to any first class actors, but this did not delighten her to any large extent.

The real motive for producing serial films by the Universal Film Co. attributes to her suggestion. The first taken was "Lucille Love" shown at the Teikukukan, Asakusa, Tokyo. The play was produced all by her own hands. She herself have role of principal, and had Francis Ford as her enemy role. When the film was shown in New York and London, her reputation was so greatly that her name became known all over the world. With the result of this successful production, the Universal Film Mfg Co. has produced "Black Box," "Heart," and "Master Key" plays, and later completed "Broken Coin."

The most important attention she pays regarding the serial films, is the magnificent ending of each act, and the scenes and photographing is supervised with utmost care by well-known manager—Francis Ford, so that her serial film always proves tremendous success.

It was great blessing to her that she had Francis Ford as her advisor. With his unassuming tactness and ingenuity, she can prove her real worthness, and his geniusity.

Among the Universal Film Co.'s actresses, Cleo Madison and Ella Hall are considered as the stars, but as to the tactness, coloring and popularity none of the above three could surpass Miss Cunard. Honestly, she really gives interesting play.

"Peg o' the Ring" was the next serial film produced after "Broken Coin" and which will be shown at a certain theatre at an early date. We all expect that it will really prove more successfully to be than that of "Broken Coin" even was.

REQUEST TO THE WEEKLY FROM TOKYO.

Messrs. Universal & Co.,
New York.

Dear Sirs:—As It will be pressed by business, I am sorry to trouble you but Will you kindly to teach me the address of kinema player Miss Ella Hall in your company.

Yours truly,
C. YAGI.

No. 20 Aomoncho, Nihonbashi,
Tokyo, Japan.

"KINKAID, GAMBLER."

(*Continued from page* 20.)

goodness of Kinkaid's heart and finds the job of betraying him very distasteful.

She, however, forces herself to the work and has succeeded in getting Kinkaid accustomed to cross the border with her. She then wires to New York for them to send the men to make the arrest.

Lefty Frank, a convict with a grudge against Nellie, manages to escape and goes to Mexico. He reaches Kinkaid's gambling house and recognizes Nellie as a New York detective. Kinkaid is told. Nevertheless, he takes his usual walk with her that evening. Seated on their accustomed bench, he tells her how he had discovered a number of foreigners on the desert absolutely destitute; they told him of how they were robbed of their life's savings by Arnold, through a crooked real estate deal. Kinkaid took care of the people and went to New York to see what he could do to get their money back. Upon asking Arnold to refund the money, he was laughed at, for the transaction was perfectly legal. Kinkaid, by force, took the money from Arnold, escaped into Mexico and returned it to the immigrants.

Kinkaid is arrested by Arnold and the detectives and Romero coming up with assistance, is deserted by his followers at a critical moment, and he is also arrested. In the jail, Kinkaid and Romero again become friends and Kinkaid wagers his entire possessions that Nellie will "run true to form."

In her room, Nellie sees a way out of her difficulty. She steals the keys of the jail from the sheriff and opens the door.

At dawn, Kinkaid, Nellie and Romero enter the town from the desert and are met by an ovation from their friends. Kinkaid gives to Romero the gambling house and everything connected with it.

L-KO
JOKER
NESTOR

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MINNEAPOLIS LETTER.

By FRED S. MEYER.

Ruben & Finklestine have opened their latest and most beautiful play house, the New Palace, at St. Paul. While a feature policy has been inaugurated for the present, a great many one-reelers are used to diversify the programs.

Pat Rooney, well known Universal star, appeared at the Orpheum Theatre, Minneapolis, and was cordially received by a score of Movie Patrons who came to give Pat the glad hand.

Billy Watson, manager of the New Lyndale Theatre at Minneapolis, is one of the best known live wire managers throughout the Northwest. Billy has greatly increased the box office receipts of the New Lyndale since assuming the management of that house.

F. M. Rehfuss, proprietor of the Star Theatre at La Crosse, Wis., has always used Universal service exclusively despite heavy feature competition and seems to be none the worse off financially for pursuing this policy, as he has just taken over the Majestic at Wausau, Wis. That makes two, Fred; keep it up.

W. C. Clavier, of the Savoy at Fargo, N. D., is another to stick to the program. He has been a user of the Universal program for a great many years, and is the only one to survive recent revolutionary conditions in Fargo Amusement circles.

At last Minneapolis has completely abolished its self-constituted censor board. Mayor-elect Thomas Van Lear would have done so anyhow on the first of January, and when Mayor Nye told them that he thought he could manage very nicely between now and the expiration of his term, they decided to disband *ON ACCOUNT OF INSUFFICIENT FINANCES.* Anybody want to buy a machine cheap?

Wm. Koening of the Bijou is *minus*, and Mr. I. Ruben of the R. & F. houses very much *PLUS* since the election of President Wilson has finally been conceded. If we—meaning the state of Minnesota—can't break into national print any other way, we can at least hold our votes back long enough to give you something to talk about. And the greater majority of exhibitors and film men are just beginning to celebrate, while the minority is tasting a new drink invented here in town entitled ESSENCE DE CONDOLENCE.

Mayor-elect Van Lear is expected in New York just about the time we go to press and, unless something unforeseen occurs, the Animated will take a picture of him and the Mrs. while they are in the big town. Incidentally Mr. Van Lear will learn a great deal about the UNIVERSAL and its wonderful organization.

In leaving the Universal office we wish to take this occasion of extending to our many friends and customers our heartiest thanks for the business thrown our way. We trust you will extend the same good will toward our successor, Mr. Cubberly, who will gladly and willingly give you his best of services and attention.

FRED. S. MEYER.

MAC QUARRIE'S REPUTATION.

FRANK MacQuarrie is devoting his time this week at Universal City between the companies of Rupert Julian and Stuart Paton, with each of whom he is playing the part of an old French roue.

STORIES OF THE ONE-REEL PHOTOPLAYS

"PASS THE PRUNES."

Nestor Comedy.
Scenario by Bess Meredyth.
Produced by L. Chaudet.

CAST.

Jack Crarrymore	Eddie Lyons
Culdoon	Lee Moran
Mary	Priscilla Dean
Father	Fred Gamble

Culdoon operates a sanitarium which is warranted to cure all ills no matter what they be. To him come the fat and lean, the weak and the strong, the old and the young. But for all Culdoon prescribes the same treatment, a set routine of exercise and diet.

There comes incognito the matinee idol, Jack Crarrymore. He somewhat resents his treatment until the arrival of Mary and her father. Then the routine assumes a different aspect. Mary is not taking the treatment, so has plenty of time to prepare toothsome edibles for Jack, whom she immediately recognizes.

Culdoon is somewhat smitten upon Mary himself and it does not portend well for Jack when it is discovered that the girl favors him. Her father lights his cigar — which is strictly prohibited. But Jack manages to slip the father one and also to win the good graces of the old man. Jack impersonates him, taking his place for the exercises.

Then the trouble starts. Jack and Culdoon start boxing, but Jack is too much for Culdoon. Father hears the commotion and comes out in the hall to see what is going on and at that moment Culdoon spies him, and, taking him for Jack, starts pummelling him unmercifully, when Jack comes to the rescue and—of course, comes out victorious.

"A STORY FROM LIFE."

Rex Drama.

Jane, an actress, resting in a fishing village, flirts with a fisherman to get atmosphere for a new role. When matter becomes serious, she sends for her husband and child. Undeceived, the fisherman seeks revenge. The child saves Jane's husband from death and the picture ends happily.

"THE CHILDREN SHALL PAY."

With Lois Weber and Phillips Smalley
Laemmle Drama.

Phillip and Lois are married and have a little girl. But Lois feels that she is neglected, so she starts to run away with another man. The machine breaks down before they have gone very far and she comes back home. But her husband will not believe that she has not been untrue and so turns her out of the house.

In after years the little girl gets to be incorrigible. So Lois writes to the old nurse to bring the child to her and she will reform her. This the old nurse does, telling the master that she is taking the girl to a school that specializes in bad children. Lois at last with her mother love succeeds in reforming the child and then the father comes to visit. When he sees that it is his own wife who has brought the child he forgives her and so the picture ends happily.

UNIVERSAL SCREEN MAGAZINE ISSUE No. 2.

The first article in the Universal Screen Magazine is about the old horses that are used in the making of valuable serums. These animals are of no use in the doing of work, but are innoculated with diseases and then make serums which save thousands of lives and are worth thousands of dollars. One "worthless" horse has produced, since 1911, $185,000.00 worth of serum.

The next article is on the boy scouts' work. It shows how the lore of the woods is taught and how it is practiced by the disciples of Ernest Thompson Seton.

The building of a portable house is shown. This is a way that the summer hotel bills can be saved.

Then the many labor-saving devices that have been invented for the housewife are shown. Housekeeping is not as strenuous as it used to be in the old days. There are electric percolators, cream whippers, silver polishers, meat choppers and dish washers.

Then as a closing feature Willie Hopkins, the world-renowned sculptor, is shown in some of his wonderful animated sculpture.

"OH, YOU HONEYMOON."

Nestor Comedy.

Written and Produced by
Leslie T. Peacocke.

CAST.

Bert Marsh	Willard Wayne
Amy Marsh	Alida Hayman

Bert Marsh and his blushing bride, Amy, start out on their honeymoon well advertised as "Newly-weds."

Arriving at a hotel, the bellboy showers them with attentions until the anticipated tips are noticeably lacking. Then Bert and Amy become the victims of their practical jokes.

The bellboy and porter have arranged a clever scheme, and when the couple enter their suite, the fun begins. Hurriedly changing the bathroom sign to the bridal door, the boys anxiously await developments. Presently Bert is seen to saunter down the hallway in the direction of the bar. A moment later a fat man, in bath array, hurries into the newly designated "bathroom."

The next instant, however, a frightful noise in Amy's vicinity is too much for her nerves and she bounds to the bathroom door. Mr. Fat Man, now thoroughly angry at such a disturbance, lets forth a torrent of curses, which so shocks the bride, that she decides to go right back home to mother.

Hastening to the railway station, Bert comes upon Amy; explanations ensue and both discover they have been innocent participants in a comedy of errors.

"TRIALS OF A MOVIE CARTOONIST" and "SUPERSTITIOUS CEYLON."

Powers Split Reel.

The first half of this film shows the trials and tribulations of a movie cartoonist at work. The figures that he draws get rebellious and refuse to act as he wants them to, so he has a terrible time to make them do his bidding. They answer back and say that he has no right to make slaves of them even if he is their creator.

The second part of the film shows more of the wonderful land of Ceylon as seen by Dr. Dorsey. Here the religious side of the people is shown and they are revealed in their devotion to the God that they worship.

DE ROSSELLI DIRECTS ORANG-OUTANG.

JOE MARTIN, the famous orang-outang actor of Universal City, is being featured in a comedy under the direction of Rex de Rosselli, superintendent of the Universal zoo. The orang-outang is a very tractible actor and Rosselli handles him easily. The simian seems to understand what his director tells him and he has done some wonderful work..

STORIES OF THE ONE REEL PHOTOPLAYS

"HIS GOLDEN HOUR."

Victor Comedy-Drama.

Written by Harry Wulze.
Produced by Roy Clements.

CAST.

Spuds	Ed. Sedgwick
Girl	Belle Bennett
Father	Walter Belasco
City Chap	Harry Mann

Spuds is in love with his employer's daughter, but their path of love does not run smoothly. A city chap, who holds a mortgage on the farm is also in love with the girl and persuades her parents to decide in his favor.

Spuds repairs to the haystack and there dreams that he finds a lot of money, tears up the mortgage and beats up the city chap and so gets the girl. It is only a dream—and yet why not make it real? Spuds follows his dream and so in the end the parents decide to bestow their daughter's hand upon him.

"SEEDS OF JEALOUSY."

Big U Indian Drama.

Wade, a prospector, swears vengeance when Lee saves Mona, the Indian girl, from his clutches. He inflames the Indians against him and later implants jealousy of Mona in Mrs. Lee's mind. His villainous career is cut short by a bear-trap and his treachery is discovered.

"RACCOONS."

Released With Victor "The Shadow."

Ditmar's Educational.

This is a little film that shows the way that the animal commonly known among the negroes as the "Coon," lives. It shows the animal in its lair and also the way that the den is built.

"BUBBLES."

Imp Drama.

Produced by Herbert Brenon.

The story of a girl who was turned out of her home because of a marriage beneath her station. In later years her father became a miser and was reformed by the love of his little grandchild who came to pay him attentions.

"THE TRAMP CHEF."

Joker Comedy.

Written by W. W. Beaudine and C. J. Wilson Jr.
Produced by W. W. Beaudine.

CAST.

Patsy	Wm. Franey
Spike	Chas. Conklin
Amanda	Gale Henry
Constable	Milburn Moranti
Mayor	Al. Moranti

After completing their morning toilet the two "gentlemen of fortune" decide to rustle some breakfast. Patsy starts off, but is seized by the village constable and lodged in jail. The constable, while an excellent guardian of the law, is a poor cook and suffers accordingly. Patsy sees this and asks permission to cook the breakfast. The constable agrees and finds that Patsy is a culinary genius.

Meantime, Spike has become impatient and gone foraging for himself. A lady gives him a pitcher of milk. He thanks her and is about to leave when she confronts him with a formidable-looking revolver and marches him out to the wood pile, where he proceeds to get busy.

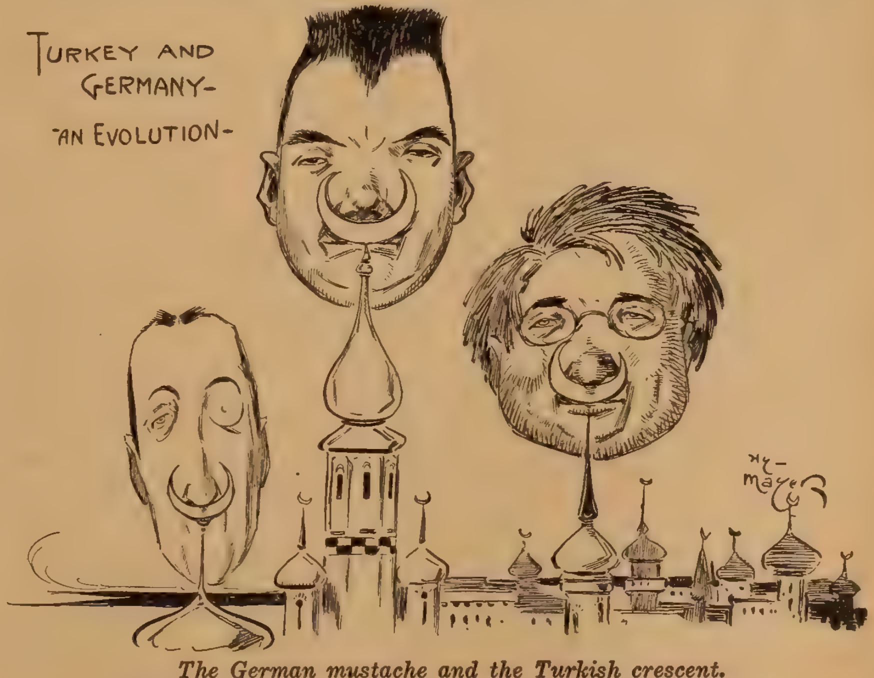
Finally Spike becomes exhausted and walks to the gun to plead with Amanda, but finds that it is nailed to the side of the house; he pries it loose, intending to hold up Amanda. She, however, pulls the gun away from him and marches him off to jail.

The mayor sees the two prisoners go to the lockup and demands that they be let out. The constable reluctantly turns them over to the mayor, who runs them out of town. Then the constable finds that in Amanda he has a cook engaged for life and all ends happily.

EDDIE POLO IS HURT.

AFTER having worked before the camera at Universal City in its biggest serials and performing feats which appear very nearly impossible, Eddie Polo at last has been injured. These injuries were sustained while working in the fourteenth episode of "Liberty, a Daughter of the U. S. A.," featuring Marie Walcamp with Jack Holt and Polo. During the filming of several scenes under the direction of Henry McRae, Polo was sat upon by a number of men and as a result dislocated one toe, sprained his wrist, put one finger out of joint and sustained several cuts and bruises on his legs.

These did not deter him from continuing his work in the next scene.



The German mustache and the Turkish crescent.
Hy. Mayer discovers the true cause of the bond of sympathy.

"The High Diver's Curse"—L-KO

100
200 LBS
50
50

TWO-REEL L-KO Komedy of the "Behind the Scenes" variety brings all kinds of trouble to Dan Russell and Fatty Voss and all kinds of laughter to any kind of an audience.

DAN has the position of property man in a theatre that is used as a vaudeville house. He does not have a very hard time doing the work, as he has a private beer fawcet where it is handy. But the trouble that he does have is in keeping all the stars contented. They all want to have the star dressing room and he has a hard time to make them all satisfied. In the end he has to take the star and shift it about from one door to another in order to make each one think that he, or she, as the case may be, has the star room at the time.

Dan is annoyed a great deal by the actor's about the place. He thinks that there ought not to be any actors in a theatre, so he tells this to one of them as he is rehearsing for a new part. But the other cannot see it just that way and an argument follows. Dan vows that he will get even.

At last the show is on. In the second act there is a place where it is necessary to have rain. But that is the act of the enemy. So when the actor on the stage calls for the rain Dan is asleep. There is no rain forthcoming. That is, there is no rain at first. Then Dan in order to give a great deal of rain turns on the hose and there is rain galore.

Another of the acts is a fake acrobatic act. The men are supposed to be holding each other up, but in reality it is Dan who is doing the supporting by means of a rope from behind the scenes. But just at the critical moment he lets the fly slip and the audience is allowed to see that the act is a fake.

Then comes the dance of the dying duck, a very touching little piece. But at his point in the performance Dan is standing behind the scenes, eating a banana. He carelessly throws the peel out on the stage and the dance of the dying duck turns into a farce. The actors cannot keep their feet and slip so badly that the audience is about to leave when the curtain is pulled down.

But the finale of the evening is when the high diver comes on. He is going to dive from the top of the theatre into a little bucket of water. All goes well and the diver is just about to take the fatal leap when Dan nonchalantly takes the bucket away and the actor cannot hold himself back and so dives into the floor. This is not a very pleasant experience, so the diver is justly peeved. He comes after Dan hot foot and Dan takes to flight. He calls for the police and these gentlemen arrive in a buggy. But by this time Dan has taken flight in a big car and the diver is following in a flivver. After a long chase it all ends when Dan throws his enemy into the river and then himself makes a hurried exit.

NEXT **L-KO**	DAN RUSSELL in "MURDERED BY MISTAKE."

HENLEY TO FILM FEATURE DRAMA

In order that he might direct and play the lead in "A Child of Mystery," a five-reel Red Feather production, Hobart Henley has been transferred from the direction of Charles Swickard at Universal City.

Gertrude Selby also has been transferred from the same company to play opposite Henley. The story is by Willard Mack, the well known playwright and actor, and is laid in the Italian quarter of a big American city. A strong company of players was assigned Henley as his support, and special sets and costumes were prepared for his use in the coming production. Henley is directing.

ACTRESS HAS FINE WARDROBE.

It is doubtful if any actress at Universal City spends more money on her wardrobe than does Maude George, who appears in "The Right to Happiness," the Bluebird Christmas release.

One of her chums was in her dressing room a few days ago and remarked about the number of clothes. They made a count and there were thirty-five gowns, all of which had been purchased within the last few months exclusively for pictures.

"THE GOOD WOMAN"

BISON Two - Reel Western Drama. Written and produced by William V. Mong, who also plays the part of "Kansas" Reeves. A Bret Harte-like tale of the days when the West offered a new field to adventurers who made their own laws.

CAST.

"Kansas" Reeves	Wm. V. Mong
Joseph Allen	Harry M. Holden
Bessie	Nellie Allen
Pratt	George Pearce
Tim	Frank Whitson
Molly	Annabelle Maurese

The two women confront each other.

Kansas' dream is over.

WILLIAM V. MONG, who wrote and produced this Bison two-reel drama, must have studied his Bret Harte to good advantage. He has written a story which reflects the spirit of the great portrayer of the West, when the West was new. The curious and beautiful chivalry of the plains is reproduced in this tale of the champion of a "good woman," and his disappointment in his idol. Nellie Allen plays the part of the woman, who is driven by extremity to claim a position that she does not posses; Harry Holden plays the miner who finally wins her heart, and Frank Winston succeeds in hiding his identity absolutely, in the role of the drunken wretch who deserts the woman in the first place. Mong has a part which suits his talents of characterization, as "Kansas," and demonstrates his remarkable quickness with a gun in convincing fashion.

The tale runs like this:

"Kansas" Reeves, a born gambler, is informed that a certain gambler named Pratt has been winning from all the miners and he decides to return to the mining town. On the way back he meets with a peculiar circumstance. As he is riding along he hears the terrified scream of a woman.

Upon investigating he finds that it is Bessie, a strange woman, who is being attacked by wolves. He rescues her and she tells him that she had been deserted by her husband and that she is innocent. As a matter of fact she had been living with the man, Tim, who in a drunken fight had left her to shift for herself.

Kansas takes her with him to the city and announces that she is a lady. This is scoffed at by all until Kansas' gun enforces acceptance of his word—if not belief. Especially is it scorned by Molly, who formerly has been a sweetheart of Kansas.

For some time Bessie remains at the mining town and soon has the respect of all the men—but the enemity of the women. Pratt, the gambler, who has been winning all the money, is bested by Kansas. Then one day Joseph Allen, a miner, comes and Bessie is introduced to him; he falls in love with her and she promises to marry him. Kansas has by this time discovered that he is in love with Bessie, but does not give her the note he has written, when he finds that she is to marry Allen, but he asks her when she will get her divorce. Then she has to confess the truth to him.

Sometime later, Tim arrives in town and, seeing Bessie, starts making love to her. This is seen by Mollie and she so informs the men in the saloon. Kansas is angered and goes to Bessie's cabin, where he finds her in a struggle with Tim, whom he finally compels to leave; she tells Kansas that this is the man with whom she lived. While they are struggling, Allen comes in, but Kansas tells him that he has just driven away a man who insulted Bessie and then he leaves the two together.

UNIVERSAL CITY NOW HAS POLISHED STAGES.

HEREAFTER it will not be necessary to stain a number of the stages at Universal City for special elaborate sets, as has been the case in the past. H. H. Barter, head of the Technical Department, has devised a plan whereby the stages are being made as smooth as a ballroom floor and completely colored.

Barter is using an electric machine which sandpapers and thoroughly scrapes the floors, after which they are treated by a secret process, giving an absolutely smooth and permanent surface.

In addition one of the large stages has been entirely covered with canvas treated with parafine for the wet weather. Under this covering a large number of companies can work with the aid of mercury or carbon lights during the heaviest rains without injury to the properties and scenery. This stage can be used in addition to the two electric light studios.

ACTORS' FIGHT ALARMS POLICE

DIRECTOR F. A. KELSEY aroused the suspicions of the Hollywood police force a few days ago while filming a street fight for his Universal picture, "The Goat." In one scene Millard K. Wilson, who plays the leading role with Agnes Vernon, was required to battle with revolvers against Fita Wilson, Earl Page, Vestar Peg and Lou Short, and the noise they made attracted the attention of a policeman who promptly turned in a riot call. On the arrival of the patrol wagon, however, Kelsey explained it was merely a "reel" battle, and nobody but his actors stood a chance of being hurt. The men themselves were bruised in body, but delighted at the joke on the police.

MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

By W. A. BACH.

TORONTO.—The recent announcement in Toronto papers that soldiers in uniform would not have to pay the war tax on admission to places of amusement, has been denied by the Hon. T. W. McGarry, Provincial Treasurer. The war tax ticket idea has been a great success, but has involved a tremendous amount of work and it has been intimated by the Government that they have a plan under way by means of which the tickets will be abolished and the tax levied on theatres according to their box office receipts. This idea it is believed, will be much favored by the exhibitors as a whole.

The Ontario Moving Picture Exhibitors' Protective Association is to have another film ball in Toronto this year. The last function held in the winter of 1915 proved a tremendous success.

The members of the Toronto Exchangemen's Association have decided to hold a social evening very shortly, which will be a relaxation from the businesslike attitude of all their meetings up to date. There is no doubt that this recent co-operation of the exchangemen is proving of value to every one and the barriers of competition outside of business have been completely broken down so that the industry as a whole in this territory is progressing much more rapidly than heretofore.

The Regent Theatre of Ottawa has re-organized its staff and at the present time the new manager is Mr. Roland Roberts. Mr. Brick formerly in charge resigned to accept another post in Philadelphia. The new musical director is Mr. John Arthur, formerly of Loew's Winter Garden of this city. There are now sixty employees in the Regent of whom thirteen are members of the Symphony Orchestra.

Owing to the decision of the Government to allow only 1 per cent. commission on War Tax Tickets sold, the exchanges which were handling these tickets have decided to leave them alone in the future. This action of the Government will mean a serious inconvenience to the exhibitors who have been able to secure their War Tax Tickets by wire, phone or letter from the exchange without delay.

A noticeable feature of the Canadian film industry, is the steadily growing demand for films that are more British in their nature.

The Canadian people have no objection to watching any kind or type of a drama and comedy so long as it is impartial and does not cater to any one nation too much, but prefer the British flag as is natural, and it is to be noted with interest that war films are reaping a wonderful harvest in Canada at the present time.

Educational films promise to enjoy greater popularity in Canada from now on. Ladies' organizations all over Ontario are taking up the subjects of films and are organizing to show special matinees for children at various times. This is directly a reflection of a similar movement in the States.

Miss Clara Byers, late star of the Universal Film Co., is now located in Winnipeg, playing in stock with permanent players. The Starland Theatre issued a special invitation through its manager, Mr. Hill, to Miss Byers and her company to see the Red Feather feature "Half a Rogue," starring Miss Byers and King Baggot.

To build a new theatre seems to be the aim of every theatre manager in Toronto, the latest to be stricken by this pleasant malady is Mr. Marvin of the Strand Theatre, who it is said, will build a most pretentious new house on a location not yet announced. Mr. Marvin is already interested in three theatres situated in Camp Borden, Angus, and Toronto.

A notable booking on the Pavlowa picture is reported by Mr. Harry Price, of the Universal Company, who is now in Regina. This is the Lyceum Theatre, in Winnipeg, which house it is stated will show the picture some time in October.

Haileybury.—The Bijou Theatre, Haileybury has been remodeled and re-opened by its owner, P. H. Jory.

Oshawa, Ont.—The Grand Theatre, Oshawa, has been re-opened by Miss Conlin.

Leamington, Ont.—H. W. Purcell has taken over the Lyric Theatre at Leamington.

Ridgetown, Ont.—G. Flaharty, formerly of Detroit, has assumed control of the Star Theatre, Ridgetown.

IOWA NOTES.

By C. S. STEVENSON.

IN order to get in personal touch with conditions in his territory and to get the salesmens' side of the game, D. B. Lederman, manager of the Des Moines Universal office, spent the entire month of November with his salesmen. The first part of the month he went with R. F. Crawford into the northeast Iowa. The following weeks were spent with Nicholas Amos, in southeast Iowa; W. R. Shea, in the northwest part of the state; and William O'Hare, in southwest Iowa. Mr. Lederman met with much success in his new policy and he makes it an annual affair.

The Des Moines branch of the Bluebird Photoplays, Inc., still comments on the unusual volume of Bluebird business being done. "We get new accounts every day," said N. Amos, Bluebird manager, "and I am confident that before the last day of November rolls around we will have set a new record. We sent out a special letter telling our customers of 'The Eagle's Wings' and we got a lot of answers, which makes us think that this special release will be a mighty popular one."

Even before official announcement of the new Universal serial, "The Purple Mask," had been made known to D. B. Lederman, manager of the Des Moines Laemmle Film Service, he had started advertising the same. Where the Des Moines office had previously used yellow stationery it abandoned that color and got some very good-looking white paper with a purple head. In the left-hand corner were printed the pictures of Francis Ford and Grace Cunard. His first act, however, was to send out a neatly printed letter with the words "Announcing our newest serial," and then a cut of a purple mask, followed by the words "It means sixteen weeks of profit, popularity and prestige for you." Two days after this announcement had gone out three bookings were reported, plenty of evidence, says Mr. Lederman that you cannot start to advertise too early.

In addition to his position as manager of the Des Moines office of the Bluebird Photoplays, Inc., Nicholas Amos is proprietor of the Nicholas Theatre, the largest moving picture house in Council Bluffs. Mr. Amos takes the trip half-way across the state at regular intervals to keep in touch with his business.

UNIVERSAL
SCREEN MAGAZINE

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Editor - UNIVERSAL SCREEN MAGAZINE
1600 Broadway, New York

SCIENCE
BEAUTY HINTS
DOMESTIC SCIENCE
ART
FOR THE KIDDIES
COMEDY

HOW "THE EAGLE'S WINGS" WAS PRODUCED.

(*Continued from page* 13)

which expert engineers, mechanics and manufacturers have pronounced to be the best machinery pictures ever taken.

Mr. Steele risked something in going into the Government arsenals to photograph these processes, as, of course, in order to obtain close-ups of the machines, he had to introduce artificial light. Fortunately no accident occurred, although there was a slight explosion in a neighboring room, due to the astonishment of the operator at the presence of cameras in the sacred precincts of a Government plant. These industrial pictures in themselves are enough to carry the picture, but it offers far more. There is a thrilling story, of breathless suspense, acted by some of the best players who have appeared in recent Bluebirds, together with others of proved ability. Herbert Rawlinson has the lead, the role of the young engineer whose scheme for Industrial Mobilization saves the country. Charles Hill Mailes, a distinguished screen actor, has the role of the Senator whose opposition to preparedness breaks down under his experience of warfare on the Mexican border. Grace Carlyle, one of the classic beauties of the films, plays his daughter, who is converted with her father. The other parts are in the care of well selected players who carry out one of the cardinal principals of Bluebird, the casting of a play according to special fitness of the actors to take the parts.

The raid scenes reproduce the now historic descent of the Villistas on the town of Columbus, and were supervised by men who had actually been present at that outrage, and enabled the incident to be staged with the utmost fidelity. A Mexican who resembles Villa closely enough to be his blood brother was found to take the part of the head bandit.

Reproductions of the Senate and the House of Representatives were specially constructed for the picture, with such careful attention to detail, that one of the national law-givers would find himself quite at home in them. No trouble or expense was spared to make this a production which marks a new epoch in the development of the motion picture as a reflector of the most important and burning questions of the day, as well as a provider of first class entertainment for all sorts of people. The critics are loud in their praises of the advance showing of this triumph.

GIFFORD PINCHOT ENJOYS VISIT TO FAMOUS U CITY.

GIFFORD PINCHOT, former national forester, gave up a political meeting in Los Angeles to visit Universal City one day before the election.

"Tell them to postpone it until tomorrow," said Pinchot to Mayor Lissner, well known Republican leader of the Southern city, after he had started on his journey around the film capital, "this is so interesting that I do not care to leave now."

Lissned did so and the well known forestry and conversation expert remained several hours longer, deeply absorbed in the operation of the cinama art.

When Pinchot visited the Universal zoo he met Joe Martin, the orang-outang actor, in whom he took an especial interets because of the fact that he bought an orang-outang in Borneo some years ago, later presenting it to Mrs. Taft, the latter's husband at that time being the Governor General of the Philippines.

Director Henry McRae filmed a number of unusual scenes for the serial, "Liberty, a Daughter of the U. S. A.," when Pinchot and Lissner visited the sets upon which he was working with his big company.

ROMANTIC AND DRAMATIC MOTION PICTURE SITUATIONS

THE Film Director, unfortunately, does not as a rule consider music in "assembling" his pictures; hence it is all the more necessary for the musical leader to consider the pictures in adapting his music, on the principle that "Since the mountain did not come to Mohammed, Mohammed went to the mountain." Romantic and dramatic photoplay situations are in the most cases either psychic (emotional, without much action), or physical (in which emotion is expressed in movement). In "romantic" situations, where love, hatred, anxiety, despair, horror, ecstasy, etc., are shown by facial registration and with little or no bodily movement, dramatic *maestosos, lentos, adagios* or *andantes* are best employed; while in scenes of physical violence or agitation, bodily struggles, encounters, ets., *agitatos*, "hurries' and *furiosos* are the proper musical medium of expression. In both "loves scenes" and fighting "scenes" absolute synchronization, it need harly be said, is a first requisite. In the last-named fifteen second "let downs" with only a dynamic change in the music are often decidedly effective.

Music can properly interpret and emphasize practically every human emotion portrayed in the photoplay. And it is the place of the orchestra leader to immediately recognize the dramatic *musical* possibilities of a picture and to "augment and support them through the medium of his art." The leader who is content to select a musical number more or less appropriate and merely "time" it through is, nine cases out of ten, losing admirable chances of intelligent synchronization of music and pictures. And in the love scene and action drama in particular the right music, rightly presented, is of the greatest importance in making the emotions registered in the films "get over" to the audience, and in winning their interest and appreciation.

"THE SIGN OF THE POPPY."

(*Continued from page* 17.)

of escape. One night the whole town is startled by the call of the siren which announces that a prisoner has escaped. The whistle drives Edith to distraction. The stranger tries to comfort her, following her to her own room, where she finally allows him to soothe her. They are standing near a mantel upon which is a queer Chinese vase. Suddenly a pistol shot breaks the vase, which falls and strikes the stranger upon the head. Then he cries out that he remembers who he is, and he and Edith turn to the door, where they see the image of Alvin in prison raiment.

The sounds of the police and bloodhounds is heard below, and the prisoner shoots himself. The two run to him, and he tells them that he is Alvin's twin brother, Chang, when Hop Li had stolen to be revenged upon their father. Hop Li had implanted in the heart of Chang the desire for revenge upon the name of Marston; hating Hop Li for his control over him, he had killed him, and then had changed clothes with Alvin while he was riding in a taxi, hitting Alvin over the head and dropping him from the machine. Then he had attempted to take the part of the husband, but had been repulsed by Edith, fled, and been captured. Before the police gain entrance, Chang dies.

Alvin then recalls the ride in the taxi cab and the spending of many days with some people in the country until restored to health. He remembers leaving, still dazed, and being picked up by the Durants and returned home. Once more happiness reigns in the Marston home and Edith and Alvin are even more devoted for all that has passed.

GRACE CUNARD IN TWO PURPLE MASK DISGUISES

(*Continued from page* 30.)

Apaches are going to crown their new leader, a woman, and tries to gain an entrance but is overheard by Pat and the Apaches, who escape.

Pat, through her desire to help the poor and needy and to keep her promise to her aunt, passes through many adventures, either outwitting Kelly or helping them out of tight holes. Enroute to America after straightening out a situation in an imaginary principality and helping Kelly escape when ordered to prison by the ruler, Pat meets a young mother and her baby who is following the father of the child and his new bride, a wealthy society girl. The girl tells her story to Pat, who helps her by taking the wife's pearls and making the husband buy them back from her for ten thousand dollars which Pat turns over to the young mother toward the education of the child.

In her new home in America Pat starts out with a new system, that of helping unfortunates by stealing from the rich, turning the proceeds over to the unfortunates and keeping out a small part as her "commission." Her adventures put her in all sorts of perilous situations, as they are not entirely "within the law". Pat's system would have involved others who were innocent, so she always left a Purple Mask after each theft or adventure so the police would know that it was done by one person.

Pat later regains the largest part of her "commissions," she repents and casts aside her "system." "The Purple Mask" becomes a nonentity and the highly respectable Mrs. Philip Kelly takes her place. It will be seen that this outline supplies Ford and Cunard with a wonderful medium.

FROM ANIMATED WEEKLY, NO. 48.

GREEK DANCES IN ST. LOUIS.

THE entire student body of Washington University, St. Louis, Mo., nearly went on strike when the order was received that they were to remain cooped up in their classrooms while the Morgan dancers gave an exhibition in the sunken gardens of the university. The art class was the only audience. Miss Morgan led her girls to the green in diaphanous draperies which must have been very chilly. However, they received a warm reception from the art students to make up for the coldness of the air. Classic Greek and Roman ballets were performed by the dancers, amid "Ohs" and "Ahs" of enthusiasm from the delighted audience.

CONGRESSMAN FLIES 135 MILES

THE first Congressman-elect to make the trip to Washington in an airplane, arrived at the national capital on November 20th, after a speedy flight of 135 miles from Philadelphia. He is Congressman O. D. Bleakley, of Franklin, P. A. He was piloted by Sergeant William C. Ocker of the Army Aviation Corps. Leaving Philadelphia at 2.30 in the afternoon, he arrived at 5.15, landing on the big polo field on the bank of the Potomac. Mr. Bleakley declared that they would have made the trip in two hours, if time had not been lost while in the mist above Baltimore, where Sergeant Ocker temporarily lost his bearings. The machine was a 75 horse-power Curtis biplane owned by the Congressman, who declared that he would make the flight again in the day that he assumes his seat in Congress. Views of the event are shown in the Animated Weekly No. 48.

THIS WEEKS PROGRAM

MONDAY, DECEMBER 4.

01972 RED FEATHER—Ruth Stonehousse in "Kinkaid, Gambler" (5 reels). 1-3-3-6

01973 NESTOR—"Pass the Prunes" (Com.) (Eddie Lyons, Lee Moran and Priscilla Dean). 1

TUESDAY, DECEMBER 5.

01974 GOLD SEAL—"Ashes" (3-reel Heart Interest Dr.) (Claire Mesereau). 1-3-6

01975 VICTOR—"His Golden Hour" (Com.) (Ed. Sedgwick and Belle Bennett). 1

WEDNESDAY, DECEMBER 6.

01976 L-KO—"The High Diver's Curse" (2-reel Com.) (Dan Russell). 1-3-6

01977 UNIVERSAL ANIMATED WEEKLY—Weekly No. 49.

01978 LAEMMLE—"The Strange Mother" (Dr.) (Smalleys) 1

THURSDAY, DECEMBER 7.

01979 VICTOR—"The Shadow" (2-reel Mystery Com-dr.) (Allen Holubar and Neva Gerber). A Ditmar's Educational entitled "Raccoons" with this feature. 1-3-6

01980 BIG U—"Seeds of Jealousy" (Indian dr.) (Mona Darkfeather). 1

FRIDAY, DECEMBER 8.

01981 IMP—"The Call of the Unborn" (2-reel dr.) (M. K. Wilson and Edith Roberts). 1-3-6

01982 UNIVERSAL SCREEN MAGAZINE—Issue No. 2. *

01983 NESTOR—"Oh, You Honeymoon" (Comedy). *

SATURDAY, DECEMBER 9.

01984 BISON—"The Good Woman" (2-reel Western dr.) (Wm. V. Mong and Nellie Allen). 1-3-6

01985 JOKER—"The Tramp Chef" (Com.) (Gale Henry and Wm. Franey). 1

01986 REX—"A Story From Life" (Dr.) (Matt Moore and Jane Gail). 1

SUNDAY, DECEMBER 10.

01987 REX—"The Penalty of Treason" (2-reel Military Dr.) (Douglas Gerrard and Ruth Clifford). 1-3-6

01988 POWERS—"The Trials of a Movie Cartoonist" (Com. Cartoon) and "Superstitious Ceylon,) (Ed.). 1

01989 IMP—"Bubbles" (Dr.) (Wm. Shay and Jane Fearnley). Produced by Herbert Brenon. 1

WEEK OF DECEMBER 4

01990 UNIVERSAL SPECIAL—Marie Walcamp, Jack Holt and Eddie Polo in "LIBERTY" (Episode No. 17).

NEXT WEEK

MONDAY, DECEMBER 11.

01991 RED FEATHER—"The Morals of Hilda" (5-reel drama) (Gretchen Lederer and Lois Wilson). 1-3-6

01992 NESTOR—"Two Small Town Romeos (Comedy) (Eddie Lyons, Lee Moran and Priscilla Dean). 1

TUESDAY, DECEMBER 12.

01993 GOLD SEAL—"The Two Roads.. (3-reel dr.) 1-3-6

01994 VICTOR—"Billy, the Bandit" (Com.) (Billy Mason) 1

WEDNESDAY, DECEMBER 13.

01995 LAEMMLE—"Green Eyes" (Dr.) (Geo. Chesboro). *

01996 L-KO—"Murdered by Mistake" (2-reel Comedy) (Dan Russell). 1-3-6

01997 UNIVERSAL ANIMATED WEEKLY—Weekly No. 50.

THURSDAY, DECEMBER 14.

01998 VICTOR—"It Didn't Work Out Right" (Com.) 1

01999 REX—"The Lawyer's Secret" (2-reel Drama) (Jack Nelson and Molly Malone). 1-3-6

02000 POWERS—"In the Land of King Cotton" (Ed.) 1

FRIDAY, DECEMBER 15.

02001 IMP—"Scratched" (2-reel Drama) (Irene Hunt and Earl Page). 1-3-6

02002 NESTOR—"I'm Your Husband" (Comedy). 1

02003 BIG U—"The Wrong Heart" (Dr.) (Wallace Reid). 1

SATURDAY, DECEMBER 16.

02004 BISON—"The Taint of Fear" 2-reel Drama) (Allen Holubar and Jos. Girard). 1-3-6

LAEMMLE—No release this week.

02005 JOKER—"Their Dark Secret" (Com.) (Wm. Franey and Gale Henry). *

02006 LAEMMLE—"Mother's Guiding Hand" (Dr.) (Jane Fearnley). 1

SUNDAY, DECEMBER 17.

REX—No release this week.

IMP—No release this week.

02007 POWERS—"Sammie Johrnsin and "The Wonderful Lamp" (Com. Cartoon) and "Majestic Ceylon," as seen by Dr. Dorsey (Ed.) (Split reel). 1

02008 REX—"Love or An Empire" (2-reel Dr.) (Wm. Shay and Leah Baird). 1-3-6

WEEK OF DECEMBER 11.

02009 UNIVERSAL SPECIAL—Marie Walcamp, Eddie Polo and Jack Holt in "LIBERTY" (Episode No. 18). 1-3-6

THE WEEK AFTER

MONDAY, DECEMBER 18.

RED FEATHER—"Mixed Blood" (Five reels) (Roy Stewart and Claire McDowell).

NESTOR—"It Sounded Like a Kiss" (Comedy) (Eddie Lyons, Lee Moran and Priscilla Dean).

TUESDAY, DECEMBER 19.

GOLD SEAL—Violet Mesereau in "Souls United" (3 reels).

VICTOR—"So This is Paris?" (King Baggot and Leah Baird).

WEDNESDAY, DECEMBER 20.

L-KO—"Shooting His 'Art Out" (2-reel Com.) (Phil Dunham).

THURSDAY, DECEMBER 21.

REX—"The Ivy and the Oak" (2 reels) (Dorothy Davenport and Lee Hill).

S. LAEMMLE—"Homeless" (Matt Moore and Jane Gail).

FRIDAY, DECEMBER 22.

IMP—"In the Dead o' Night" (2 reels) (Douglas Gerrard and Ruth Clifford).

UNIVERSAL SCREEN MAGAZINE—Issue No. 3.

NESTOR—"'Tis Great to be Married" (Com.) (Eileen Sedgwick).

SATURDAY, DECEMBER 23.

BISON—"Fighting Joe" (2-reel Western Christmas Special) (Wm. V. Mong and Maud Emory).

JOKER—"Jags and Jealousy" (Com.) (Wm. Franey and Gale Henry).

SUNDAY, DECEMBER 24.

REX—"Mr. Vampire" (2 reels) (Francis Ford and Roberta Wilson).

L-KO—"Nervy Nat Has His Fortune Told" (Cartoon and Educational).

UNIVERSAL SPECIAL—(2 reels) "LIBERTY" (Episode No. 19). Marie Walcamp, Jack Holt and Eddie Polo.

Musical Setting for Bluebird Photoplay, "THE BUGLER OF ALGIERS," by M. Winkler.

Mr. Winkler desires to express his acknowledgment to Mr. Perley Poore Sheehan and Mr. Robert H. Davis for their excellent musical suggestions, which have been embodied in this Musical Setting. (Editor)

MUSICAL THEME, "LA MARSEILLAISE,"
French Patriotic Hymn, by de Lisle.

1. INTERMEZZO FRANCAISE, by R. Hammer; —until—In the Little Town of Miribel.

2. Continue, "INTERMEZZO FRANCAISE"—playing D. C. until Coda mark—until Title "Market Day in Miribel."

3\.—ARAGONAISE FROM J. MASSENET'S BALLET "LE CID"—until Title "Pierre Dupont—Rupert Julian."

4. CONTINUE TO ACTION—playing D. C. until "Poco Vivo Movement," and until Title "The Wine of our Country, etc."

5. MOURIR POUR "LA PATRIE"—French patriotic song to be played once thru until Scene "Villagers Dancing in the Street."

6. LA BELLE FRANCE, by Tobani—Introduction only repeating first sixteen bars—until—Title "The Call to Arms."

7. OPEN WITH "BUGLE CALL" "LE REVEIL"—followed by

8. LA BELLE FRANCE, Overture on French Melodies by L. P. Laurendeau—to be played—until—the "Allegro marziale Movement in 4¼ Tempo" until Title "Vive la France."

9. WATCH BUGLE CALLS "L'ASSEMBLE"—(Orchestra silence — Organ improvising on French Patriotic Melodies) until—Title "He was born to be a Hero."

10. PARTANT POUR LA SYRIE—French National Song (to be played three times) until Title "For God and Country."

11. LE PERE DE LA VICTOIRE—March by Ganne to be played without D. C. until Title "I'm the only Mother he has, etc."

12. PARTANT POUR LA SYRIE—French National Song to be repeated until Scene—"Boy Beating Drum."

13. SNARE DRUM ONLY—to action until Scene "Boy Disappearing."

14. LE PERE DE LA VICTOIRE—Playing pp during Scenes Boy Beating Drum and ff during Scenes Soldiers Marching until Title "Algiers—Black and Pitiless," etc.

15. MARCHE MILITAIRE FRANCAISE—(play 32 bars only) until Scene "Drummer Boy is Shot."

16. HURRY NO. 4, by M. L. Lake—beginning pp—ff during battle scene—until Title "God Save France."

17. LA MARSEILLAISE—Patriotic Song (15 seconds only) until Title "Bivouacked."

18. AFTER SUNSET, by A. Pryor—(first 16 bar only) to be played pp until Scene "Trumpete on Hill."

19. BUGLE CALL "AU DRAPEAU"—until "change of scene."

20. EXTASE D'AMOUR, by Roze—omitting first two bars—and playing first 32 bars only—until Scene "Military Camp."

21. LA MARSEILLAISE—French Patriotic Song until Title "Like the Black Plague, etc."

22. HURRY FOR BATTLE SCENES, by M. L. Lake—Scene "Soldiers Looking in at Window."

23. DRAMATIC TENSION NO. 1, by Reissiger—until Title "To the Glory of France."

24. FOUR BARS OF THE MARSEILLAISE—ending with G on the fifth bar—continuing with

25. EXTASE, by Ganna—to be played—until 22 bars from the finish to action pp or ff—with ad lib. Tympany Rumbles during exciting scenes—until Title "In Algeria the Campaign is at its Height, etc."

26. FURIOSO NO. 2, by M. L. Lake—(for 1 minute and 25 seconds) to action pp or ff until—"Sound the Retreat."

27. CONTINUE PP—(for 25 seconds) until Title "Then from the Lily of Brass, etc."

28. BUGLE CALL "EN AVANT"—until Scene "Bugler stops."

29. FURIOSO NO. 21, by L. M. Lake—(for 40 seconds) until Title "In France the Foe, etc."

30. L'ADIEU, by Favarger—to be played until letter D—until Title "They sought Her in Paris, etc."

31. MON COEUR S' OUVRE A TA VOIX, by Saint-Saens—to be played to letter F until Title "From the Morning of Life, etc."

32. BERCEUSE FROM "JOCELYN," by B. Godard —(repeat Andante Movement and play only to "Andantino" Movement) until Scene "Phonograph Playing."

33—MARCH LORRAINE, By Ganne—to be played on a Phonograph (Orchestra and Organ silence) until Title "Lord God My Witness, etc."

34. SILENCE—until Scene "Anatole Blowing Bugle."

35. BUGLE CALL "EN AVANT."

36. SILENCE—(15 seconds) until Title "Great God of Battle, etc."

37. LA MARSEILLAISE—French Patriotic Song (1 minute and 5 seconds) until Title "Get up old Harvester, etc."

38. MOURIR POUR LA PATRIE—French Patriotic Song (1 minute and 10 seconds) until Title "Soldiers Forward March."

39. GENERAL BOULANGER, March by Desormes —to be played until Trio without last repeat until Scene "Interior of Room."

40. ORGAN IMPROVISE TO ACTION—(30 seconds) until Scene "The two old Men coming towards, etc."

41. PLAY TRIO OF "GENERAL BOULANGER MARCH"—to be played very slow until Title "The End of the Fifth Day's March."

42. REPEAT "GENERAL BOULANGER MARCH" —from beginning, very slow—ppp until Title "I hear a little Voice, etc."

43. AVE MARIA, by Gounod—to be played until 16 bars from end until title "The Stage is Set, etc."

44\.—LA BELLE FRANCE, WALTZ ON FRENCH AIRS, by Tobani—begin with Figure 2 for 40 seconds until Title, "The President of the Republic of France."

45 LA BELLE FRANCE, WALTZ ON FRENCH AIRS, by Tobani—begin with Figure 1—to be played until Figure 3—until Title "I have the honor to present, etc."

46. LA MARSEILLAISE, SONG—(1 minute and 5 seconds) to be played Maestoso Tempo—until Title "In the name of our beloved France."

47. LE REGIMENT DU SAMBRE-ET-MEUSE, MARCH, by A. Turlet—to be played pp—Trio only until Title "My Friends, this Day the Spirit, etc."

48. ORGAN IMPROVISE TO ACTION ON FRENCH NATIONAL MELODIES—(for 3 minutes and 30 seconds).

49. LA MARSEILLAISE, SONG—(30 seconds) until Title "We heard the Story, etc."

(*Continued on page* 45)

MUSIC TO "KINKAID, GAMBLER"—WEEK OF DECEMBER 4.

Specially selected and compiled by M. Winkler. "*Magic Song,*" *by* Meyer Helmund, is the Theme.

REEL I.

1. "*Broken Melody,*" by von Biene, until "All in the day's work." 2. "*Souvenir,*" by Drdla, until "Hello, Kid! Haven't seen you," etc. 3. "*Ein Maerchen,*" Fantasia, by Bach, until end of Reel.

REEL II.

4. "*Romance,*" by Morse, until "In the realm of big Jim," etc. 5. "*Forta Morgana,*" Piece Characteristic, by Tobani, until "What is the limit?" 6. "*Theme,*" until end.

REEL III.

7. "*Monona,*" Intermezzo," by Ormand, until "More news from the front." 8. "*Solitude,*" by Czibulka, until "Is this a habit?" etc. 9. "*Passacalle,*" by Gregh, until end.

REEL IV.

10..."*Theme;*" until "If you're here in the morning." 11. "*Violetta,*" a Concert Piece, by Herman, until "Paradise." 12. "*Musical Scene,*" by Ziegler, until end.

REEL V.

13. *Serenade,*" by Czerwonky, until "Romero however," etc. 14. "*Berceuse,*" by Karganoff, until "The fight." 15. "*Hurry,*" by Becker, until "After the fight." 16. "*Oricle,*" Finale, by Bach, until "I know what you're thinking," etc. 17. "*Olla Podrida,*" by Puerner, until "Looks like we will," etc. 18. "*Theme,*" until end.

NESTOR—"Pass the Prunes" ....(Comedy)

1. "*Slidus Trombonus,*" by Lake. 2. "*Clown Band Trot,*" (Popular).

GOLD SEAL—"Ashes" ....(Three Reels)

REEL I.

1. "*Adoration,*" by Barnard, until "As time grinds," etc. 2. "*Ein Maerchen,*" Fantasia, by Bach, until "It sounds wonderful," etc. 3. "*Serenade,*" by Widor.

REEL II.

4. "*Berceuse,*" by Iljinsky, until "Her morals are too good.' 5. "*Caprice,*" by Ascher, until "Then Destiny came," etc. 6. "*Melody,*" by Langey.

REEL III.

7. "*Daisies,*" by Bendix, until "The following morning." 8. "*Dawn of Love,*" by Bendix, until "With her heart gone out," etc. 9. "*Triumph of Love,*" Gavotte, by Holst.

L-KO—"The High Diver's Curse"..........(Two Reels)

REEL I.

1. "*Dreams of Delight,*" by Milok. 2. "*Estellita,*" by Herbert.

REEL II.

3. "*Cannanibalmo Rag,*" by Pryor. 4. "*Cyclone in Darktown,*" by Barnard.

VICTOR—"The Shadow" ....(Two Reels)

REEL I.

1. *Maesmawr,*" Valse Lente, by Curti, until "Mary Kenton, Neva Gerber." 2. "*Dramatic Tension,*" by Winkler, until "You've got to quit this now." 3. "*Cupid's Caress,*" by Roberts, until "Scene: Helen misses her bracelet." "*Dramatic Tension No. 1,*" by Reissiger.

REEL II.

5. "*Olympia,*" Overture, by Ascher, until "A swell in a dress suit," etc. 6. "*Dramatic Maestoso,*" by Loraine, until "The following morning." 7."*Gretchen,*" *Intermezzo,* by Martin.

IMP—"The Call of the Unborn"..............(Two Reels)

REEL I.

1. "*Grazielle,*" Valse Italienne, until "The little home of Guido and Maria." 2. "*Elegie,*" *by Czibulka,* until "A few days later." 3. "*Vision,*" Characteristic, by Blon.

REEL II.

4. "*My Heart At Thy Sweet Voice,*" by Saint Saens, until "You will not continue." etc. 5. "*Intermezzo,*" by Arenski, (repeat if necessary).

BISON—"The Good Woman"..................(Two Reels)

REEL I.

1. "*Zephyr,*" a Western episode, by Trinkaus, until "Gold seeker for the Beaver Creek," etc. 2. "*Yelva Overture,*" by Reissiger, until "The man who broke the games." 3. "*Wild Rosebud,*" by Tobani, until "The following morning." 4. "*Prairie Flower,*" by MacMillen, until "That's the fellow. 4. "*Dramatic Tension,*" by E. Ascher.

REEL II.

6. Continue (No. 5) until "In six months later." 7. "*Berceuse,*" by Delacour, until "Three months later." 8. "*Maximilian Overture,*" by Ascher, until "A ruffian attacked," etc. 9. "*Dramatic Maestoso,*" by Loraine.

JOKER—"The Tramp Chef"........................(Comedy)

1. "*Top Notch,*" by Braham. 2. "*Flying Rag,*" by Pryor.

REX—"The Penalty of Treason"............(Two Reels)

REEL I.

1. "*Ollo Podrida,*" by Puerner, until "That evening." 2. "*Serenade,*" by Drigo.

REEL II.

3. "*Manzanillo,*" by E. Brooks, until "General De la Costa," etc. 4. "*Serenade Espanagnole,*" by Bizet, until "Arrest that man." 5. "*Dramatic Maestoso,*" by Ascher, until "As dawn was breaking." 6. "*Yelva,*" by Reissiger.

POWERS—"The Trials of a Movie Cartoonist" (Cartoon)

1. "*High Pride,*" by Losey. 2. "*Trombone Sneeze,*" by Sorensen.

NESTOR—"Oh, You Honeymoon"..............(Comedy)

1. "*Arrah, Go On,*" (Popular). 2. "*Harlequin One-Step,*" by Roberts.

MUSIC FOR "THE BUGLER OF ALGIERS"

(*Continued from page 44*)

50. **ELEGIE, by Massenet**—(first 48 bars only) until Scene "Interior of Banquet Room Guests talking, etc."
51. **DRAMATIC MAESTOSO, by E. Ascher**—(50 seconds until scene "Long Shot of Country Road."
52. **Melody of Peace, by Martin**—(first two Movement from beginning—without repeat of the second Movement) until Title "Anatole Picard, I come, etc."
53. **LA MARSEILLAISE**—French Patriotic Song to action pp or ff until End.

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Blue Ribbo

Feature Releases in the Universal Program of Two Weeks from this Wee

"Kinkaid, Gambler," with Ruth Stonehouse. Written and directed by Raymond Wells. With Star Cast.	45th Red Feather Production—5 Reels Dec. 4.
"The Shadow," with Allan Holubar, Neva Gerber and Harry Carter. Directed by Allan Holubar.	Prize Victory Mystery Drama. Dec. 7—2 Reels
"The Call of the Unborn," with Edith Roberts and M. K. Wilson. Directed by M. K. Wilson.	Prize Imp Domestic Drama. Dec. 8—2 Reels
"The Penalty of Treason," with Douglas Gerrard and Ruth Clifford. Directed by Gerrard.	Prize Rex Military Drama. Dec. 10—2 Reels

Feature Releases in the Universal Program of Three Weeks from this Wee

"The Morals of Hilda," with Gretchen Lederer, Lois Wilson and Emory Johnson. Produced by L. B. Carleton.	46th Red Feather Production—5 Reels. Dec. 11
"The Two Roads," with Edna Flugrath. Star of "The Heart of a Child."	Prize Gold Seal Heart-Interest Drama Dec. 12—3 Reels
"Murdered By Mistake," with Dan Russell and corking L-KO Cast.	Prize L-Ko Behind Scenes Komedy. Dec. 13—2 Reels
"The Lawyer's Secret," with Molly Malone and Jack Nelson. Directed by Kelsey.	Prize Rex Lost Heir Drama. Dec. 14—2 Reels

Feature Releases in the Universal Program of Four Weeks from this Wee

"Mixed Blood," with Claire McDowell and Roy Stewart. Directed by Swickard. Written by Willard Mack.	47th Red Feather Production—5 Reels. Dec. 18
"The Ivy and the Oak." By Reginald Wright Kauffman with Dorothy Davenport and Lee Hill. Dir. MacDonald.	Prize Rex Society Drama. Dec. 21—2 Reels
"In the Dead o' Night," with Douglas Gerrard, Ruth Clifford and George Beranger. Dir. by Gerrard.	Prize Imp Poison Plot Drama. Dec. 22—2 Reels
"Fighting Joe," with Maud Emory and Wm. V. Mong. Directed by Mong. Adapted for Christmas showing.	Prize 101 Bison Western Drama. Dec. 23—2 Reels

dvance Notices

Every Exhibitor should read every word-every week

ature Releases in the Universal Program of Four Weeks from This Week

ixed Blood." With Claire McDowell, George Beranger and Roy Stewart. A exican Border Drama. Written by William Mack, Broadway author and actor. Forty-seventh Red Feather Production. Directed by Charles Swickard. Released Dec. 18. If it was senoritas like Claire that the Mexicans were fighting for you couldn't blame them, could you? Don't know? Take a slant at this picture and you'll jolly well know, Oh, yes! Trouble with Claire was she couldn't make up her mind. Joe wanted her and Carlos wanted her, and Big Jim, the sheriff, wanted Carlos, and after he got him and discovered Claire he wanted her, too. Carlos shoots Jim and abducts Claire across the border. Jim's wound doesn't prevent him from taking up their trail, and what happens when he finds them is one of the biggest climaxes you ever saw in a last reel. And the photography. Oh, man; wait till you see this picture. There are lighting effects and big stuff that will make you holler your head off for "Mixed Blood."

The Ivy and the Oak." From the story by Reginald Wright Kaufman. With orothy Davenport and Lee Hill. Two-reel Rex Love Rivalry Drama. Directed by Donald McDonald. Released Dec. 21. I ought to start writing about this as if it were a five-reeler. Think of it! Kaufman wrote the story and Dorothy and Lee are pretty big names in stardom, yet here you have them all in a punch picture on the regular Universal Program; where's the features producer that could hand you more? Lee loved two women. One of them proved to be the parasitic, ivy kind that cling and cling and smother the sturdy oak—man. A big drama with a most unexpected ending.

In the Dead o' Night." With Douglas Gerrard and Ruth Cliffard. Two-reel mp Poison Plot Drama. Directed by Douglas Gerrard. Released December 22. There aren't many star players like Douglas who would consent to play a villain in their own picture. Sh'd say not. But Douglas seems to get a lot of pleasure playing the doctor who changes the old man's will in his own favor; sends the rightful heir to prison on a forged check charge of which the doc is guilty; tries to steal Ruth, and incidentally to poison the old gentleman. How the boy escapes and turns the tables makes one of the most tense and gripping two reelers we have seen for many a day.

Fighting Joe." Two-reel 101 Bison Western Drama. With William V. Mong nd Maud Emory. Released December 23. When the Parson announced there would be doings at the church, Fighting Joe changed the sign to read: "Booze sold in this church." And when the festivities were about to begin, everyone was in fear of Fighting Joe, who carried notches on his gun. But Joe had met a little widow, and her kid kind o' got to the real man in him, and—that's a good place to advise you that you must book this and enjoy the big punch when you see it.

What They Say About the Universal Program

LETTERS from pleased Universal Exhibitors who appreciated the efforts of the Universal to help them satisfy audiences with single-reel, double-reel, triple-reel and Red Feather features.

LIKES THE REAL HARD HITTING OF "BROKEN COIN."

Universal Film Mfg. Co.,
New York City, N. Y.

Gentlemen:—You will no doubt be pleased to hear of the continued success of the T. A. serials. The only slack one we have struck was "Under the Crescent," which was released over here as "The Purple Iris." We had no lack of bookings on it as we gave it some tremendous boosting, but without a doubt "The Broken Coin" made them dissatisfied with anything that humans could give them in the serial way. That was a film which it is up to you to beat with "Peg o' the Ring," and I have every confidence that you will do so. No film in the whole of my experience has ever sent up box office receipts like that one. Our returns were enormous, and since theatres have finished it their takings have shown what the film was doing for them. They all say that if it had lasted for 100 weeks it would have continued to do the best of business.

We have a trade show of the first five episodes of Terence O'Rourke in Cardiff last week and it went "Thumbs up." We put out some voting cards and all were marked in the two top and one bottom line. I am showing it in Bristol, another big industrial center in the West of England, on Tuesday next. The bookings on it are already big and we shall squeeze out all those "other-make" serials.

I am just busy raking up some good stunts for "Peg o' the Ring," which I hope to make an even bigger success than the "Broken Coin." I have an artist drawing up a sketch for an immense 80 sheet poster which will go on our stand in the center of this city. I shall send you a photo of same when it is up.

I have just had a customer in who has five large halls. He has not yet missed one of the Universal serials, and will do anything to get them for his towns before his opposition. He has just returned from a two weeks' viewing of films in London. He states that 80 per cent of the new releases lack the great punch that is needed to satisfy patrons. When one actor strikes another it can be seen that it is a stage punch. We want the real hard hitting of "The Broken Coin." Yours sincerely,

TATEM & CO.,
(Signed) Percy Tatem,
Cardiff, Wales.

CAN'T GO WRONG ON PEG.

Universal Film & Supply Co.,
St. Louis, Mo.

Gentlemen:—I ran the first episode of "Peg o' the Ring" last night. I figured this serial would undoubtedly prove a winner. A look at the box office receipts for last night would prove that I was not mistaken. In fact, I was very agreeably surprised at the return for the opening chapter, and every indication points to its proving one of the best paying, as well as the most interesting of the many serial subjects we have ever run.

In conclusion I wish to add that no exhibitor will make a mistake by booking "Peg o' the Ring." Peg is splendidly cast, replete with strong dramatic climaxes and in short, entirely different from the many serial subjects. Yours very truly,

FRED L. LOCKE,
Empress Theatre,
Morrissonville, Ill.

INTEREST IN SHORT REELS.

Universal Film Exchange,
Boston, Mass.

Gentlemen:—We note with interest the efforts of the Universal Film Company to popularize the shorter reels in preference to the present tendency for five-reel features.

We are in sympathy with the movement and hope for marked success along these lines, but we realize that it will take some time to gain the objective point, and believe it can only be done with the support and help of your company. Yours very truly,

CASINO THEATRE,
Providence, R. I.
(Signed) J. E. BOLAN.

"LIBERTY" GROWING GREAT.

Universal Film Exchange,
Chicago, Ill.

Gentlemen:—Your serial story "LIBERTY" is drawing great. The best of them all. People here are crazy over it. Yours very truly,

(Signed) L. S. CUSICK,
Family Theatre,
Spring Valley, Ill.

HERE'S A PAT ON THE BACK FROM MADISON, NEB.

Laemmle Film Service,
Omaha, Neb.

Gentlemen:—I am today commencing on my eleventh week of service with Universal, and I am candid to admit that I have pleased more people and have enjoyed the varied programs a great deal more than any I have ever shown in my house. It appears to me that the longer I use Universal the better I am satisfied. The dramas are good, the comedies exceptionally funny and clean. The programs are diversified enough for the most fastidious and have had no complaint, rather words of commendation on the program. It makes an exhibitor feel good to have your patrons come around and pat you on the back, and I am one of these exhibitors who believes in admitting the pats and giving credit where credit is due.

For week of October 16th to 21st you will please send for Saturday similar to program sent to me for last Saturday. This Saturday program seems to be a very satisfactory one as I cater mostly to the country people who come and go and the program does not tie them up for an hour or so. Kindly arrange this program as stated above.

I would like to get in on the Carter De Haven series of "Timothy Dobbs, That's Me." Believe this would be a good one to replace Peg when it is completed for Monday. If possible, would like to have you include in the program of next week one of the Dorsey education pictures.

Anything that you do for me in making me a better and bigger program will be appreciated, and the better it gets the harder and longer I will stick to Universal.

Yours truly,
(Signed) OTTO WOLF,
Madison, Neb.

PEG WAS FINE.

Universal Film Exchange of Chicago.

Gentlemen:—"PEG O' THE RING" has surely been fine. Held the crowd, in fact, crowds have gotten larger every night I run it. Everybody is sorry it is not longer. Hope "LIBERTY" is as good.

(Signed) CHAS. O. KNOX,
Flanagan, Ill.

ALL WELL PLEASED.

Universal Film Mfg. Co.,
New York.

Gentlemen:—Regarding Red Feather Features, we wish to advise that the exhibitors in this territory are all very well pleased with them. Hoping you keep up the good work, we remain

Very truly yours,
EXHIBITORS' FILM EXCHANGE,
Wilkes-Barre, Pa.

Portraits of Your Favorite Screen Stars in Six Colors and on Heavy Art Mounts Suitable for Framing

These 7x10 six-color portraits originally sold for 50c. a set of twelve, but as there are only a few subjects left from these sets, we are offering them while they last at 10c. for ten. The selection of subjects to be from the following list:

Clara Kimball Young
Rupert Julian
Blanche Sweet
Jackie Saunders
Craufurd Kent
Elsie Albert
Rena Rogers
Henry King
Fannie Ward
Florence La Badie
Lillian Lorraine
Fritzi Brunette
Alfred Swenson
Edward Alexander
Betty Harte

These portraits are not shop worn or injured in any way, and if not satisfactory we will refund your money.

All you have to do to secure these 10 beautiful color portraits is to tear out this advertisement, write your name and address on the margin and mail with 10c. in stamps to the

Multi-Color Art Co.

731 7th Avenue
New York

COMING PRODUCTIONS

Following is a list of subjects produced or in course of production at Universal City:

Title.	Director.
The Ivy and The Oak	McDermott
His Better Lesson	McDermott
Masked Cupid	Boshell
Midnight	Holubar
From the Land of Shadows	Holubar
A Little Queen of Nowhere Land	Wells
His Majesty, The Cowboy	Wells
Souls United	Grandon
The Penalty	McDonald
An American Wife	Kelsey
A Capable Lady Cook	Beery
His Son	Garwood
The Taint of Fear	Holubar
His Little Room-mate	De Haven
He Had To Go Some	De Haven
A Janitor Hero	Beery
The Diamond Cure	McDermott
A Five-Foot Ruler	De Haven
Bred in the Purple	Baldwin
Lady Geraldine Comes Back	Baldwin
The Mansard Mystery	Paton
Typewriter Trouble	Beaudine
A Maid of Sicily	Gerrard
Her Man Friday	De Haven
Leave It To Brother	De Haven
Winning a Mother	Peacocke
Beautiful Bertie	Peacocke
The Thief Maker	Cochrane
The Fence	Cochrane
Giant Powder	McRae
The Rival Drillers	McRae
Adventure of the Lost Cigarette	McDermott
The Vegetarian	Peacocke
Meat for Beauty	Peacocke
The Organ Grinder	Gerrard
The Scarlet Hand	Paton
After Midnight	Rosselli
In the Wee Small Hours	Rosselli
Repeating the Honeymoon	Peacocke
Twice a Bride	Peacocke
Three Queens and a Jack	De Haven
The Pirates of Phantom Bend	McRae
The Mystery of the Rowboat	McRae
Her Redeeming Ordeal	McDermott
Her Nemesis	McDermott
Mines and Matrimony	Beaudine
The Rival Miners	Beaudine
Lem Cooley	Mong
The Little Barber of Sunset Gulch	Mong
The Outlaw and the Lady	Kelsey
If I'd Only Married	Chaudet

"THE BUGLER OF ALGIERS"

A BLUEBIRD Photo Play

With RUPERT JULIAN—ELLA HALL—KINGSLEY BENEDICT—LITTLE ZOE RAE and a brilliant cast.

A screen version of the novel "WE ARE FRENCH" from the All-Story Weekly Magazine, by Robert H Davis and Perley Poore Sheehan.

Tearful—Joyful Thrilling—Sublime

This beautiful drama is positive proof of the fact that BLUEBIRD means *an evening of delightful entertainment.* It means that no pains are spared to make story, cast and production everything that the public expects them to be. It means that we do not make BLUEBIRDS for the Star's benefit, but rather the benefit of the public on the theory that "the play's the thing."

The term BLUEBIRD means more than the brand of an advertiser. It definitely exemplifies quality because no second-rate picture can possibly be a BLUEBIRD. It has got to be highest-grade, cleanest in tone, most comprehensive in plot and utterly fit for the whole family, Father, Mother, son and daughter.

BLUEBIRD in the concrete means "the best in motion picture plays." And when you have learned the fact you will begin to demand that your favorite theatre show BLUEBIRDS. Be sure to see "The Bugler of Algiers" and—

Watch For The Coming
BLUEBIRD EXTRAORDINARY
"EAGLE'S WINGS"

A thundering drama with a thundering message

BLUEBIRD

Photo Plays
1600 Broadway New York City

"If it's a BLUEBIRD it's got to be good"

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

THERE'S great business ahead for you wise Exhibitors who have been noticing the calendar lately.

Thanksgiving is a universally observed holiday. It comes on Thursday as per usual. That means a mid-week attendance that you can make the biggest of the season if you go at it right.

We ought not to have to tell you that you should ballyhoo every one of your Thanksgiving pictures and your heart-interest dramas. But there's one thing to bear in mind. You will always notice the reliable Universal Program is right there every holiday with the good special stuff—seasonable and right up to the minute. BUT—it may have escaped your notice that the Universal never forces releases on you that you can't play a week before a holiday and a week after or any other time that best suits YOU. That's worth remembering. So go to those specials strong and ballyhoo and boost them for all you are worth. You won't have to worry that they are so strongly seasonable that the folks won't come to see them any time that you show them.

Again the Editor of "Putting It Over" asks you to send in suggestions for stunts that you have tried out and found helpful. If you do it the other fellow will and you will be helping each other get the crowds at the box office. Write whatever you have to say, telling what you did for any picture, how you did it; include a photograph if you have one, and tell us the results. Thank you. Address EDITOR, Moving Picture Weekly, 409 Pearl Street, New York, N. Y.

ON Thursday, December seventh, there is a Victor two-reeler called "The Shadow" which suggests a method of advertising it, for it is surely worth a boost. You have noticed the effect of having some one pass before the projection booth, throwing his shadow on the screen. This gives an idea of arranging something of this kind intentionally. Have a man pass, so that his shadow falls on the screen, between the showing of two pictures. He should creep across, in a stealthy fashion, as if with criminal intent. After him comes the form of a policeman, easily arranged by means of a club and helmet. Then when the two shadows have passed slowly across the screen, run a slide announcing the picture and the date of its showing at your theatre.

ON December eight there is a Nestor Comedy, with the attractive title, "Oh, You Honeymoon!" Have a local artist, or a sign painter, if you don't know any one who possesses the divine spark of genius, make you a big crescent moon out of cardboard. Hang it on your lobby, and have the name of the picture and the date painted on it, or hung from it in banner form. If you have a Japanese lantern with an electric light bulb inside it, suspended from each tip of the crescent, it will attract all the more attention and be a very handsome ornament to your lobby.

THE Red Feather for December eleventh is a wonderful picture and tells the story of the effect of our uncomprehended laws on the immigrants who flock to our country. You could not advertise this great feature in more effective manner than by dressing a pair, a young man and a young woman, in typical immigrant clothes. The woman should wear a short skirt, with an apron over it, and a three-cornered handkerchief, of bright color, tied over her hair. Put wooden shoes, or heavy man's shoes of some kind, on her feet, and a bright-colored shawl around her shoulders. The man should wear a shabby, shapeless suit, heavy shoes on his feet, and a woolen scarf around his neck. He should carry a big bundle. On his back he may wear a placard advertising the picture. They should walk through the streets, bewildered and lost-looking, staring at the building, and acting as two peasants from a far land, would behave in a strange country. The picture is called "The Morals of Hilda."

ON December twelfth there is a Victor Comedy called "Billy the Bandit" which tells the story of a young chap who decides to hold up his girl because she declares that she could love a brave bandit. He kidnaps her in a very up-to-date way in an automobile. Have a young fellow who can drive a car well, dress in Wild West togs, and put him, with a handkerchief tied over the lower part of his face, at the steering wheel of a small car. Beside him should be a pretty girl, with her hands tied with a large and conspicuous rope. She must look as terrified as possible. Then they drive through the town together, with a placard on the back of the car with the usual announcement.

THE Gold Seal for December twelfth has a remarkable plot. Many pictures are stretched out into more reels that the story can carry, but this one was cut from five reels, because the Universal thought that it would make a stronger picture released in that length. It is called "The Two Roads," and the story centers around a counterfeiter who makes gold coins which cannot be detected from the real thing. He puts the secret into the form of a chemical formula and sells it to the Government, which buys it in order to protect itself. It is then stolen and its recovery makes the story. It would arouse a lot of interest in this excellent picture, if you had your local printer strike off some slips of paper with a meaningless jumble of signs on them, for example:

Secret Formula.
X—h2—o—sd—m
x—¼—N2—s4—@

Pass these out with the tickets purchased the day before you run the picture, and on the back have the title, date, etc.

ON Sunday, December seventeenth, there is a two-reel Rex called "Love or an Empire," with Leah Baird, which was directed in the city of Berlin itself by Herbert Brenon. If there is a good deal of German sentiment in your community it would be well to advertise this fact, though the picture is absolutely non-partisan in every respect and has nothing to do with war. It is the story of the heir to a foreign throne who renounced his honors in order to marry the woman he loved, who was an opera singer. If you can hire a handsome foreign uniform, it would be a good idea to get a fine-looking chap to parade in it. He would be sure to attract attention, and he should return every now and then to the theatre and point dramatically to the announcement of the picture and its date which is displayed in the lobby.

The Bluebird's Policy and Plays

EVIDENCE OF SOUNDNESS OF THE BLUEBIRD POLICY

Bluebird Photoplays, Inc.,
Los Angeles, Cal.

Gentlemen—As each forthcoming Bluebird production seems to afford excellent publicity possibilities it is but another evidence of the sound policy of "the play's the thing."

It is gratifying to the live exhibitor to note the policy of the Bluebird people, which assures plays that are worth-while productions and not mere makeshifts hung around the neck of the some so-called star.

Our success with the Bluebird productions, in which we have been favored by the advertising value of the play and not tied to simply a star, has been so remarkable that we feel a word of commendation to the concern to be very much in order. If the Bluebird people continue to serve their clientele with meritorious plays cast with actors and actresses who fit the various roles, they cannot help but be a splendid success.

Respectfully,
(Signed) J. E. RICKARDS.
Phoenix Amusement Co.
Phoenix, Ariz.

FINEST HE HAS SEEN.

Bluebird Photoplays, Inc.,
Denver, Colo.

Gentlemen—I desire to compliment you on your last release, "Love's Lariat." It certainly should be a winner.

One gentleman stopped on his way out and stated that it was the finest picture that he had ever seen. He returned to the evening show, bringing a party of seven. That is the best proof.

Yours truly,
(Signed) F. H. COLWELL,
The Paris Theatre.
Denver Colo.

PATRONS PLEASED.

Bluebird Photoplays, Inc.,
St. Louis, Mo.

Gentlemen—It is a duty devolving upon us to strew flowers on the pathway of our fellow man while on this earth, and you people so richly deserve some flowers for the production of "The Grip of Jealousy," I can't refrain. I consider it one of the best pictures I have ever run in my house, and I wish to add that my patrons were highly pleased, and did not hesitate to tell me so. Trusting to receive more in its class, I beg to remain,

Yours truly,
(Signed) W. LEVI CHISHOLM,
Orpheum Theatre.
Fulton, Ky.

BEST OF SATISFACTION.

Bluebird Photoplays, Inc.,
Boston, Mass.

Gentlemen—Yours of the 6th received and would say that our season closes at Kennebunkport Sept. 16th, and of course we will need no more features at the present.

We wish to thank you for your fine treatment, and the splendid features you have sent us. They have given the best of satisfaction in every way, and we shall be pleased to do business with you next season, and wish you all kinds of success with such features as you are putting out at the present time.

Respectfully yours,
(Signed) J. M. GOODWIN, Treas.,
Acme Amusement Co., Inc.
Hallowell, Me.

WHEN YOU PLEASE CARRICK, IT'S GOT TO BE GOOD.

Universal Film Mfg. Co.,
1600 Broadway, N. Y.

Gentleman—I have just witnessed "The Eagle's Wings," and without a doubt it is one of the most interesting and instructive subjects, it has been my fortune to look at.

Without a question, it will establish a precedent in the recognition of the screen as an educational medium to discriminate information of every character.

It should be witnessed by every man, woman and child in the United States, as through preparedness only the United States will be able to keep out of war. Yours very truly,

(Signed) V. R. CARRICK,
Gen'l Mgr. Interstate Films Co.

The letters on these Pages are all unsol
vincing kind of the wonderful and gro
the soundness of the principal on whic
The praise of all the releases speaks o
and the place they hav

GLUED TO THE SEAT.

Bluebird Photoplays, Inc.,
New York.

Gentlemen—Will you kindly accept criticism of your picture, "The Flirt," which showed here at the Princess Theatre last night?

The acting in this "movie" is nothing short of wonderful—so realistic, so lifelike. A friend and I sat glued to our seats during the entire show, magnetized.

If unfavorable criticism is due, I would pick Miss Walcamp, from the fact that her "almost" laughter got the better of her when she was telling Corliss her opinion of him. She, for some reason or other, could not repress a decided smile, in fact, almost a giggle.

From the ordinary show-goer's standpoint, however I wish to compliment you and the cast for putting up such a splendid production.

Sincerely yours,
(Signed) E. C. MOTE.
Memphis, Tenn.

APPRECIATES BLUEBIRDS.

Consolidated Film & Supply Co.,
New Orleans, La.

Gentlemen—You are well aware that I have never fallen for the feature game in the past, but have been content to let the other fellow play the features and pin my faith on the good old Universal Program.

However, I must express my appreciation for the features put out by the Bluebird. I have seen practically all the features put out by the other concerns, and have no hesitancy in saying that in my humble opinion, the Bluebirds have been backed off the board in every respect.

For strength of story, capability of acting and excellence in photography they can't be beaten.

Wishing you the continued success you deserve and with best personal regards, beg to remain,

Very truly yours,
(Signed) H. A. BARR,
Peoples Amusement Co.
Beaumont, Tex.

ndorsed by Satisfied Exhibitors

QUEEN OF THE SCREEN.

Bluebird Photoplays, Inc.,
Los Angeles, Cal.

Gentlemen—We have now been running Bluebird features for over a month, and have found them to be the acme of picture plays.

We are showing two Bluebirds a week and we are always sure of a big house on these nights, and never fail to play to a capacity house whenever we feature Violet Mersereau, as she is certainly the queen of the screen.

Trusting that we will be able to secure the same high-class Bluebird features in the future as we have in the past, we beg to remain.

Yours very truly,
(Signed) ERNEST W. CRAGIN,
The Airdome.
Las Vegas, Nev.

CAN'T RESIST BLUEBIRDS.

Bluebird Photoplays, Inc.,
New York, N. Y.

Gentlemen—I wish to say a few words about your photoplays. I have seen a few of your photoplays, one of them only yesterday. It was called "The Girl of Lost Lake." I certainly enjoyed it very much.

I look forward to the time when I can see another Bluebird. The scenery and beautiful colors of this production was just wonderful, and I consider it a treat when one comes to town. I remain respectfully,

(Signed) FREDERICK I. ABBOT.
236 Indiana Ave., Providence, R.I.

P. S.—I do not care much for the "movie" as a rule, as there are some movies that I do not enjoy, but I cannot resist the Bluebirds. Wishing you the best of luck.

ed and bear testimony of the most con-
g success of Bluebird Photoplays and
ey are built, "The Play's the Thing".
e great esteem in which they are held
me to occupy in Filmdom.

EVERY ONE A STAR.

Bluebird Photoplays, Inc.,
New York City.

Gentlemen—You may not be interested in hearing from a mere citizen, but I have just witnessed a showing of "Little Eve Edgarton," and the acting made such a distinct impression on the rest of the audience, as well as myself, that I could not help but write you a word of appreciation.

I have become so thoroughly disgusted with the present-day exploitation of "stars" in plays (?) wholly unsuited, that it is indeed refreshing to see one that is a real play, with actors cast to fit the characters.

I sincerely hope that I may have the opportunity to see more of plays like this one; "Bettina Loved a Soldier," and some of the others you have produced.

Again let me say that for individual acting, I think every man and woman was a "star" in "Little Eve Edgarton." Very sincerely yours,

(Signed) RAYMOND FUSON.
Hutchinson, Kan.

MOST REMARKABLE.

Bluebird Photoplays, Inc.,

Gentlemen—Allow me to express my keen appreciation and also express the feelings of practically every one who witnessed the initial showing of "The Crippled Hand" last night. In my humble opinion it is the most remarkable production of the year, bar none. The theme is beautiful. The combining or blending of the allegorical or fairy tale to the modern drama is to my mind very original. Mr. Leonard is to be more than congratulated. The scenes, interior and exterior, general costuming, the photography, the direction, and last, but by no means least, the superb work of Miss Gladys Brockwell and Miss Ella Hall was, in my opinion, the best of their careers.

The picture is a gem. It starts off by giving you a sort of creepy feeling around the heart, and then finishes, leaving you in the same mood. It is a masterpiece.

(Signed) A. H. SHEAR,
Consolidated Film & Supply Co.
New Orleans, La.

NOTHING BETTER.

Bluebird Photoplays, Inc.,
Cleveland, Ohio.

Gentlemen—I want to compliment you and all concerned or connected with Bluebird features. Tell them all to keep the good work up. There is nothing better or finer made, if I am a judge, and this is the verdict of myself and patrons. Nothing but praise for Bluebird. Your scenery and photography is the finest made. No exceptions.

Yours truly,
(Signed) H. C. PARK,
Winter Theatre.
Akron, Ohio.

LIKED "THREE GODFATHERS."

Bluebird Photoplays, Inc.,
Boston, Mass.

Gentlemen—I wish to congratulate you on your fine picturization of "The Three Godfathers." It was excellent, and in spite of a revival, a lecture on Christian Science, Anniversary Ball and another movie show we did a nice business at ten and twenty-five cents.

Yours truly,
(Signed) CARROLL & DONNELL,
L. W. Carroll, Lyric Theatre.
Lancaster, N. H.

HAD THEM GUESSING.

Bluebird Photoplays, Inc.,
Indianapolis, Ind.

Gentlemen—Allow me to congratulate you on your production, "A Secret of the Swamp." It surely lived up to the advertisement, "a new kind of mystery play," and had them guessing for four and a half reels. The print is in excellent condition, and I might say we could not hope for a better program than to-day's.

Wishing the Bluebird the best of luck, I am,

Yours very truly,
(Signed) W. H. LUDY,
Theatorium.
Portland, Ind.

ARTISTIC EXCELLENCE.

Bluebird Photoplays, Inc.,
New York City.

Gentlemen—Ever since your pictures have been released I have been using them, and wish to compliment you on their artistic excellence and photography. Keep up the same high standard as set by "The Silent Battle," "Bettina Loved a Soldier" and "Little Eve Edgarton."

Yours very truly,
(Signed) GEOFFREY JEFFERSON,
Royal Theatre.
Calumet, Mich.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

NOVEMBER—
23—*Irma In Wonderland*..........(Juv. C. Dr.)
26—*Sammy Johnsin At the Seaside*..........(C. Cart.) *and "In and Around Ancient Japan," seen by Dr. Dorsey*..........(Ed.) split reel.
30—*The Fascinating Model*..........(Comedy) *and "Alaska"*..........(Ed.) split reel.
DECEMBER—
3—*Sammy Johnsin's Love Affair*..........(C. Cart.) *and Dorsey's "Ancient India."*..(Ed.) split reel.

NOVEMBER— REX.

9—**The Mantle of Deceit**..........(2-Reel Drama)
Claire Mersereau
10—*Eyes of Love*..........(Drama)
16—*The Diamond Lure*..........(Drama)
19—*Lost In Babylon*..........(Drama)

UNIVERSAL SPECIAL FEATURE.

Week of October 30—
Marie Walcamp, Eddie Polo and Jack Holt in **"For the Flag," 12th Episode of "Liberty" (2 reels)**
Week of November 6—
Marie Walcamp, Eddie Polo and Jack Holt in **"Strife and Sorrow," 13th Episode of "Liberty" (2 reels)**
Week of November 13—
Marie Walcamp, Eddie Polo and Jack Holt, in **"Liberty" (Episode No. 14), "A Modern Joan of Arc"**..........(Two Reels)
14—**Honor Thy Country**..........(3-Reel Drama)
Neva Gerber, Joseph Girard.
Week of November 20—
Marie Walcamp, Eddie Polo and Jack Holt, in **"Liberty" (Episode No. 15), "The Flag of Truce" (Two Reels)**
27—**"LIBERTY"**..........(Two Reels)
Marie Walcamp, Eddie Polo and Jack Holt. Episode No. 16.

NOVEMBER— VICTOR.

12—*Any Old Duke'll Do*..........(Comedy)
19—*Their Chance*..........(Com-Dr.)
DECEMBER—
3—**Just Her Luck**..........(Two Reels)
Irene Hunt-Lee Hill.

OCTOBER— VICTOR SPECIAL.

31—*Felix on the Job*..........(Comedy)
NOVEMBER—
8—*A Roaming Romeo*..........(Comedy)
21—*Felix Gets In Wrong*..........(Comedy)

NOVEMBER— LAEMMLE.

23—**The Emerald Pin**..........(2-Reel Society Drama)
Roberta Wilson, Chas. Perley.
29—**The Last of the Morgans**..........(Two Reels)
Wm. V. Mong and Nellie Allen.
DECEMBER—
2—*A Designing Woman*..........(Drama)

SPECIAL LAEMMLE.

NOVEMBER—
1—*The Midnight Toll*..........(Drama)
25—*Her Message To Heaven*..........(Drama)

UNIVERSAL ANIMATED WEEKLY.

NOVEMBER—
8—*Animated Weekly, Vol. 2, No. 45*..........(News)
15—*Animated Weekly, Vol. 2, No. 46*..........(News)
22—*Animated Weekly, Vol. 2, No. 47*..........(News)
29—*Animated Weekly, Vol. 2, No. 48*..........(News)

UNIVERSAL SCREEN MAGAZINE.

24—*Universal Screen Magazine. Issue No. 1.*

NOVEMBER— BIG U.

16—**Life's Maelstrom**..........(2-Reel Drama)
Murdock MacQuarrie, E. Sterling.
30—*The Mother Call*..........(Drama)

NOVEMBER— BIG U SPECIAL.

NOVEMBER—
17—*The Long Search*..........(Indian Drama)
23—*Accusing Evidence*..........(Mt. Dr.)
26—**The Hero of San Juan (2-R. Military Drama)**
Francis Ford, Grace Cunard.
DECEMBER—
1—*The Circle of Death*..........(Indian Drama)

NOVEMBER— GOLD SEAL.

21—**The Woman He Feared (3-R. Society Drama)**
Vola Smith, Franklyn Farnum.
28—**Should She Have Told?**..........(3 Reels)
Ed. Hearn and Ruth Clifford.

NOVEMBER— IMP.

22—*When He Came Back*..........(Drama)
24—**Circumstantial Guilt**..........(2-R. Mystery Drama)
Jack Nelson, Burton Law.
30—**The Heel of the Law**..........(Two Reels)
King Baggot and Jane Gail.
DECEMBER—
1—**The Mansard Mystery**..........(Two Reels)
Joseph Girard-Neva Gerber.

NOVEMBER— SPECIAL IMP.

19—**Ben Wilson in** *"The Thread of Life,"* **with** *Francis Nelson*..........(Drama)
3—*The Wall of Flame*..........(Drama)

NOVEMBER— 101 BISON.

18—**The Son of a Rebel Chief**..........(2-Reel Drama)
Wm. V. Mong.
25—**The Lost Lode**..........(2-Reel Min. Drama)
Edith Johnson, Edward Hearn.
DECEMBER—
2—**The Greater Power**..........(Two Reels)

NOVEMBER— L-KO.

15—**The Million Dollar Smash**..........(2-Reel Comedy)
22—**Where Is My Wife?**..........(2-Reel Comedy)
29—*Eat and Grow Hungry*..........(Comedy)
DECEMBER—
1—*Tattle Tale Alice*..........(Comedy)

RED FEATHER PRODUCTIONS.

NOVEMBER—
6—**The Place Beyond the Winds**..........(5-R. Drama)
Dorothy Phillips and Lon Chaney
13—**The Heritage of Hate**..........(5-Reel Drama)
Roberta Wilson.
20—**The Devil's Bond Woman**..........(5-Reel Drama)
Dorothy Davenport, Emory Johnson.
27—**Ben Wilson in "The Mainspring" (5-Reel Dr.)** *with Francelia Billington.*

NOVEMBER— JOKER.

18—*Their First Arrest*..........(Comedy)
25—*A Janitor's Vendetta*..........(Comedy)
DECEMBER—
2—*Scrappily Married*..........(Comedy)

NOVEMBER— NESTOR.

17—*A Capable Lady Cook*..........(Comedy)
20—*How Do You Feel?*..........(Comedy)
24—*Married a Year*..........(Comedy)
27—*The White Turkey*..........(Comedy)

Burton Rice

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Lois Weber and Phillips Smalley in "Hop—the Devil's Brew."

Carter De Haven and Flora Parker De Haven in "The Wrong Door."

Louise Lovely in "The Grip of Jealousy."

"Rupert of Hentzau," with Jane Gail.

Mary Fuller in "The Strength of the Weak."

"The Yaqui."

"The Flirt" with Marie Walcamp.

Louise Lovely in "Tangled Hearts."

Tyrone Power in "John Needham's Double."

Violet Mersereau in "The Great Problem."

J. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in "The Crippled Hand."

Louise Lovely in "The Gilded Spider."

Florence Lawrence in "Elusive Isabel."

J. Warren Kerrigan in "A Son of the Immortals."

Rupert Julian in "Naked Hearts."

Tyrone Power and Lois Weber in "The Eye of God."

Louise Lovely in "Bobby of the Ballet."

Harry Carey in "The Three Godfathers '

Mary MacLaren in "Shoes."

Violet Mersereau in "Broken Fetters."

Ella Hall in "The Love Girl"

Louise Lovely in "The Grasp of Greed."

J. Warren Kerrigan in "The Silent Battle."

Myrtle Gonzalez in "The Secret of the Swamp."

Harry Carey in "Love's Lariat"

Rupert Julian in "Bettina Loved a Soldier."

Ella Hall and Herbert Rawlinson in "Little Eve Edgarton."

Myrtle Gonzalez and Val Paul in "The Girl of Lost Lake"

'The Unattainable,"

"Saving the Family Name"

"Behind the Lines"

"The Evil Women Do"

Mary MacLaren in "Wanted--A Home"

Cleo Madison in "The Chalice of Sorrow"

J. Warren Kerrigan in "The Social Buccaneer"

Ruth Stonehouse in "Love Never Dies"

"End of the Rainbow"

"Gloriana'

"The Bugler of Algiers"

"A Stranger from Somewhere"

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The Moving Picture Weekly

Christmas Number

Gretchen Lederer in "The Morals of Hilda"

DECEMBER 9, 1916
VOL. 3, NO. 17

PRICE 10 CENTS

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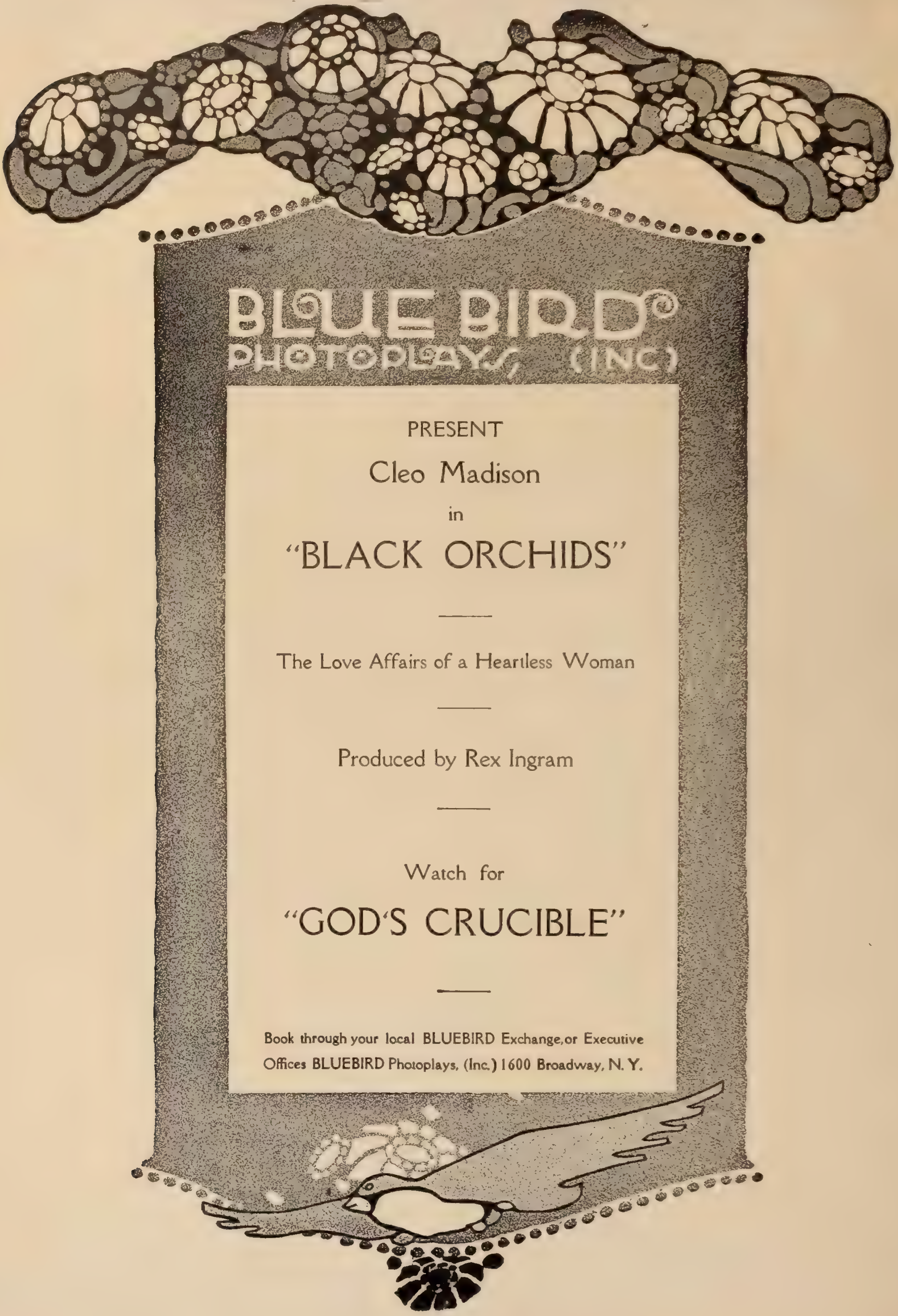
Periodical



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WITH GRETCHEN LEDERER
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"Business increases with every episode. Capacity is taxed LIBERTY night."—Savoy Theatre, Springfield, Ill.

"LIBERTY always brings the crowds."—Orpheum, Theatre, Ottumwa, Iowa.

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"LIBERTY is doing more business for me than all previous serials.—Navarro Theatre, Los Angeles, Cal.

"Cannot accommodate the crowds who come to see LIBERTY two nights a week at my house.—Colonial Theatre, Toronto, Canada.

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Staged with a realistic fidelity that puts to shame the ordinary "spectacular" feature. A drama of National Defense that will make history. A picture that your patrons will go wild about. One of the greatest offerings of the season.

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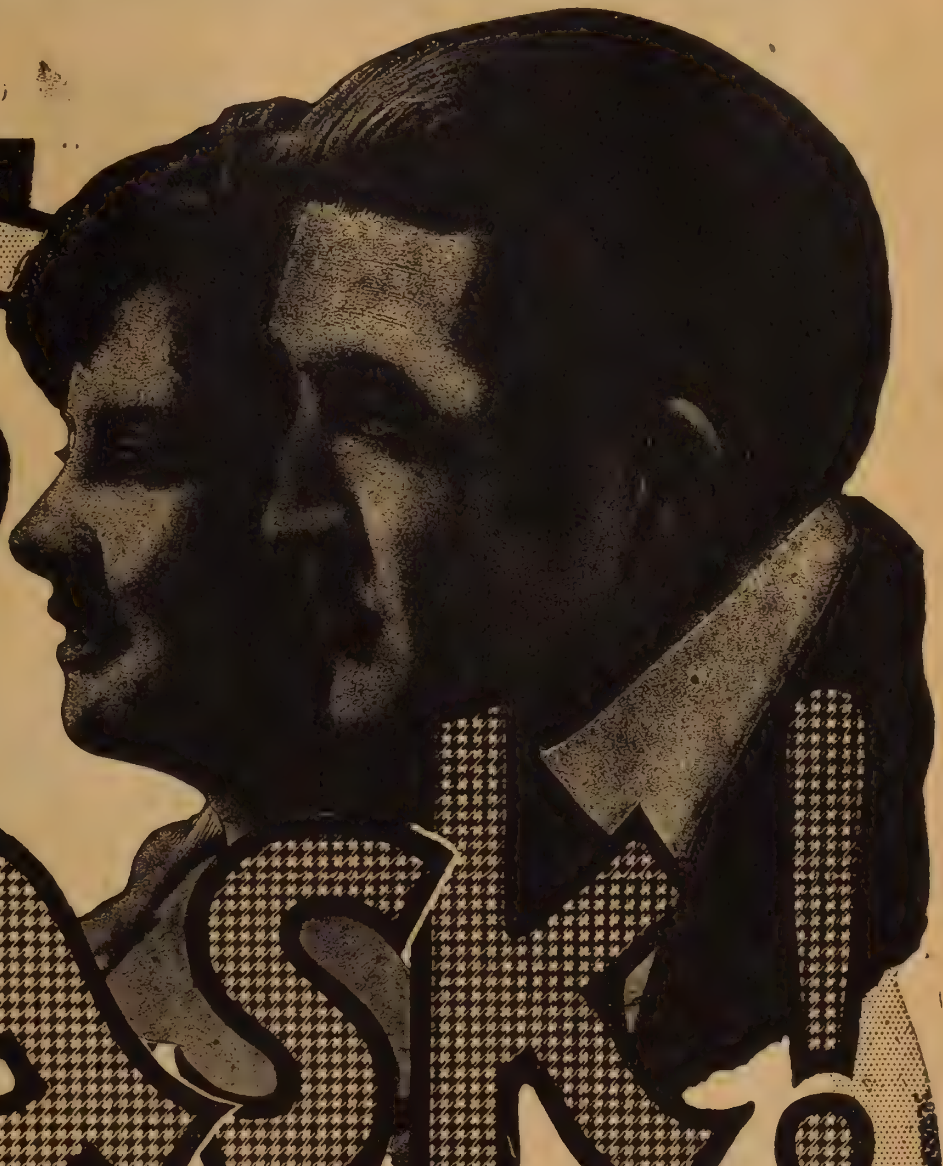

Mask!

NOW READY FOR BOOKING. You can't make your reservation too early. "The Purple Mask" will follow the most successful serial ever produced—"LIBERTY"—and like it will dominate the serial field until the showing of the last episode.

NOW IS THE TIME. Don't wait till your wide-awake competitor beats you to it. Get in on the ground floor. NOT just to get ahead of competition, but FOR THE PROFITS AND THE POPULARITY that INCREASED ATTENDANCE that "the Purple Mask" will bring you.

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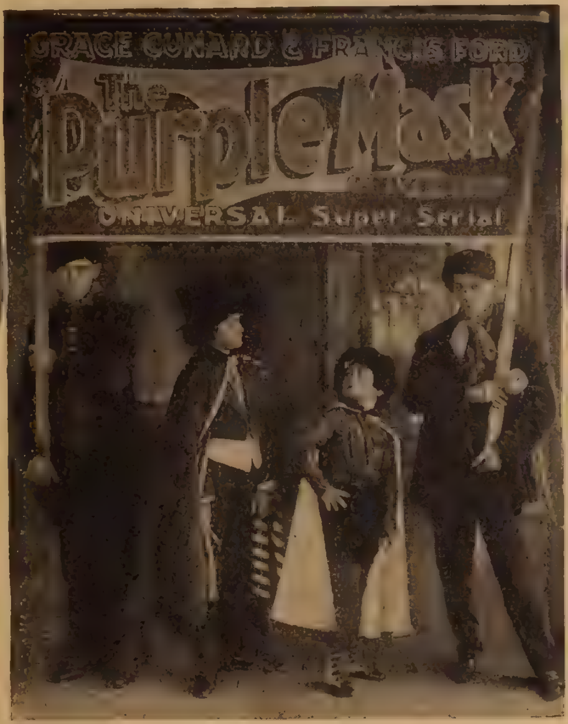
Scenes from the
RED FEATHER PRODUCTION
"MIXED BLOOD"
WITH CLAIRE McDOWELL
AND ROY STEWART

"THE PURPLE MASK" at the Ball

Lois Alexander as Grace Cunard in "The Purple Mask."



The unique advertisement of "The Purple Mask" serial which made a hit at the ball.

Madeline Barrett as Francis Ford in "The Purple Mask."

LITTLE LOIS Alexander and Madeline Barrett assist Violet Mersereau in gracing the Exhibitors' Ball. Unusual parade of Purple Mask Principals by Proxy opens the Ball.

THOUGH all but a few of the Universal players are working at Universal City, two of them made an appearance by proxy at the Exhibitors Ball held in Madison Square Garden on November 29th, which would have been a credit to the principals themselves. When Grace Cunard and Francis Ford learn how well their new characters, Patricia Montez and Phil Kelly in their latest serial, were carried out by two child actresses, they will feel highly flattered. The praises of this clever pair have been sung in almost every country where the photoplay has become a factor but they never were sung to better effect or in better harmony than at Madison Square Garden on November 29th.

The Exhibitors' Ball is an occasion at which most of the releasing companies spring surprises in the shape of parades, novel introductions, character imitations, floats, bands, dances, and other things. Most of the releasing companies have actors working in New York studios. The Universal at the present time has no company working in the East, and its big studio at Leonia is being occupied by the Bluebird Company, in which Violet Mersereau is working under the direction of Edwin Stevens. In this extremity, and desiring a showing for the new serial "The Purple Mask," which will be released throughout the country Christmas week, recourse was had to two Universal juvenile players. One of these Universal actresses was little Lois Alexander, who played with all of the Eastern Universal companies under the direction of Stuart Paton, King Baggot, Allan Holubar, Ben Wilson and Hobart Henley, and whose latest and greatest appearance is as the daughter of Prince Daakin in Universal's tremendous production of Jules Verne's famous novel, "Twenty Thousand Leagues Under the Sea," which will open at the Broadway Theatre, New York, soon. The other was Madeline Barrett, who has played extensively in Universal companies, and is one of the cleverest juvenile performers in motion pictures.

To Lois Alexander fell the pleasurable task of representing Grace Cunard as Patricia Montez, the Lady Raffles character which is bound to be a revelation even to Miss Cunard's most enthusiastic friends. One of the disguises which Miss Cunard assumes in the role is that of an Apache, with black tights, black waist, a large black cape, with white silk lining, a velvet tam-o'-shanter, and a purple mask. It was this costume which little Lois copied so effectively, and which is shown in the illstration above. Francis Ford's part is that of a detective, and he dresses it like a fashionable French gentleman of leisure, and rather extravagant tastes. The most notable feature of his dress is an opera cape lined with black and white silk. Little Miss Barrett copied this, and also wore the regulation evening dress of male attire as though she had been brought up in it.

Ten thousand people are said to have been present in

(*Continued on page* 42)

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Whaling ship returns from Arctic.

St. Louis children care for birds.

Bad wreck at Santa Monica race.

Rockefeller's niece christens giant oil vessel.

"Dry" parade in Los Angeles.

"Old Guard" marches to Battery—New York.

fornia, in which four were killed and three injured, are included in Number 49 of the Animated Weekly. A number of records were broken in the great event, but at the cost of four lives. The start of the racing monsters is shown, with Jackson of Los Angeles, in his Marmon, the first to leave. Jackson, going at a speed of 100 miles per hour, later struck a tree and was instantly killed. The car then hurtled into the crowd of spectators, killing L. V. Jenkins of Hollywood, motion picture cameraman, and two others, and injuring three.

Eighty-five thousand spectators viewed the longest race of the year, which was over 403 miles. A. H. Patterson of Stockton, California, went the entire distance without a stop, thus establishing a world's record. The winner was Johnnie Aitken in a Peugot, his time being 4 hours, 42 minutes and 47 seconds, an average speed of 85.59 miles per hour. Earl Cooper in a Stutz was second, and A. H. Patterson third. Pictures of the winners, of the wreck of Jackson's car, and of the famous curve are shown in the Animated.

SEVENTH REGIMENT RETURNS.

NEW YORK welcomed the gallant Seventh back to New York this week, and the Animated Weekly filmed the ovation which was extended to the boys from the border. Looking very fit and soldierly they landed from the ferry and marched up Fifth Avenue, which was lined with cheering spectators. They looked as pleased to be home again as the crowd was to see them. Governor Whitman reviewed them.

able to make the long runs common to the Rugby game. The spectators, while much puzzled by the new rules, enjoyed the exhibition, and cheered the players enthusiastically. The Animated Weekly cameraman secured fine views of the novel form of the grand old game as played in the Antipodes, which are shown in Number 49.

CALIFORNIA STAYS "WET."

ONE of the great questions of the recent elections in California was that of prohibition for the State. At Universal City feeling for and against ran high on the subject. Both sides worked hard to make converts before November 7th, and even the "wets" won, the "drys" continued their propaganda. On November 21st they held a striking parade, in which 20,000 people took part. The Animated Weekly cameraman secured good views of it, which are shown in Number 49 of the Weekly.

HOUSECLEANING A CITY.

A NEW kind of parade was held in Philadelphia recently, in which a public health propaganda was presented in a fashion which is quite new. Seven hundred children walked through the principal streets carrying placards, banners and other insignia advocating sanitary living. The line was headed by a division of the boy scouts, and then came the members of the "Junior Sanitary League." The purpose of the parade was to have the children demonstrate what they have learned of the principles of civic health.

versity.—

Safety First For Kiddies.—Police placing warning cards in stores in campaign to prevent accidents by which many are killed or maimed.—*New York City.*

Fur Trimmings Continue to be Fashion's Fancy.—Designs from Maison Maurice.

Sub-Titles. — Afternoon wrap of purple velvet trimmed with gray squirrel. Dark-red velt evening wrap with sable-dye flying squirrel fur. A coat of ermine is very beautiful if you have the price—only $2,500!

Housecleaning A City. — Parade starts campaign to teach children value of "scrubbing."—*Phila., Pa.*

Unique Preparedness Drill.—Freshmen training to qualify for college military troop, Baylor College.—*Waco, Texas.*

Back From "World's Top."—Whaling ship returns from Arctic with rich load of ivory, fur, copper and whalebone.—*San Francisco, Cal.*

Parade For Phohibition.—Gigantic turnout of citizens enthusiastically endorses "dry" fight.—*Los Angeles, Cal.*

Kiddies Helping the Birds.—School children put up houses to keep feathered songsters warm in winter.—*St. Louis, Mo.*

A Game Girls Like.—Indoor hocky is lively; fair young players take to it as easily as their brothers—they don't mind a few falls on St. Nicholas Rink, New York City.

Celebrate Evacuation Day.—Famous "Old Guard" marches to Battery, where British quit city 132 years ago.—*New York City.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

BLUEBIRD photoplay, taken from the story by W. Carey Wonderly, published in a popular magazine. Adapted for the screen by Ida May Park and produced by Joseph De Grasse, with Dorothy Phillips starred.

CAST.

Helen Urmy	Dorothy Phillips
Aline, her daughter	Vola Smith
Jenny Cupps, her nurse	Evelyn Selbie
Oliver Urmy	Frank Whitson
Edmund Stafford	Lon Chaney
Ralph Kelton	Jack Mulhall
Billie Cupps	Jay Belasco
Landlord	Edward Brown

Aline comes home from school.

THE story of "The Price of Silence," Dorothy Phillips' first Bluebird Photoplay, was written by W. Carey Wonderly and published in a popular magazine last summer. It was adapted for the screen by Ida May Park and produced by Joseph De Grasse, who has directed several successful Bluebirds, notably "The Grasp of Greed," and "Bobbie of the Ballet." It serves as a splendid medium for the introduction to Bluebird patrons, of Dorothy Phillips, one of the most talented of film actresses, who, besides this gift, is richly endowed with beauty and charm as well. In her support appear many well-known screen players headed by Lon Chaney, the wonderful character actor, who needs no introduction to Bluebird audiences, who remember his work in many releases with Louise Lovely. Frank Whitson, Jack Mulhall, and Jay Belasco, who are all quite accustomed to the leading role, appear in the support of these two players in this splendidly cast play.

Both Miss Phillips and Mr. Chaney are called upon to perform the difficult feat of growing old before the camera. Many years elapse between the first reel and the last, "Helen Urmy" played by Miss Phillips, develops from a schoolgirl into the mother of a seventeen-year-old daughter; and Mr. Chaney turns from a young physician, with a soft heart and ready sympathy for the suffering, to an elderly man, embittered by lack of success in life, and envious of the happiness he does not share. Both accomplish this effect without exterior aids in the use of make-up, and give a striking proof of their high grade of artistry in so doing. The story runs as follows:

Helen, an orphan, with an income sufficient to keep her from starving, lives with her aunt and Cousin Emily. For an offense committed her aunt sends her to the country to stay with a very strict family. She falls in love with Ralph and meets him secretly. Ralph's mother does not like Helen as she has made other arrangements for her son.

Helen and Ralph go for a long ride in a buggy. They arrive in a lonely spot by the sea in a furious storm and take shelter in a small inn occupied by the old proprietor who takes them to be man and wife. He tells them that it is impossible for them to leave that night on account of the storm.

He builds a fire in the room and shows them to bed. During the night lightning strikes the house and Ralph is killed. Dr. Stafford is sent for and finds Helen almost crazy. She confides in him, telling him that she and Ralph loved each other and were to have been married the next day, but that she was not yet his wife. He pities and advises her. She leaves without knowing his name. She writes to her aunt telling her that she is with her old nurse as the

Dorothy Phillips as Helen.

family was too strict with her. She goes to her nurse who has a married daughter. She stays there for some time and then returns to her home.

Later meets Oliver Urmy, a young millionaire, and they fall in love. She promises to marry him, when she realizes that she is about to become a mother. Oliver's father is ordered West and the former begs Helen to marry him and go with them. She refuses, promising to marry him upon his return. She goes to her old nurse and confides in the daughter, Jenny. A son is born to her and she leaves him with Jenny and sends her a weekly allowance. Oliver returns and he and Helen marry and have a little daughter.

Emily, Helen's cousin, in the meantime has married. Her husband dies and Helen and Oliver decide to try to find her a good husband. Arline, the daughter of Helen and Oliver, now seventeen, is sent home from a school on account of an epidemic. She has met and fallen in love with Billie Cupps, Jenny's son, but keeps it secret from her mother. Oliver invites Dr. Stafford to visit them, thinking that he will make a good husband for Emily. Stafford recognizes Helen, but he is so changed that she does not remember him.

Stafford falls in love with Arline and threatens Helen with exposure unless she allows him to marry her daughter. Arline confesses her love for Billie, who proves to be her mother's son who has been educated according to his mother's orders. Arline elopes and marries Billie and writes her mother to that effect. Her father, however, gets the letter as her mother had received a wire from the old nurse telling her to come to her at once.

Oliver and Dr. Stafford follow her in the machine, and, on the way, Stafford insinuates something against Helen. Oliver lets go of the wheel to attack him. There is an accident. The doctor is killed and Oliver injured.

The daughter of the old nurse tells Helen that her son had died a short time after she had left him with them, but fearing the loss of the income she had substituted her own boy and had educated him with the money. Billie is the boy, and he is such a fine fellow that Helen welcomes him as Arline's husband.

As Dr. Stafford and the old nurse are dead Helen keeps her own secret. She returns to happiness with Oliver.

GEO. COCHRANE BELIEVES HE HAS A CHARMED LIFE.

GEORGE COCHRANE, director of "The Lawyer's Secret," Rex two-reel drama, is beginning to believe that like the proverbial cat he has nine lives.

While at Huntington Lake with his company several weeks ago, little Molly Malone, his leading lady, saved him from certain death under a falling giant of the forest.

And this same leading lady killed a rattlesnake which was about to strike at him near Hollywood a few days after the return of the company from the north. For the third time within a few weeks Cochrane's life has been saved. Jack Nelson, who plays oppsite Miss Malone, prevented the director from being washed overboard from a launch at Balboa while the company was making scenes for the production, "The Beach Combers," last week.

A heavy sea caught the launch broadside and then swept over the boat, the water killing the engine. Cochrane was on the edge of the launch giving instructions to Miss Malone, who was swimming through the breakers, when the boat commenced to keel over. Nelson leaped to Cochrane's side and seized the director just as he was about to go over the side. At the same time the launch fortunately righted itself. Cochrane, Nelson and Cameraman Peck were drenched to the skin and work had to be suspended until all could secure dry clothes.

Cochrane declares that he must have been born under a lucky star, as three escapes from death, coming so close to each other, prove that some more than usually fortunately auspices must have watched over his birth.

"Aline has eloped with Billie," said Oliver.

THE MOVING PICTURE WEEKLY

Vol. 3. NEW YORK, DECEMBER 9, 1916. No. 17

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Published Weekly by the

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A Merry Christmas

This is the Christmas number of the Moving Picture Weekly, and the officials of the Universal and Bluebird organizations join with the Weekly's editorial staff in wishing a Merry Christmas to all of its subscribers. There are several Bluebird and Universal presents in the form of releases adapted to Christmas showing to which we wish to call special attention. They are, "The Right To Be Happy", filmatized by Rupert Julian from Charles Dickens' immortal story, "A Christmas Carol", Bluebird Christmas Day release; "Fighting Joe", Bison two reel Western drama released December 23rd; "It's Great To Be Married", Victor Christmas comedy released December 22nd; George Hernandez in "God's Crucible", Bluebird release of January 8th. All these, and in addition the particular Christmas films released last year, are available for creating the proper atmosphere and spirit of the Christmas season in your theatres.

---Editors

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Chevrolet Wins Universal Film Cup

Chevrolet, the winner.

The Universal Trophy.

Hughie Hughes, killed.

FIVE killed and twenty injured in Uniontown inaugural track race for silver cup.—Hughes, Galvin and mechanician in fatal accident.

THE first running of the Universal Film trophy race at Uniontown, Pa., on Saturday, December 2d, was attended with more thrill and excitement and loss of life than any other race which has been run on automobile courses this year. The inauguration of the new Uniontown Motor Speedway has been marked by an almost unbelievable number of accidents. Five deaths and a score of injured is the toll which the big race has exacted so far, and there are several of the injured whose lives are despaired of.

The two killed during the actual race on Saturday are Hughie Hughes, known through the world for his daring, and for his success with racing cars, and Castle Weigle, the mechanician of Frank Galvin's car, which dashed into the stand before which Hughes was standing, killing Hughes and Weigle instantly, destroying the press stand, injuring seven well known newspapermen, and fatally injuring Galvin, who died Monday in the hospital. The accident was all the more deplorable inasmuch as Hughes himself had sacrificed his chances of winning a leg on the Universal trophy cup by driving his car through the barrier fence around the inside of the track rather than crash into James R. Mayer, in a Pugh Special, which had crowded into the middle of the course, and threatened a bad collision, but Hughes, with lightning wit, diverted his own car. This was on the sixty-second lap of the one hundred lap race, and Hughes was second at the time, having all but lapped Mayer. Hughes miraculously escaped injury in his dash through the track fence, and after leaving his car with the mechanician at the opposite side, walked back across the track to the press stand, where J. E. Hoskins, the Chicago millionaire, and owner of the Hoskins Special in which Hughes was driving, was seated. As he was standing in front of the stand receiving congratulations from all for his miraculous escape, and was being filmed by J. A. Buchanan ,of the Universal Animated Weekly, and telling Hoskins why he voluntarily gave up his chances in the race, Worth Caldwell, a New York newspaperman standing at Hughes' side, saw Frank Galvin's Premier dashing wild up the track.

"Duck, Hughie," shouted Caldwell, and both he and Hoskins darted to one side. Hughes statred to jump, too, but was a second too late. The brakes on Galvin's car locked in his effort to gain control, the car spun around the track for an instant, and backed like lightning into the press stand, catching the ill-fated Hughes, who had escaped one accident five minutes before, and breaking every bone in his body before demolishing the press stand, and injuring eight newspapermen who were reporting the race.

Incidentally, Galvin's car snatched the camera, the crank of which Buchanan was turning, from his hand, and destroying all of the mechanism with the exception of the film box itself, with its precious negative. This film was later recovered, and was only released by the authorities of the track after a great deal of discussion. It is one of the most remarkable pieces of film ever taken in view of the attending circumstances.

Among the injured in the press stand were Edward F. Korbel, a well known New York automobile newspaper reporter and press agent, who had charge of the press stand; D. W. Boss, correspondent of the Pittsburgh Press; Donald Beamer, of the Uniontown Herald, and C. H. Ruse, of the Point Marion, Pa., Eagle. The list of injured might have contained the name of several officials of the Universal Film Manufacturing Company, who attended the big race as representatives of the doners of the cup, had they not changed their seats in the press stand for a box in the grand stand ten minutes before the catastrophe happened.

The fatal accident during the Universal cup race was not the only one with which the Uniontown Speedway has been associated in its very brief life. The race was to have been run on Thanksgiving Day, but the track was so slippery that the officials did not want to take the chance which a slippery track involved, and the wisdom of their course is quite evident now. Their decision followed several accidents which had occurred during the preliminary trials on the track, in which two lives had been lost on Monday, namely, C. M. Heist and Frank E. Busch, of Pittsburgh, killed less than an hour after the trials began, and three injured, among them the correspondent of the Moving Pic-

(*Continued on page* 35)

"THE TWO ROADS"

GOLD SEAL Three-Reel Drama. Written by Ben Landeck, produced by Harold Shaw, with Edna Flugrath and Douglas Monroe in the principal roles. A strong story of the regeneration of a criminal's daughter by a prison reformer.

Linda chooses her road.

Linda as a thief.

EDNA FLUGRATH and Douglas Monroe are names which are well known to patrons of Red Feather photoplays. Miss Flugrath was the heroine of that excellent five-reeler, "The Heart of a Child," and Douglas Monroe had the male lead in the surprise crook drama, "Under Suspicion," and both won laurels for themeslves by their work. In this splendid Gold Seal three-reeler, written by Ben Landeck and produced by Harold Shaw, they appear together in a story which has an unusually good plot to recommend it. Miss Flugarth is the elder sister of Viola Dana and Leonie Flugarth, and the names of all three sisters are well known to the screen. The role of "Linda" gives Miss Flugarth an opportunity for the same sort of characterization which won her so many friends in "The Heart of a Child." She puts her whole soul into the part of the criminal's child.

Toby Murdock, played by Douglas Monroe, has used his talents for a career of crime, and has trained his daughter Linda, played by Edna Flugrath, to be his assistant. Taplow, a waster, has thrown in his lot with the Murdocks. Together they go out on a job, Linda in boy's clothes. They are unsuccessful, as they are overheard at work by the police. Linda is captured, and the officer discovers that she is a girl. She is taken to prison. Toby, at a loss without her, takes up the study of counterfeiting.

Linda meets the prison chaplain, Basil Edgerton, who exerts a tremendous influence for good over her. She chooses the straight and narrow road, and resolves to lead a new life. She returns home, on her release, but only to tell her father that she has finished with the old life. Toby has found the secret of making gold coins, but he is arrested, soon after, by detectives who have traced him through Linda. Linda fails in all her efforts to find honest work and finally goes to the chaplain to ask him to release her from her promise of going straight.

The Chaplain remembers that his aunt in the country has complained that she cannot keep a maid. He has confidence in Linda and determines to offer her the situation. His uncle is Sir Cuthbert MacLain, who holds office under the government. He receives a letter from the prison where Murdock is awaiting trial, which informs him that the man has the secret of making gold coins which cannot be detected. He sends for the man, and offers, on behalf of the government to buy the secret of the alloy. He converts the formula into cipher and puts it into his safe. Murdock tells Taplow of the transaction and Taplow determines to steal the formula.

The Chaplain comes to spend his vacation with the MacLains. Taplow threatens Linda that he will expose her if she does not bring him the formula. At the same time, the tinker friend of the butler persuades the servant to try to get him a glimpse of the formula. Through a false key, the butler removes it from the safe. Linda steals out to meet Taplow and refuse his request. Taplow enters the house and the butler shoots him fatally. Basil sees Linda stealing out of the house and thinks she is going back to her old life. The butler and the tinker accuse Linda of the crime, and arrange that she shall be thought guilty. They lock her up, but she escapes and tells the Chaplain her story. He believes her, and when she is accused of the murder, he lies to save her and says that she has spent the night in his room. The tinker has forced the butler to write a confession of the crime. This is found and Linda says, "Then there is no longer any need of your sacrificing yourself to marry me." But the Chaplain assures her that he wishes to carry out his bargain.

WALTER BELASCO PREFERS FILMS.

ONE of the well-known character actors at Universal is Walter Belasco, who for years played on the legitimate stage before he appeared before the camera.

A few days ago he received a telegram from his brother David, noted New York producer, asking him if he would come East and take a part in one of the New York productions. However, Walter decided he preferred films and he therefore declined the chance to go back on the speaking stage.

"The Lawyer's Secret"

Bob receives the welcome meant for Walter.

Bob confesses to Beulah.

THE complaint of the weakness of the plot cannot be made against this excellent Rex drama, which was written by Harvey Gates of the Universal staff and produced by George Cochrane, with Molly Malone and Jack Nelson in the leading roles. The story is logical, with sustained and cumulative interest, and plenty of suspense. For purposes of their own, a firm of unscrupulous lawyers induces a young fellow, whom fate has treated shabbily, to assume the name of his dead friend. Their scheme is to gain control of a large property by means of the substitution, and then to divide with the impersonator. Of course, this nefarious plan is brought to naught, and it is the very charming heroine of the play, delightfully portrayed by pretty Molly Malone, whose influence acts against the lawyers and saves the young fellow from the crime.

The story runs as follows:

Walter seems to be always in mischief and Andrew Slocum, his father, is very stern with him. Even after Walter has grown to be almost a young man he still punishes him as if he were a child. Walter resents this and, taking a few of his trinkets and his mother's picture, runs away.

REX Two-Reel Drama. Scenario by Harvey Gates. Produced by George Cochrane, with Molly Malone and Jack Nelson in the leads. A young man is induced to assume the name of another, but love causes him to confess the strange theft.

CAST.

Walter Slocum	Benny Suslow
Andrew Slocum	Geo. Berrell
Beulah Dawson, as a child,	Elizabeth Janes
Beulah Dawson, 10 years later,	Molly Malone
Bob Murdock	Jack Nelson
Matthew Burke	Fred Montague
Max Fenton	Burton Law
Dinah	Lydia Yeamans Titus

After several years, Andrew Slocum dies, leaving a will which decrees that the entire fortune is left to Walter providing he is found within a year of the death of his father, and then for a period of six months proves himself worthy. Otherwise the fortune is to be given to his ward, Beulah Dawson.

The two attorneys handling the case scheme to get the property themselves. Burke makes a trip to the city, discovers Bob Murdock, who had been Walter's chum in the West, and upon Walter's death, had received the mother's picture and trinkets. Bob is in poor circumstances and accepts the offer of Burke to impersonate Walter and then turn the property over to them. Of course they do not know that Bob knew Walter.

Burke takes Bob home with him, where he is received as Walter Slocum. Beulah falls in love with him and confides to him that even if he had not shown up in the stipulated time, she had intended saving the inheritance for him. Bob determines that she shall not be cheated out of the estate.

The six months' period is up, and the whole estate is turned over to Bob. Burke and Fenton want him to sign it over to them as originally agreed, but Bob, being sure that he has the estate in his own name, turns them down. The three men fight, but Bob is victorious.

He returns home and tells Beulah the true story of Walter's death, and his assumption of his name. The girl, realizing she loves him, asks him to remain.

A Doggy Universal Party

Grace Cunard the hostess and her dogs.

BELOW is the unusual invitation which reached the home of every dog-owner in the Universal and Bluebird studios, the other day. The announcement was printed on a piece of cardboard, cut out in the shape of a big beef bone and colored realistically. It was delivered from an automobile in which sat Miss Cunard herself surrounded by a selection of her fifteen canine pets. As each bungalow was visited, one of the dogs, a big collie, jumped out of the car; then his mistress carefully put an envelope in his mouth, and sent him up to the door with it.

They visited the brand new bungalow of Mr. and Mrs. Wallace Reid. In public life, Mrs. Reid is Dorothy Davenport, you know, the star of innumerable Red Feathers, and an ardent lover of pets. Dorothy should name her place "Millenium," for although the lion and the lamb have not been asked to be housemates, she has managed to bring her Spitz dogs and her Persian cats into such marvelous agreement, that her household menagerie is the wonder of Hollywood. Miss Cunard and Miss Davenport are friends of many years' standing, but their dogs don't know each other quite so well. Miss Cunard would not trust the collie to deliver the message, lest he should not be sufficiently imbued with Christmas spirit to overcome his hereditary aversion to felines which is beyond his control. Then on went the procession to the Wilson home, where the two pretty Alabama sisters, Roberta and Lois, are living with their parents, and their little King Charles spaniels which Lois recently carried with her in a picture. After this they called on Ella Hall, and the new setter puppy which had just made his screen debut with immense success in the Bluebird, "Mary, Keep Your Feet Still." On the way they met Louise Lovely in her limousine, with the small impertinent head of her Yorkshire terrier peeping out of the window. The invitation

The happy Davenport menagerie.

Cunard Kennels

"THE CUNARD DOGS request the pleasure of shaking your paw on Saturday, December twenty-third, at the kennels of their mistress, Miss Grace Cunard.

"BONES BIG EATS

"Tail chasing and barking contests.

"From four until seven."

This is the invitation to the Cunard dogs' Christmas party.

"They are King Charles spaniels and proud of their descent," says Lois Wilson.

was passed over, and accepted by the Yorkshire on the spot.

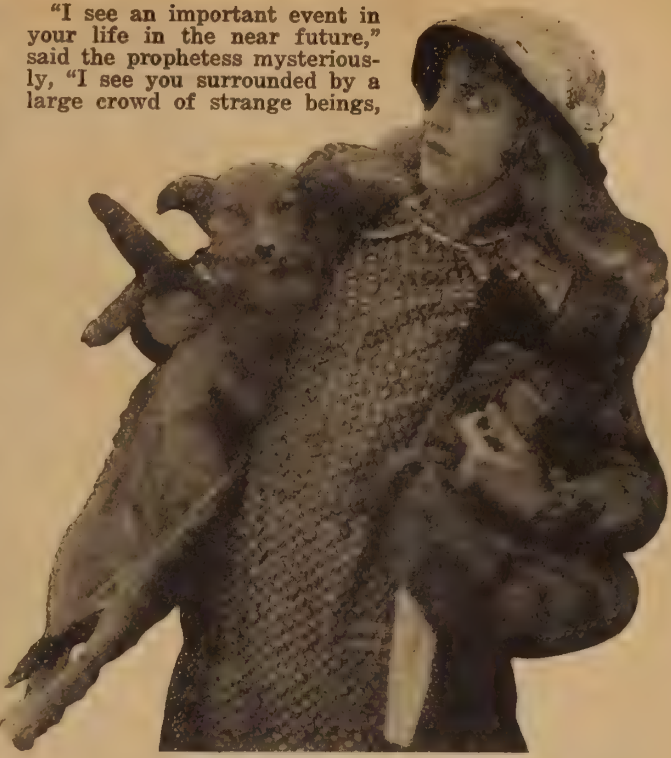
There is to be no race prejudice at the party, so the two Pekinese of Edith Roberts, newly appointed leading lady of the Nestor Company with Eddie Lyons and Lee Moran, were included, despite their Chinese ancestry. Myrtle Gonzalez' pet owl, which was given to her as a souvenir of the Bluebird picture, "The Girl of Lost Lake," might have been included, if he were not congenitally incapable of keeping awake in the day time; and Little Zoe Rae's Persian cat, which is almost as big as herself, might also have received an invitation if Miss Cunard had been sure of its temper.

Then the car went on to Universal City, and stopped at the set where Claire McDowell was working as the Mexican hussy in the Red Feather photoplay, "Mixed Blood." Miss McDowell was seated at the side of the set, waiting for her "cue," and she had the cards spread out on the table before her and was telling her own fortune. She does this in dumb show in the picture. If you want to see what she looked like doing it, turn to page 12. There is no fake about her fortune telling, for Miss McDowell is an accomplished "seeress." The nurse that she had as a child had gypsy blood in her veins, and had been taught the secret of divination of the future by cards according to the gypsy tradition. She, in turn, taught Miss McDowell, who is always being pestered by her friends to tell their fortunes.

Miss Cunard stopped to see how the cards lay, and asked the seeress to read her future. Miss McDowell shuffled and cut the cards in a mysterious manner and complied.

They met Louise Lovely and her Yorkshire taking the air.

"I see an important event in your life in the near future," said the prophetess mysteriously, "I see you surrounded by a large crowd of strange beings, whose identity I cannot quite discover. They seem hardly human. Beware, however, of a female with green eyes, who will exert all her influence for trouble against you. I see some impending catastrophe connected with her. I should advise you to be on your guard against all green-eyed people for the next few weeks. The cards of accident, misfortune, and even death itself are connected with them."



"He may not have a pedigree, but he is coming to the party just the same," says Ella Hall.

Miss Cunard, who is not above a slight susceptibility to superstition herself, felt a cold shiver run down her spine. She went over in her mind all her feminine acquaintances, trying to remember the color of their eyes. If you have ever done that, you will realize how difficult, almost impossible, it is to say, off hand, what shade of optics all your friends possess, Miss Cunard became quite worried.

"There's Mary——," she said to herself. "What color are her eyes? It seems to me there is a sort of a green glint in them. Is she one of the ones that I am warned to avoid? And then that Miss D——. I never did trust that woman. I'll bet she has green eyes. I wish I could remember."

All the way home she was

(Continued on page 35)

"THE MORALS OF HILDA"

Hilda and August land in the new world.

Red Feather Photoplay. Story by H. C. Warnack, and scenario by A. W. Coleway. Produced by Lloyd B. Carleton, with Gretchen Lederer in the leading role. A study of the effect on the immigrant to our shores of the uncomprehended laws of our country.

CAST.

Hilda	Gretchen Lederer
August	Frank Whitson
Harris Grail	Richard Morris
Esther Grail	Adele Farrington
Marion	Lois Wilson
Steven	Emory Johnson

THIS Red Feather photoplay, written originally by H. C. Warnack, put into scenario form by A. W. Coleway and produced by Lloyd B. Carleton, is a study of the effect of our uncomprehended laws on the immigrants who seek prosperity in the New World. This strong and touching story serves as a starring medium for Gretchen Lederer, a classic beauty of the screen, who will be well remembered for her work in many previous Red Feather plays. She will remember the production of this picture for a long time, not only because it is the best part she has ever had, but because of the real hardships which she had to undergo to make it.

Miss Lederer is a European herself, having been born in the shadow of Cologne Cathedral, and so she well knows the conditions which the first part of the picture portrays. She knew that such a peasant woman as she there interprets, would never wear shoes with her working clothes, and so, as she is a stickler for detail in correct costuming, she braved the chilly air of November, barefoot. She did not shrink from walking without shoes through the sticky, cold mud of a ploughed field.

Esther persuades Hilda to give up Steven.

But later in the picture, her endurance was put to a further test. "Hilda" decides to commit suicide by drowning, and Miss Lederer had to wade out to her armpits in the icy November sea. Then she had to return to the shore, play an emotional scene with the wind simply blowing through her wet clothes, and wade out into the ocean again, this time to give a realistic imitation of the struggles of the drowning.

"Being a star is fun only sometimes," says Miss Lederer.

The story is as follows:

August and Hilda, two products of the old country, loved each other. To them it was sufficient that they live in each other's company until they had enough money for the wedding. Hearing of the wonderful opportunities in the New World, they decide to visit this land of bounty. But, upon reaching its shore, they find that true hospitality is sadly lacking.

August cannot find any work, but at last Hilda secures a position in a wealthy home.

Harris Grail and his wife Esther are happy in their love, but the one desire of their hearts—a child—is denied them. Hilda's employer discovers that to Hilda is to be given this wonderful gift. She questions the girl and learns that Hilda is not married. She turns her from the house, and innocent, ignorant Hilda cannot see wherein she and August have done wrong. Frightened at what might happen to her through these laws of the new country, Hilda flees from August, and he, not understanding, but accepting her decision, sets sail and is lost at sea.

Steven finds happiness.

Hilda's baby is born in a big hospital, where again she comes in contact with the strange law. The nurses try to force her to tell the name of the father, but Hilda will not disclose it. In the night she steals away with her precious baby, the sign of her love. August is not at the cottage and Hilda decides that she will end it all in the great sea.

It happens that Harris is killed and Esther, longing to join her beloved one, goes to the sea with that in mind. The gods decide that she shall choose the spot where Hilda has placed her baby in a basket, as a gift to the seas. Esther discovers the baby and takes it to her home. She engages Hilda as the nurse, not knowing the latter is the mother of the child, but Hilda soon leaves her.

A few years later the heart hunger for her child becomes so strong that she returns and discloses the fact of her motherhood to Esther, who, by this time, has learned to love the little Steven. By depicting the advantages the child will have by remaining with her, Esther persuades the mother to leave Steven with her.

Years elapse. Steven, now a young man, is running for governor. He is in love with a beautiful girl named Marion. As if by instinct, Steven encourages the idea of legitimatising all children born without benefit of clergy, using this as one of the planks in his platform. Hilda happens to read this in a newspaper. The old heart-hunger for a glimpse of her boy returns. Esther recognizes her and is overcome. Steven searches the garden and finds Hilda. He then learns from Esther the truth about his parentage. He now feels that he cannot ask Marion's hand in marriage. Hilda disappears, and, search as he will, Steven cannot locate her.

The election comes and Steven is victorious. At the inauguration, the proud Hilda tries once again to catch a glimpse of her son, but she is pushed roughly aside. A crank in the crowd is about to shoot Steven, but the mother, noticing and realizing the intention, intervenes, and receives the shot herself. When Steven learns who she is, and that she has sacrificed her life that he may live, he is strangely touched. She has the happiness of dying in his arms. Marion learns all and tells Steven that she loves him enough to share her life with his.

SIXTY REELS BY IDA MAY PARK IN A YEAR.

IDA MAY PARK, wife of Joseph De Grasse of the directing forces of the Bluebird Photoplays, Inc., has written and assisted in the production of twelve features in the past year, making a record of a five-reeler a month. This latest production of Mr. and Mrs. De Grasse is the Bluebird photoplay "The Price of Silence," with Dorothy Phillips.

Hilda knows despair.

In spite of this strenuous work this prolific writer manages to find leisure time in which to enjoy her beautiful garden, most of which was planted by herself, and plan with her husband the beautifying of the twenty-five acres recently bought by them in picturesque Verdugo Canyon, not far from Universay City. An artistic two-story house stands on this property, and this abode has been greatly admired by the many friends of the De Grasses who have visited them.

Christmas Spirit at Universal City

No prop turkey about this. Universalites and Bluebirds will attest its reality.

By MARJORIE HOWARD

ONE of the Broadway successes at present running on the Great White Way, makes capital out of the fact that a real dinner is cooked, served and eaten on the stage every night, instead of the usual Barmedice feast which the actors have to pretend to enjoy. Here is another point in which the screen players "put it all over" the "legitimate" artists. The food which they consume before the camera is always real. But it is not often of the quality which composed the feast which is pictured at the top of this page. The price of a turkey, this year, is almost equal to the price of a Flivver, but there was no lack of the noble bird when this picture was made. The purchasing department took the perfectly ridiculous idea into their heads that the directors of pictures adapted for Christmas showing were deliberately writing an extra part for "Mr. Roast Turkey" into their scripts. The last part of November at Universal City was just one long dream of turkey dinners.

Harry Carter as Marley's ghost in "The Right to be Happy."

William Mong began it. He was producing the picture "Fighting Joe," in which a scrappy little prospector decides to break up the Christmas preparations in a mining town, and changes his mind when he meets a little boy and his mother whom he promptly annexes as a "fambly." Joe gives a supper to the pair, and there just had to be turkey at that supper. As it was the first bird of the season, a choice selection of Universal and Bluebird players was invited to eat it, when the scene (which Mong rushed as fast as possible so that the noble bird would not grow cold) was over. That is Bluebird Director Worthington who is doing the Oliver Twist act at the right of the picture.

Then came, in swift succession, "The Prodigal Daughter," a picture with a Christmas message, in which

Fred Church and Eileen Sedgwick in "It's Great to be Married."

Allan Holubar and Agnes Vernon dispensed turkey to their company. There had to be turkey in this to take the place of the fatted calf. Who ever heard of eating veal for Christmas, anyway? After the picture was finished it was almost as easy a matter to dispose of this bird as it had been of the last one. Then came Douglass Gerrard with his five-reel production "Polly Put the Kettle On." Turkey was going up in price daily, and the purchasing department was beginning to look a little dubious, but Mr. Gerrard protested that the success of the picture depended on there being a turkey for the *piece de resistance*.. Not so many guests were found to accept an invitation to dispose of the delicacy this time. Turkey at Universal City was getting to be an old story.

Then the Bluebirds began. Chief among them—from the standpoint of the consumption of poultry at least—was Rupert Julian with his production of Dickens' Christmas Carol, which is called "The Right to be Happy." Julian not only demanded the purchase of the largest turkey in the neighborhood, a noble biped weighing fully twenty pounds, but a roast goose as well. Furthermore, they had to be of the first quality, both of them, for they are subjected to numerous "close-ups," and the audience can fairly smell them. And the goose had to be eaten in record time, because Julian's cameraman was waiting to photograph the bones! Well, goose was a bit of a change, and it was disposed of pretty easily, but the twenty-pound turkey was another matter. The screen players were actually growing blase about turkey.

George Hernandez and Val Paul in "God's Crucible."

"Come over to ——'s set," one would hear, "they're going to have turkey!"

"Turkey *again,*" would come the reply in a bored tone. "Why don't they get a new idea? I'm full of turkey already." Think of that, at forty cents a pound! Oh! well, screen players are a pampered lot, and we always knew it. Imagine making a hardship out of eating turkey!

The cuts on these two pages, and on the double page in the center of the magazine, give some idea of the fare that the Bluebird and Universal are setting before their patrons for Christmas time. But that is not all. Just for good measure, and to show that the Christmas spirit means more than mere words to somebody, the first episode of the new Universal serial "The Purple Mask," with those two pre-eminent screen favorites, Grace Cunard and Francis Ford, will be added to the program in the week of December twenty-fifth. Here is a fine Christmas gift to the exhibitors, and to the fans who know from long experience what to expect from the Ford-Cunard combination. And let us gently whisper in your ear that in "The Purple Mask" they are better than ever!

They have two of the reallest sort of people to play, in the first place. Ford is Detective Kelly, a laconic, reserved agent of the secret service, and Grace is a society girl who turns thief for a prank, and then is forced into stealing as a business. People are going to talk about Detective Kelly as they did about Sherlock Holmes when these stories first appeared, and Patricia Montez—which is Miss Cunard's name in the serial—is going to make the male society thief, who began with A. J. Raffles, and has had countless impersonators since, look to his laurels. Their adventures begin in Paris—before the war of course—and show intimate pictures of the famous Apache dens of that city, contrasted with magnificent interiors of the the home of the wealthy Eleanor Van Nuys, who is the aunt of Patricia. She loses her money after a while, and that determines her niece to go into the Raffles business, to re-make their fortune. They have adventure galore, of the real Ford and Cunard type, with hairbreadth escapes and thrills in every episode, and a love story running through the whole and binding it together with a rose-colored thread. A pretty nice sort of a Christmas present for anybody is "The Purple Mask."

Bluebird is making two contributions which are filled with the spirit of charity, and that ideal of universal brotherhood which forms the inner meaning of the anniversary which we celebrate on December twenty-fifth. They are the screen versions of Dickens' Christmas Carol, called "The Right to be Happy," produced by Rupert Julian; and "God's Crucible," a story of that wonder of the Western world, the Grand Canyon of Arizona, which was written and directed by Lynn Reynolds. There is a Christmas incident in the last reel, which makes this release appropriate for its date, January eighth. But there has been no attempt to limit either of these photoplays to the festival itself. They are pictures which can be shown at any time of the year. Who ever thought for example, of leaving Dickens' Christmas Carol on the book shelf until December twenty-fifth, reading it only on that day and when the festival was passed putting it back again for another year? This is true, in great measure, of all the pictures illustrated on these pages, which are released in the weeks of December twenty-fifth and January first. They all reflect the Christmas spirit, but in such a way that they might serve equally well for summer programs. Houses which make a

(*Continued on page* 30)

Rupert Julian as Scrooge in "The Right to be Happy."

Scenes from Universal and Bluebird Rele

RUPERT JULIAN
in "THE RIGHT TO BE HAPPY"—
BLUEBIRD

ALLAN HOLUBAR and
AGNES VERNON
in "THE PRODIGAL DAUGHTER."

CHRISTMAS IS COMING
let us prepare for a good time
~~AT THE CHURCH~~
IN THE SALOON

WM. V. MONG
IN
"FIGHTING JOE"

es adapted for Christmas Showing

Merry
hristmas
and
appy New Year
to one and all

DOUGLAS GERRARD
and RUTH CLIFFORD
in "POLLY, PUT THE
KETTLE ON"

EILEEN SEDGWICK in
"IT'S GREAT TO BE MARRIED"
VICTOR COMEDY—

GEORGE HERNANDEZ in
"GOD'S CRUCIBLE"
—BLUEBIRD

CHRISTMAS SPIRIT AT UNIVERSAL CITY

(*Continued from page* 27)

specialty of strictly Christmas films, may take advantage, if they please, of the timely pictures of last year, "In Search of a Wife," "Christmas Memories," an Ella Hall picture, or "The Bachelor's Christmas."

Each of the pictures will be discussed in detail in the number of the Weekly dealing with the date of their release. This is just a preliminary view a sort of "varnishing day" as the private view of an exhibition of paintings is called, to which the artists, their friends and important people generally are invited before the ordinary public comes in. These pictures from the coming photoplays are offered in advance for the inspection of the important readers of the Weekly, who are entitled to an advance knowledge which the public does not share. This number is a sort of illustrated catalogue of the coming event—the Christmas program. A catalogue does not enter into detailed description; it gives just a taste of the good things to come. That is what these pages are trying to do. And they are also used to carry to every reader of the Weekly our advance message of Christmas good will and Christmas good cheer. The Christmas spirit is such a nice, warm, comfortable sort of a feeling, why should we want to confine it to one day in the year?

If we can spread it through the weeks which come before and after December 25, we can make Christmas itself mean much more to us than ever.

Scenes from "The Right to be Happy." Xmas **Bluebird.**

Edwin Stevens, New Bluebird Director

IT is a proof of the dignified position that motion pictures are assuming that men of such distinction in the dramatic profession as Edwin Stevens are associating themselves with the "infant industry." Mr. Stevens has long held a position of honor on the American stage, where his characterization of His Satanic Majesty in the Franz Molnar play, "The Devil," has never been forgotten. But he has long felt an intense interest in motion pictures.

It was the Universal Film Company which sponsored his debut on the screen, both as an actor and as a director. His first appearance in the films was in "The Man Inside," a five-reel picture which was released about a year ago, and in which he played a difficult dual role. His success was immediate, and his interest in pictures became greater. He desired above all things to try direction. His wide experience on the legitimate stage, where he has played every sort of role from Shakespeare to the Sheriff of Nottingham in the evergreen Robin Hood, fitted him to undertake the arduous task of picture director, for he has had a variety of training which few stage people have enjoyed. His first picture was a successful two-reeler called "The Capital Prize," in which Tina Marshall had the leading role. Miss Marshall has been associated with Mr. Stevens in vaudeville for years, for he was one of the first of the "legitimate" actors to go into the "two-a-day."

After this picture Mr. Stevens was more firmly convinced than ever that in the direction of pictures he had found a new vocation. He left his new hobby for a time, however, in order to appear in the leading role of a serial for another company. As soon as the last episode was filmed he returned to the studios, this time as the director of Violet Mersereau for Bluebird Photoplays.

At the present time this combination of the little star and the distinguished actor and their associate players is the only picture company which is producing Bluebird photoplays in the East. They have the Leonia studio to themselves, and that they have improved their opportunities will be seen when their first picture, "The Honor of Mary Blake" is released on Christmas Day.

This play was written by John Brownell, who also has the part of the clergyman in the story, and it gives Miss Mersereau the congenial part of an actress in a road company, who is detained by illness in a country town, to the scandalization of the inhabitants. She has never appeared to greater advantage than under the direction of Mr. Stevens, for they seem to understand each other perfectly. The play is not, strictly speaking, a Christmas story. Its scenes are laid in the summer and

(*Continued on page* 35)

Edwin Stevens directing Violet Mersereau. Their first picture will be ***"The Honor of Mary Blake," released December 25th.***

"LIBERTY" No. 18

Bob has remained in Mexico.

Leon receives Liberty and Pedro.

THE eighteenth episode begins with the torture of Pedro still in progress. Lopez is trying to make him tell the whereabouts of Liberty, which he does not know. As he refuses for the hundredth time, her head appears above the bushes. She signs to him to remain silent, and she fires a shot at the rope, with the rifle which she has stolen from the guard, which severs it. She then holds up Lopez and his men until she and Pedro have mounted their horses. The Mexicans pursue them, and they take to a train, jumping from their horses and catching the cars as they rush by. They clamber onto the roof, pursued by the Mexicans. This is the ammunition train and the Federals have received orders to blow it up.

A band of Federals rides out ahead of the train and they lay a trail of powder from the rail to a charge of dynamite. Just before the train reaches the spot, Pedro and Liberty decide to leave it in secret and make their way to the Leon Hacienda, in order to fool the Mexicans. Lopez and his men overtake the train just as the fugitives leave it on the other side. They hold up the train men and go through the cars searching for Liberty and Pedro. They just avoid being blown to pieces by the explosion which wrecks the baggage car and kills many of the train's occupants.

THE Eighteenth Episode of the great serial, "Liberty," directed by Henry McRae, brings the hero, Jack Holt, and the heroine, Marie Walcamp, together again. But then leaves them in a worse predicament

CAST.

Liberty Horton	Marie Walcamp
Pedro	Eddie Polo
Capt. Bob Rutledge	Jack Holt
Major Winston	Neal Hart
Pancho Lopez	G. Raymond Nye
Jose Leon	L. M. Wells

Word has been received by the insurrectos that the Federals will try to blow up the train and they make every effort to warn the engineer, but they arrive too late. They rescue Lopez and his men, unhurt and remount them. They all set off together for the Leon Hacienda.

Bob, meantime, has remained at the Hacienda alone, sending his men across the border to report. There are not many of them left. He cannot make up his mind to leave Mexican soil without Liberty. Pedro and Liberty arrive at the Hacienda, in advance of Lopez and his men. Leon agrees to give them shelter. Bob and Liberty are overjoyed to meet again. As they are greeting each other a peon brings the news that Lopez and his men are arriving. Bob and the others go into the house and barricade one of the rooms, while Leon goes to meet the Mexicans.

Leon tells Lopez that Liberty and Pedro passed by and went on. Lopez believes him, but he says, "Did you so easily forgive her for killing Manuel, your son?" Leon is tremendously affected by the news and goes to demand the truth of Liberty. She explains how Theresa killed them both, and the old man is overcome with sorrow.

Lopez discovers the deception which Leon has practiced on him and returns to the Hacienda. His men surround the place and keep up a steady fire at the windows. Bob declares that he must go for ammunition. He steals out of the door, but is seen by Lopez, who pursues him. The two men have a duel with revolvers. Bob shoots the gun out of Lopez' hand, but tells him to pick it up again. Lopez does so, fires quickly and wounds Bob in the wrist.

WATCH FOR
"THE PURPLE MASK."

"SCRATCHED"

IMP Two-Reel Melodrama. Written by Douglas Bronston and produced by Fred A. Kelsey, with Irene Hunt, Earl Page and Jean Hersholt in the principal roles. The story of a tyro of the race-track, and how he double-crosses his friend.

Claire is happy. *Jimmie gives Paul a tip.*

DIRECTOR KELSEY is very successful with stories in which there is a great deal of action, of which the present one, called "Scratched," and written by Douglas Bronston, is an example. Three actors whose work is familiar to the patrons of the Universal program appear in the three principal roles. Irene Hunt has the part of the sister who tries in vain to reform her wild brother. Earl Page is the brother, who, though innocent, is sent to prison to serve a sentence for grand larceny, and Jean Hersholt, the Danish actor, is the treacherous friend whose silence causes the brother to pay the penalty of his crime. Some fine shots of the races make the first part of the picture interesting, and the rapid development of the plot, with its touching ending, makes this an unusually strong offering. Here is the story in brief:

Jimmy Austin, a race tipster, is devoted to his sister, but despite her efforts to reform him, he persists in gaining a livelihood by questionable methods. One day he meets Paul Brant, a bank messenger, to whom he gives some tips on the races. Paul makes his first bet and lands a winner. Thus encouraged he feels that Jimmy is in a position to put him in the way of making a fortune.

Later, Jimmy gives him another tip on a certain horse and Paul decides to use some of the money which he is carrying from the bank. Not understanding the language of the turf, he thinks that the horse has lost when it is reported as "scratched." He obtains a gun and is on the point of killing himself when Jimmy enters the room with the money. The bullet is deflected, but causes a slight wound.

CAST.

Jimmy Austin	Earl Page
Claire	Irene Hunt
Paul Brant	Jean Hersholt

With the smoking gun in his hand, Jimmy rushes out to get aid and bumps into a policeman, who promptly takes him into custody. Jimmie is searched, the money found, and he is dragged off to jail. The next day Paul tells the officers that he does not remember what happened and so Jimmy is sent up for a number of years.

During the years that follow, Paul wishing to make some restitution for his craven act, befriends Claire. Later they marry and are very happy. Jimmy, who does not know of the marriage, is forgotten.

Released from prison, Jimmy plans revenge. He seeks out Paul, but realizing that his sister is happy and that he, himself, is in a way responsible for all that has happened, he leaves without revealing himself.

He goes his way silently, as he has come, never letting his sister know that good conduct has shortened his prison term and restored him to her world.

KATE CAREW AND OTHERS GUESTS OF EDITOR LEWIS.

KATE CAREW, the famous caricaturist and writer, who is the wife of H. Kellett Chambers, the playwright, was one of the notables who called at Universal City last week. Eugene B. Lewis and Miss Carew were newspapering in San Francisco about a dozen years ago and they had not met since Miss Carew left the metropolis of the West and sought pastures new for her talents in New York, subsequently going to London where her work attracted widespread attention. Edward F. O'Day, well-known newspaper man and editor of "Town Talk" and "The Lantern," popular weekly publications of San Francisco, dropped in at the same time with Mrs. O'Day.

"I'm on my wedding trip, Gene," said the San Franciscan, "and here's the bride." Blushingly Mrs. O'Day came forward and shook hands.

"Well, we have brides every day at Universal City," said Lewis, smilingly adding: "Of course, they are make-believe brides, and we are always glad to welcome the real better half of the Newlyweds whenever she honors us with a visit to our little city."

As they were leaving to see the sights of Universal City, Grant Carpenter, former newspaper man and now a successful playwright and short story writer, came along. He was added to the party, and all spent several pleasant hours together on the stages of the big plant.

Miss Carew made a number of sketches of the leading actors and actresses, which she says she intends to use in several of the English publications, together with articles dealing with the multifarious activities of Universal City.

"The Taint of Fear"

TWO-REEL Bison Modern Military Story of an inherited weakness and its overcoming. Written and produced by Allan Holubar, who also plays the lead, supported by Jos. Girard and Lydia Y. Titus.

AN exceedingly clever young man is Allan Holubar. The fairy godmothers at his christening must have been in an unusally generous mood, and the customary bad fairy was evidently mixed in her dates and failed to appear at all. They bestowed three big gifts upon their favorite, the gift of writing, of acting and of directing. And then fortunately he found his way into motion pictures, which gave him an opportunity for the exercise of all three.

A discriminating public is learning to look for the name "Holubar" on a picture, and to realize what it means. Some very excellent program releases have been placed to his credit, and in "The Taint of Fear" he has added new laurels to his sheaf. It is the story of a boy who seems to be obsessed by the curse of incurable physical cowardice. Unjudicious treatment from his father increases his unfortunate tendency. Nevertheless, he joins the National Guard to please his parents. Then comes war, for the picture has the added merit of timeliness, and the boy's regiment is called to the Mexican border. He gives way to his weakness at the first test, but extremity brings him to his true self and he redeems his failure. The story is briefly as follows:

Bob's father had been too strict with him as a boy and had broken the boy's spirit. He grew up an apparently incurable coward. However, to please his father, he consents to join the National Guard.

Then comes the fateful morning of July 13th, when the troops are ordered to Mexico. Bob is ordered to join his regiment at once. One of his boyhood's companions, and ancient enemy, is a sergeant in his company. The men embark and the parents of Bob are left alone.

Tom continues the tactics which he used to employ against Bob when they were both children. He laughs at him before the men and asks him where his knitting is. Bob's best friend in the regiment is his horse. Orders come for the Seventh to locate Lopez and his guerilla band, who are known to be in their neighborhood. Tom, the sergeant, is ordered to take a squad and reconnoitre. While they are encamped that night, they are fired upon from a distance. The company is turned out, and they take up their position on a hill.

Bob is seized with fear. He cowers behind his horse. Finally he mounts and rides off desperately, away from the fighting. The Mexicans and the Americans keep up a running fight. At last the Americans enter a town. The inhabitants flee before them, and hide in their huts. The Americans follow them and are soon surrounded by a superior force of guerillas.

Bob at last dismounts and hides in some bushes. Some Mexicans steal up on him as he stands with his face buried in the saddle, and strike him down from behind. When he recovers he finds that his manhood has returned to him. He rides for help at top speed. Then he leads the American soldiers to the town where their comrades are besieged. Bob is mortally wounded and falls from his horse. It is Tom who supports him. He dies. Then we see a vision of his father and mother, watching for their boy. His ghostly shade appears before them, and they hide their grief in each other's arms.

Bob feels the thrill of fear.

The shade of their son.

CAST.

Mother	Lydia Yeamans Titus
Father	Joseph Girard
Their Son	Allan Holubar
Tom	Charles Oelze
Captain Harding	George Pearce

SHE IS "MOTHER" WRIGHT TO EVERYBODY AT U CITY.

ONE of the best-loved actresses at Universal City is Nanine Wright, who is affectionately called "Mother" by practically every one at the motion picture plant.

"Mother" Wright has a kind word for everybody, and her dressing-room at all times is the mecca for as many of the young girls as are able to crowd into it. When any one is taken ill on the lot "Mother" Wright is among the first to render aid.

One morning recently as Mrs. Wright entered the studios a young Japanese who was working at the gate gave her the usual morning salutation, to which Mrs. Wright replied in her cheery manner. "Sing," a Chinese peanut vender, who has become a fixture at the plant, was another who said good-morning to "Mother" Wright and the response was just as cheerful.

Accompanying Mrs. Wright was a young woman who was "born and bred in old Kentucky," and who looked at Mrs. Wright in surprise as she exchanged the greetings of the morning. As far as this young woman was concerned the limit was reached when Sam, the bootblack, with an auriferous grin, said, "Good-mornin', Mother Wright. Nice mornin'."

"My gracious! What do you think of that? I consider that an insult," said the young Southern woman, indignation ringing in her voice.

"Insult? No," softly replied Mrs. Wright, "I look upon it as a compliment. Races make no difference to me—they are all God's creatures, you know."

Our Japanese Correspondent

Herewith is the regular report from our own correspondent in Tokyo.

THE UNIVERSAL'S FAMOUS FILMS IN JAPAN.

Third Announcement.

THE Universal's famous films in Japan were "The Broken Coin," "The Black Box," "The Master Key," and "Trey O' Hearts," but "Lucille Love," "Peg O' the Ring" which are throwing upon a screen now are also highly applauded by the world.

In the comedies the L-KO Company's and the Nestor's were well known between us, but we audiences are sorry now their films do not appear recently.

The Universal's Activity in Japan.

The Universal's activity in Japan is indeed most admirable since a certain man of the company came (Mr. Tom D. Cochrane), and it is not more than he deserves that he is receiving much thankfulness for his own labor by the world. It was one of his successes the concert of the two companies, the Universal Company and the Harima Company, has been established recently and is winning in a competition throwing many interesting pictures upon the Kinema Club's screen.

The Universal's Actresses and Actors Who Meet With Warm Welcomes of Japanese.

They who meet with warm welcomes of Japanese are the theatrical company of Grace Cunard and Francis Ford, and they are well known by the following manners:

Francis Ford as Count Frederick
Grace Cunard as Kitty Gray
Eddie Polo as Roleaux
Ernie Shields as Count Sachio
Norman MacDonald as Apache
Mina Cunard as the King's Sweetheart.

Especially Frederick, Kitty, Roleaux, and Sachio are most famous, then one call them by these nicknames even in other films as a rule.

Of "The Broken Coin."

This films were always thrown upon screens at the first-class places and full-place notices were found without fail.

To one great satisfaction "The Broken Coin" meetings were held in three times and no one in Tokyo but applaused this plan, then in half an hour those notices were held out surely.

Thus, as this picture impressed us so deeply, little books and picture post cards of "The Broken Coin" were published above ten kinds, and we were astonished finding that the imitations of this film were in fashion between boys and girls at one time.

From
K. SATAMOTO.

By KINTARO SAKAMOTO
Tokyo, Japan

He sends two letters addressed to Myrtle Gonzalez.

TWO LETTERS.

Tokio, Japan, Oct 17, 1916.
Miss Myrtle Gonzales,
care Universal Film Mfg. Co.,
1600 Broadway, New York City.

Dear Madam:—

May I ask you to allow me to write to you without introduction of nobody. I am 10 years old and am an admirer of Bluebird Photoplay, in which you are featured very soon. Nowadays Bluebird's film are widely shown here in Japan, and all of those are welcome to enthusiastic applause whenever the film with that mark appears in picture theatres in Tokio. Last week I went to a certain theatre to see the film entitled "The Secret of Swamp," and yesterday I saw splendid film of "The Girl of Lost Lake." You appeared on the former as "Emily" and as "Judith" on the latter, and both have gained unpreceded welcome and a considerable praise of amateur picture-seers. Thousands of films are imported to this country from America, Italy, England and France, but I have never see such a artistic film which Bluebird has produced, which have impressed me very deeply. The background of the Sierra Nevada Mountains and "Lost Lake" which are used in "The Girl of Lost Lake" were very beautiful and impressive.

My photo. album are full of many portraits of well-known actresses and actors of foreign countries, whose performances have appeared on films shown in this country, but to my great regret, I could not get your portrait irrespective of my great efforts to that end, without which my album looks like an undecorated room. If you would kindly be kind enough to let me have your nice photo., my exultation will be beyond my description, for which I am longing to put in at the first page of my photo. album. This is the first object of the present writing. I have yet one more wishes to you; that is the exchange of letters and picture post cards, etc., including Japanese curios, magazines, books, etc. If you are not interested in this subject or the nature of your profession does not allow you to do so, will you please pass my desire on to one of your friends who is desirous of doing so? Under separate cover, I have sent you several picture cards of views, and I shall be happy if you would like them. I have also enclosed herein few dried maple leaves, with the crimson color of which all the mountains here in Japan are painted very beautifully in Autumn, and hundreds of foreigners visit Japan to see the splendid sight. Have you any intention to visit Japan to see the picturesque scenery of this country?

Hoping you will please excuse my troubling you very much, and thanking you in advance for your kind favorable answer, with best wishes,

Very sincerely yours,
(Signed) T. TANAKA.

My name and address is:
(Mr.) T. Tanaka,
No. 14, Funamatsu-cho,
Kyobashi-ku, Tokio, Japan.

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94 Susaki, Minamishinagawa,
Ebaragun, Tokyo, fuka, Japan.
21 Oct., 1916.

Miss Myrtle Gonzales:—

Dear Madam, I have no doubt that you will permit me to take the Liberty to write you a Letter. But, as I am understand English a Letter, I am afraid if you can hardly read poor my Letter, perhaps you would be greatly pained when you have received this Letter which was sent from a really stranger to you. But please excuse me Sir. Hereafter, I beg you may acknowledge me forever. I have well known your glorious name, because I have often heard "Gonzales" among our student who talk of you. I am also belongs to the party to sympathize with you, as soon as I had seen your appearance in

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CHEVROLET WINS UNIVERSAL FILM CUP.

(*Continued from page* 19)

ture Weekly, when a car left the track at the start of the course. At last accounts the correspondent of the Weekly, who attended the race, though severely injured, was resting comfortably in the Hotel Tetlow in Uniontown, having been moved there from the hospital.

The race for the Universal Film Trophy and four thousand dollars in gold, was won by Louis Chevrolet in a Frontenac car. His time for the 112 1-2 miles was one hour, fourteen minutes and twelve and two-fifths seconds. Dave Lewis finished second in a Premier car, his time being one hour, sixteen minutes and twenty-six and one-fifth seconds, and Ralph De Palma came in third in a Mercedes in an hour and seventeen minutes and fifty-six seconds.

The new course, which was dedicated by the Universal race, is one and one-eighths miles, and for the one hundred and twelve and a half mile distance requires one hundred laps. The winner, Louis Chevrolet, in order to retain the cup permanently, will have to win the next running of the course at Philadelphia, where a new speedway track is now under construction, and which will be completed in time to be dedicated by this cup, while the third event will be run off the following year on the Indianapolis International Speedway. It is sincerely hoped by the officers of the Universal Film Manufacturing Company, which offers the cup, that the future competitions for this trophy will be attended with no loss of life. They feel deeply the disaster which overtook the drivers in the first Universal race, and their sympathy has been extended to Mrs. Hughie Hughes and to the families of the others who were injured in the race for the Universal cup.

The Universal had three cameramen on the job at the Uniontown track to see that all of the features of the race were duly chronicled, and three thousand feet of excellent film was the result. From this the Animated Weekly took the choicest bits for use in their Weekly release No. 50.

One of the most interesting shots was contributed by Double M. Flanders, who permitted himself to be strapped, with his camera, to the back of Frank Galvin's racer facing to the rear. His idea was to get a picture of the track as it would appear under actual racing conditions. Galvin speeded up to ninety miles an hour, and Louis Chevrolet and John De Palma staged a race behind the pace-maker for the benefit of the camera. Animated cameramen have several times attempted daring stunts of this kind. Whipple strapped his camera to the front of a toboggan and took a film of the toboggan going at the lightning speed which they attained, and several pictures have been taken from the front of racing automobiles, but no film was ever taken at the rate of ninety miles an hour with the cameraman facing backwards, as this picture was taken. The negative which is not used in the Animated Weekly, and in the Universal Screen Magazine, which will use a portion of it, will very likely be utililzed in a film release which will be prepared at Universal City with several of the screen stars who have racing cars of their own.

EDWIN STEVENS, NEW BLUEBIRD DIRECTOR.

(*Continued from page* 30)

autumn; but the whole atmosphere is infused with the spirit of charity, tolerance and love for our fellow creatures, which is the true inspiration of the anniversary which we celebrate on the twenty-fifth of December. It was at first planned to call this picture "The Greatest of These," in allusion to the text of St. Paul, "And now abideth faith, hope, and charity, these three, but the greatest of these is charity." Miss Mersereau's many admirers and Mr. Stevens' many friends will find that the Bluebird star and her new director have offered them a very beautiful Christmas present in "The Honor of Mary Blake," released on Christmas Day.

A DOGGY UNIVERSAL PARTY.

(*Continued from page* 23.)

puzzling her brains to solve the mystery, but in vain. However, a little bird which just flew in from Hollywood, whispered to us that the green-eyed trouble-maker is none other than Dorothy Davenport's favorite Persian, and that Dorothy had better lock her up very securely in the new bungalow on the afternoon of December 23d, from four to seven or there will be a hot time at the party.

Miss Cunard is making extraordinary preparations for the event. All her canine favorites are being groomed for the occasion. She has a catholic taste in dogs, and her collection includes a hound, a collie, several pomeranians, a spaniel, a Pekinese, an Irish setter, an English mastiff, a French bull, a Russian wolfhound—everything, in fact, but a dachshund. Her many admirers are quite aware of her hobby, and many of the inhabitants of the Cunard kennels have been gifts from unknown screen friends. One of them should certainly present her with a representative of the Central Powers, either a "dackle" or a German sheep dog. At present the kennels are too pro-Ally to be strictly neutral. The program of events for the party is to include an exhibition of tricks by Lady Gatchell, the wonderful collie which has appeared so often in Universal pictures, making her screen debut with Dorothy Phillips, and which has an important role in the Christmas Bluebird, "The Right to be Happy." Then there will be races, bone-digging contests with the bones themselves for prizes, barking contests, for which the prize is a large slice of liver, and other events, interspersed with games which all well-conducted dogs know how to play. The main part of the program will be the feast with which it will close, and for which every canine delicacy will be provided. Needless to say, the acceptances will be unanimous.

WELL SUPPLIED WITH STORIES.

THE scenario department of the Pacific Coast studios of the Big U company recently decided that the thirty producing directors should be supplied with scripts sufficient to keep them occupied during the entire winter.

"The demand for Universal films makes it absolutely necessary that the present standard be maintained," said the editor of the department, "and there must be no diminution in the number of reels we are at present turning out every week. If the weather is bad our companies will work in the electric light studios, and if the scripts are ready there is no reason why we should not secure exactly the same results that we are meeting with under propitious weather conditions."

The editor thereupon assembled his staff and made it known to the members thereof what would be required of them. The fifteen writers were apportioned a certain number of directors each and instructed to prepare stories sufficient to keep them occupied without any delay. In three weeks' time the staff had turned out enough material to enable the producers to keep busy for the next two months without a single day's interruption.

RAYMOND WHITAKER JOINS UNIVERSAL.

AFTER a number of years' experience both on the legitimate stage and in pictures, Raymond Whitaker has joined the Universal Film Manufacturing Company and will work under the direction of Jack Conway in support of Ella Hall in "Mary, Keep Your Feet Still."

Whitaker played leads with Blanche Walsh, Nance O'Neil and Grace George, and for a number of years also played leads in stock companies in various Pacific Coast cities.

STORIES OF THE ONE REEL PHOTOPLAYS

"THEIR DARK SECRET."

Joker Comedy.

Scenario by Harry Wulze.
Produced by W. W. Beaudine.

CAST.

Bill	William Franey
Gale	Gale Henry
Nigger	"Heinie" Conklin
Hotel Clerk	Milburn Moranti

Gale finds the initials "B. V. D." in her teacup and the maid informs her that these will be the initials of her future husband. Bill arrives at the hotel, registers as "Bill V. Dunderblitzen" and is given a room directly opposite Gale's. He is a violinist and Gale is so charmed with his music that she finally nerves herself to go to his room.

The clerk hears the playing and thinks that some cats are having a song fest. Finally he traces the music to Bill's room, where the two quarrel violently. Gale becomes angry and breaks the violin over the clerk's head and he flees for his life. Bill is heartbroken over the loss of his violin and orders Gale from the room.

The laundry arrives and Gale receives a bundle marked with the initials "B. V. D." She finally persuades the clerk to advertise for the owner and a nigger claims the laundry as his. The clerk gives the nigger the note she had left inviting him to have tea with her.

The nigger in his Sunday best calls on the horrified Gale. Bill overhears the argument and starts out to investigate. The nigger pulls a razor on him and Bill gets a gun from the clerk and starts after him, the nigger taking refuge in a molasses barrel. When Gale shows Bill that she has sufficient money to keep them in luxury for some time, he decides that he will let the prophecy of the tea cup be fulfilled.

"SAMMIE JOHNSIN AND THE WONDERFUL LAMP."

Split Reel Powers Animated Cartoon

Sammie reads the story of Aladdin and the Wonderful Lamp. He decides that he must find one. So he searches the ash cans. He discovers a lamp and rubs it. A genie appears to do his will. He orders all sorts of things, but finally wakes to find it all a dream.

"BILLY THE BANDIT."

Victor Comedy.

Written by L. V. Waters.
Produced by John Steppling.

CAST.

I. Work-Little	Fred Gamble
Mrs. Work-Little	Countess Du Cello
Smiling Billy	Billy Mason
Better Work-Little	Peggy Custer
Mrs. Uno I Love	"Mother" Ashton

Smiling Billy, ward of I. Work-Little, is a spendthrift. He calls on Work-Little for money and is refused. A rich, eccentric widow overhears the conversation and decides to buy some property from Smiling Billy. He completes the deal, and she forces a loan of $10,000 on him.

His success with the widow convinces Work-Little that Smiling Billy has the right stuff in him, and he offers him a partnership. Smiling Billy refuses. Work-Little asks Billy to his house to meet his daughter, just returned from school.

On their arrival at the house they find the sheriff, who warns them to lock up as there is a thief in the neighborhood. Betty declares if she were a man she would land Mr. Bandit, and says "Give me a hero."

The idea comes to Billy to do a little bandit stuff. He holds up the entire family, finds Betty under the bed, carries her to the Justice of the Peace and is married. Work-Little demands of the villain that he give him back his child, and Smiling Billy strips off his disguise, whereupon the father gives them his blessing.

"GREEN EYES."

Laemmle Drama.

Scenario by Maie Havey.
Produced by William Garwood.

CAST.

Julia	Lois Wilson
John	George N. Chesebro
Dolly	Betty Schade
Harry	Ed. Brady

Julia is a faithful wife, but her husband, John, is of a suspicious, jealous nature. A former sweetheart of Julia's, Harry, is in love with a friend of hers, Dolly, but the latter's father is not in favor of their marriage. Harry and Dolly solicit the aid of Julia.

John finds much fuel for his jealousy, and the climax is reached when he discovers his wife and Harry at a roadside inn where they have gone to meet Dolly. Dolly and Harry, being perfectly innocent, cannot understand John's actions, and Julia is heartbroken when John announces his intention of going away for the night.

While he is absent, Julia is startled by the presence of someone in her room and upon switching on the lights discovers a burglar, whom she seems to recognize. John returns to his home and sees her in the embrace of a strange man. Putting a mask over his face, he enters to find that the burglar is his own brother. Later, the husband apologizes when he finds what Julia had been doing for her friends, Dolly and Harry.

"TWO SMALL TOWN ROMEOS."

Nestor Comedy.

Written by Virginia Kirtley.
Produced by L. W. Chaudet.

CAST.

Jed	Eddie Lyons
Lem	Lee Moran
Marie	Priscilla Dean
Jennie	Miss Ziegler
Ma	Adele Farrington
Pa	Fred Gamble

Jed and Lem are madly in love with Jennie, a very domestic sort of a girl, and the best catch in Weedville. She is fond of the way Jed plays the mouth harp and the sweet music of Lem's accordian. They patiently wait for her to decide.

Jennie's mother receives word that their city cousin, Marie, is coming to pay them a visit. When she arrives, Jennie introduces the boys to Marie, and they both think her a wonder.

That night a big party is given for Marie. She makes up her mind to jolly all the boys along. She starts with Jed and Lem, who think she is wild about them. They become jealous of each other, and both decide to propose. Lem arrives first, then comes Jed. Ma informs them that the girls have gone to the depot, so the two boys sit and glare at each other.

When Marie arrives they both make a rush for her with their tokens of love, but she introduces her city sweetheart, Jack. They stop on the steps to think it over and are doused with cold water by Jennie, who is not so stupid after all.

STORIES OF THE ONE-REEL PHOTOPLAYS

"IT DIDNT WORK OUT RIGHT."

Victor Comedy.

Written and Produced by Robert F. Hill.

CAST.

Billy Hopkins	Stanley Walpole
Blanche Whiting	Helen Slosson
Harry De Peyster	Jos. Granby
Johnnie	Helen Marten
Sonia Kerbs	Margaret McRae

Billy Hopkins, on account of the fickleness of Blanche, his fiancee, develops a full-grown grouch. Harry DePeyster, the cause of the grouch, flirts openly with Blanche.

Johnnie advises Billy to do a little flirting on his own account and remarks that Sonia Kerbs can make any girl "green-eyed." Sonia willingly agrees to carry out the proposed plan. Blanche sees Sonia engaged in a conspicuous flirtation with Billy.

When Blanche finally sees Billy embrace the flirtatious Sonia, she is no longer able to control her jealous anger. Later. when all the young people are assembled in the parlor, Blanche denounces Billy for insulting her. Blanche hands the engagement ring back to her fiance with the sarcastic suggestion that it might fit "Miss Kerbs." Thereupon Billy turns upon his sister and Sonia and calls them "a fine pair of fixers."

Johnnie recalls that she once read, that if you get a girl's lover in trouble, the girl will take his part.

Shortly afterwards the butler sees the two "fixers" put their jewelry in Billy's pocket and he promptly removes the jewelry for his own personal use. When Johnnie brings in a real policeman to search Billy, the jewelry is not found on his person.

Blanche immediately declares that her Billy never stole anything in his life. The lovers forget their quarrel and fall into each other's arms. Johnnie and Sonia sadly examine their ringless fingers.

"IN THE LAND OF KING COTTON"

Powers Educational.

An extremely interesting and instructive picture, which shows in a detailed manner one of the world's greatest industries, "The Cotton Industry." From the cotton fields of the Sunny South to the busy mills of the North, where the cotton is woven into cloth, we witness the different processes that are employed in the manufacture of this world product.

"I'M YOUR HUSBAND."

Nestor Comedy.

Written and Produced by Leslie T. Peacocke.

CAST.

Dick Snell	Al McKinnon
Tessie	Alida Hayman
Clara	Peggy Coudray
Maid	Mina Cunard

Dick Snell has a very pretty wife, but he persists in carrying on flirtations with chorus girls. One day Clara discovers Dick reading a love missive from a pretty soubrette, Tessie Applesauce. He tells her that the letter was meant for a man about town who closely resembles him and has the same name.

Clara does not believe this and decides she will teach him a lesson. When he returns home after calling upon Tessie, Clara asks him for the candy and flowers which he has promised her. He cannot recall making such a promise and discovers that a man has been making love to her and has left a short time previously promising to return with the favors. He starts out with a gun to look for the chap, who so closely resembles him.

Then Clara, with the aid of the parlor-maid whom she dresses in Dick's pajamas, closes the house and retires to her room. When Dick returns home, he endeavors to awaken Clara by throwing pebbles at her window.

Clara tells Dick that he must go away, that her husband is in bed asleep and that she knows him to be an impostor. Dick is nearly insane when the maid, whom Dick thinks is a man, appears and fires upon him. Dick leaves and upon returning home the following day, determines to remain ever at his own fireside.

"MAJESTIC CEYLON AS SEEN BY DOCTOR DORSEY."

Split Reel Powers Educational.

More of the wonderful travel pictures taken under the auspices of Doctor Dorsey are shown in a split reel with the Animated cartoon, "Sammie Johnsin." The natural wonders of the island are shown, as well as the customs and appearance of the people.

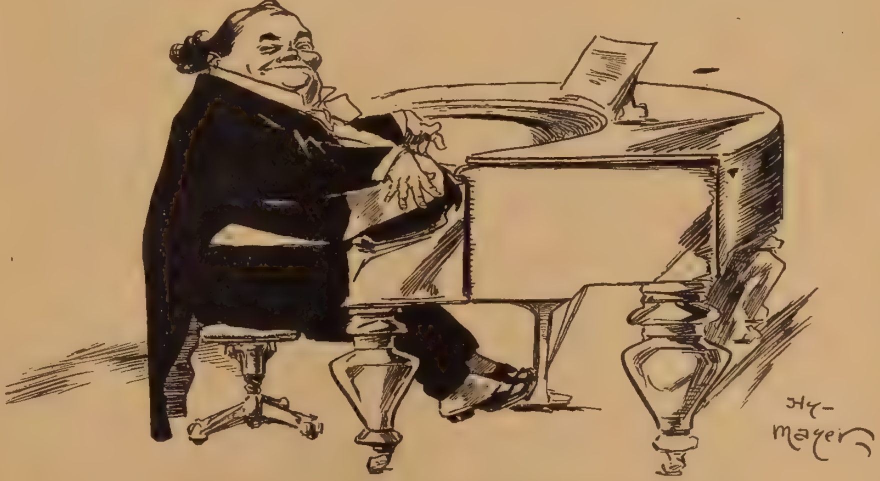
"THE WRONG HEART."

Big U Drama.

With Wallace Reid and Dorothy Davenport.

This is the story of an Indian maiden who is in love with a young brave of another tribe, which is hostile to the one of which she is a member. But her father finds this out and, to prevent the match, he orders her to marry a certain member of the tribe. This she refuses to do and makes a plan with her lover to elope. But the lovers are found out, and he is killed.

WHY, NOT A CIRCULAR PIANO FOR FAT PIANISTS?—



Hy. Mayer's notion of preparedness in furniture.

MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

By W. A. BACH.

TORONTO.—The Toronto daily papers carry the announcement of the incorporation of the Regal Film Company headed by Mr. Ruddy, well known in the advertising circles of this city as the President of the company. Mr. Ruddy is also owner of the Regent, half a million dollar play-house that has recently been erected. The combination of a National Posting Plant with a Film Production Company is a unique one and should be productive of unusual results

Owing to the antipathy toward anything pro-German and the fact that the Dominion Government has banned Hearst papers in Canada the Hearst Serial, Beatrice Fairfax, has been withdrawn in Ontario after it had been booked in many of the houses.

An order in Council has been passed raising the age of qualified moving picture operators in the Province from eighteen to twenty-one and whereas no age was before specified for assistants, that will be eighteen in the future. It is not regarded as likely that operators who were hitherto considered qualified and have not reached the age of twenty-one will be affected, but that the change will only apply in future cases. The reason for the new arrangement is understood to be that it is desirable, to prevent anything going amiss or to cope effectively with anything that might go wrong, to have a person of more mature age than eighteen years as operator.

"The Bugler of Algiers," the patriotic drama released through Bluebird Organizations, was screened in the Projection Room at Toronto during the last week and the Exhibitors present were unanimous in stating that it was one of the finest pictures that they had ever had the privilege to see. At present there are several theatres negotiating for it and it is bound to receive a tremendous ovation when it is placed before the public, as Canada is very partial to patriotic subjects of this nature just now.

The Strand Theatre of Toronto has also decided to use "Idle Wives," the big Universal Special Feature, for the week of December 4. An attractive advertising campaign is being planned by the Strand Advertising Staff and will cover two weeks. Every form of advertising possible will be used to put this picture over in the manner which befits it.

Mr. Clair Hague, General Manager of the Universal Film Company of Canada has announced that he is bringing in a new print of Annette Kellerman in "Neptune's Daughter." This film which has enjoyed a most remarkable popularity in Canada does not seem to lose its attractiveness at all, as it is now playing a double return in many towns and cities throughout Canada, as evidenced by the need of a new print in each of its three years of use.

As a result of the advertising campaign conducted among the Movie Fans of Ontario, there are now over 1,000 people in the city of Toronto alone who are pledged to see "The Purple Mask," the new Universal serial when it comes out This work which was originated by Publicity Service Department Universal Company, under W. A. Bach, is becoming quite an item in the boosting of important films which come into the territory and is proving of immense value compared to the slight expense it involves.

One after-effect of the prohibition measure which has just come into force in Ontario, Canada, is that several men formerly in the liquor business are now for Movie Theatres.

K. M. Leach, manager of the Eagle Theatre, Swift Current, Saskatchewan, Can., has opened the New Lyric Theatre as a picture house. He is running a mixed program including Universal, Red Feathers, and Bluebirds. The interior decorations are very artistic and girl ushers are an attractive and new feature. The Lyric is one of the finest theatres in Sakskatchewan, and a good Fall business is anticipated.

Great progress is being reported in the booking of BLUEBIRD films in Ontario. One of the latest city houses to show these features is the new Rialto, which opens with the "Eye of God," and follows with "Shoes," the famous social drama. Theatre men are reporting excellent results in all sections of the country from their showing which is naturally delighting Mr. McKenny, the local manager.

MINNEAPOLIS LETTER.

By A FRIEND.

ON Monday, November 6, at nine o'clock precisely, a bright, keen, alert young man drove his car up in front of the Laemmle Film Service in Minneapolis and left it in front of a "no parking" sign. He was in a joyful mood. He took off his overcoat, left it on the seat, and prepared to make a dive into the doorway opposite. He was promptly arrested by the police, as promptly brought before the court, and as promptly fined two bucks.

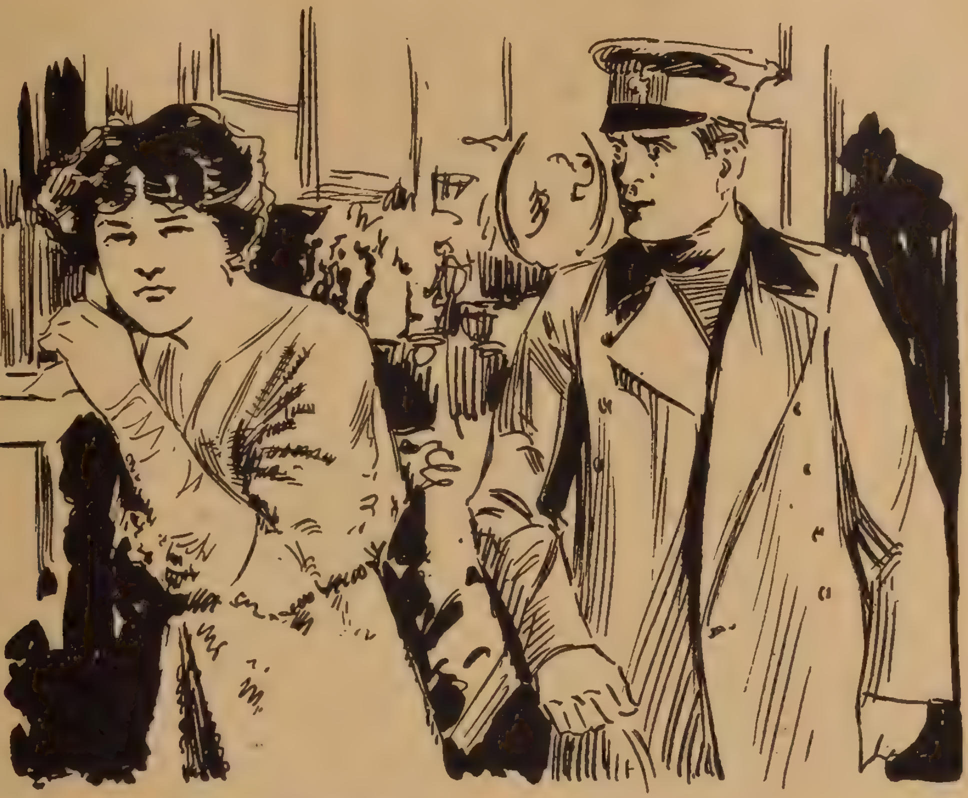
With this auspicious start Mr. J. F. Cubberley assumed his duties as general manager of the Laemmle Film Service, for it was none other than the much-liked Mr. Cubberley, formerly general manager of the Zenith Feature Film Compayn, upon whom the park police carried out their iron-clad rule. Mr. Cubberley assumes the place formerly held by Fred S. Meyer, who leaves the Laemmle Film Service, and at the same time resigns as correspondent of the Moving Picture Weekly for that territory.

Three years ago J. F. Cubberley moved to Minneapolis with his family and with the Zenith Feature Film Company of Duluth in his overcoat pocket. He had established both in Des Moines and Duluth an excellent reputation, in Des Moines as reporter on the Register and Leader, in Duluth on the News-Tribune, and later in association with C. A. Marshall and J. A. Marcy of the Lyceum Theatre in that city. With his growing appreciation of the photoplay field, he branched out and became associated with the Zenith Feature Film Company, handling state rights and big features. Later he became its general manager. He soon saw, however, that Minneapolis was the logical center from which to work that territory, and moved his business and family to the latter city.

When the vacancy occurred in the Laemmle Film Service, Mr. Cubberley was asked to accept the management of the exchange, and without hesitation he sold his interest in the Zenith to become associated with the Universal, because he felt that the Universal was the best bet in the film business. This in spite of the fact that he received many flattering offers from other companies. Mr. Cubberley was born in Oskaloosa, Ia., and knows the northwest territory like a book. He has a very wide acquaintance among exhibitors, and has the good will of all of his associates for a wonderful success in his new station.

"Love or an Empire"

Herbert Brenon Production



The young King visits the singer in her apartments.

OF course this picture was taken before the present European war. It would be impossible to secure permission for it at this time, for the scenes were filmed in the city of Berlin itself. It is certainly impossible to duplicate this achievement until the conflict is over, and in all probability the thing will never be done again. For this reason alone extraordinary interest attaches to the production of this Rex two-reel drama. The picture was directed by Herbert Brenon, one of the important names in motion pictures, and it is a real romance, a true cousin of the "Zenda" type of story, which can be depended upon to make a tremendous appeal to the public. Add to this the fact that real officers were induced to pose for the picture; that some of the most famous buildings and views of the capital of the German Empire were used as a background; that Leah Baird, one of the most popular picture actresses, has the lead, and it will be seen that this is a most remarkable release.

REX Two-Reel Drama, directed by Herbert Brenon in the city of Berlin itself. The leads are played by William Shay and Leah Baird, and the story tells of the renunciation which a prince makes for the sake of the woman he loves.

CAST.

The Heir Apparent	William Shay
His Younger Brother	Carl Shroeder
Marianne, an opera singer	Leah Baird
The Prime Minister	Kurt Adler
The Old Monarch	Mr. Brenon's father

Unter Den Linden, the famous avenue in the heart of Berlin, which leads from the Brandenburger Thor, at the entrance of the Thiergarten, to the palace, is shown in the picture. The rides through the Thiergarten, the great park in the center of the city, are utilized as backgrounds in the story. Marianne, the opera singer for whom the Heir Apparent gives up his crown, is seen coming out of the stage entrance of the Kaiserliches und Koenigliches Opernhaus, or Royal Opera House, itself. The lovers meet each other on one of the bridges over the Spee, the little river which runs through the city, and again on the steps of the Royal Museum and in front of the other notable buildings of the capital. Other scenes were filmed on the outskirts of the city, in the gardens and at the entrance of an historic Schloss, or castle, well known to tourists.

A feature of the picture is the remarkable costuming. Every one who has been in Berlin retains an impression of the richness and beauty of the officers' uniforms. They know how fatal to all illusion is the reproduction of military trappings in cheap materials and incorrect details of cut and braiding. In this picture Mr. Brenon secured the real thing. Not only are the principals dressed in the real uniforms, but some of the characters in the film were actually officers of the Kaiser, who consented to walk before the camera and be included in the picture. Thus a realism is given to the film which makes it absolutely accurate.

The story is concerned with the deep love of the Heir Apparent for an

(*Continued on page 42*)

"Murdered By Mistake," L-Ko Komedy

WHAT on earth is the use of trying to put the plot of an L-KO Komedy into cold type? It can't be done, and if it could, no one would have the slightest idea of the real laugh-producing value of such a phantasy of bombs, doubles, guns that shoot a hundred times without reloading, beds which collapse at the critical moment and let their occupants through the floor and the neighbor's ceiling, comic police in madly-skidding autos, and all the other paraphernalia of the comedy picture game. When you read that Craig Hutchinson has been directing Dan Russell again in an L-KO Komedy, you know all that you need to know beforehand of the merits of the production. The only thing to do is to make a beeline for the nearest picture theatre which is running it, and see that your collar is not too tight, or you will surely choke to death with laughter.

Mr. Bigbee was a drone in the dive of society, but he was just as busy buzzing around the girls as the workers. In fact, he buzzed so much that his girl grew annoyed, so Mr. Bigbee swore by the Great Horn Spoon that he would foully put himself out of the way. Accordingly he shot himself, but, unfortunately, it was in the excitement and not where bullets commonly go. Vexed at his unsuccessful attempt to destroy his life, he hired Blood Hound Pete to kill him. How a tramp who looked like him stole his clothes and almost married the girl is straightened out after a riot.

DAN RUSSELL, in a typical L-KO phantasy, tries his best to leave an unappreciative world, but his efforts are frustrated by his double—or something like that. Anyhow, it's a real L-KO laugh fest. Directed by Craig Hutchinson.

CAST.

Mr. Bigbee	**Dan Russell**
The Girl	**Lucille Hutton**
Her Mother	**Katherine Griffith**
Her Admirer	**William Irving**
The Assassin	**Bert Roach**

SMALL ACTRESS GIVES GROWN-UP PARTY.

EDITH ROBERTS, new Universal Nestor leading lady, gave all her Eastern Studio friends a grown-up party at her home in Hollywood. Among those present were Wm. Garwood, Mr. and Mrs. Ben Wilson, Mr. and Mrs. Stuart Paton, Irene Hunt, Lester Scott, Dorothy Phillips, Allan Holubar, Mr. and Mrs. Millard K. Wilson, Rex Ingram, Mr. and Mrs. A. Gaudio, Mr. and Mrs. E. Gaudio, Martin Murphy, Hobart Henley, Lillian Greenberger, Louis Jacobs, Helen Jacobs, Mr. and Mrs. Howard Crampton, Mrs. George Hall, Edward Gehller and Miss R. Margoles.

A dainty note conveyed the information to Miss Roberts that "Myrtle Gonzalez would be unable, much as she regretted" to attend a masquerade party. But she was there, nevertheless.

Miss Gonzalez that night, dressed as "Lilly-of-the-Valley," the character of a colored girl. She attended the festivities and enjoyed the evening without any one discovering her identity. Upon her return home she phoned her hostess thanking her for the enjoyable evening.

The First Bluebird Star Comes to this Country

THE Divine Sarah Bernhardt, star of "Jeanne Dore," the very first Bluebird, is on tour in this country and will play in New York on December 4. There is a strong demand still, and renewed interest in this photoplay, both where Mme. Bernhardt appears and in the cities she cannot reach.

WHEN the Bluebird Photo Plays (Inc.) announced Sarah Bernhardt in "Jeanne Dore" as their first photoplay offering there was so remote a possibility of the Divine Sarah's personal appearance in this country again that "Jeanne Dore" was thought to be her very last contribution to the dramatic history of America. But the great French actress has all her life dealt in surprises, and one of the most pleasurable ones of all has been the announcement of her arrival in this country for a final farewell tour. It argued a remarkable strength of purpose on the part of the Divine One to cross the ocean after the physical suffering which she had undergone, and in view of the fact that the seas were considered none too safe. But she is here and is touring this country. In fact, she is to make a three weeks' appearance at the Empire Theatre, New York, and the fact that the theatre is virtually sold out for that entire time attests again the wonderful popularity of the woman who has every right to be called the greatest actress in the world.

It has now been almost exactly a year since "Jeanne Dore" was released in this country, and it is planned upon the anniversary of this momentous event, which will also be the first birthday of the Bluebird organization, to have a combined celebration, in which it is hoped that Mme. Bernhardt's plans will permit her to take part. Just what form this celebration will take has not been announced, but something out of the ordinary in photoplay circles is promised.

In the meantime Mme. Bernhardt's tour is quite limited. There are a number of large cities which she will visit, but, on the other hand, there are a great many large cities to which she cannot possibly go. In its first publicity for the "Jeanne Dore" picture the Bluebird made considerable capital of the fact that Madame was not coming to this country again. That was merely a policy. Had she been going to appear the value of the pictures to exhibitors, and to the Bluebird, would have been even greater than it was with the probability that she would never appear in this country again. Her appearance coincidentally with the picture would have greatly enhanced its value. That, almost a year from the release date of the picture, is the situation today. There has been a wonderful revival in the demand for the first Bluebird, undoubtedly engendered by the interest in Mme. Bernhardt's farewell tour in this country. A number of exchanges have found the prints which they already had entirely inadequate to meet the situation, and have ordered new copies.

In view of the great publicity which Mme. Bernhardt's appearance in New York will undoubtedly cause, and also in view of the approaching anniversary of Bluebird, and the release of the "Jeanne Dore" picture as well, the wise Bluebird exchange managers are making a concerted effort for a revival on consecutive booking dates on "Jeanne Dore," the first Bluebird.

When the picture was first released it met not only with instant response on account of the fame of its immortal star, but on account of the excellent story which the photoplay presented. It will be remembered that "Jeanne Dore" was adapted by Louis Mercanton from the stage play of the same name, by Tristan Bernard, in which Mme. Bernhardt was acting in Paris at the time she was forced to leave the stage to undergo the surgical operation which deprived her of a lower limb, and seemed to put an effectual termination on any further theatrical venture. The Bluebird rejoices incidentally that this was not the result.

The story is a very tragic one, so intensely graphic that no artist less great than Bernhardt could be thought of in the title role. No less great a mistress of pantomime and facial expression could have depicted before the camera the fullness of the manifold possibilities in which this role is particularly rich. The story of "Jeanne Dore" is as follows:

Jeanne Dore's profligate husband is hopelessly addicted to gambling and is threatened with expulsion from his club because of his heavy indebtedness to another gambler member. Confessing his disgrace to his wife (Mme. Bernhardt), she offers to save him from disgrace by selling her jewels.

Sarah Bernhardt, the first Bluebird star.

The gambling husband makes a demand for funds from his uncle and is curtly refused an advance. Returning home he finds his wife has disposed of her gems and with the money thus obtained he goes to the club, determined to pay his debts and live up to the pledge he has made to his wife to gamble no more.

However, the lure of the roulette wheel overcomes his resolve; he loses all his money on "just one more turn of the wheel," and, rather than face his disgrace, he commits suicide. Left with her young son to support, Jeanne Dore is forced to sell her remaining possessions and lives as best she can until her husband's uncle takes pity on her and buys for her a small stationery shop in Paris. Here mother and son prosper until the boy reaches early manhood.

One day he falls suddenly and violently in love with a married woman who comes to his mother's shop to make purchases. An intrigue with the unscrupulous female leads the young man to murder the same uncle who had befriended himself and his mother. Going first to his mother with an appeal for money to give to his married sweetheart, the young man meets prompt refusal.

In desperation he seeks financial help from his uncle, and when the old man makes some disparaging remarks

(*Continued on page* 42.)

"THE PURPLE MASK" AT THE BALL.

(*Continued from page* 13)

Madison Square Garden when this unique advertisement for "The Purple Mask" serial made its way into the auditorium behind a band of fifteen pieces, under the leadership of Bandmaster Beerbohm. Each man had around his cap a band of orange and black silk, the Universal colors, with the words "Universal City Band" on it. As they marched about the hall they played the "Universal City March," which is now a familiar accompaniment to all moving picture gatherings. A huge banner ten feet long and three feet wide was carried on standards over their heads by two two young men from the Universal publicity department, dressed in the regulation corduroys, black velvet caps, red sashes, and flannel shirts of the Paris Apaches.

No one would have guessed, as this brave entourage circled about the hall, that they had already marched from Forty-second Street through muddy and slippery streets down to Madison Square Garden, but such was the case, and this is the reason therefor: A huge parade had been planned by the Arrangement Committee to be made up of the Universal Band, "The Purple Mask" stunt, and a number of stunts arranged by other manufacturers representing other serials, stars and pictures. It will be remembered that it rained spasmodically all Wednesday and Wednesday night. Officially the parade had been called off because so many of the companies refused to permit their people to brave the elements and slippery streets, although one of these stunts was a full company of infantry with everything but bravery to recommend them. The soldiers would not march in the rain. Not so the brave little "Purple Mask" company. When the order was given by the reluctant officials to disband, the Universal troupe secured permission from a member of the Entertainment Committee to parade to the Garden on its own responsibility, and started bravely out. Down Broadway to Thirty-fourth Street, with banner flying, and band making all of the noise possible, the streets soon took on the appearance of Fifth Avenue with the Seventh Regiment marching home. Every one seemed to think that it was some regiment back from the border. "The Purple Mask" got as much publicity thereby as any stunt ever pulled off.

All went well until the corner of Thirty-fourth Street and Fifth Avenue was reached. Here an unusually observant policeman noticed the purple masks on the two evil-looking Apaches who held the banner, and the progress of the procession was stopped until the masks could be removed, and a promise given to the scrupulous cop that they would not be put on until the Garden was reached. Sixteen blocks on a muddy street for little Lois, aged eight, and Madeline, ten, is a pretty severe trial for the sake of art. Had there been a military officer there empowered to award a cross, he certainly would have given one to each of these little soldiers for "The Purple Mask."

The ball itself was all that was expected of it. The Universal occupied four boxes, and the Bluebird Company two, in one of which Violet Mersereau reigned supreme, with her mother and sister Claire, of the Universal Company, and her leading man, Sidney Mason, ready to carry out her slightest wish. Miss Mersereau was the only actress at the ball to whom a separate tour of the dancing arena was accorded, and she had the honor of making this tour behind the Universal City band.

Mr. Laemmle and his party occupied one of the Universal boxes, and Mr. P. A. Powers the one next to it, and both enjoyed a very pleasant evening.

"LOVE OR AN EMPIRE."

(*Continued from page* 39)

opera singer. She is not of royal descent and so he cannot marry her. The old monarch dies and the young Prince is acclaimed as his successor. He refuses the honor, as he cannot give up the girl.

In the meantime there is a party in the kingdom which is in favor of seating the Prince's younger brother on the throne. They are conspiring to this end. The Prime Minister, who is the sincere friend of the young monarch, determines to enlist the aid of the singer herself. He goes to her and induces her to pretend to be untrue to her lover so that he will break with her and take his kingdom. At last he prevails and Marianne arranges so that the King shall see her at a questionable resort with another man.

The King will not believe that she is false and visits her apartments. She pretends to have taken too much wine in order to disgust him with her. Then she overhears a plot of the conspirators to shoot him at midnight. Horrorstruck, she hurries to the palace to warn him. He is convinced of her true-heartedness and insists upon relinquishing his throne to his younger brother in order to marry the woman he loves.

THE FIRST BLUEBIRD STAR COMES TO THIS COUNTRY.

(*Continued from page* 41)

about the woman who has brought the boy to such foolish extremes, the youth kills his uncle and, with the assistance of Jeanne Dore, makes good his escape. Well clear of immediate capture, the boy comes back to the scene of his crime and succeeds in his efforts to affect once more a liaison with the woman he adores.

By accident he is discovered and captured, thrown in jail, is tried and convicted of the murder and sentenced to the guillotine. Even in these desperate straits he seeks to gain some response to his affection from the woman, who promptly spurns and repudiates him. He prevails upon his devoted mother to become a messenger in his service and her appeals likewise fall upon deaf ears.

Instead of telling the boy that her quest has been fruitless, Jeanne Dore goes to the prison herself on the evening before the boy's neck is to be given to the knife and poses as the woman he had expressed himself, to his own mother, as the one he most wished to see.

There is but one end to the story. The boy goes to the guillotine and the final scene depicts the devoted mother in the extreme agony of watching, from a window across the street, the execution of her son.

OUR JAPANESE CORRESPONDENT.

(*Continued from page* 34)

many films such as "The Secret of the Swamp." Then I became at once one of your admirers. Now Madam I was so obliged as to desire a request to you, because recently I am collecting many famous players photo in U. S. A., but it is sorry to think that I have none yours in my album until now, so that I have been longed to put your photograph in it as well as another actors one.

Lastly I am waiting in anticipation when your coming in hands of a unknown Japanese admires of yours.

Yours Sincerely,
(Signed) K. HASEGAWA.

KELSEY DROPS WEIGHT.

F. A. KELSEY, of the directing forces at Universal City, has become a rigid disciple of the avoirdupois-reducing book, "Eat and Grow Thin." One would naturally assume that Kelsey, because of his activity, would easily prevent himself from adding to his weight, but during the past few months he has been gradually growing stouter. So, when Director Henry McRae, who has pulled off twenty-four pounds by following the good advice contained in Vance Thompson's book, told Kelsey how he did it the latter secured a copy of the work. Result—twenty-six pounds dropped within four weeks.

"I am down to 230 now," said Kelsey proudly, at the same time showing how loosely his vest hung, "and soon I hope to be a perfect 52."

THIS WEEKS PROGRAM

MONDAY, DECEMBER 11.

01991 RED FEATHER—"The Morals of Hilda" (5-reel drama) (Gretchen Lederer and Lois Wilson). 1-3-3-6
01992 NESTOR—"Two Small Town Romeos (Comedy) (Eddie Lyons, Lee Moran and Priscilla Dean). 1

TUESDAY, DECEMBER 12.

01993 GOLD SEAL—"The Two Roads.. (3-reel dr.) 1-3-6
01994 VICTOR—"Billy, the Bandit" (Com.) (Billy Mason) 1

WEDNESDAY, DECEMBER 13.

01995 LAEMMLE—"Green Eyes" (Dr.) (Geo. Chesboro). 1
01996 L-KO—"Murdered by Mistake" (2-reel Comedy) (Dan Russell). 1-3-6
01997 UNIVERSAL ANIMATED WEEKLY—Weekly No. 50.

THURSDAY, DECEMBER 14.

01998 VICTOR—"It Didn't Work Out Right" (Com.) 1
01999 REX—"The Lawyer's Secret" (2-reel Drama) (Jack Nelson and Molly Malone). 1-3-6
02000 POWERS—"In the Land of King Cotton" (Ed.) 1

FRIDAY, DECEMBER 15.

02001 IMP—"Scratched" (2-reel Drama) (Irene Hunt and Earl Page). 1-3-6
02002 NESTOR—"I'm Your Husband" (Comedy). 1
02003 BIG U—"The Wrong Heart" (Dr.) (Dorothy Davenport). 1

SATURDAY, DECEMBER 16.

02004 BISON—"The Taint of Fear" 2-reel Drama) (Allen Holubar and Jos. Girard). 1-3-6
LAEMMLE—No release this week.
02005 JOKER—"Their Dark Secret" (Com.) (Wm. Franey and Gale Henry). 1
02006 LAEMMLE—"Mother's Guiding Hand" (Dr.) (Jane Fearnley). 1

SUNDAY, DECEMBER 17.

REX—No release this week.
IMP—No release this week.
02007 POWERS—"Sammie Johrnsin and "The Wonderful Lamp" (Com. Cartoon) and "Majestic Ceylon," as seen by Dr. Dorsey (Ed.) (Split reel). 1
02008 REX—"Love or An Empire" (2-reel Dr.) (Wm. Shay and Leah Baird). 1-3-6

WEEK OF DECEMBER 11.

02009 UNIVERSAL SPECIAL—Marie Walcamp, Eddie Polo and Jack Holt in "LIBERTY" (Episode No. 18). 1-3-6

NEXT WEEK

MONDAY, DECEMBER 18.

02010 RED FEATHER—"Mixed Blood" (5-reel dr) (Claire McDowell and Roy Stewart). 1-3-3-6
02011 NESTOR—"It Sounded Like a Kiss" (Com.) (Eddie Lyons and Lee Moran). 1

TUESDAY, DECEMBER 19.

02012 UNIVERSAL SPECIAL—"Little Partner" (3-reel Western & Society dr.) (Franklyn Farnum, Agnes Vernon). 1-3-6
02013 (R) VICTOR—"So This Is Paris?" (Com.) (King Baggot and Leah Baird). 1

WEDNESDAY, DECEMBER 20.

02014 L-KO—"Shooting His 'Art Out" (2-reel Com.) (Phil Dunham). 1-3-5
02015 UNIVERSAL ANIMATED WEEKLY—Weekly No. 51.
02016 (R) LAEMMLE—"Homeless" (Drama). 1

THURSDAY, DECEMBER 21.

02017 REX—"The Ivy and the Oak" (2-reel Society dr.) (Dorothy Davenport and Lee Hill). 1-3-6
02018 (R) BIG U—"Moonshine Blood" (Drama). 1

FRIDAY, DECEMBER 22.

02019 IMP—"In the Dead o' Night" (2-reel Mystery dr.) (Douglas Gerrard and Ruth Clifford). 1-3-6
02020 UNIVERSAL SCREEN MAGAZINE..Issue No. 3. 1
02021 VICTOR—"It's Great to be Married" (Christmas Com.) (Eileen Sedgwick). 1

SATURDAY, DECEMBER 23.

02022 BISON—"Fighting Joe" (2-reel Western Christmas drama) (Wm. V. Mong and Maud Emory). 1-3-6
02023 JOKER—"Jags and Jealousy" (Com.) (Gale Henry and Wm. Franey). 1
02024 (R) REX—"The Rock of Riches" (Dr.) (Phillips Smalley and Lois Weber). 1

SUNDAY, DECEMBER 24.

02025 REX—"Mr. Vampire" (2-reel Society dr.) (Francis Ford and Roberta Wilson). 1-3-6
02026 POWERS—"Nervy Nat Has His Fortune Told" (Com. Cart.) and "In the Heart of India," as seen by Dr. Dorsey. (Ed.) (Split reel). 1
02027 (R) IMP—"The Woman Who Learned" (Drama). 1

WEEK OF DECEMBER 18.

02028 UNIVERSAL SPECIAL—Marie Walcamp, Eddie Polo and Jack Holt in "LIBERTY" (Episode No. 19). 1-3-6

THE WEEK AFTER

MONDAY, DECEMBER 25.

RED FEATHER—"A Child of Mystery" (5-reel dr.) Hobart Henley and Gertrude Selby). 1-3-3-6
NESTOR—"Pretty Baby" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, DECEMBER 26

GOLD SEAL—"Birds of a Feather" (3-reel dr.) (Wm. V. V. Mong and Nellie Allen). 1-3-6
VICTOR—No release this week.

WEDNESDAY, DECEMBER 27.

LAEMMLE—"Stronger Than Steel" (2-reel Society dr.) (Allan Holubar and Louise Lovely). 1-3-6
L-KO—"The Perils of a Plumber" (Com.) (Dan Russell). 1
UNIVERSAL ANIMATED WEEKLY—Weekly No. 52.

THURSDAY, DECEMBER 28.

VICTOR—"Good Morning, Judge" (2-reel Com.) (Eddie Polo, Mina Cunard and Ernie Shields). 1-3-6

FRIDAY, DECEMBER 29.

IMP—"Toto of the Byways" (2-reel Underworld dr.) (Edith Roberts and Harry Benham). 1-3-6
REX—No release this week.
L-KO—"Phil's Busy Day" (Com.) (Phil Dunham). 1

SATURDAY, DECEMBER 30.

BISON—"Giant Powder" (2-reel Mining dr.) (Edith Johnson and Fred Church). 1-3-6
LAEMMLE—No release this week.
JOKER—"Mines and Matrimony" (Com.) (Gale Henry and Wm. Franey). 1

SUNDAY, DECEMBER 31.

REX—"David's Idol Dream" (2-reel dr.) (Jay Belasco and Madge Kirby). 1-3-6
IMP—No release this week.
POWERS—"Sammy Johnsin Slumbers Not" (Com. Cart.) and (Ed.) (Split reel).

WEEK OF DECEMBER 25.

UNIVERSAL SPECIAL—Marie Walcamp, Eddie Pole and Jack Holt in "LIBERTY" (Episode No. 20) "A Daughter of the U. S. A." (2 reels).

MUSIC TO "MORALS OF HILDA"—WEEK OF DECEMBER 11.

Specially selected and compiled by M. Winkler.

"Romanze," by Karganoff, is the Theme.

REEL I.

1. *"In the Garden,"* by Goldmark, until "In time the dreamers," etc. 2. *"Love Song,"* by Puerner, until "Esther Grail happily married," etc. 3. *"Garden of Love,"* Caprice, by Ascher, until "Time passes," etc 4. *"Theme."*

REEL II.

5. Continue *"Theme,"* until "Oh, my dear," etc. 6. *"Melody,"* by Friml, until "And then a cruel stroke," etc. 7. *"Dramatic Tension,"* by Reissiger, until "While over Hilda the Guardian Angel," etc. 8. *"Melody of Peace,"* by Martin, until "And to Esther," etc. 9. *"Erotik,"* by Grieg, until "With strength born." 10. *"Theme."*

REEL III.

11. Continue *"Theme"* until "What if something," etc 12. *"Largo,"* by Haendel, until "Two men trying to rescue woman." 13. *"Agitato,"* by Tobani, until "Interior of room." 14. *"Dramatic Adagio,"* by Kretschmer, until "Five years later." 15. *"Sparkling Eyes,"* Intermezzo.

REEL IV.

16. Continue *"Sparkling Eyes,"* until "Mother's love." 17. *"Mother Song,"* (popular) until "The years roll by." 18. *"Any good Fox Trot,"* until "The one and all powerful link," etc. 19 *"Romanze,"* Op. 40, by Beethoven, until "Dancing." 20. *"Any good One-Step," until* "In the hill watches of the morning." 21. *"Theme,"* until "At the end of a month," etc. 22. *"Adoration,"* by Barnard.

REEL V.

23. Continue *"Adoration,"* until "I consider it my duty," etc. 24. *"Caprice,"* by Ascher, until "And then came the election." 25 *"Dramatic Tension,"* by Winkler, until "The inauguration day." 26. *"Star Spangled Banner Song,"* until "And I tell you," etc. 27. Continue pp., until "Rest." 28. *"Agitato for Riots,"* by Becker, until "Interior of room." 29. *"Theme,"* until end.

NESTOR—"Two Small Town Romeos"......(Comedy)

1. *"Knock the L Out of Kelley,"* (popular). 2 *"Arrah, Go On,"* (popular).

LAEMMLE—"Green Eyes" ....(Drama)

1. *"Serenade,"* by Widor. 2. *"Extase D'Amour,"* by Ganne.

VICTOR—"Inside Information" ....(Comedy)

1. *"Serio Comique,"* by Sorensen. 2. *"A Trombone Frolic,"* by Lake.

L-KO—"Murdered by Mistake" ......(2-Reel Comedy)

REEL I.

1. *"Love is so Fickle,"* by Kruseman. 2. *"Glitchy Jacob,"* by Losey. **REEL II.** 3. *"That Flying Rag,"* by Pryor. 4. *"Clown Band,"* Trot, (popular).

REX—"The Lawyer's Secret"..................(2-Reel Dr.)

REEL I.

1. *"Southern Reverie,"* by Bendix, until "The morning." 2. *"In Lover's Lane,"* by Pryor, until "A down and outer." 3. *"Esperanza,"* by Johnstone, until "The heir is established." 4. *"Martinque,"* Intermezzo, by Loraine.

REEL II.

5. *"Reverie,"* by Arnold, until "The fight." 6. *"Hurry No. 4,"* by Lake, until "Who will say," etc. 7. *"Tale of Two Hearts,"* by Roberts, until "I thought you might want these," etc. 8. *"Dramatic Tension,"* by Winkler. Tympany Rumbles during explosions, until "He never said much," etc. 9. Continue to action.

VICTOR—"It Didn't Work Out Right"......(Comedy)

1. *"Folle Extase,"* Waltz, by Milok. 2. *"Step Lively,"* by Roberts.

POWERS—"In the Land of King Cotton" ....(Educ.)

1. *"Southern Reverie,"* by Bendix. 2. *"Serenade,"* by Czerwonky.

IMP—"Scratched" ....(Two Reels)

REEL I.

1. *"Extase,"* by Ganne. 2. *"L'Adieu,"* by Fararger. 3. *"Es War Einmal,"* by Mahl.

REEL II.

4. *"Extase D'Armour,"* by Rose. 5. *"Fantasia,"* by Bach. 6. *"Berceuse,"* by Delacour.

NESTOR—"I'm Your Husband" ....(Comedy)

1. *"Canhanibalmo Rag,"* by Pryor. 2. *"Lucille Love,"* (popular).

BISON—"The Taint of Fear"...................(Two Reels)

REEL I.

1. *"Lunita,"* Intermezzo, by Loraine, until "And so he grew to manhood." 2. *"Romance,"* by Trinkaus, until "Several months passed," etc. 3. *"Intermezzo,"* by Arenski. Tympany Rumbles ff. during Battle Scene, until "Then came the faithful morning." 4. *"Felize," Canzonetta,* by Langey, until "The Seventh leaves for the border." 5. *"The Girl I Left Behind Me,"* Song.

REEL II.

6. *"Heart Wounds,"* by Grieg, until "In the Sonora Mountains." 7. *"Tempest,"* by Lake, until "When his brain cleared," etc. 8. *"The Chase,"* by Koelling, until "What greater love," etc. 9. *"Star Spangled Banner,"* Song.

JOKER—"Their Dark Secret" ....(Comedy)

1. *"Joker March,"* by Lake. 2. *"Frozen Bill,"* by Pryor.

REX—"Love or an Empire".....................(Two Reels)

REEL I.

1. *"Dramatic Maestoso,"* by Loraine, until "Olga Parova," etc. 2. *"La Rose,"* Intermezzo, by Ascher, until "A week later." 3. *"Budding Roses,"* Valse Caprice, by Kretschmer, until "The king is dead." 4. *"Dramatic Maestoso,"* by Winkler, until "Later." 5. *"Dramatic Tension No. 1,"* by Reissiger.

REEL II.

6. *"Caprice,"* by Rubinstein," until "Scene: Officer leaves." 7. *"Dramatic Tension,"* by Margis-Berger, until "An hour later." 8. *"Berceuse,"* by Iljinsky, until "11.47." 9. *"Dramatic Tension,"* by Loraine, until "The king abdicates," etc. 10. *"Dramatic Adagio,"* by Kretschmer.

POWERS—"Sammie Johnsin and the Wonderful Lamp" .... (Cartoon)

1. *"Le Secret,"* Intermezzo, by Gautier. 2. *"Raindrops,"* Intermezzo, by Saumell.

GOLD SEAL—"The Two Roads" ....(3 Reels)

REEL I.

1. *"Flower Song," by Barnard,* until "Rev. Basil Egerton," etc. 2. *"Mysterioso,"* by Becker, until "A change of beat. 3. *"Hurry,"* by Bendix, until "Sentenced." 4. *"Reverie,"* by Arnold, until "Toby Murdock takes up." 5. *"Organ,"* improvise to action, until "And at the end of her sentence." 6. *"Doux Amour,"* by Puerner, until "Leave it to me." 7. *"Agitato No. 6."* by Lake, until "The secret is safe." 8. *"Extase,"* by Ganne.

REEL II.

9. *"Dramatic Tension,"* by Winkler, until "On be-

(*Continued on page* 45)

Musical Program

TO

"THE SIGN OF THE POPPY"

SPECIALLY SELECTED AND COMPILED BY

M. WINKLER

THEME CHINESE SERENADE BY PUERNER **THEME**

	SUB TITLES, ETC.	TIME.	NAME OF COMPOSITIONS.
	Opening	15 seconds	Canzonetta by Godard
T	The Waning Honeymoon, etc.	1 minute & 40 seconds	Continue to action
T	Alvin's Father—Jerry Marston	3 minutes & 45 seconds	Theme
T	The Sign of the Poppy	1 minute & 25 seconds	Dramatic Tension by Winkler
T	Chinatown	2 minutes & 20 seconds	Chinese Procession by Hosmer
T	As the Shadow of her Husband, etc.	2 minutes & 30 seconds	Berceuse by Karganoff
T	After the Performance	2 minutes & 5 seconds	Lunita, Intermezzo by Loraine
T	Where Did You Get That Pipe?	1 minute & 15 seconds	Theme
S	Interior of Bedroom	1 minute & 40 seconds	Dramatic Tension No. 1 by Reissiger
T	I Saw Your Face, etc.	1 minute & 50 seconds	Repeat *pp.*
T	Hop Li Had Chained His Gang	1 minute & 5 seconds	Chinese Allegretto by Winkler
T	With the Morning Alvin's, etc.	1 minute & 35 seconds	Heart to Heart, Melody by Trinkaus
T	Evening	50 seconds	Continue *pp.*
T	Just Beneath the Nerve, etc.	2 minutes & 35 seconds	Dramatic Tension No. 1 by Ascher
T	That Kiss, at Touch of His Lips, etc.	1 minute & 15 seconds	Dramatic Andante No. 5
T	The Next Day	2 minutes & 5 seconds	Furioso No. 2—for Storm Scenes by M. L. Lake
T	Excuse Us for Bothering	1 minute & 5 seconds	Repeat *pp.*
T	With Each Passing Hour	1 minute & 30 seconds	Allegro by Winkler
S	The Big Fight	3 minutes & 40 seconds	The Tempest by Lake
T	No Name, She Had That to Be	1 minute & 5 seconds	Andante Tranquillo by Hecker
T	Time Begins Another Chapter	2 minutes & 5 seconds	Serenade by Widor
T	After Weeks of Illness	3 minutes & 5 seconds	Cupid's Caress, Valse Lento by Roberts
T	Your Husband Has Escaped	3 minutes & 20 seconds	L'Adieu by Favarger
T	Evening Spreads Her Shadows	2 minutes & 50 seconds	Theme
T	Edith Feels a Growing Interest, etc.	2 minutes & 45 seconds	Adoration by Barnard

Effects—Watch Steam Whistle

T	A Prisoner Has Escaped	3 minutes & 35 seconds	Allegro No. 6 by Em. Bach
T	Do Not Misunderstand, etc.	2 minutes & 5 seconds	Moderato Agitato No. 18 by Becker
T	It All Comes Back to Me	55 seconds	Dramatic Maestoso by Loraine
T	I'm Your Twin Brother, etc.	2 minutes & 55 seconds	Theme
T	Yes, I remember Now	3 minutes	Love Song by Flegier

UNTIL THE END

LETTER "T" INDICATES—TITLE OR SUB-TITLE—FOR CHANGE OF MUSIC
" "S" " SCENE " " " "

MUSIC OBTAINABLE FROM YOUR NEAREST MUSIC DEALER, OR CARL FISCHER, COOPER SQUARE, NEW YORK, WHERE ALL PRICES SUBJECT TO PROFESSIONAL DISCOUNT IF MOVING PICTURE WEEKLY IS MENTIONED

MUSIC TO "MORALS OF HILDA" (*Continued from page* 44)

half of the Government." 10. "*Reverie,*" by Armand until "Basil is told," etc. 11. "*Romance,*" Op. 40, by Beethoven, until "Bring the package," etc. 12. "*Pizzicato No.* 14," by Lake.

REEL III.

13. "*Poor Relations,*" by Tyler, until "Are you sure." 14. "*Hurry,*" by Tobani, until "Manufacturing Evidence. 15. "*Dramatic Tension* No. 1 and 11," by Reissiger, until "Early in the morning." 16. Continue or repeat to action, until "It means that you'll," etc. 17. "*Dramatic Tension,*" by Ascher, until "The fight." 18. "*Hurry,*" by Kerssen, until "Late in the day." 19. "*Illusion,*" Intermezzo, by Bustanoby.

A GARDEN OF AMERICAN MOTION PICTURES

Special Selections of Films Suitable for Children and the Family Group Made by the National Board of Review.

UNDER the title, "A Garden of American Motion Pictures for Father, Mother and the Young People," the National Board of Review of Motion Pictures has just issued its second quarterly catalogue, to which it attaches a price of ten cents, and which may be obtained by those interested upon application to the Secretary of the Board, 70 Fifth avenue, New York City.

The catalogue contains a list of specially selected motion pictures for children and the family group, made by the eleven foremost groups of American film manufacturers in the period between April 1 and October 1, 1916, all of which have been reviewed by the Board. In the list the Universal Film Manufacturing Company looms prominently with 117 subjects listed. The Bluebird Photoplays (Inc.) is credited with 13 subjects, all five-reelers. The list of subjects follows:

UNIVERSAL FILM CORPORATION

Name	Brand	Reels	Character
Heart Aches	Gold Seal	2	Story
The Sea Lily	Laemmle	1	Story
The Resurrection of Tammany Tiger,	Bison	2	Story
A Day of Dogs, Clothes and the Man,	Gold Seal	2	Story
Gertie's Gasoline Glide	L-KO	2	Story
Some Picnic	Powers	1	Story
Corporal Billy's Comeback	Powers	2	Story
The Health Road	Imp	1	Story
It Was Only in the Play	Joker	1	Comedy
Graft, No. 20, The Final Conquest,	Special	2	Melodrama
A Double Fire Deception	Imp	1	Comedy
The Lonely Little Girl	Laemmle	1	Story
Betty's Hobo	Laemmle	1	Story
Never Again Eddie	Nestor	1	Comedy
The Rose Colored Scarf	Gold Seal	2	Story
The Devil's Bondsman	Imp	3	Melodrama
An Angel Unawares	Imp	1	Comedy
Borrowed Identity	Imp	2	Melodrama
Peggy and the Law	Imp	1	Comedy
Peg o' the Ring, No. 4	Special	2	Serial
The Golden Boot	Victor	1	Comedy
The Madcap	Red Feather	5	Comedy
His Picture	Rex	1	Comedy
The Trail of Chance	Victor	2	Story
Peg o' the Ring, No. 5, The House of Mystery	Special	2	Serial
Nature Incorporated	Gold Seal	2	Comedy
Any Youth	Powers	1	Allegory
It Happened in Honolulu	Red Feather	5	Melodrama
The Janitor	Rex	1	Comedy
The Come-On	Imp	1	Comedy
Imperial India, Elephants	Powers	1	Scenic
Peg o' the Ring, "Wreck"		2	Special Serial
Breaking the Family Strike	Imp	1	Comedy
The Intruder	Imp	1	Drama
The Three Brave Hunters	Powers	1	Comedy
The Circular Room	Rex	2	Melodrama
Austrian War Views		1	News
An Indian's Lament, or The Game Warden.	Bison	3	Melodrama
Bread Upon the Waves	Powers	1	Drama
The Wilderness Creed	Victor	2	Story
Branscombe's Pal	Rex	2	Drama
Within the Lines	Imp	1	Melodrama
Imperial India, No. 2	Powers	1	Scenic
Imperial India, No. 3	Powers	1	Scenic
Spooks	Powers	1	Comedy
Partners	Imp	2	Drama
The Calling of Lindy	Powers	1	Drama
Imperial India, No. 4	Powers	1	Scenic
Art for Art's Sake	Nestor	1	Comedy
Just Kids	Powers	1	Comedy
The Bugle's Reporter		1	Comedy
Too Much Pie		1	Comedy
Weapons of Love		1	Mountain Story
Heart of a Manikin	Victor	2	Theatrical Story
He Still Pursued Her	L-KO	3	Comedy
Humpty Dumpty Circus	Powers	1	Manikin Drama
The Yoke of Gold	Red Feather	5	Drama
When the Minstrels Came to Town	Victor	2	Drama
The Lady from the Sea	Big U	1	Drama
Year of Grace	Gold Seal	3	Drama
Any Street		1	Drama
Liberty, No. 1, Fangs of the Wolf	Special	3	Serial
The Double Double Cross	L-KO	1	Comedy
Why	Powers	1	Drama
The Spitfire		1	Drama
A Comedy of Terror	Nestor	1	Comedy
The Dispatch Bearer		1	Drama
The Critic and the Dancer	Special	2	Drama
Donohoe	IMP	2	Melodrama
A Mender of Souls		1	Drama
The Deserter	Rex	1	Drama
Liberty, No. 3, American Blood	Special	2	Serial
The Husks of Love	Gold Seal	3	Melodrama
Fun on the Farm	Powers	1	Story
Sea Foam	Powers	1	Allegory
The Light of Love		1	Drama
The Odd Man		1	Drama
Wilfred at the Studio		1	Comedy
Lord What a Lord		1	Comedy
The Spotted Wing	Powers	1	Fairy Story
A Pirate Bold		1	Comedy
The Surgeon's Revenge	L-KO	2	Comedy
Cold Hearts and Hot Flames	L-KO	2	Comedy
Model 46	Nestor	1	Comedy
Black Friday	Red Feather	5	Drama
Liberty, No. 4, Dead or Alive		2	Serial
Mary Ann		1	Drama
Brennan o' the Moor	Special	2	Drama
The Little Masquerader		1	Drama
The Social Cave Man		1	Melodrama
The Little Grafter		2	Drama
If My Country Should Call	Red Feather	5	Drama
There and Back		1	Comedy
The Circuit Rider		2	Melodrama
House Across the Way		2	Drama
The Last of His Race		3	Drama
Liberty, No. 6		2	Serial
Betty and the Lonesome Man		1	Drama
The Sea Maiden		1	Drama
Little Dream Child		2	Drama
Love is Blind		1	Story
Main 4-400		2	Drama
Lord Helpus Discovers Oil		1	Comedy
Liberty, No. 7		2	Serial
Under Suspicion	Red Feather	5	Melodrama
Your Family or Mine		7	Drama
The Underling		2	Melodrama
Ashes	Gold Seal	3	Drama
She Wanted a Ford	L-KO	1	Comedy
Seeds of Redemption		2	Melodrama
Romance of Billy Goat Hill	Red Feather	5	Southern Romance
A Prehistoric Discovery		1	Comedy
Learning the Business		1	Comedy
An Old Soldier's Romance		3	Story
Keeper of the Gate		1	Allegory

BLUEBIRD PHOTOPLAYS, INCORPORATED

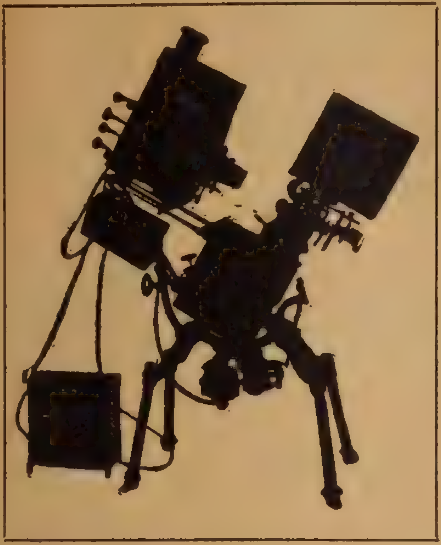
Name	Reels	Character
The Crippled Hand	5	Melodrama
A Son of the Immortals	5	Melodrama
The Eye of God	5	Tragedy
Naked Hearts	5	Melodrama
Shoes.	5	Tragedy
Three Godfathers	6	Drama
The Love Girl	5	Melodrama
Secret of the Swamp	5	Drama
Love's Lariat	5	Drama
The Silent Battle	5	Drama
Bettina Loved a Soldier	5	Drama
Little Eve Edgarton	5	Drama
The Unattainable	5	Melodrama

The catalogue will be much appreciated by promoters of children's perfomances, as it will enable them to approximate the films available for their purpose. They are cautioned, however, not to become too enthusiastic over the prospect of obtaining all of these films, as they are practically all out in service, most of them in interlocking program form. Some of the older films may be expected to be voided by long and constant run.

The uncertainty of service from catalogues is apparent to every one who has made even the most superficial study of the problem. It is for this reason that the Universal Film Manufacturing Company's Specially Selected Programs for Juveniles and the Family Group are being recognized as a distinct boon to promoters of these special programs.

They eliminate the necessity of "shopping around." They ensure the eye-health of the children, all subjects being new, clean prints. They standardize the price of service. They render available the best film-product of the Universal. They combine in five reels, a greater variety of film-entertainment than has ever been concentrated in that compass before. All of the Universal selections named in "A Garden of American Motion Pictures" will be arranged in the balanced program form of the UNIVERSAL JUVENILE PROGRAMS, and will be available for use at the uniform rental rate of $10.00 a program of five reels, the country over.

For full particulars, including a copy of the pamphlet "How to Run a Children's Performance, Successfully," address **Juvenile Program Bureau, Universal Film Manufacturing Company, 1600 Broadway, New York City.**



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Japanese and Chinese Music

By M. WINKLER.

In view of the release of "The Sign of the Poppy," music for which appears on page 45, the editor has reprinted here an article by Mr. Winkler which will be found useful in playing this feature. Most of the compositions here referred to have been used by Mr. Winkler in his cue suggestions.—Ed.

HOW many compositions have you purchased, which were described as Japanese and Chinese, and which turned out to be Japanese and Chinese in name, but almost anything in character, rhythm, and melody?

Here are some real Japanese and Chinese numbers of wonderful tonal beauty, containing many genuine surprises and musical effects, not to be found in other numbers. These compositions are genuinely Japanese or Chinese in color and are exceedingly well suited for Japanese and Chinese pictures.

1. *"Chinese Wedding Procession,"* by Lucius Hosmer.

The most exquisite musical thought conceived in years. Its wonderful tonal beauty of Chinese character makes it adaptable for any Chinese picture, of slow or mysterious action.

2. *"Chinese Recollections,"* by Chas. Zimmerman.

An exceptionally fine "Maestoso" in 2/4, in which originality and clever invention are coupled with attractive melodies and orchestral effects, usable for any Chinese scene of processional character.

3. *"Hop-Sing,"* Chinese Fantasia, by E. Katzenstein.

A really faultless Chinese 2/4 Moderato, a musical illustration of Chinese society.

4. *"Chinese Serenade,"* by Chas. Puerner.

A splendid specimen of a Chinese 2/4 allegretto, very melodious, and fine for Chinese scenes of quicker action.

5. *"Ching Chang," Gallop.*

For tumults, confusion and riots, etc., if played to action.

6. *"Japanese Patrol,"* arranged by Th. M. Tobani.

A wonderful Fantasia in "Tempo di Marcia" on the famous world-known Japanese national air, "Fou So Ka."

7. *"Kingdom of Flowers,"* by J. Ringleben.

A slow, dreamy, and wonderfully melodious Valse Lente, to be used for Japanese garden, flower, and love scenes.

8. *"Japanese Cradle Song,"* by Charles Long.

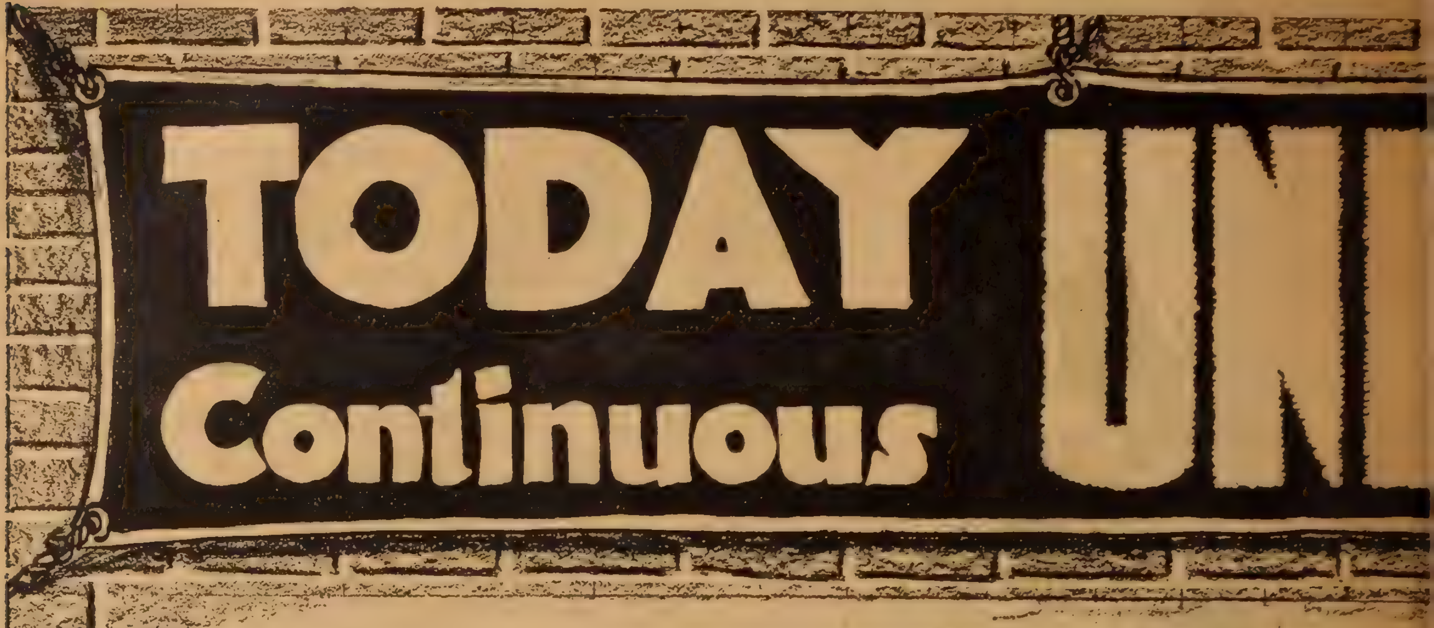
The title gives sufficient explanation as to what scenes this number is intended for.

9. *"Chinese Characteristic,"* by M. Winkler.

A real Chinese Composition, a number which you can use to splendid advantage as an accompaniment for any Chinese scene.

10. *"Chinese Allegretto,"* by Chas. Puerner.

The latest Composition by this famous writer and composer of the Chinese Serenade. (See No. 4). Suited for Chinese street scenes.



Thousands of Exhibitors are putting on shows that are not getting the money, because they are not what the people want.

If any one of these Exhibitors will look over the stories of releases on the Universal Program every week in this magazine they will find ample proof that the Universal is the one varied, scientifically balanced program on earth.

Maybe you are one of them—have the house and the neighborhood. You ought to be making money. You are not. You are constantly changing your show and constantly losing business. Read this issue of the M. P. Weekly AS A BUSINESS PROPOSITION, then write your nearest Universal Exchange for full particulars. We'll make you successful.

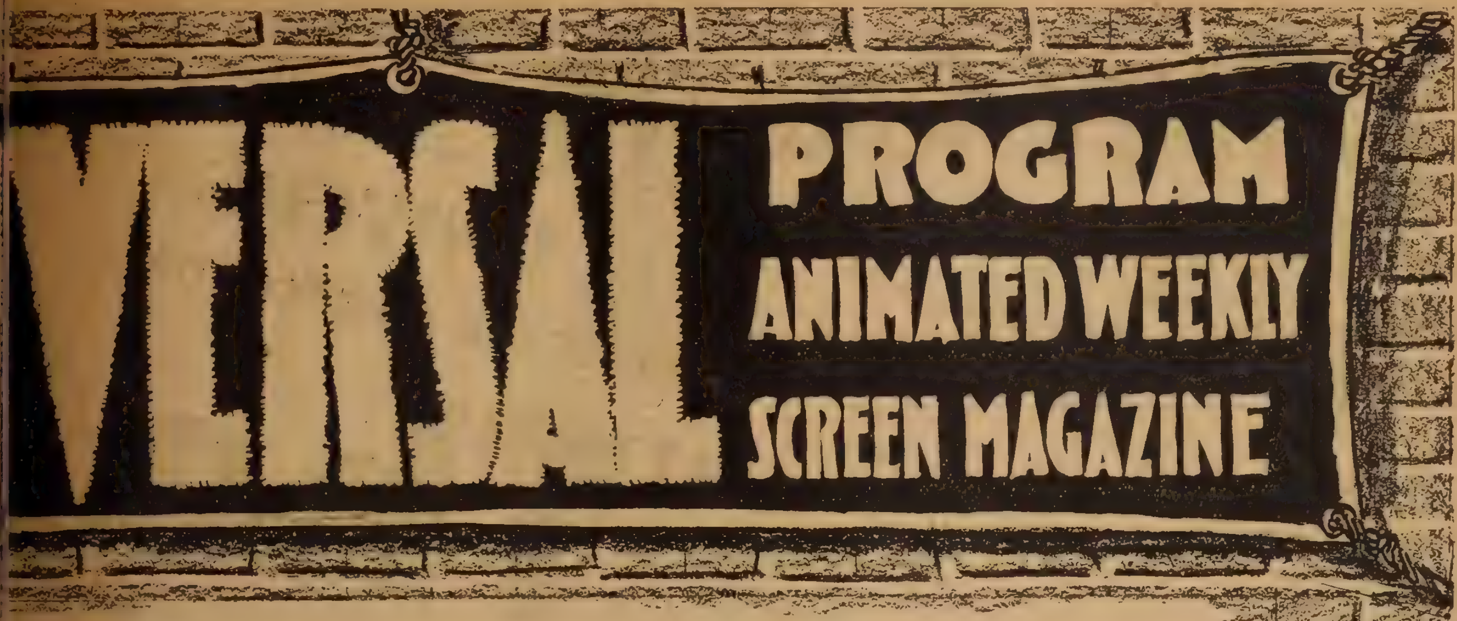
UNIVERSAL
ANIMATED
WEEKLY

The Universal Animated Weekly IS ON THE UNIVERSAL PROGRAM. It is getting business for thousands of Exhibitors on their dull day when nothing else seems to get the crowds.

The U. A. W. is the livest, snappiest, most up-to-date and by long odds the best news weekly being shown on the screen today. Its claim of "all the world's best news first on the screen" is not advertising "bunk," nor an idle boast.

It is a statement of fact, borne out week after week in each succeeding release. Back of the U. A. W. is the mighty organization of the Universal, maintaining throughout the world the largest staff of expert camera news gatherers in the world.

UNIVERSAL FILM MANUFACTURING COMPAN



Exhibitors who are not using Universal Service can now book the U. A. W. separately. Write for full particulars to UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

UNIVERSAL SCREEN MAGAZINE

The very latest screen novelty on the regular Universal Program. It is to a popular magazine what the U. A. W. is to a newspaper.

It covers such widely diversified subjects as domestic science; beauty hints; big things in the industrial world; "how to do" any number of things; it has funny comedies from real life—not studio made; and notable achievements in every branch of human endeavor. You can book the Screen Magazine separately—one full reel weekly —if you want to. Write today.

SPECIAL on the UNIVERSAL PROGRAM

Prepare now for increased Holiday Business. Book "Fighting Joe," a Western Christmas story in two reels that will pack 'em in like sardines. Book "It's Great To Be Married," a clever two-reeler that is out of sight. Book "Little Pardner," with two big feature stars. Three reels of great drama.

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

STATE RIGHTS

Now

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UNIVERSAL F

under the Auspices of THE

"The

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John

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LOIS

Producer of such huge su
"Hypocrites"—"Scandal"

Universal Film Mfg

1600 BROADWAY

"THE PEOPLE
Versus
JOHN DOE"

Is the most powerful arraignment of the evils of Capital Punishment ever presented. It is a marvelous production, based on an intensely interesting subject—one that will arouse discussion and give the picture nation-wide advertising. It is the type of picture that the public storms theatres to see. It creates enthusiasm which doubles its box office value. One of the biggest offerings of the season. Write or wire for complete information today.

Act

Now

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.M MFG. CO.,
MANITARIAN CULT, presents

eople
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Doe"

l and Produced by

WEBER

as "Where Are My Children?"—
l"—"Shoes"—and other big successes.

CARL LAEMMLE, President
CO., "The Largest Film Manufacturing Concern in the Universe"
- - - - - - NEW YORK CITY

Wire Today

A BOX OFFICE WINNER
OUS DRAMATIC PRODUCTION

What They Say About the Universal Program

QUICK RESULTS.

A. G. Shaw, Manager of the Central Film Service of Evansville, Ind., has sent two shipments to a new account in Poseyville, Ind., and was quite astonished to receive the fellowing letter from A. L. Biddle, Manager of the Magnet Theatre of that city:

"I certainly appreciate your selection for Wednesday night. It was fine, and I had the largest house I have ever had on Wednesday."

CLASS BY THEMSELVES.

Universal Film Co.:

Gentlemen—I would like to say that your films are in a class by themselves. What I mean by this is that they will have to show me where the Universal pictures can be excelled for quality, style and the low rental price that is charged for such good pictures. I am an old head of New York and know a good picture when I see it, and there is none that can come up with the Universal pictures.

Wishing you success in your work, I remain respectfully yours,

PIETRO VECCHIA,
Arcadia, La.

UNIVERSAL PROGRAM BACKBONE OF INDUSTRY.

Laemmle Film Service, Minneapolis, Minn.:

Gentlemen—In regard to the matter of features or regular service, I beg to submit the following arguments in favor of the latter, having given the business very careful study and much consideration for some time:

The trend of the present time is to make picture shows too long, and there are few exhibitors who have not heard the complaint: "Your show was very fine, but it was too long; fine, but it keeps me up too late," etc.

It is absolutely impossible for the average individual to completely enjoy more than an hour and a half of motion picture entertainment on account of the very close concentration required, especially today with the heavy dramas showing.

The public require diversity in everything, particularly in the amusement line, and the mixed program just meets the needs of the vast number of patrons who become tired of seeing the long, drawn-out photoplays, week in and week out.

Where your patronage depends upon all the people of a town you must have variety to satisfy, if not please, all your patrons, because you must satisfy all of them in a measure if you would make a real success of the business.

For a patron coming late, especially in a small town where one show only is required, very little can be gotten out of a long feature, of which, perhaps, one or more reels have been shown, whereas with a mixed program there would without a doubt be some part of the program that would please even the late comer.

I do not claim that features have no place. I would suggest showing one occasionally, but as yet the mixed program is the backbone of the industry. Very respectfully yours,

A. M. ERICSON,
Palace Theatre, Hector, Minn.

FROM A REAL CRITIC.

Universal Film Mfg. Co.,

Gentlemen—I want to tell you how very good the Red Feather picture, "THE HEART OF A CHILD," is. I am not prone to praise, being a press agent and the motion picture editor of this newspaper; also more or less in the game otherwise, so of course, cannot praise. But seriously, I think the above picture is the very best Red Feather that has been made yet, the story being interesting, the photography better than usual, the direction almost wonderful, and the work of Miss Flugrath, Lewis Gilbert, Edward Sass, Frank Stanmore and Hayford Herbert being much better than I have seen in a photoplay in weeks. Edward Sass is especially good. I wish every five-reel picture could be as well made and with such really excellent actors. I saw this picture Thursday afternoon and then went and saw it again today, something I have never done before, even for a Paramount or Triangle. I just had to get this out of my system, the picture was so good. Yours very truly,

O. F. LINCOLN,
M. P. Editor, Hartword Courant.

LETTERS from pleased Universal Exhibitors who appreciate the efforts of the Universal to help them satisfy audiences with single-reel, double-reel, triple-reel and Red Feather features.

MORAL OBLIGATION.

Universal Film Exchange, Chicago:

Gentlemen—This is the first letter I have written a film exchange about a feature, and if I did not write on this occasion I would feel that I had not paid a moral obligation. Last night we had "My Old Dutch," and I do not hesitate to say that it was the best and most artistic picture I have ever seen, and in so saying I voice the sentiments of my patrons. The Broadway Features have been very satisfactory, but in "My Old Dutch" is what seems must be the pinnacle of features, and the moral of this silent drama is more lasting and far-reaching than all the sermons I have ever heard, in church or out. I desire another date for it.

Respectfully,

B. W. STOVER,
Orpheum Theatre, Phymouth, Ind.

A TOP-NOTCHER.

Laemmle Film Service, Omaha, Neb.:

Gentlemen—I am sending you the paper with a little comment on "Father and the Boys." No doubt you have noticed I am not a regular hot air peddler, boosting every feature I run; but I am willing to go down on record and boost the features about which my patrons come to me and say, "I enjoyed your show. It was just fine—the best picture you have run for a long time." This is the kind I can boost and feel I am doing right, as my patrons would not boost any picture that was not right up to the top notch in acting, photography, and, above all, morality. Such was the comment on "Father and the Boys." And I can cheerfully recommend "Father and the Boys" as being a top-notcher in every respect.

Yours truly,

A. A. ULM,
Orpheum Theatre, Randolph, Neb.

BURTON RICE

BLUEBIRD PHOTOPLAYS INC.

Announce

Lois Weber and Phillips Smalley in "Hop—the Devil's Brew."

Louise Lovely in "The Grip of Jealousy."

Louise Lovely in "Tangled Hearts."

Tyrone Power in "John Needham's Double."

Violet Mersereau in "The Great Problem."

J. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in "The Crippled Hand."

Louise Lovely in "The Gilded Spider."

Rupert Julian in "Naked Hearts."

Tyrone Power and Lois Weber in "The Eye of God."

Harry Carey in "The Three Godfathers"

Mary MacLaren in "Shoes."

Violet Mersereau in "Broken Fetters."

Ella Hall in "The Love Girl"

Louise Lovely in "The Grasp of Greed."

Myrtle Gonzalez in "The Secret of the Swamp"

Harry Carey in "Love's Lariat"

Ella Hall and Herbert Rawlinson in "Little Eve Edgarton."

Myrtle Gonzalez and Val Paul in "The Girl of Lost Lake"

"Saving the Family Name"

"Behind the Lines"

"The Evil Women Do"

Mary MacLaren in "Wanted--A Home"

Cleo Madison in "The Chalice of Sorrow"

Ruth Stonehouse in "Love Never Dies"

"End of the Rainbow"

"Gloriana"

"A Stranger from Somewhere"

"Measure of a Man"

"The Bugler of Algiers"

"The Eagle's Wings"

"The Sign of the Poppy"

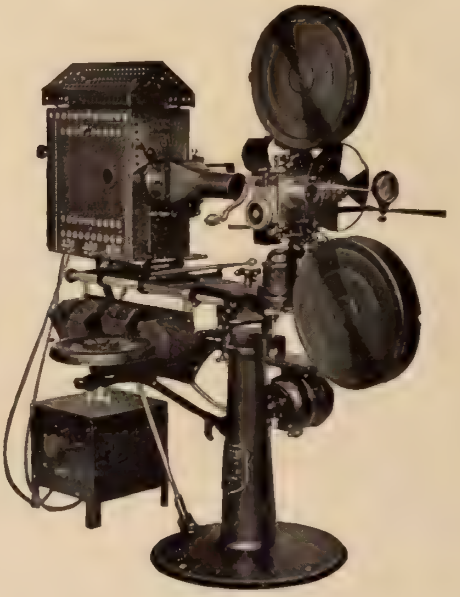
COMING: "The Price of Silence" "The Honor of Mary Blake" "The Right to be Happy"

For Bookings Communicate with your local BLUEBIRD Exchange, or
Executive Offices of BLUEBIRD Photoplays (Inc.) 1600 Broadway, New York

All Eyes On The MOTIOGRAPH

WHY?

Its performance of the past year has made every live, wide-awake exhibitor sit up and take notice.
For Reliability, Simplicity and Low Cost of Up-Keep it has no equal.



The steady increase of MOTIOGRAPH sales is conclusive proof that it is the leading projecting machine on the market today.
To be convinced JUST TRY ONE.
Write for Catalog.

$250.00 For Hand-Driven Equipment
$285.00 For Motor-Driven Equipment

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THE ENTERPRISE OPTICAL MFG. CO.

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Western Office: 833 Market St., San Francisco, Cal.

The Moving Picture Weekly

The Museum of Modern Art
LIBRARY
Periodical

Claire McDowell
in
"Mixed Blood"
Red Feather Production

VOL. 3 DECEMBER 16, 1916 NO. 18
PRICE 10 CENTS

BLUE BIRD PHOTOPLAYS (INC)

PRESENT

The dramatic story of a man with a shriveled Soul

"GOD'S CRUCIBLE"

Staged and Photographed in the
Grand Canyon of Arizona

Featuring

GEORGE HERNANDEZ
MYRTLE GONZALEZ
VAL. PAUL

Directed by Lynn Reynolds

Watch for "THE PIPER'S PRICE"

Book through your local BLUEBIRD Exchange, or Executive Offices BLUEBIRD Photoplays, (Inc.) 1600 Broadway, N. Y.

Your patrons will like this picture because it is human and wholesome and realistic, wonderfully staged and beautifully acted. Hobart Henley, in the part of an Italian fruit vender, is in love with pretty Carlotta, and their romance, with its surprising climax and unusual ending, makes five reels of perfect entertainment. You should prepare now to boost this picture like this:

Hobart Henley

And a Brilliant Supporting Cast in

"A CHILD OF MYSTERY"

A Romance of Little Italy

DIRECTED BY HOBART HENLEY

Let the people know what you are showing—get them in to see a few Red Feather productions and you will have a steady and profitable patronage. Dress your cashier in a pretty bright colored Italian costume, and she will attract a lot of profitable attention.

Book through any UNIVERSAL Exchange

RED FEATHER PHOTOPLAYS

"Please Go 'way A

(No. 155. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

THERE is a certain type of man who resents CHANGE of any kind. He gets into a little rut and is perfectly satisfied to hobble along in it. When he sees his competitor trying something new he kids himself by saying, "That poor hick will go broke. He is never satisfied to let well enough alone."

Then, when the competitor suddenly blossoms forth as a great big success the man in the rut says, "The lucky stiff!"

I am thinking now of certain exhibitors who run their business---like their thoughts---in a rut. They refuse to look up over the edge of the rut to see what's going on in the world. These human moles don't want to THINK. They don't want the bright light of Truth to shine on their business for fear it will show the necessity of some sort of CHANGE. And it's too much bother to change. They cry out "Please go 'way and let me sleep."

There's an old story about a Southern merchant who refused to advertise because he figured that advertising would increase his business and make him work afternoons instead of taking a nap. He didn't want to CHANGE his old habits.

But I have found a Southern exhibitor who is not afraid to make a change. And as a result he has INCREASED HIS BUSINESS 100 PER CENT!

His name is Nelson van H. Gurnee. He is president

nd Let Me Sleep"

of the Gurnee Amusement Co., of Lexington, Ky. He writes me as follows:

> "I am happy to state that from its inception one year ago, the Program Service has lived up to my estimates in every way, and I have yet to find a day when my receipts have not been AT LEAST 100 PER CENT LARGER THAN WHEN THE FEATURE SERVICE WAS USED."

Now then, you can't call Mr. Gurnee "a lucky stiff." He first gave his business serious thought. He estimated that he would boost his business by quitting Feature Service and using Program Service. He wasn't too lazy to make a CHANGE in policy.

He didn't take a blind plunge. He used his brains. And the man who uses his brains never gets into a rut.

The Feature has been hitting the toboggan for a long time. As a profit-maker it is speedily proving itself to be a quince. If you can't see the handwriting on the wall it is because you are deliberately shutting your eyes and WON'T SEE!

If all features were GOOD features, conditions would be quite different. But since about 90 per cent of the features are miserable junk, the people are getting sick of them. They want the varied program and THEY'RE GOING TO PATRONIZE THE THEATRE THAT GIVES IT TO THEM. You'd better cut out the "Please go 'way and let me sleep" stuff!

Universal Film Manufacturing Company

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York

IT'S YOU!

THE next time you start a-cussin' at film rentals, poor business and picture conditions in general, don't blame it all on the film magnate. No, sir! Stand in front of your mirrior, look yourself in the eyes and say:

"Bill, YOU'RE the guy!"

There won't be any one to hear you except yourself, so continue the conversation.

"Twenty-four months ago you had a peach of a business. You were not only makin' a livin' but a dam fine one, too. But, shucks! You didn't leave well enough alone.

"Bill, if only you had listened to the men with the vision that enabled them to look ahead, you wouldn't be paying mountain-high prices for prairie-level features right now. Nor would you have been bunked into paying $100 a day--and up--for films by some of these here-today and gone - tomorrow - with - your - money producers.

"Lord knows you got warning enough! Every time the feller at the feature exchange politely asked you to cough up a higher rental price, it should have made you realize what was a'comin'. It should have jammed into your skull the thought that instead of being a sure-enough, honest-to-goodness exhibitor, you were just a theatre manager working for the interest of the feature manufacturer!

"How's it going to end, Bill? Are you going to keep right on playing into the feature men's hands, or are you going to sign the exhibitor's Declaration of Independence?

"Coming to think of it, that's just what that good, old, regular service contract really is. It's a Declaration of Independence against the tyranny of feature conditions. It means freedom from excessive rentals; freedom from complaints by my patrons on the score of bum shows; freedom from bad business!"

Then you conclude the conversation with this:

"Bill, the feature manufacturers have grown fat at the expense of a lot of exhibitors who should have known better. But there's one showman who has coughed up his last dollar towards the feature men's swollen bank accounts--

Yes, sir! Bill, there's one exhibitor who has grown wise and——

"IT'S YOU! ! !"

"

Universal Sam

The Case of Sunday Opening

MEMBER OF THE
NATIONAL ASSOCIATION
OF THE
MOTION PICTURE INDUSTRY
UNITY of ACTION SPELLS SUCCESS

National Association of the Motion Picture Industry takes up battle for Sunday motion picture shows in New York State as its own.

THE Appellate Division of the Supreme Court, Third Department, sitting in Albany, decided on November 22d, 1916, that the century-old New York blue law was applicable to Motion Picture Theatres, and that therefore Sunday exhibitions were illegal. On the afternoon of the next day, the Executive Committee of the National Association of the Motion Picture Industry met in special session. It assigned its general counsel, William M. Seabury, to do all in the power of legal course to aid the Albany exhibitors, and appealed to every newspaper of the State to take up the fight. The aid of civic organizations, women's clubs and social workers of every class has been enlisted, with the National Association in command.

By assuming this responsibility and driving the campaign through to success, the National Association is demonstrating again to the trade and the public that "Unity of Action Spells Success." This is the watchword which has been adopted by the National Association to be put on its trade mark cut which is reproduced on this page. It is a slogan to be proud of, and a truism which will appeal to the moving picture industry as a whole more forcibly than to almost any other business. Almost all of its ills have come through lack of unity; and the terrible waste of unhealthy competition and misunderstanding between producers, and between producers and exhibitors, principally determined the establishment of the National Association as it is constituted today. Already a number of problems which affect the industry have been satisfactorily settled, the credit for which must go diricetly to the National Association. The present problem upon the solution of which the Association has embarked is the question of Sunday opening in New York State. It has fortunately every element of the industry back of it, and only those against it who have an old-fashioned Blue-Sunday idea of the requirements of the thousands of poor people who depend upon this Sunday relaxation for their weekly entertainment. As the Evening Sun justly observes, the only sort of movies which should be suppressed on Sunday is the sort which should be suppressed on every other day of the week as well.

Twenty-five per cent. of the attendance of the Motion Picture shows is on Sundays, showing that Sunday is the principal opportunity for entertainment and education of the great masses of the people. The motion picture has become the chief means of education and entertainment to the masses and all classes, and to deprive the people of the opportunity of availing themselves of this vehicle, would be a gross injustice to society. It would likewise be financially detrimental to thousands of exhibitors who have millions of dollars invested in motion picture houses and to producers of motion pictures whose investments, based upon seven day showings, would be tremendously jeopardized. The statistics prove that the motion picture is not only socially beneficial from the standpoint of entertainment and education, but it has been the means of maintaining the American home in that it has enabled the family to assemble together on Sunday instead of being disrupted by the head of the family spending his time in drinking or otherwise away from the family.

An energetic campaign has been instituted by Frederick H. Elliott, Executive Secretary of the Association, and his efficient press representative, Wallace Thompson. A committee composed of representative producers was immediately appointed, and laid its plans for a publicity campaign to defeat the measure. They advised several exhibitors to make a test case before the law, and last Sunday a number of them in cities up the State were arrested, charged with violating the Sunday opening law. The results so far have been brought about through a campaign of telegrams and messages dispatched to every editor of a newspaper within the State of New York, asking his co-operation in fighting the enforcement of this law. In these telegrams it was pointed out that the films are the greatest conservers of the family circle known at the present time, and it is largely due to their influence that the families are brought together on the Sabbath to go en masse to a picture show, whereas otherwise the head of the house might be engaged at the corner saloon, and other members of the family in other pursuits and other places. All of these telegrams were signed by the National Association, and the Motion Picture Exhibitors League of the State of New York.

The decision of the Appellate Division affects only the northern part of the State at the present time. New York City and the sections contiguous being governed still under Judge Gaynor's definition of the word "show" on the statute books. Judge Gaynor had ruled that this word applied only to outdoor exhibitions.

This editorial appeared in the New York Herald following the call to arms. It is representative of editorials which have subsequently appeared in the Sun, the New York Times, American, Evening Sun, World, New York Post, Mail, Morning Telegraph, and of course, all of the trade papers.

THE SUNDAY MOVIES.

Bring on the Sunday Movies! Reel off what films are fit, for not a human being gets any harm from it. This is the proper past-time for morals and for purse, since those who do the movies might easily do worse. A good time with the pictures cuts out a bad time where the devil's Sunday service shows very little prayer. Of course, the Sunday movies are hardly quite so long as are some Sunday sermons,but is that very wrong! What is a Sunday movie except a place to go for those who are not able to see a high-priced show? They have no time or money to spend as many spend, and so the simple movie comes to them as a friend. A friend they need, for humans become unhuman when they merely drop their burdens to take them up again. In every human creature whose mind is fairly sane there is a need of pleasure to mingle with the pain which is a part of living, and no one ought to say this bit of Sunday pleasure will likely lead astray the thousands in attendance who for a time forget the burdens they have carried and have to carry yet. Bring on the Sunday movies for morals and for purse, and you who think them wicked see that you do no worse!

W. J. LAMPTON,
New York Herald.

UNIVERSAL PICTURES PRESENT THE TWO

Grace Cunard

IN

the Pur

The Super Serial of the Season--

Mystery, Adventure, Love, Romance, Thrills

Written and staged by
GRACE CUNARD-FRANCIS FORD
the Most Popular Serial Stars of the Day

GREATEST SERIAL STARS ON EARTH

Francis Ford

ple Mask!

Another UNIVERSAL SERIAL achievement par excellence. Another gem added to the Universal's all-star collection of serials. A tremendous opportunity for every Exhibitor in the land to crowd his theatre to capacity on every episode. A serial that is 100 per cent there from every angle—a box-office money-getting attraction that will make moving picture serial history.

Book Now RELEASED December 25 For Big Profit

You can learn every detail of this big attraction from the "Purple Mask" Advertising Campaign Book—JUST OFF THE PRESS—FREE to Exhibitors only.

It tells you the fascinating story of the play; it tells you how to put the picture over so as to get the most out of it; it gives you a complete line of ready prepared advertisements, general publicity matter; heralds, banners, novelties—every conceivable help that experience can suggest to make "The Purple Mask" get over the way it deserves. You have only to follow the suggestions to score a huge success. If you want to connect with a winner write your nearest Universal Exchange today for a booking reservation, a copy of the BIG BOOK and complete information. Or address

Universal Film Manufacturing Co.

CARL LAEMMLE, President *"The Largest Film Manufacturing Concern in the Universe"*

1600 BROADWAY, - - - NEW YORK

The sort of feature that you are always looking for—presented for release January 1. You will find a brief review on page 54, and the complete story will be told in the M. P. WEEKLY of January 1. Watch for it and read it and learn what a great play we are giving you in

Directed by Douglas Gerrard

"Polly Put the Kettle On"

WITH

DOUGLAS GERRARD, RUTH CLIFFORD AND ZOE RAE

From the Story by Grace Helen Bailey
"How Love Found a Way"

Exhibitors are urged to read the reviews of this picture in the WEEKLY, and to take advantage of their knowledge by letting their patrons know that it is strong, sweet, wholesome and a perfect entertainment. You can boost this hard. Don't depend on your lobby only. Advertise and get the people interested. Book through any UNIVERSAL Exchange.

RED
FEATHER
PHOTOPLAYS

HANS GRAHF

UNIVERSAL COMEDIES

NESTOR
L-KO
JOKER
KARL LINK

There are more good comedies released on the regular UNIVERSAL PROGRAM every week than you can buy in the open market at any price. That's fact.

NESTOR BRAND

Nestor Comedies, featuring Eddie Lyons, Lee Moran and Edith Roberts have grown in popular favor until they are among the big sellers. They are getting money for thousands of Exhibitors. They will get money for you.

L-KO BRAND

L-KO Stars—Alice Howell, Dan Russell, Phil Dunham and others with the cleverest comedy casts are sure fire winners all over the world. Book Universal Comedies, because an entertainment without comedy will NOT please ALL the people.

JOKER BRAND

JOKER Comedians have a way of their own. Gale Henry, William Franey, Charles Conklin, Lillian Peacock and Milburn Moranti are the kings and queens of the one-reel comedy. They are different, and their speed is the fastest of any comedy bunch on the screen today.

THEY GET THE COIN

REMEMBER, that while these sterling comedy attractions are released on the Universal Program, you can book them separately. They will liven up any program. They will put over an otherwise poor show. They will strengthen any bill. Write or wire for full particulars to any one of the 73 Universal Exchanges TODAY, or

UNIVERSAL FILM MFG. COMPANY
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway New York

Edwin Stevens

Annou

The Engagement of the

EDWIN

NOW D

VIOLET M

THE engagement of Edwin Stevens to direct Violet Merse reau is proof of the intentions of BLUEBIRD Photo-Plays to enlist the services of the best talent availabl for its productions. Edwin Stevens's successful record on the legitimate stage in such productions as "WANG"—"THE DEVIL"—and others has given him a knowledge of stage craft that equips him perfectly for picture work. His recent productions, featuring Violet Mersereau, include "The Honor of Mary Blake"—"THE BOY-GIRL" (both by John C. Brownell) and "SUSAN'S GENTLEMAN," by Kate Jordan.

BLU

PHOTO PLAYS - 1600

KARL LINK

Violet Mersereau

ıcing

lliant Dramatic Genius

;TEVENS

ECTING

RSEREAU

Stevens's wide knowledge of stage craft, gained ıgh his many years while on the speaking stage, him in good stead in his BLUEBIRD productions. An : himself of unusual power and dramatic intensity, ıble to instill into his players that particular dramatic : of pantomine that registers the thought and the perfectly and in a manner distinctly Steven-esque. The gement of Edwin Stevens adds another link in the 3IRD chain of directors, already the strongest in the ess. WATCH FOR BLUEBIRDS produced and di- by Edwin Stevens, featuring Violet Mersereau.

3IRD

ıadway, New York

SCENES FROM

"A CHILD OF MYSTERY"

A
RED FEATHER
PRODUCTION
WITH
HOBART HENLEY
GERTRUDE SELBY &
THOMAS JEFFERSON

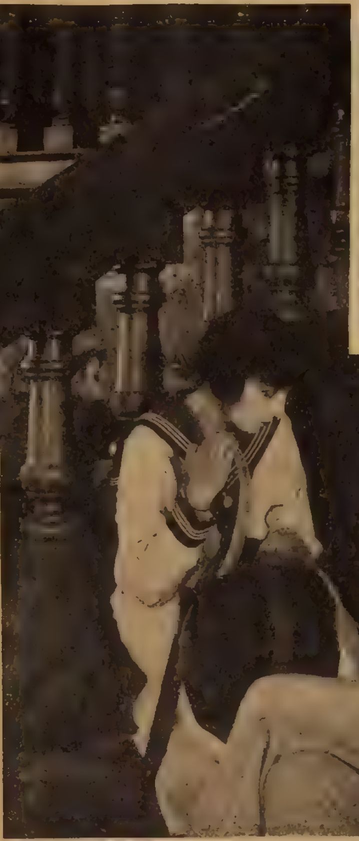
"Mr. Vampire"

WITH

FRANCIS FORD
and ROBERTA WILSON

REX Two-Reel society drama. Written by Grace Cunard and produced by Francis Ford, with himself and Roberta Wilson in the leads.

Three striking scenes from the Rex Society Drama "Mr. Vampire."



WE don't pretend to know where Grace Cunard was when this picture was produced, or why she did not play the lead herself. Perhaps she thought that Francis Ford, who has loved her devotedly throughout so many serials, would never be able to resist her as he has to do in the present Rex two-reel drama, called "Mr. Vampire." So it happens that Roberta Wilson is called upon to play the part of the fascinated wife of another man, who is so lightly regarded by Francis Ford, as Mr. Vampire. Roberta proves a charming substitute for Mr. Ford's usual partner.

The story is original in theme, and its situations are well handled by an unusually competent cast. It begins with a prologue.

Edna's husband is unfaithful to her and has been accustomed to going out with the other woman. She is about to become a mother and broods over her loneliness. She finds a woman's card in her husband's pocket and becomes suspicious. She watches his office, sees a woman enter, and follows her in. The husband is caught in a compromising situation with the woman, so the wife demands a large sum of money to spend on the expected child.

CAST.

The Husband	Pete Gerald
The Wife	Edna Maison
The Vampire Man	Francis Ford
The Other Woman	Mme. Bourgeois
Mr. Brooks	Jack Holt
His Wife	Roberta Wilson
The Maid	Elsie Maison

Twenty-five years later the son is known as the Vampire because of his hatred of women. Born while his mother was embittered by her experience, his hatred for women is almost uncanny. The Vampire attends a house party and is shunned by the men, but much sought after by the women. It is strange that though he hates women, they invariably seek him out. One of the married women at the party takes a violent fancy to Mr. Vampire, which causes comment.

The maid at the house has taken a liking to the strange Vampire, who, on several occasions has spoken kindly to her. Mrs. Brooks, the married woman in the case, goes to his room, intending to leave a note for him. The maid is in a room near by and hears her enter. Brooks has suspected that his wife is pursuing the Vampire and, securing a revolver, follows her. The Vampire Man comes into his room, finds the note and reads it. The wife, meanwhile, has not had a chance to get out and hides behind some curtains. The maid, too, comes in and hides. Brooks forces his way into the room and threatens to kill the Vampire Man, telling him that he knows that Mrs. Brooks is hidden there. He is about to shoot, when the maid comes from behind the curtains. Brooks thinks that he is mistaken and apologizes.

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

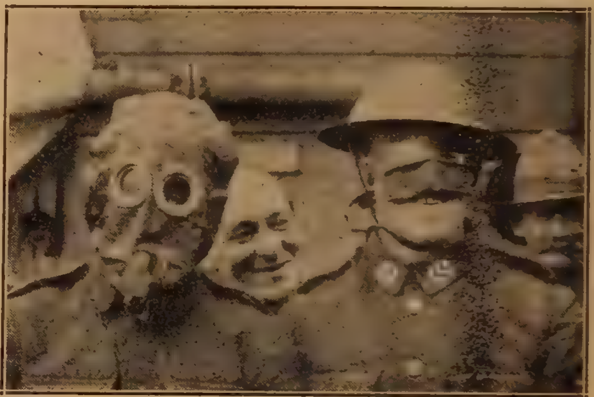
Prize Winner at Chicago Live Stock Show.

Hula-Hula Introduced on Gulf Beach.

Ambassador Gerrard Leaves For Berlin.

Champion Figure Skaters of the World.

Buying Shoes For Four Feet is a Job!



Souvenirs From Trenches Taken by Anzac Soldiers.

Animated Weekly News

ANIMATED WEEKLY, NO. 50.

Cops Ready For Winter.—"The Finest" in cold weather uniforms reviewed by Mayor.—*Los Angeles, Cal.*

Famous Hawaiian Dance.—Hula-Hula, from Pacific Isles, introduced on Gulf beach.—*Galveston, Texas.*

Dental Week.—Mayor Thompson presents tooth brushes to children in teeth cleaning campaign.—*Chicago, Ill.*

Firemen's Hard Fight.—Smoke-eaters battle hours against stubborn $500,000 blaze.—*Brooklyn, N. Y.*

Elephant Goes Shopping.—Getting shoes fitted is quite a job, if you have four feet.—*Boston, Mass.*

Picking Navy Flying Base.—U. S. Commission on naval stations views proposed under-sea and aviation ground site.—*Los Angeles, Cal.*

Champion Cattle.—Prize winners at International Live Stock Exposition.—*Chicago, Ill.*

Parade On River.—Steamboats help celebrate dedication of new dam to raise water in the Ohio.—*Huntington, W. Va.*

Builds Bungalow Atop Skyscraper.—Earl Carroll, famous composer, lays cornerstone at midnight of unique home on roof of business building in the heart of Broadway.—*New York City.*

Sub-Titles.—Louis Mann making the opening address. View from his bedroom window.

Through With Fighting.—Disabled New Zealand soldiers on way home from French battle line.—*Newport News, Va.*

Winning Auto Championship.—Speed king captures 150-mile paved track record.—*Ascot, Cal.*

Opening of Congress.—National Legislators face big problems in first hours of 64th session.—*Washington, D. C.*

Sub-Titles.—Speaker Clark and Congressman "Jim" Mann. Senators Kerby, Arkansas and Shepard, Texas. Senator Tom Taggart, Indiana. "Uncle Joe" Cannon (81, but still young).

Envoy Returns To Germany.—Ambassador Gerard leaves for Berlin to guard U. S. interests.—*New York.*

The Man of the Hour.—Field Marshal von Mackensen, whose military genius inspired the German drive of conquest straight to Bucharest, the Roumanian capital.

Dance On Ice Skates.—Champion professional figure skaters of the world, Bror Meyer and Emmy Bergfeldt, demonstrate their skill.—*St. Nicholas Rink, New York City.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

"Double M" Flanders strapped to Galvin's car. A view of the track from this unique position.

CAMERAMEN of news weeklies have reason to think that they bear charmed lives. At least they risk them as readily as if each of them had the proverbial cat's allowance. The latest death-defying stunt was performed by "Double M." Flanders of the particularly daring staff of the Animated Weekly Cameramen. He was one of the three who were present at the disastrous race at the Uniontown track, Pittsburgh, which was run on the Saturday after Thanksgiving Day for the Universal Film Trophy, and which resulted in such terrible loss of life. A few days before the race, "Double M" had an inspiration and proceeded to carry it into action. It was his idea to get pictures of a race under actual racing conditions, as it looks to the participants. So, with his camera, he allowed himself to be strapped to the back of Frank Galvin's car, facing to the rear. Galvin is the driver whose car later caused the death of the mechanician, Weigle, of Hughie Hughes and of Galvin himself, who died in the hospital of his injuries.

Flanders asked Galvin to speed the machine up to ninety miles an hour, and all the time he ground steadily, while Chevrolet, winner of the race for the cup, and John De Palma staged a race behind him on the track, exactly like the real thing. Similar stunts of this kind have been attempted before, but this was the first time that pictures have been taken from a car going at ninety miles an hour, and they are unique.

The day of the race, Buchanan, of the Animated, was accidentally filming Hughes, after his miraculous rescue, when Galvin's car knocked the machine from his hand. The machine was wrecked, with the exception of the film box itself, which by some marvelous chance was preserved with its priceless contents. Buchanan escaped death by a matter of about two inches.

OPENING OF CONGRESS.

THE Animated Weekly, Number 50, contains views of the opening of Congress, with close-ups of some of the most conspicuous figures in the nation's legislature. We see Speaker Champ Clark and Congressman "Jim" Mann, and Senators Kerby, of Arkansas and Shepard of Texas, who live in the same town and on the same street of the town called Texarkana, and yet are representatives of two different States. Senator Tom Taggart of Indiana is shown, and the scene closes with a picture of "Uncle Joe" Cannon, eighty-one years "young," who predicts a great Republican majority in 1918!

ELEPHANT GOES SHOPPING.

THE baby elephant of the Hip-Hip-Hoorah Company found himselfin need of new foot-gear in Boston, Mass., the other day, and went to a department store to buy a new pair of shoes. The Animated Weekly cameraman thought that a picture of a pachyderm out shopping like a lady might be interesting to Universal patrons, so he joined the party long enough to get some pictures of the expedition. Buying shoes for two feet is bad enough at the present cost of footwear, but buying for four is just twice as bad. The Animated Weekly No. 50 shows how an elephant is fitted with new boots.

CLAIRE McDOWELL in "MIXED BLOOD"

RED FEATHER Photoplay, written by the well known playwright and actor, Willard Mack. Adapted for the screen by J. Grubb Alexander, and produced by Charles Swickard, with Claire McDowell starred, and Roy Stewart and George Beranger in her support. A story of the blending of Mexican and Irish strains in a beautiful girl of the border.

CLAIRE McDOWELL is a name which needs no introduction to the patrons of the screen. She joined the Universal some months ago, and has appeared in many pictures, notably in the Egyptian phantasy called "The Caravan," staged by Raymond Wells, in which she made a great hit. This is the first feature film in which she has had the stellar role, and she handles her opportunity like the artist she is.

The story is a study of the result of blending Mexican and Irish strains, and was written by Willard Mack and produced by Charles Swickard, from the script by J. G. Alexander. In it Miss McDowell has the role of a border Carmen, a creature of swift moods, hot passions, and wild caprices, who, however, proves her possession of "white blood" in the end, by her devotion and self-sacrifice in the face of deadly danger. Mr. Mack is an accomplished playwright and an actor of reputation, and he knows the theatre inside and out. He proves this in the construction of this picture, which is dramatic from beginning to end. Director Swickard has given this fine plot a series of settings which are beautiful and effective enough to be used as the backgrounds for paintings of border life. Miss McDowell has brought all her temperament and her artistry to the interpretation of the character of the Mexican-Irish Nita, and she is well supported by Roy Stewart and George Beranger, both of whom have long since won their spurs as Universal actors. The story in brief is as follows:

Jim bluffs Nita.

Just over the American side of the Mexican border, Big Jim Burmister, the sheriff, kept law and order, being both feared and hated by the Mexicans who were thus forced to keep within the bounds.

Conducting the saloon and gambling hall is Joe Nagle, who makes it his business to become acquainted with all strangers, especially if they have money. His devoted slave, who is also his faro dealer, is "Blootch" White. In his dog-like way, he is much attached to Lottie Nagle, who bears the surname of the saloonkeeper by courtesy only. Lottie is growing old, and so is losing her hold upon Joe.

The Valyez family, the newest arrivals in the little town are a source of interest to all; the girl, Nita whose Mexican father is dead, has inherited a great many of his traits, much to the disappointment of her Irish mother.

CAST.

Nita Valyez	Claire McDowell
Carlos	George Beranger
Big Jim	Roy Stewart
Joe Nagle	Wilbur Higby
Lottie Nagle	Jessie Arnold
"Blootch" White	Harry Archer
Mrs. Valyez	Mrs. Emmons

Carlos, a gambler and a bully, is enamored of the girl and although the mother advises Nita to forbid him the house, still the girl accepts his attentions. His ardent wooing almost wins her, but at the last moment her contrary nature causes her to turn upon him with angry vehemence.

Carlos, angered, returns to the saloon. He starts drinking, and before long he is shooting up the place. He is arrested by Jim, who, as the only magistrate in the place, imposes a fine or imprisonment for a year. Carlos, having no money, is forced to accept the latter alternative. When Nita hears of this she hastens to the saloon and soundly berates Jim, who is depressed because he has just received word that the nearest town across the border had become infested with the plague. Joe Nagle notices the fire of Nita's anger and gives her the money to pay the fine of Carlos, thus thinking to win her heart.

Lottie jealously watches this, and later overhears Joe telling "Blootch" to "get Carlos" by accusing him of cheating. She warns Carlos and gives him a gun. She has seen the notice of the plague and conceals it so that it does not become public. When "Blootch" accuses Carlos of cheating the latter pulls his gun and kills the faro dealer. Then Lottie whispers to him to take his horse and Nita and go across the border, though she knows she is sending them to brave infection.

Top—Nita meets Big Jim.
Centre—Lottie sends Carlos across the border.
Lower—Jim pays tribute to Nita.

Meantime, Joe has been making love to Nita, but she repulses his advances. It is Big Jim who keeps him from annoying her further. Jim himself has fallen a victim to her charms.

Carlos goes to the cabin of Nita, telling her that he has killed the faro dealer and that they must flee; but at the last moment she does not want to leave her mother. While they are arguing Big Jim raps upon the door. Nita hides Carlos in a closet. Then Jim plays upon her jealousy and intimates that Carlos has been having an affair with another girl. She grasps Jim's gun and shoots toward the closet, but on the instant is sorry for her act. Jim, realizing that she loves Carlos, goes outside. When Nita opens the closet she finds it empty, as Carlos has escaped through the thatched roof.

As Jim is waiting outside, Carlos sneaks along the roof and shoots him. Then he rushes down to Nita, and, with sheer force compels the fainting girl to accompany him. They have just gone when her mother returns and bandages Jim's wound. Though weak from loss of blood, he takes up the pursuit of Carlos and Nita. When he arrives, after a day's pursuit, he finds Carlos dying,a victim of the plague, while Nita is caring for him. Thinking that she loves the Mexican, Jim leaves for the border, but before he has gone far he falls from his horse, where he is found later by Nita, who has come to seek him, realizing that she loves him.

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PAUL GULICK.. Editor
M. WINKLER...............................Music Editor
PETER PEPPER............................ Interviews
MARJORIE HOWARD...................... Interviews
JOE BRANDT...........................Business Manager
W. A. BACH.................Canadian Representative
GEO. H. BOWLES..........Kansas Correspondent
FRED S. MEYER....Minneapolis Correspondent
FRED T. GRENELL......Detroit Correspondent
KINTARO SAKAMOTO..Japan Correspondent
ROBERT S. DOMAN....London Correspondent
CHARLES E. HASTINGS......Holland Corresp.

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"THE PURPLE MASK" NEXT WEEK

The best kind of a Christmas present is the one which gives pleasure long after the celebration of the day is over. That's the kind of present that the Universal is offering its patrons in the new serial, "The Purple Mask." Grace Cunard and Francis Ford have put the best work of which they are capable into this serial, and everyone knows what that means. The story of the first episode of this super-serial will appear in the next issue of the Weekly, and will be found tremendously interesting even to read. Imagine what it will be like on the screen!

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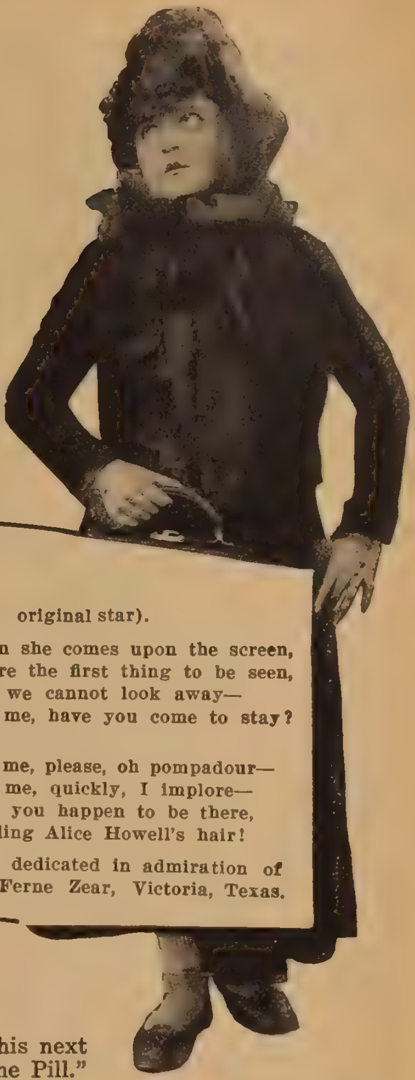
L-Ko Gossip



"TWINKLE, TWINKLE, POMPADOUR"

(With apologies to the original star).

Twinkle, twinkle, pompadour,
Tell me, please, what you are for,
Up on Alice Howell's head,
Like a fuzzy feather-bed!

It is not quite fair, I say,
For you so to "hog the play,"
For when you have caught our glance,
Alice doesn't have a chance.

When she comes upon the screen,
You're the first thing to be seen,
And we cannot look away—
Tell me, have you come to stay?

Tell me, please, oh pompadour—
Tell me, quickly, I implore—
How you happen to be there,
Spoiling Alice Howell's hair!

Written and dedicated in admiration of Alice Howell by Ferne Zear, Victoria, Texas.

Dan Russell.

THIS is a page of L-KO gossip from the studio where they work so hard at the serious business of fun-making. Alice Howell, the comedienne pre-eminent of the screen, brings us a poem written by a Texas admirer of her luxuriant pompadour. Alice is preparing a New Year's gift for the lovers of her peculiar style of comedy, which will raise her pedestal as Queen of the Comedy-film several feet higher. She doesn't intend to give away the secret prematurely, but she consents to say that in this coming picture she is going to reach heights which she has never approached before. She takes a balloon to get there.

DAN RUSSELL made his last appearance in "Murdered by Mistake," a sad, sad picture of an interrupted suicide. His next one will be still more pathetic. Its locale (as they say in the war news) is a steamer. Poor Dan is very, very heartsick in the story. And you know what happens when you are heartsick on a steamer.

Lucille Hutton is astonished at her popularity.

PHIL DUNHAM starts a long trip, in his next picture, "On the Trail of the Lonesome Pill." His pursuit of the illusive granule takes him to the Celestial Empire. There he meets Lucille Hutton, a vision of Chinese heavenliness. Their adventures are fast and furious, and take them in and out of a fish-pond among other things, of which Phil is made the Celestial guardian. Lucille is an unwilling captive in the household of a Chinese potentate, and she sees a chance of rescue in Phil, who is a born squire of dames. They change clothes, and as Phil is wearing his "janitor" outfit the result is not extremely becoming to Lucille. She takes his place as keeper of the fish-pond, and her ideas on the gentle art of Isaac Walton are as remarkable as Phil's.

Phil Dunham hunting the "Pill."

"THE IVY AND THE OAK"

By

REGINALD WRIGHT KAUFFMANN

REX Two-Reel Society Drama, Featuring Dorothy Davenport and Lee Hill. Directed by Donald McDonald.

Scene from Nina's past.

Stoddard meets Ivy.

Nina comes for the bonds.

CAST.

Stoddard	Lee Hill
Denton	Clyde Benson
Edward	T. D. Crittenden
Ivy	Dorothy Davenport
Nina	Lillian Concord

REGINALD WRIGHT KAUFFMAN is one of the important names in American literature, and when a photoplay from his pen appears, the fact is worthy of note. Mr. Kauffman is the author of many novels dealing with sociological problems in a big, human way. His "House of Bondage," which is his best-known book, had a great success in this country, and has been translated into more than a dozen languages. To gain the material for it, he lived for months in the slums of New York City, studying conditions at first-hand. This is not his first appearance as an author of a Universal scenario, for, last year, he suggested one of the episodes of the serial "Graft." It is another human problem upon which he touches in this Rex two-reel picture which was produced by Donald McDonald, with Lee Hill and Dorothy Davenport in the leads. This is the question of the "double standard" for men and women. Though Mr. Kauffman offers no explicit solution, the ending which he has given to the story leaves not much doubt as to his own sentiments on the vexed question.

Stoddard, who had graduated in law but never practiced, at his thirtieth birthday finds himself bored with life. He is in a frame of mind in which he cannot have faith in any one, not even the girl with whom he is in love. His friend, Denton, likens the friendship of Stoddard and his sweetheart, Nina, who is a clever actress, to the story of Ivy and the Oak.

Stoddard broods over the simile; at last he determines to ask Nina to tell him of her past life, but when he does so, she says that she has as much right to know of his past as he has hers. He will not take this for an answer, and finally she tells her experience. When she has finished, Stoddard informs her that their friendship is at an end. Brokenhearted, she accepts the ultimatum.

Stoddard seeks out his father's friend, Edward, a practicing attorney, and enters partnership with him, but first takes a month's vacation in the country. There he meets Ivy, a sweet country girl, and later they marry and return to the city.

Ivy proves to be of the vampire type, but so long as Stoddard can procure for her all her heart's desires, she is happy. The time comes when Stoddard is practically ruined; still not daring to refuse her slightest wish, he takes some bonds from the firm's safe—of course, with the intention of replacing them.

Later, the owner of the bonds, who is none other than the actress Nina, calls for them. To the astonishment of Edward, the bonds are missing. As he is about to call detectives, Stoddard rushes in. He has come from a stormy scene in which he has told Ivy of his ruin. She has decided that since he cannot provide her with luxuries, they must part.

Stoddard and Nina are surprised to see each other, but he confesses the theft of the bonds. He says that he did not know that they belonged to her. Begging her forgiveness, he promises to return them. She forgives him and signifies her willingness to share her lot with him, even though he is ruined.

MAN SHAVES, LOSES JOB.

CHARLES HICKMAN, assistant director for Allan J. Holubar at Universal City, selected for a part in "Stronger Than Steel," a two-reel Laemmle drama by George Bronson Howard, "a man with bushy whiskers" as a distinct type to illustrate this remarkable story. He was the exact type, but it was the first time the man had worked in pictures. That night he drew his pay check, cashed it and proceeded to buy a shave.

He appeared the next morning minus the whiskers and found Hickman plus a large quantity of words. As a result, it was necessary to build whiskers on the man's face in order to finish the picture. Nobody could take his place, and Holubar himself had to make the man up.

"Little Partner"

UNIVERSAL Special Feature in three reels, featuring Franklyn Farnum and Agnes Vernon. Written by Calder Johnston and produced by William Worthington.

CAST.

"Sunny" Lewis	Agnes Vernon
James Allis	Franklyn Farnum
Frank Monroe	Wm. J. Ran
Bill Lewis	Clyde Benson
Mrs. Beacon	Adele Farrington
Reggie	Arthur Hoyt

Sunny hears news of her father's death.

Mrs. Beacon urges Reggie to make up to Sunny.

"LITTLE PARTNER," written by Calder Johnston and produced by William Worthington, is the sort of a picture which makes you feel sorry when it ends. There is plenty of material in it for a five-reeler, and you cannot help regretting that you do not see more of the charming little "Sunny" Lewis, and her big partners, Jim and Frank. Picture fans will acknowledge that this is an unusual feeling. How many times has it happened that you have left a picture theatre wishing that there had been more of a certain story? So many producers have a way of squeezing the very last drop out of a situation, and leaving nothing at all to the imagination. But William Worthington has not done this, in making this Universal Special. Of course he was helped by a real five-reel feature cast. Agnes Vernon and Franklyn Farnum, to say nothing of Adele Farrington, are used to seeing themselves announced as the featured players of five-reel photoplays. When they appear together on a program release, you may be sure that there is a special treat before you. But after all, "the play's the thing," and the best stars on earth cannot do much without a good story. Calder Johnston gave them one this time, and here it is:

James Allis and Frank Monroe are partners and strike it rich. On their way to town they stop at Bill Lewis' cabin where he offers them hospitality. Lewis is rather blue, for he has not been able to make a strike, and yet is anxious to send for his little daughter, "Sunny." He shows the partners her photo which wins their hearts.

Lewis finally decides that he will hold up the stage, and send the money to "Sunny," telling her that he has made a rich strike. The boys in camp start out to look for the bandit. Jim discovers the picture of "Sunny" on the spot. They capture Lewis and he has to pay the death penalty. He exacts a promise from the boys that his little girl shall never know how he died.

Jim and Frank tell "Sunny" that her father died in the discharge of his duty and laud him as a brave man. Some time later, the partners decide to send her East to school, telling her that her father left a very valuable mine.

One day, Mrs. Beacon, her aunt, reads in the paper that Sunny has inherited a valuable mine from her father and immediately she invites the girl to visit her. Her son, Reggie, tries his best to win the girl for her money; but she has a strong aversion to him.

Jim decides that he will investigate for himself this Mrs. Beacon. He thinks that "Sunny" is in love with Reggie. He soon comes to the conclusion that it is "Sunny's" money they are after. He sends her a fake telegram, saying that the mine has panned out. "Sunny" asks Jim to take her home with him instead of returning to college, and he explains to the girl what he has done. Arrived at the camp, Frank tries to make love to the girl, but she tells him that she loves Jim—so the two men dissolve partnership and Frank goes his lonely way.

UNIVERSAL COMEDIANS ONLY ONES ON VANDERBILT CUP RACE TRACK.

FOR the first time in the history of automobile racing, an actor in make-up officiated as one of the managers of the course and also as a right-hand man of the chairman of the contest. In addition he worked before the camera in a comedy. The event was the Vanderbilt Cup classic.

This honor fell to Lee Moran of the Universal Nestor Company, who, through the efforts of Beverly Griffith of Universal City, was designated an official of the race and assistant to Richard Kennerdell, chairman of the Contest Board. The Nestor Company, headed by Moran and Eddie Lyons with Edith Roberts as the ingenue and supported by Harry Nolan, Fred Gamble and others of the Universal stock company made a comedy, "The Honest Inventor's Triumph," on the track while the big race was in progress. It was the only photoplay company permitted to work on the course and the members occupied a special box while not working in the scenes. In addition, they helped to entertain the crowd of 65,000 people present at the big race.

Eddie used a light, stripped car for the comedy work and was chased through the crowd by Moran and Nolan on a tandem bicycle.

Exporters Prevented from Grafting "Graft"

LAWYERS from Universal stop men attempting to send thirty reels of the great "Graft" serial to South America with all titles and subtitles changed into Spanish text. Now in hands of U. S. Marshall.

CONTRARY to expectation, the apprehension and arrest of Hugo Mainthal on a charge of receiving motion picture films stolen from the Twenty-third Street Universal Exchange has not had the effect of stopping altogether the losses either from the Universal or from other companies which have ben going on for some time. This fact was brought out on Saturday, December 2, when W. V. Saxe, representing Stanchfield and Levy, counsel for the Universal Film Manufacturing Company and the Bluebird Photo Plays (Inc.), recovered thirty reels of the Universal Film Manufacturing Company's serial, "Graft." They were being shipped by Edward Mortorell, No. 8 Bridge street, in Brooklyn. Unfortunately for Mortorell, the broker happened to be a representative of Saxe, the lawyer. They are now in possession of the U. S. Marshall.

The recovery of these "Graft" films goes a long way toward solving the problem which confronted the attorneys and the detectives when it was first discovered that films were being "lost" in the different exchanges. Several indignant complaints had come from Cuba and South America from exhibitors who were using Universal service and renting from the Universal representatives in these countries. These exhibitors averred that their competitors were using Universal serials and other Universal pictures in opposition to them, whereas when they rented they were supposed to have exclusive rights in their territory. It was discovered that all the titles and sub-titles in the episodes of "Graft" had been changed into Spanish text, and it is supposed that they were to be sold to independent dealers in Cuba and South America.

Last Tuesday two more films were recovered by Mr. Saxe. These two were Bluebirds, namely "Elusive Isabel" and "John Needham's Double," each in five reels. They were in the possession of a man named George Blair.

It will be remembered that Aaron Dreyer, a former shipping clerk in the Twenty-third Street Exchange, confessed to the theft of thirty-five films and implicated Mainthal in the receipt of them. Investigations prior to this had been carried on so secretly and so successfully that there was nothing else for Dreyer to do but to confess, and this has prevented his sentence thus far. It is understood that he has made an offer to turn state's evidence, and the Universal expects through this agency to be able to apprehend numerous other persons on his evidence.

Mr. Saxe has thought all along that the thefts which had been going on were international in character, and that they would be made the concern of the federal courts as soon as he was able to prove wilful infringement of copyright. This having been done, a world-wide investigation will probably be instituted on the initiative of the Universal, which not only will deal with Universal films, but will take in all the other film companies in the New York market which have been subjected to the same thefts as the Universal.

It is astonishing that the perpetrators should have been so bold as to continue almost openly and boldly their operations after the arrest and conviction of Mainthal and Dreyer. Such seems to be the case, however, and it opens up the possibility of even greater buccaneering of films than was at first supposed to be possible. The evidence which Dreyer can probably give will go a long way toward implicating those whom the United States and other authorities are now looking for, and the Universal has offered every assistance in its power to the federal authorities to assist them in their investigations.

GOVERNOR LISTER OF WASHINGTON ENJOYS VISIT TO UNIVERSAL CITY.

"This certain was worth coming a long distance to see, and I must say I have enjoyed every minute of my stay," said Governor Ernest Lister of Washington at Universay City, one day last week, as he stepped into his car and departed for Los Angeles, where he boarded the train for the north. The Governor had come to Universal City with Mrs. Lister, Frank M. Lamborn, public printer of the northern State, and a party of Los Angeles friends early in the afternoon and so interested were the visitors that they did not leave the plant until darkness had fallen.

Governor Lister and the members of his party were escorted about the various stages and through the numerous departments, and the executive, evincing great interest in all he witnessed. He was greatly impressed with the multifarious activities of the motion picture municipality and the extent of the plant, which, he said, was one of the most remarkable places he had ever visited.

During his stay at Universal City, Governor Lister met a number of former Washingtonians, among them Directors Henry McRae, Jack Conway, Raymond Wells, Joseph De Grasse, Allen Curtis, Assistant Director Richard Donaldson and Milton Loryea, official photographer for the Big U., who for many years was a resident of Spokane, Washington.

Governor Lister was pleased to renew his acquaintance with Director McRae, whom he knew while the producer of photoplays with unusual thrills was conducting the Tacoma Stock Company at the Tacoma Theatre a half dozen years ago. The Governor found McRae engaged in directing several sensational scenes for the Universal's serial "Liberty, a Daughter of the U. S. A.," and when he visited Director Wells, found the latter filming night scenes under the electric lights for a strong dramatic feature entitled "The Killer."

Jack Mulhall, Wells' star player, enacts the name role in this production, and the way he killed off the men who interfered with his plans caused the Governor to remark, "We would not let him kill them like that in Tacoma or Seattle or Spokane—we'd get him quickly. Gracious me! but you folks are slow down here," said the Governor with a little laugh as he winked at the director. Pictures of Washington's chief executive and his party were taken while they visited the set being used by Director Conway, who was making scenes for "Polly-Ooly," in which dainty Ella Hall, popular star, plays the leading role.

Governor Lister said that he realized what an important industry the motion picture business had become and said he thought that the pictures were serving an excellent purpose in the world in addition to entertaining the millions. He said the manufacturers were to be congratulated on the great improvement in the quality of the pictures, especially during the past year or so, and for the attention that now was being given to the educational films—"The more of these the better for the world in general," said Governor Lister continuing, "there are splendid opportunities with this much-desired material and it is, indeed, very gratifying to see that the various companies are enlarging in this direction."

Other notables who visited Universal City this week were Count and

(*Continued on page* 23)

With Universal and Bluebird Players

PEARCE JOINS UNIVERSAL.

GEORGE C. PEARCE, who played the "king" in "Three Weeks" on the speaking stage has joined the Universal.

Pearce was born in New York City and educated at Trinity School for the Episcopal ministry. From the age of eleven to sixteen he was a popular boy soprano, singing in all the principal churches in New York.

Some few years later Henry E. Dixey, hearing him sing, engaged him as a leading tenor for his summer opera company at the Old Globe Theatre, Boston. He soon gained recognition not only of his voice but of his dramatic ability.

After several seasons as leading tenor in repertoire opera he joined the late Charles Frohman's Empire Theatre Stock Company, where he remained six years playing light comedy in all the productions made at the Empire during that time. He appeared in such plays as "Under the Red Robe," "The Conquerors," "My Lady's Lord," "Lord and Lady Algy," "His Excellency, the Governor," "Brother Officers," and others.

The Empire stock company at that time included Henry Miller, William Faversham, Robert Edeson, William Farnum, Viola Allen, Ida Conquest, May Robson, Mrs. Whiffen, Margaret Anglin, and others.

Leaving Henry Miller's company while playing "The Rainbow" he joined the Biograph, where he remained two years. His latest appearance is in "The Taint of Fear."

TO GIVE PLAY IN YIDDISH.

FOR the benefit of Russian-Jewish sufferers in the European war zone it is planned to present some well-known play in Yiddish at one of the Los Angeles theatres in the near future.

Harry Mann, well-known character actor at Universal City, will have charge of the production and play one of the leading roles.

Mann for a number of years was a prominent player in one of the large Jewish theatres in New York, but of late years has devoted his time to playing before the camera and writing photoplays.

THE TALE OF A DOG.

DIRECTOR W. W. Beaudine, of the Universal comedy company, is resolved never again to have a dog among his troup of players. "And thereby hangs a tale." A canine known as Snoozer was used recently in Beaudine's picture, "No Dogs Allowed." So also was a stuffed cat used as a "prop."

Every time Snoozer came near the stuffed cat he appeared to be annoyed. The feline's lack of motion and apparent indifference to him seemed to exasperate the dog. He finally made bold to strike at it and finding no resistance, seized the cat in his teeth and scampered off the set. That was the last seen of Snoozer for three hours, during which time he was badly needed for half a dozen scenes by Director Beaudine. Assistant Director Murphy finally located the dog in a corner of the big electric light studio, and the cat—it literally had had "the stuffing knocked out of it."

GRIFFITH LOST AT SEA.

BEVERLY GRIFFITH, of Universal City, is thanking his lucky stars that he is not either at the bottom of the Pacific or floating helplessly on the ocean, after his experience in returning to San Pedro, California, from Catalina Island in a dense fog.

Director Henry McRae, who was producing the two-reel Bison drama, "Giant Powder," sent a radio message from Catalina Island to Universal City for additional film and two hundred and fifty pounds of black powder. The message was received at 1:45 P. M. and at 2:25 P. M. Griffith reached San Pedro with the supplies, and in an eight-cylinder power boat reached Catalina Island at 3:55 P. M.

He started immediately upon the journey to San Pedro and when about half way the launch became enveloped in a dense fog.

The troubles of Griffith and the two members of the crew were multiplied by the engine getting out of order and stopping and the heavy waves breaking over the little vessel.

For three hours and a half they tossed helplessly in the heavy sea and by baling succeeded in keeping the vessel afloat. They had no idea whether they were washing toward shore or the open sea.

Fortunately, just as the engine was started again Griffith caught sight of the big lighthouse at San Pedro and by 7:30 P. M. they were inside the harbor, wet, cold, hungry and, as Griffith admits, thoroughly frightened.

GERRARD CLIMBS A TREE TO ESCAPE BLOODHOUNDS.

DOUGLAS GERRARD, motion picture director and actor, is congratulating himself today upon his narrow escape from being torn to pieces by four bloodhounds.

The animals were being used by Gerrard in Passada yesterday in connection with scenes for the Imp drama, "In the Dead o' Night," in which Gerrard, who plays the part of an escaped convict, was being hunted by the dogs.

For some unaccountable reason the owner of the animals was unable to halt them at the proper moment in the chase and Gerrard and the producer eluded them only by quickly climbing a nearby tree.

Allen Watt, the assistant director, was attacked by the brutes after they had been roped, but fortunately escaped with only a few scratches.

THROUGH WITH FIGHTING.

WHEN the steamship Rotorua put into Newport News the other day for coal, she had on board some interesting passengers. These were one hundred and two officers and men, who "having done their bit" are discharged from the British army and invalided home. The ship was en route from England to Australia and New Zeland, which these men call home. All of them have served with the Allies since the beginning of the war, at first in the Dardanelles, and later on the French front. All have received wounds which unfit them for further service, and are "out of it" for good. But they were a very cheerful lot, and most of them appeared very "fit" with the exception of those who have lost a limb. They were dressed in field uniforms, minus their weapons, and each man wore on his shoulder-strap a red stripe which indicated that he was no longer fit for service. They were under the command of several officers, also discharged, and until they arrive at their homes they will be under military discipline. They were photographed for Number 50 of the Animated Weekly.

GOV. LISTER OF WASHINGTON ENJOYS VISIT TO U CITY.

(*Continued from page* 22)

Countess Siegfried Raben of Denmark. These titled personages said they were touring the country and had come to Southern California especially to see the capital of the film world.

The Countess was as happy as a little girl with her first doll as she went from set to set on the various stages. Before leaving, Count Raben said that it certainly was well worth traveling this far to make the trip through the wonderful plant. "Be assured," said the Danish visitor, "I shall gladly tell my friends that I have seen the eighth wonder of the world in your Universal City."

"The HONOR OF MARY BLAKE"

Mary learns the truth of her marriage.

BLUEBIRD Photoplay, written by John C. Brownell and produced by Edwin Stevens, with Violet Mersereau as his star. The story of a little actress stranded in a country town and how she wins her way at last.

Mary resolves to go away forever.

THIS is the first Bluebird Photoplay in which the new combination of Violet Mersereau, as star, and Edwin Stevens, as director, has appeared. This is the only Bluebird company working in the East, at the big Leonia studio, but they are producing fine things, as every one who sees this picture will readily grant. A very human story from the pen of John C. Brownell has been given a most realistic setting by Edwin Stevens, while the leading role, "Mary Blake," is one which suits Violet Mersereau down to the ground. Miss Mersereau only needs a chance to captivate us, and in this picture she has been provided with it.

From the pictorial side she presents a series of delightful pictures in the various costumes which the script gives her opportunity to wear, especially in the doublet and hose of Shakespeare's "Rosalind," in which she is a fascinating vision. She has opportunity for the portrayal of more than the kittenish graces of a playful child, for the part touches depths of emotion in which she proves herself equally at home. She is supported by a carefully selected cast, headed by Sidney Mason, who brings a sincerity and earnestness to his performance of the role of Kirk Hardy which will win him many friends.

Mary Blake is a little ingenue who is almost at the end of her resources. She is out of a job and alone in New York. An offer from the agent, Richard Kearney, of a part in a Broadway production reaches her. She does not suspect that there is a string tied to it and goes to his office. He treats her to the usual thing, but she succeeds in escaping. The next morning he sends her a letter of abject apology and asks her to be his wife. Her friend Flossie urges her to "take a chance," and she decides to risk it. There is a ceremony of marriage and she goes with him to his home. There they find his real wife, who has returned from a trip abroad, and who utterly misunderstands the situation and treats Mary like the dirt under her feet. She at once institutes divorce proceedings, naming Mary as correspondent. Mary does not know of this; she goes, heart-broken with disappointment, back to the Manhattan Repertoire Company, which is starting out on a tour of one-night stands.

They arrive at the town of Hillsdale. Mary goes for a walk in the woods and drinks from the stream. She is attacked by a tramp and rescued by Kirk Hardy, who has seen her performance of Rosalind, and is half in love with her already. He has called down upon himself the reprobation of the village gossips for going to the theatre at all. Mary's drink of the water proves costly. She contracts a fever and is left behind when the company goes on. She is very lonely in the shabby hotel room, with the wretched food which the skin-flint of a proprietor provides. Kirk goes to see her and sends in proper food. They fall in love with each other and are married.

Kirk brings his wife home to his mother, who finds her greatest pleasure in the troubles of other people. Mrs. Hardy receives an actress wife with the coldness which might have been expected of her. Mary tries to be of help to her, but her ideas of housekeeping don't suit Mrs. Hardy. Kirk, however, is satisfied. Mary dresses up as Rosalind one day to surprise him and surprises his mother instead. Mrs. Hardy is horrified.

Mary has tried to tell the story of Kearney's persecution of her to Kirk, but he will not listen to her. Kearney has been divorced by his wife and goes in search of Mary. He traces her to the Manhattan Repertoire Company and gets news of her whereabouts from Mary's friend. Flossie Peyton. He follows Mary to Hillsdale. She opens the door to him at the farmhouse and tells him that she is happily married. He seizes her in his arms, in spite of her protestations, and kisses her. This is seen by Mrs. Hardy, who, though she sees Mary's efforts to repulse the man, reports the thing in the most unfavorable light to her son. Mary falls sobbing on the sofa, and when Kirk accuses her she tries to explain to him, but he will not listen. He goes out, furious, to find Kearney.

CAST.

Mary Blake	Violet Mersereau
Flossie Peyton	Tina Marshall
Richard Kearney	James O'Neill
Mrs. Kearney	Yolande Duquette
Rev. George Bliss	John C. Brownell
Mrs. Hardy	Caroline Harris
Kirk Hardy	Sidney Mason

The agent is at the hotel, drinking in the bar with some of the riff-raff of the town. Kirk insults him and Kearney draws a gun on him. They fight and Kirk shoots the man, apparently fatally. He goes home to the farmhouse and tells Mary that he has killed her lover, and that she had better go to him. With some wild idea of saving Kirk, Mary rushes to the hotel. Here the doctors tell her that Kearney has a chance if he has constant care. In order to save Kirk from the consequences of his action Mary devotes herself to the nursing of Kearney. She is at last rewarded for her sacrifice, as Kearney is pronounced out of danger. He sends for the minister, Mr. Bliss, and begs him to go to Kirk and make him see what a wonderful wife he has in Mary. Mr. Bliss goes to the farm and succeeds in persuading Mrs. Hardy of the harshness of her judgement. Mrs. Hardy is conscience stricken, for she realizes that Mary has been the victim all along, and that she (Mrs. Hardy) has deliberately allowed Kirk to think the worst of his little wife. She determines to confess the truth. Mary, who knows nothing of this, has made up her mind to leave Hillsdale forever. She goes to the woods where she met Kirk, for the last time. He follows her and tells her that he has been in the wrong and persuades her to give him another chance. As she loves him, she forgives him and returns to the farm in perfect happiness. This is an outline of the story upon which Miss Mersereau and Mr. Stevens have expended the full resources of their combined talent. The result is that rarity—a thoroughly satisfactory photoplay.

Mary dresses as Rosalind.

Mary realizes what has happened.

"There lies our road to happiness."

Paris Apaches Live Again in "The Purple Mask"

Fight of Gendarmes and Apaches in the famous Paris sewers.

THE atmosphere which Grace Cunard and Francis Ford have thrown around their newest serial described by one who has lived in Paris and knows at first hand how accurately it follows its original.

By
PETER PEPPER

HOW can they do it again?" says the public when it hears that Grace Cunard and Francis Ford are starting another serial. They already have three of the conspicuous successes in the field of continued pictures to their credit, and it seems as if their invention must be exhausted. But no, they have no sooner finished "Peg o' the Ring," then their imagination is at work on another idea, and presently we read the welcome announcement: "New Universal Serial, with Grace Cunard and Francis Ford," and we realize that the indefatigable pair have been at it again.

This time they come forward with an offering which promises to be the best ever. It is called "The Purple Mask," and the first installment will be released in Christmas week, just as "Liberty" comes to a triumphant conclusion. Its makers have realized that they had a big task before them, to beat previous Universal records in the field of the serial photoplay, but their invention has not failed them. They determined that the "stunt" serial had been done to death. That is to say, the serial which depended for its effect merely on the willingness of its devoted actors to take untold risks. They took a leaf out of Bluebird's book, and decided that the play should be "the thing." So they started with two real people, two characters as carefully drawn for the screen as those which an author portrays in a novel, and around them they wove a story which is as logical and well-devised as that of the most successful five-reeler.

They knew that plenty of action is an essential of all good serials, and in any case, it is impossible to imagine a Ford-Cunard picture without action. "The Purple Mask" will be found no exception to their rule. But the action has a "reason for being." It is not lugged in to bolster a weak plot. It is there because the development of the story demands it. An important feature of a serial is the background chosen for the characters. In this respect, Ford and Cunard have really outdone themselves. The story of "The Purple Mask" opens in Paris—before the war of course—when one of the unique points of interest of the French capital, was the existence of that lusty ruffian the "Apache," who made the streets of the poorer quarters of the city a terror to the respectable citizens; who turned the innocent parks of the city and woods of the suburbs into traps for the unwary; who had an organization as efficient and far reaching as the secret police of Russia, with heads of affairs who owned their own automobiles, and gave their orders with absolute confidence in their being carried out to the letter.

A characteristic of the Paris Apache was, that he did not look like one. He went about his furtive and deadly business clad in the guise of an ordinary French workman. When arrested by the police, he usually found it possible to give the most plausible account of himself. It was impossible to track him to his lair, for he did not seem to have one of those picturesque possessions. As a matter of fact, organized meeting places for the disposal of "loot" were located all over the city, but the chief point of concentration for the bands were outside the city limits, in the neighboring villages and outskirts of Paris itself. And even here, they were disguised as innocent "estaminets," as the little drinking-places in the country are called. The famous case of the automobile bandits who were finally located by the police will be remembered, and how their principal meeting- places, apparently innocent shops and cafes, were indicated to the initiated by the blue color of the outside woodwork.

The early episodes of the new serial take place among such scenes as these. The Apaches are shown in one of their Paris haunts, which has a secret entrance through the famous sewers of the city, which are one of the sights of the place. "Patricia Montez," the heroine, follows her aunt's butler, whom she has seen steal some valuable jewelry from her bedroom, to the Apache meeting-place, and cleverly recovers the valuables from him. The local color has been remarkably reproduced. An elaborate set, which all tourists who have visited them will recognize at once as part of the celebrated sewers, was constructed for the filming of these early scenes; and the underground meeting-place of the band is faithfully copied from the real thing. The costumes of the Apaches are not inventions; the corduroy trousers, short, shapeless coats, rough shirts, caps

(*Continued on page* 34)

The VERSATILITY OF VIOLET

AN INTERVIEW WITH THE DAINTY BLUEBIRD STAR

By MARJORIE HOWARD

WHEN Violet's voice called "Come in!" in response to my knock on the door of her dressing room at the Bluebird studio in Leonia, I entered and looked all over the place for Violet herself. All I saw was a very slight young man (no, a boy), with fair short curls all over his head, and wearing a pair of evening trousers of irreproachable cut, pumps and black silk socks, and a white dress shirt. This engaging young fellow was tying his tie with his back turned towards me. Then he turned, and behold Violet Mersereau, making up for her part in the new Bluebird which she is making with Edwin Stevens, and which is to be called "The Boy Girl." She certainly looked the part.

Having been a little actress, stranded from a road company, who marries a farmer, in her last picture, "The Honor of Mary Blake," she is now called upon to play a hoyden, brought up almost like a boy, in the company of grooms, jockeys and men of the turf. These two roles seem sufficiently diversified, but there are carping critics who declare that an ingenue has always and forever the same range of parts to play, whether she is in pictures or on the stage. Take a look at the four Bluebirds in which Violet has appeared, in order to refute such persons.

She was a ragged litle gutter-snipe in "The Great Problem," who turned into a woman under the influence, first of prosperity, and then of suffering. Then in "Broken Fetters" she was a missionary's daughter brought up in China and imported into this country hidden in a barrel. Since she began working with Mr. Stevens she has been an actress and a tom-boy. There's not much sameness about that, is there?

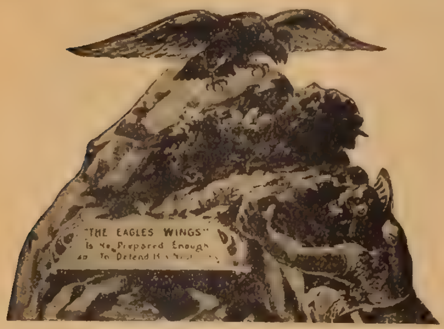
"I am awfully glad to see you," said the boy-girl, shaking hands, "but I hate to have you see me today. My eyes are so 'sun-burned'."

That is the graphic term which picture people use to express the disastrous effect of too much studio light on the eyes. And any one who has ever faced the green glare of the Cowper-Hewits will sympathize.

Miss Mersereau was very busy. She had to eat her luncheon, for one thing a trayful of the simplest kind of food which had been sent in from next door in charge of two little boys,

(*Continued on page* 42)

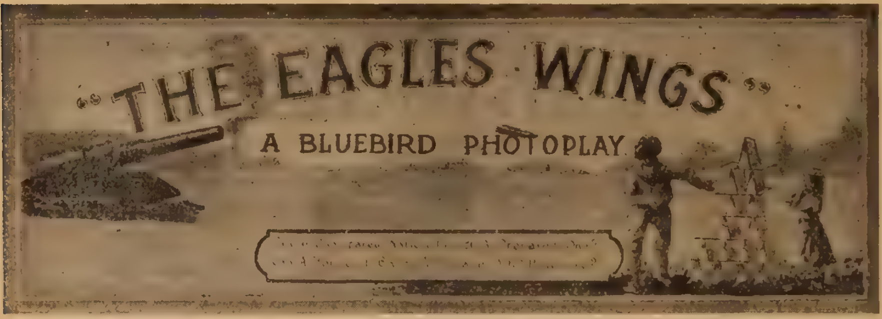
VIOLET MERSEREAU
IN
"THE HONOR OF MARY BLAKE"
BLUEBIRD PHOTOPLAY
DIRECTED + EDWIN STEVENS



LOBBY DISPLAY AND BANNER SUGGESTIONS FOR "THE EAGLE'S WINGS"

An attractive lobby decoration very greatly reduced in reproduction.

SUCH excellent results have been obtained in Canada with lobby displays and banners manufactured by local firms for theatres showing Bluebirds, that the Moving Picture Weekly, at the suggestion of the Bluebird Company, has had a few suggestive designs drawn up for lobby displays and banners or pennants. These are roughly drawn, and no attempt has been made in these drawings for great artistic merit. The idea was the only thing considered.



Suggestion for a banner for front of house or across street.

In order to give all of the exchanges plenty of opportunity to try out these ideas, a film has been adopted which can be utilized longer than the regular Bluebird program release, for all the work in them has to be done in a week. Otherwise it crowds on the heels of the next release. "The Eagle's Wings," however, is a special, and it is for that reason that these displays were designed for this film.

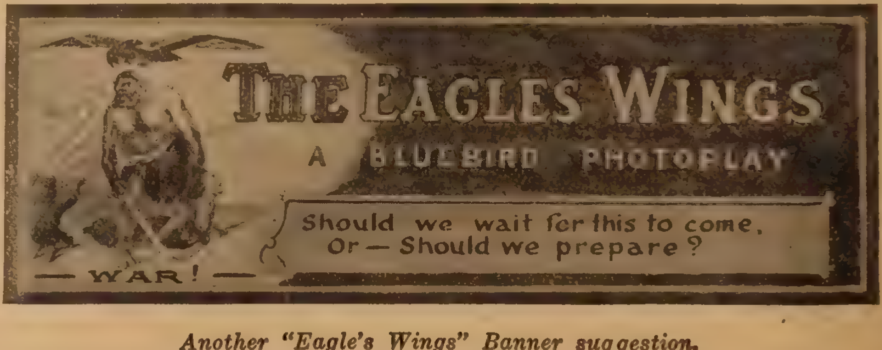
The first drawing on the page indicates a lobby decoration which can be adapted to either the lobby, or the space over the front entrance in case the lobby is not adapted to so large a figure as this would be. The drawing, however, indicates a very striking group, if carried out with the animation which the artist intends. You will note an eagle's nest on the top of a crag, with a mother eagle hovering over it in an attitude of fierce defiance of the soldier below, and perfect preparedness to defend her own. This is the main idea of "The Eagle's Wings," and is very well illustrated in this drawing. It would be well also to put a sign, larger than the one in the scrollwork below, over the eagle, with the words "Eagle's Wings" on it.

On the opposite page will be found a lobby display which is more intricate, and will be more expensive as well, but correspondingly more effective. In the first place, a large American flag would have to be purchased, and in order to get the title in, paint the letter on a white piece of cardboard, and sew it on to the flag in the manner indicated.

The rest of this lobby display has reference to the first scene in "The Eagle's Wings," in which the audience is told that it requires six men working steadily at industrial pursuits to keep one soldier equipped, and in the field. For economy's sake, "and on account of the war," our artist has chosen five figures instead of seven, as in the film. He has a blacksmith, a shoemaker, a tailor, and a munitions maker, and two of these figures can be made mechanical by utilizing the device which is explained in the large line drawing below. This was intended for the blacksmith alone, but the same principal can be utilized with the shoemaker; also with the tailor on his bench, if desired. Any movement in a window display is calculated to catch the eye, and if a real anvil, or a fake one, with some kind of a device whereby a sound can be produced is obtained, the conjunction of movement and sound together should prove wonderfully effective.

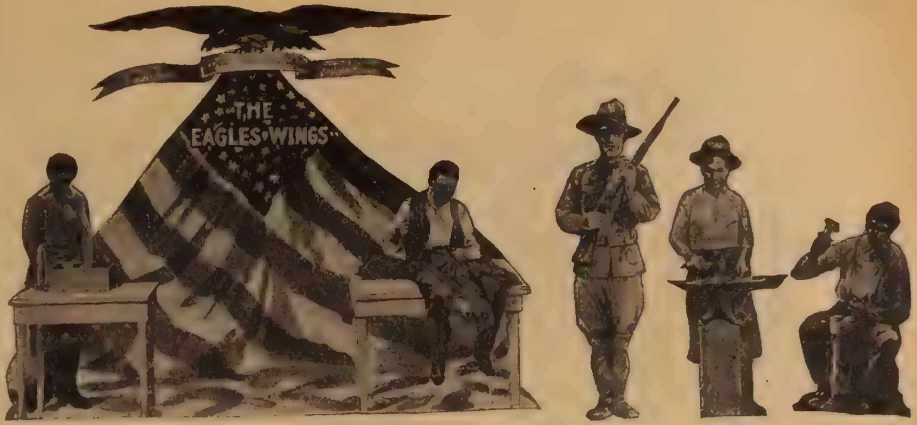
Of course, this lobby display is going to cost some money, but on the other hand, it should be worth ten times the money which is put into it. The figures are to be drawn and painted on cardboard sheets—cheap paper boxboard will serve just as well as expensive cardboard. Put the edges together in such a way that they do not overlap, cutting them carefully so that they join without perceptible interstices. Then cut the cardboards in the shape of the drawing, and mount on wood one by a half inch. Use small shoe tacks with flat heads for tacking on to the wooden framework, and when all is completed, paint the design as shown in the cut on top of page 31.

These designs are offered more as an experiment than anything else, to see if the exhibitors appreciate suggestions of this kind for putting over

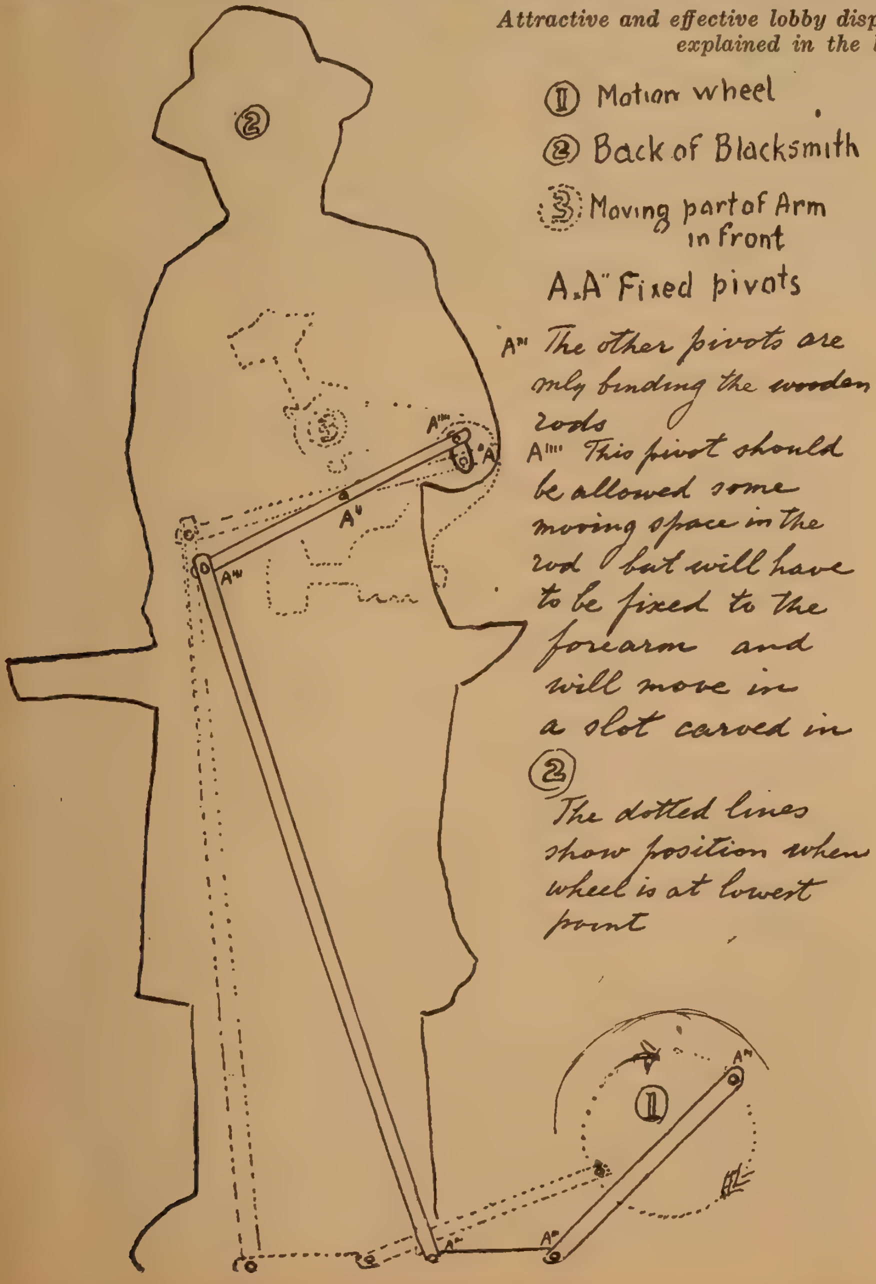

THE EAGLES WINGS
A BLUEBIRD PHOTOPLAY
Should we wait for this to come.
Or — Should we prepare?
— WAR! —

Another "Eagle's Wings" Banner suggestion.

regular Bluebird pictures. If they want them badly enough, the Bluebird company will run every week suggestions all drawn out as we have shown them on these two pages. Every effort will be made to keep the cost of them as low as possible, and to have them as easily made as is consistent with their effectiveness. The Bluebird Home Office will also appreciate it if every exhibitor will make an effort to use one or all of these suggestions, and would write a letter stating what success he had with them, and how effective he found them in his work for "The Eagle's Wings." For some time the Bluebird Publicity Department has been sending out ideas for putting over Bluebirds, and this week we start to incorporate these ideas in the Moving Picture Weekly, with two or three suggested for "The Right To Be Happy," the full story of which will be found in next week's Moving Picture Weekly. These ideas have not been sketched out, but each exhibitor can use them as he sees fit, and it is from ideas similar to this, but more elaborate, that a regular service of this kind would be built up by the Bluebird in case the exhibitors and exchangement want it.



Attractive and effective lobby display with animated feature which is explained in the line cut below.



① Motion wheel

② Back of Blacksmith

③ Moving part of Arm in front

A.A'' Fixed pivots

A''' The other pivots are only binding the wooden rods

A'''' This pivot should be allowed some moving space in the rod but will have to be fixed to the forearm and will move in a slot carved in ②

The dotted lines show position when wheel is at lowest point

BLUEBIRD IDEAS.

ALTHOUGH based upon Charles Dickens' "A Christmas Carol," Bluebird's production "The Right To Be Happy," is so full of heart interest and the gospel of good-will that every one of the three hundred and sixty-five days of the year is the best day on which to show it. The story will be in the next Moving Picture Weekly.

If you have ever read the story, you will remember that Marley's ghost plays a most important part in it. You can use this idea to ballyhoo your presentation of "The Right To Be Happy."

Hire a man to play the part of the ghost. Dress him up in a white sheet. Have him paint his face a dead white and shade it as to give it a skull-like effect at a little distance. Chains should be twisted about his body and a short length should trail along the ground from each foot. Have him carry a pole sign on which the following copy is painted:

> DO YOU WANT TO KNOW
> HOW I LOST THE RIGHT
> TO BE HAPPY?
> Visit the Theatre To-day!

Since this production urges us to give our fellowmen the benefit of the love and charity we all have in our hearts, you should make every effort

(*Continued on page* 34)

"IN THE DEAD O' NIGHT"

Gloria and her sweetheart.

Steve forces the doctor to change clothes with him.—Insert— Steve.

It is unusual for a director to play the villain in his own picture, when he has so remarkable a chance for "hero stuff," but Douglas Gerrard is rather an unusual sort of a fellow. He has certainly produced an unusual picture in this Imp mystery drama in which Ruth Clifford and George Beranger have the other principal roles. The chief situation in this story, written for Gerrard by Willis and Woods, is the scene in which the convict son, who has broken out of prison, makes his father's murderous physician don his own convict clothes, as the price of a chance to escape from the consequences of the crimes of attempted murder and forgery. This scene is handled so as to give a real thrill.

The story runs as follows:

IMP Two - Reel Mystery Drama. Written by Willis and Woods. Produced by Douglas Gerrard, who plays the villain in his own picture, with Ruth Clifford and George Beranger in the other roles. The story of a doctor who makes science aid his villainy.

CAST.

Steve Brogete	Geo. Beranger
Dr. Pierre Bouryonne,	Dougles Gerrard
Gloria Blain	Ruth Clifford
Adam Brogete	"Doc" Crane
Peters	T. Du Croe

Steve Brogete had been serving a term in prison. His millionaire father had long been failing and this was gloatingly watched by his unprincipled physician, Dr. Pierre Bouryonne, who decided to assist nature by putting some poisonous powder into the medicine. He then carefully substituted his own name for Steve's in the will of Brogete.

The poison failed in effect and the doctor determined to use chloroform. He is in the act of administering it when the handkerchief is rudely snatched from his hand. Terrified, he turns to confront Steve. Steve, behind the prison bars, has felt his father's need. By main strength he has escaped from prison and returned home. The astonished butler has let him in and taken him to his old room where he has donned fresh raiment.

Steve finds the forged will and confronts the doctor with the evidence of his guilt. For a time the doctor attempts to hold the upper hand, but soon sees that Steve is in earnest, and, begging for mercy, accepts the only course Steve offers—that of donning his convict clothing and endeavoring to make his escape.

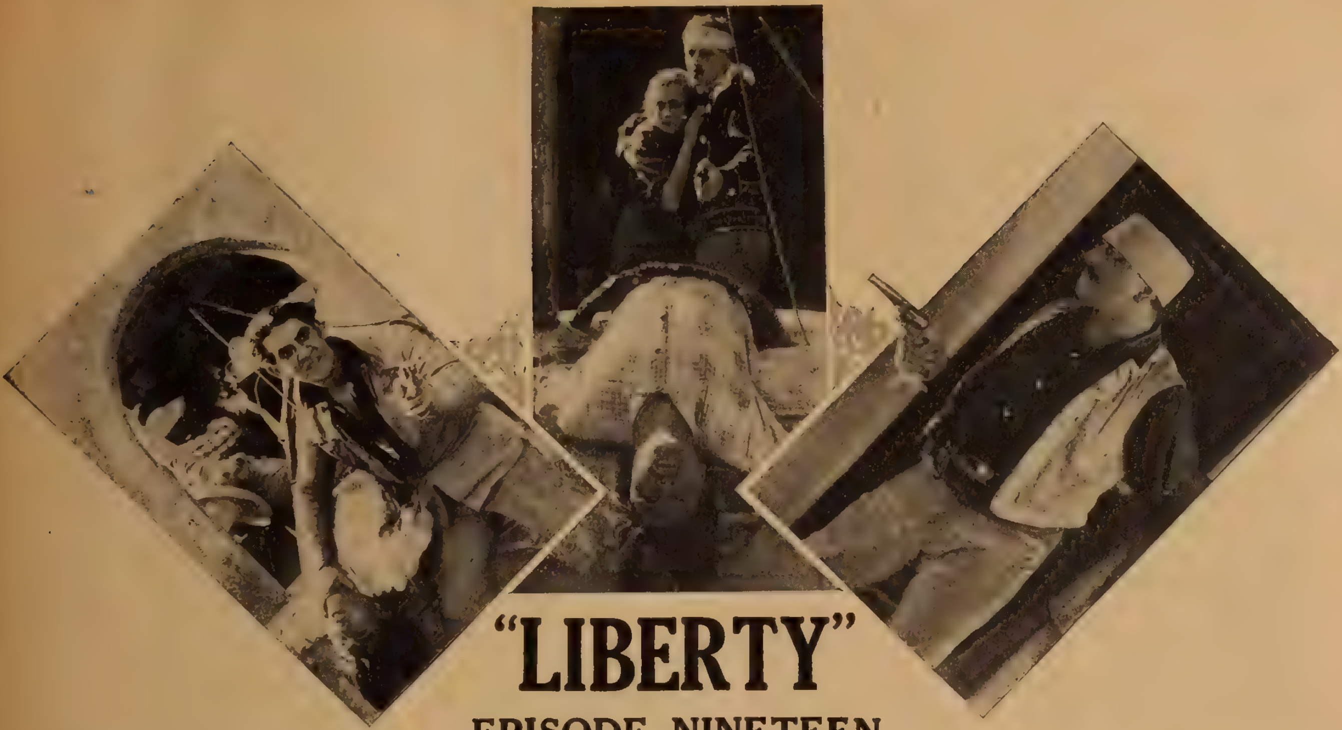
Steve then goes to his father and kneels by his side. In a few moments, Gloria Blain, his childhood sweetheart and his father's ward, comes into the room and kneels at the other side. When the old man awakens, he finds his two loved ones near him.

A short time after the sheriff appears to tell Steve that he has traced a convict to his very door. Steve says that a short time previously he heard some one rush through the house. The sheriff with his dogs takes up the trail at the front door; soon the dogs overtake the doctor, and when the sheriff arrives, the villain is dead.

AUTHORESS AND PRODUCER FRIENDS.

One of the most interested visitors recently at Universal City was Margaretta Tuttle whose stories in the Saturday Evening Post and page in the Ladies' Home Journal are well known to all readers of these publications. She spent several days at the studios watching the work and greeting many men and women of letters whom she met there.

Mrs. Tuttle and Lois Weber, the world's famous woman director, became great friends having so much in common. They spent many an afternoon together at tea and in talking over the literature and productions of the day.



"LIBERTY"

EPISODE NINETEEN

THE great serial, directed since the thirteenth episode by Henry McRae, nears its close, but still without divulging the outcome.

CAST.

Liberty Horton	Marie Walcamp
Pedro	Eddie Polo
Bob Rutledge	Jack Holt
Major Winston	Neal Hart
Pancho Lopez	G. Raymond Nye
Jose Leon	L. M. Wells
Senorita Travario	Hazel Buckham

THE nineteenth episode of the serial "Liberty," which has been directed since the thirteenth chapter by Henry McRae, brings the lovers, Liberty and Bob, together again, disposes of Jose Leon, who dies, giving the couple his blessing, and seems like the beginning of the end. The much-tried hero and heroine come at last within speaking distance of peace and prosperity after their many vicissitudes. Pedro brings the followers of Lopez to justice, shooting the last of them, and the great insurrection fails to accomplish its purpose.

Pedro and Liberty arrive at the Hacienda, in advance of Lopez and his men. Leon agrees to give them shelter. Bob and Liberty are overjoyed to meet again. As they are greeting each other a peon brings the news that Lopez and his men are arriving. Bob and the others go into the house and barricade one of the rooms, while Leon goes to meet the Mexicans.

Leon tells Lopez that Liberty and Pedro passed by and went on. Lopez believes him, but he says, "Did you so easily forgive her for killing Manuel, your son?" Leon is tremendously affected by the news and goes to demand the truth of Liberty. She explains how Theresa killed them both, and the old man is overcome.

Lopez discovers the deception which Leon has practised on him and returns to the Hacienda. His men surround the place and keep up a steady fire at the windows. Bob declares that he must go for ammunition. He steals out of the door, but is seen by Lopez, who pursues him. The two men have a duel with revolvers. Bob shoots the gun out of Lopez's hand, but tells him to pick it up again. Lopez does so, fires quickly and wounds Bob in the wrist.

Bob recovers sufficiently to shoot Pancho, he thinks fatally. The peons arrive and take the insurrecto leader into the house. They think him dead, and the women mourn over him. Jack is helped into the house. Pedro is brought into the room where Leon lies mortally wounded on the bed. Liberty is supporting his head. Lopez lies on the floor attended by the women. Leon sends Pedro for his strong box. He realizes that he is dying and wishes, according to the will of Liberty's father, to give his consent to her marriage with Bob, otherwise the property will not come to her. He says that he won forty thousand dollars from Major Winston and then spent the money. He gives money to Pedro, who kisses his hand. He then blesses them and lies exhausted.

A diversion is created by the arrival of the girl who loves Lopez. She is Senorita Travario, the daughter of one of the richest men in Mexico, who was stolen by Lopez, after he had stripped her father of his fortune. Nevertheless, the girl loves Lopez and has followed him. Liberty and Bob go out to meet her. Leon raises himself on his elbow and looks at Lopez lying on the floor. "Now, murderer of my son," he exclaims, draws a pistol from under his pillow and shoots Lopez. Liberty and Bob return and have the body of Lopez carried into an adjoining room. They think that he is dead.

In the meantime, Pedro is chasing the last of Lopez' men over the country. He and his men shoot the last three survivors. Lopez' body is loaded on a cart and taken to the house in the village where the insurrection began so auspiciously. We see that he is not dead.

Major Winston has succeeded in reaching his barracks. He is sent for at headquarters and explains how his men were led into a trap and shot like rats. He also tells that Bob has remained in Mexico trying to get news of Liberty. They are about to send for news of him to the Hacienda when the four arrive, Liberty, Bob, Pedro and Senorita Travario. There is a joyful reunion.

IOWA NOTES.

By C. S. STEVENSON.

NICHOLAS AMOS, manager of the Bluebird Photoplays, Inc., has recently been giving private showings to exhibitors and newspaper men of Iowa of "The Eagle's Wings." Burlington, Davenport, Waterloo, Fort Dodge, Ottumwa and Cedar Rapids were the towns visited. Previous to being at these cities Mr. Amos sent out notices to all exhibitors in the vicinity of each town, notifying them of his presence with the picture. Mr. Amos was greeted enthusiastically and predicts that "The Eagle's Wings" will be booked in many houses in the territory.

D. B. Lederman, manager of the Laemmle Film Service, recently returned from a trip to Chicago, where he attended a meeting of exchange managers of the Universal Film Manufacturing Company.

Charles Stevenson, of the publicity department of the Laemmle Film Service, Des Moines, recently sprained his ankle and tore loose several ligaments while playing basketball. As a result Mr. Stevenson will be forced to use crutches for nearly a month, in addition to foregoing athletics for the next six months. The injury is one that confined him to his home for some time. He is now back on the job.

Herbert Billings, formerly assistant booker of the Des Moines Universal office, recently resigned to take up a position as salesman with a local film company. Mr. Billings has been with the Universal here for five years. Charles Diehl, head shipper, has been promoted to Mr. Billings' former place. John Wright Schnack, who has been night booker for some time past, has been given Mr. Diehl's place, while Slater O'Hare, in charge of the night force some months ago, returned to the fold and was given Mr. Schnack's place. Fred Wickerhorst, head of the poster department, resigned the same week as did Mr. Billings. Mr. Wickerhorst left immediately for Davenport. Harold Bolby now has charge of that department.

Edgar Peel, head booker of the local Universal office, is acknowledged to be one of the best bowlers in the city. While rolling with the Casino Theatre Five, Mr. Peel recently knocked down the pine for an average mark of 252 in three games. He also held the high mark for one game until recently displaced by an opponent. In addition to his activities along this line, Mr. Peel recently played in the finals of a city golf tournament. He and his opponent halved the entire match, with the result that another contest will be necessary.

Business conditions in the Iowa territory have been about normal for the past month. Previous to that time things appeared to be rather unsettled, with a tendency for the exhibitor to change his service at very irregular intervals. A steadiness, much to be desired, is now noticeable. It is expected that this condition will exist during the winter months.

LOBBY DISPLAY AND BANNER SUGGESTIONS.

(*Continued from page* 31)

to get in touch with the charitable organizations in your community. In fact, if the people connected with these organizations were informed of the nature of "The Right To Be Happy," the chances are that they would urge you to allow them to sponsor the presentation. As a feature for a benefit presentation, this production cannot be beaten. It will work perfectly in the matter of helping day nurseries, hospitals, etc., to raise funds. Therefore, this particular method of utilizing it should be given your utmost consideration.

Get in touch with the heads of the local schools and obtain their co-operation. Dickens is one of the favorite authors in our educational institutions, and "A Christmas Carol" one of his favorite works. Therefore, from an educational standpoint, "The Right To Be Happy" will be regarded as a perfect picture by school teachers.

Have the following copy printed on an invitation card in regulation invitation form. Enclose it in an envelope and send to the people of your mailing list. If you have no mailing list, ask the advertising man at your Bluebird exchange to tell you how to compile one. If you desire it, the Bluebird advertising man will attend to the printing, etc., for you.

> You are cordially invited to attend the reception to be given in honor of the following world-famous personages:
>
> **Old Scrooge**
> **Tiny Tim**
> **Bob Cratchit**
>
> and the only universally-loved, sure enough graveyard inhabitant,
>
> **Marley's Ghost**
>
> on (day and date here)
> at (name here) THEATRE
>
> The guests of honor have promised to enact for the entertainment of their fellow-guests the roles they portrayed in "A Christmas Carol," the Dickens story upon which the five-reel Bluebird photo play "The Right To Be Happy" is based.

IMPROVISING.

By M. WINKLER.

IMPROVISING and synchronizing in motion picture music cannot be thought of apart, for improvising is "temperamental sychronization." This phrase is quite a mouthful, yet its meaning is clear. In two words, it expresses the instant response on the part of musician and music, to the "temperamental" (that is to say, the emotional) situation the picture portrays. It creates that bond of sympathy and interest between audience and "show," which is the prime factor in the former's enjoyment of the latter.

Mere "timing" is not the true secret of successful improvising. It has its decided advantages, but its evident limitations as well. Adaptability, quickness in handling unforeseen contingencies developed in the projection of the pictures themselves, contingencies which call for instant decision on the part of the musical leader, a sense of fitness for "local color" are far more important. Imagination, constant attention to the principle of "flexible tempi," and absolute co-operation with the film operator at all times must underly any motion picture improvising that deserves the name.

Every leader of a moving picture orchestra has his own detail methods of working out his musical synchronization. But "improvising," the ability to duplicate, at a moment's notice if necessary, the dramatic action, mood and atmosphere of the film picture in music, is its foundation. Thus color, contrast and continuity of idea are secured, and the orchestra swung smoothly and naturally through all changes of scene and action.

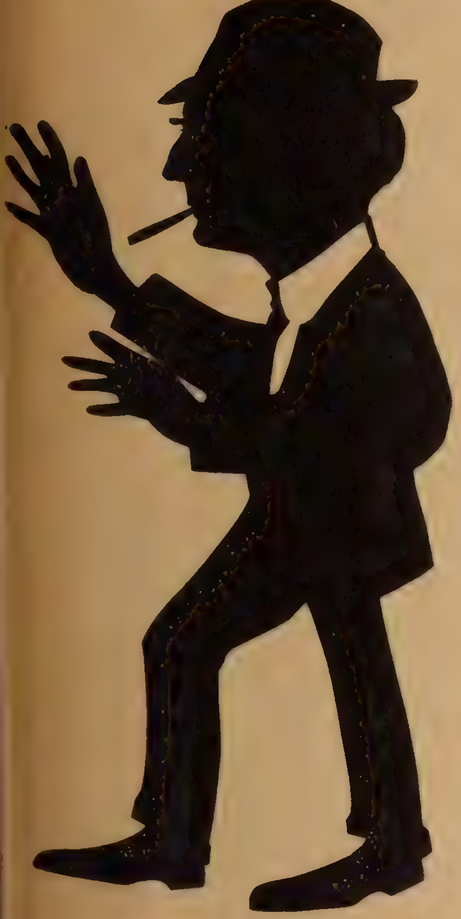
PARIS APACHES LIVE AGAIN IN "THE PURPLE MASK."

(*Continued from page* 26)

with visors, sashes wound around the waist, handkerchief around the neck—all are there. It does not look like a fancy dress dance, as these scenes so often do, but like a gathering of the "real thing," which made Paris, in certain quarters, a terror before the war. When war was declared, one of the first things accomplished, we are told, was the rounding up of these questionable characters, whether proof of their being criminals was possessed or not, and their enforced enlistment in the armies sent to the front. But before August 1914, the Apache problem had been fairly well solved, and the means of its solving was the employment of police dogs by the Paris Gendarmerie, or police force. These now historic desperados have disappeared, probably forever, and this fact makes the serial, "The Purple Mask," in which they come to life again, of even greater interest.

Our Japanese Correspondent

By KINTARO SAKAMOTO
Tokyo, Japan



DIRECTOR COCHRANE PROTESTS

THIS is Mr. George Cochrane, Universal City director, coming in Black Hand guise after the home office publicity staff. Director Cochrane is protesting vigorously against credit being given, in the Blue Ribbon Advance Notices of the Weekly, to Director Kelsey for the production of the Rex drama, "The Lawyer's Secret." Director Cochrane says: "I did it with my little camera!"

OUR JAP CORRESPONDENT IS LATE WITH HIS COPY.

SO many people have apologized to "F. P. A." of the Tribune for trying to imitate him, that it is presumed he is hardened to it by this time. We intend to apologize to him right now for using some of his material on this page. Our Japanese correspondent was unable to be represented through failure to send his copy in on time and presses and compositors wait for no man or editor. We noticed that F. P. A. scissored out a choice morsel of sustenance from a South American paper, and thinking it would interest our readers we print it below.

"From a pamphlet setting forth the advantages of advertising in 'La Razon' and 'El Telegrafo,' newspapers published in Montevideo, Uruguay:

"La Razon give to its unnumbered readers, before than anything other newspaper, everything what is matter of news in the world. The mondanity occurrencies, are day by day inserted scrupulously in its fine and gallant columns; that is the reason why this is the publication more simpathtically preferated in the saloons and cotages.

"For the advertiser it is a sure and incomparable mean of publicity, because the advertisements being insered between interesting informations, are always wellread by the public.

"When anything of extraordinary draws in the public curiosity, 'La Razon' increased its editions without limite, reaching often to the double of it ordinary issue, which is of about from 30 to 35 thousands daily. This newspaper appears in the afternoon.

"El Telegrafo.—Senior of the Rio de la Plata press.—Born in 1850.—Appears at 10 a. m.—Averated issue, about from 10 to 12 thousands daily (increasing).

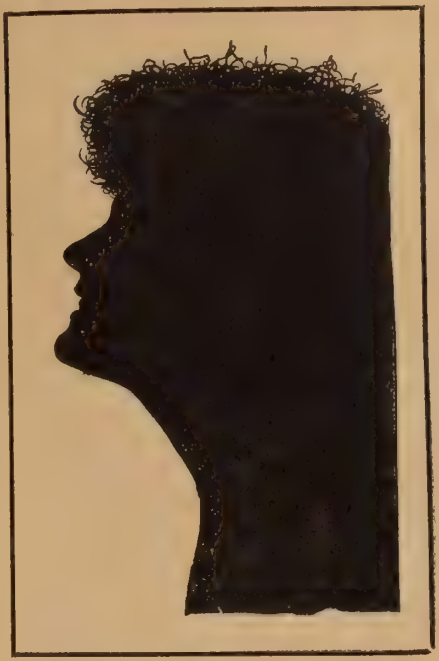
"The commercial and shipping develop suents of the Rio de la Plata's countries had in 'El Telegrafo' its more efficient and animous guide.

"Since 1850, date of born of this newspaper, to the present time, has been 'El Telegrafo' an assistant insuperbable of the merchant Navy and of the industries."

HARRISON FORD NOW A BLUEBIRD PLAYER.

HARRISON FORD, one of the best known juvenile leads in the motion picture field has joined the Bluebird forces and will appear in the support of Mary MacLaren under the direction of Lois Weber in "The Mysterious Mrs. Musslewhite."

He first attracted attention in the support of Robert Edeson and Mary Mannering in several Broadway productions. He played the lead in "Excuse Me," and was with W. H. Crane in two of his important successes. Mr. Ford was with Louis Mann in "The Bubble," and in the New York production of "Rolling Stones."



DO YOU KNOW WHO THIS IS?

A POPULAR movie magazine company which prints programs for ever and ever so many theatres in New York City made a request for the picture of Miss Violet Mersereau to be used as a silhouette and reproduced with the idea of a guessing contest. The program company promised to send a photograph of the star to every one correctly guessing the name of the star. On this page is the silhouette used, and it so far failed to conceal the identity of the dainty Bluebird star that the program company made a hurry call to the Bluebird office and to Miss Mersereau herself to help them out on pictures. It kept the star of "The Honor of Mary Blake" from enjoying the larger part of a couple of nights sleep to sign all of the pictures of herself which were required and which she had promised to do. No more "Black Hand" stuff for Violet Mersereau.

There is entirely too much work connected with these silhouette guessing contests, for such a busy person to undertake any more of them.

Just to show that she is not the only one, however, who works in the black arts, we print a picture of a personage out at Universal City. So clever is his disguise that it is almost impossible for any one to guess it. There is no doubt whatever that the retiring gent across the page would be very glad to oblige with his photograph in case any conjectures are correct.

STORIES OF THE ONE REEL PHOTOPLAYS

"IT SOUNDED LIKE A KISS."

Nestor Comedy.
Written by Bess Meredyth.
Directed by Louis Chaudet.

CAST.

Lee	Lee Moran
Priscilla	Priscilla Dean
Eddie	Eddie Lyons
Father	Fred Gamble
Estelle	Vola Smith

Priscilla leads a very unhappy life because of the jealousy of her husband Lee. She warns Eddie, an old college chum, not to pay any attention to her at the dance which they are to attend.

Eddie is a suitor for the hand of the wealthy Estelle, but he is always getting mixed up in some scandal. Estelle finally declares that one more escapade on his part will finish everything.

Both couples attend the dance. When Priscilla and Eddie greet each other as old friends, the other two become jealous. They decide to amuse each other, but make rather a gloomy failure of it. Eddie leaves to get a drink and Priscilla follows the other two into the conservatory. When Eddie returns, she drags him into the conservatory and starts making love to him. Lee is awkwardly making love to Estelle and gets some of her hair caught in a button. The two are astounded by the sound of a kiss—Priscilla has purposely made the noise. Lee drags Priscilla away from Eddie while Estelle bursts into tears.

Lee takes Priscilla home and the two make up. Meantime, Estelle has phoned for father to take her home and the disconsolate Eddie proceeds to forget his troubles in drink, and then assumes proprietorship of a milk wagon, closely pursued by policemen. The pursuit becoming too close, Eddie dodges around a house and climbs into a window—which happens to be Priscilla's. She is dumbfounded and tries to hide him when her husband returns.

Estelle has caught a glimpse of Eddie in the milk wagon. Arrived at the house, she runs into Lee and informs him that Eddie is in the house. The two go to Priscilla's door and find it locked. The other two are cowering terrified inside the room. Priscilla discovers the blond hair on Eddie's coat and feels confident of his perfidy. Lee gets a gun and starts toward the door, but Estelle faints and he catches her in his arms. Explanations follow and Estelle returns to her father.

"SO THIS IS PARIS?"

Imp Drama Travelogue.

King Baggot and Leah Baird.

A young American couple tour Europe and meet with a succession of amusing adventures.

They are followed about Paris by a Frenchman whom they think is a Customs House inspector. They discover their mistake when the same gentleman comes up to them and merely requests their autographs.

The crossing of the English Channel and a visit to Eiffel Tower and to many of the sights in Paris are among the unique scenes in this picture.

"THE ROCK OF RICHES."

Rex Drama.

Produced by The Smalleys.

A rich bachelor decides to study his relatives before he makes his will. After he has visited each and every one he is more puzzled than before. He plans a test. They are all to visit him on a certain day. In the middle of a road he plants a big stone. One by one they pass it by until the humblest of them all decides that the stone is dangerous to traffic, so he moves it away. Underneath is the will to the finder.

"THE HUNCHBACK'S ROMANCE."

Laemmle Drama.

Venezia, a blind girl, is loved by John, a hunchback and a fisherman. Venezia is seated on a large rock near the shore with John. He is playing the violin when his brother Paul comes strolling along. The three leave to go to Venezia's home.

Time passes, and one day while at the shore with the two brothers, a noted oculist hears the music of a violin. He finds his way to John, and after making the acquaintance of the trio, he invites Venezia to his home, telling her that he will try to restore her sight.

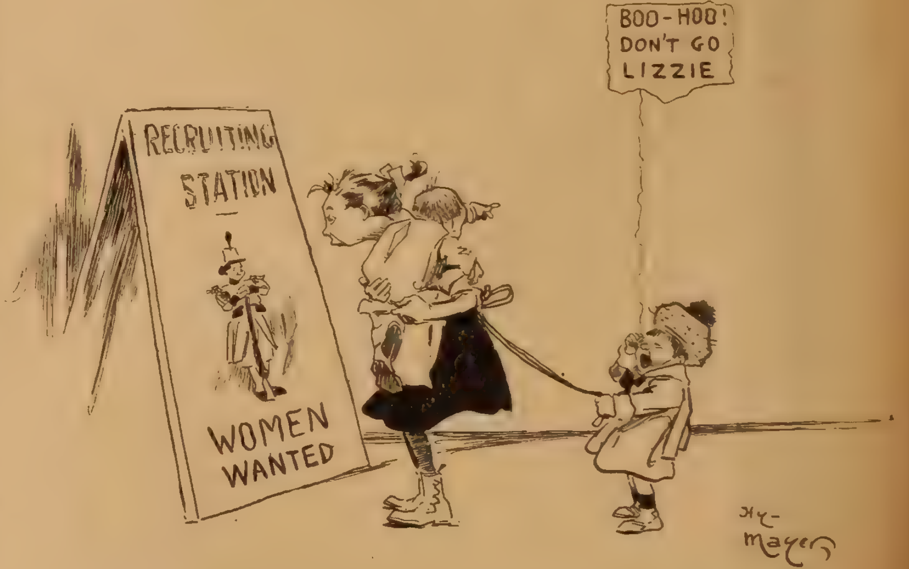
With the two brothers she visits the oculist. He performs an operation, and a few days later her sight is recovered.

John thinks that having her sight she would not care to love a hunchback. He tells his brother to take his place. A short while later Venezia and Paul, walking along the shore, find John, who has killed himself.

"MOONSHINE BLOOD."

Big U Drama.

Red Margaret's practical judgment and commanding personality outwit the agents of the law who try to capture a band of moonshiners, until she comes to know the secret of love. Then she sacrifices her people and herself.



Original Conceit of Hy. Mayer, the Celebrated Caricaturist of the Universal Animated Weekly.

STORIES OF THE ONE REEL PHOTOPLAYS

"JAGS AND JEALOUSY."

Joker Comedy.

Written by Karl Coolidge.
Directed by W. W. Beaudine.

CAST.

Wife	Gale Henry
Husband	William Franey
Sculptor	Charles Conklin
Crook	Milburn Moranti
Dog	"Snooze" Franey

The husband makes the acquaintance of the sculptor who tells of his conquests with women. He discloses that he has made a statue which he keeps in his room across the hall. Husband gives his wife a comb.

One day when the wife returns to her apartment she finds the door locked. She is in her pajamas, so hides in the apartment of the sculptor, who returns at that moment. Some crook has stolen the statue, so the wife takes its place and tries to persuade the sculptor that the statue has come to life. In her haste to escape him, however, she drops the comb.

The sculptor goes to the club and exhibits the comb as evidence. The husband, who is present, hurries home to accuse his wife. Meantime she has discovered the loss and has gone to the sculptor's rooms to find it. She is just coming out when hubby returns. He compels her to return to the sculptor's room, and arranges the door so that whoever comes in will be killed by the discharge of a gun.

The sculptor, finding his door locked and the apartment across the hall open, enters there and falls asleep. The wife's dog opens the door of the sculptor's apartment. The gun is discharged, awakening the wife and husband, who had fallen asleep. The husband now realizes that he might have been a murderer and begs his wife's forgiveness. They return to find the sculptor peacefully sleeping in their bedroom.

"THE WOMAN WHO LEARNED."

Imp Drama.

With Marie Walcamp.

An idle woman of great wealth finds little joy in living. She rebuffs her little daughter, who urges her to assist in work among the poor. The chance of reading Longfellow's "The Village Blacksmith," poem makes her realize that her life is tiresome because it is useless.

"IT'S GREAT TO BE MARRIED."

Victor One-Reel Comedy-Drama.

Written and Produced by Captain Leslie T. Peacocke.

CAST.

"Baby Doll"	Eileen Sedgwick
Her Mother	Louise Mayon
Ray, in love with the mother,	Fred Church

"Baby Doll" is growing up, but mother refuses to recognize the fact. She intends to keep her a child as long as possible. Ray is in love with the mother, and has never seen the daughter. He brings a rattle to present to her. Baby sees the presentation and is angry. She hears her mother telling Ray that she is just eight years old, but in reality she is nearly eighteen. Ray urges the mother to marry him the day after Christmas.

The night before Christmas, Ray and her mother fill Baby's stocking, but Baby finds it very hard to be pleased with childish presents any longer. At the Christmas tree Ray meets Baby for the first time. There are plenty of children at the party, but Baby cannot play with them. She can think only of the marriage of her mother and Ray on the morrow.

Preparations for the wedding go on. Mother puts on plenty of paint to hide the wrinkles. Ray arrives at the house and Baby meets him. She confesses that she is eighteen, not eight. They understand each other very well. The minister arrives, and Ray tells Baby to put on her mother's hat and cloak and marry him. They drive away in Ray's machine before Mother discovers that she has lost her bridegroom.

"NERVY NAT HAS HIS FORTUNE TOLD," and "In the Heart of India as Seen by Doctor Dorsey."

Powers Animated Cartoon and Educational Split Reel.

Nervy Nat has his fortune told by a seeress, who says that he will have an adventure with a brunette beauty. He goes to the beach and sees her from the rear. He follows her, only to find that she is a coon.

The second half of the reel is devoted to views in the interior of India from the wonderful travel pictures of the Dorsey Expedition.

DIRECTOR CURTIS CURTAILS VACATION.

ALLEN CURTIS returned to work this week at Universal City after a three months' rest, during which time he visited his mother in Denver.

The well known director of comedy pictures dropped into Universal City simply for the purpose of paying a visit to Vice-President Davis and his old friends "on the lot," it having been his intention to rest for another month after his four years of service with the Big U organization. On the day of his visit Captain Leslie T. Peacocke, who was directing a comedy company, was taken ill, and Vice-President Davis asked Curtis if he would go on with the picture, which had been started only the day before. Curtis took the script and went to work at once, and with the aid of Bruno Becker, assistant director, completed the comedy in a few hours beyond two days.

"Guess I'm fit to go to work without waiting another month after all," said the mirth-making director.

"Looks like it after that speed. Find another story and get busy in the morning," ordered the boss of Universal City.

Curtis did and on the following day was half through the second picture by the time the quitting hour had arrived.

JACK MULHALL FEATURED PLAYER.

AFTER having appeared in a number of Universal features in leading roles, Jack Mulhall, considered one of the best juveniles in pictures, signed a long-time contract with the Universal Film Manufacturing Company, and will hereafter be featured in big productions.

Since joining the company, Mr. Mulhall has supported some of its best stars, including Flora Parker De Haven in "The Whirlpool of Destiny," Dorothy Phillips in "The Place Beyond the Winds," and Ruth Stonehouse in a forthcoming production entitled, "Fighting for Love," in which Mr. Mulhall plays a prominent part.

The vehicle for his first stellar appearance is "The Killer," written in five reels by Raymond Wells and Fred Myton. Wells will direct the production of the story which portrays the exploits of a bad man in the east.

Wells has already worked with Miss Stonehouse in "Kinkaid, Gambler," a Red Feather, and in "Fighting for Love," in which Mulhall and Miss Stonehouse played opposite.

REFORM THE MOVIES; HUH!

General Otis, publisher of the Los Angeles Times of Los Angeles, frequently grasps the opportunity to take a shot at the wild-eyed reformers who cast their greedy eyes at the moving picture industry. Under the caption, "Reform the Movies! Huh!" under date of November 27th, is the editorial on this page, which we quote almost in its entirety.

VARIOUS worthy, if somewhat unoccupied, ladies (male and female) in Los Angeles have resolved to reform the movies.

Excited Pauline Reveres are galloping around the women's clubs sounding the alarm. The leagues are beginning to gather. The drama leagues, the anti-vice leagues, the purity leagues and other miscellaneous and unassorted leagues! They are in council of war. The battle to reform the movies is about to begin.

With some natural timidity we wish to whisper a few chaste observations on this theme.

In the first place, the movies do not seem to be in any very burning need of reform.

In the next place, this isn't the way to reform them.

Lastly, if let alone they will reform themselves.

No other business in the world has been so browbeaten, bullied, meddled with and persecuted as the moving pictures. If it isn't the censors it's the police; if it isn't the police it's the women's clubs. The movies seem at once to be the object of a rare devotion from one part of the public and of a half-crazy, insensate, unreasoning hatred from the other. This pursuit of the movies is one of the most extraordinary phases of the licensed meddling that goes disguised under the name of "reform."

A case in point was "The Clansman," afterward known as "The Birth of the Nation." It was the film version of a book by Thomas Dixon, and, as to expression of race hatred, was very much milder in tone than the novel. The novel went by without a word of protest; its author gave numerous lectures and public readings on the same theme which got by without a frown.

A play was dramatized from the book and given on the stage in all the bitterness of the book. No fuss resulted. Yet when "The Clansman" appeared in the movies a terrific storm of protest was raised.

In every book store in Los Angeles there are stories which would almost wreck the whole moving picture business to reproduce. Yet nothing is thought about them. In fact, while the literary world was enjoying a spasm of sex novels some time ago it was hardly possible to pick up a best seller without finding a story that would have placed a movie film in the hands of the police.

The length to which the censors of the movies—self-appointed and otherwise—have gone is absolutely absurd. Part of Geraldine Farrar's famous "Carmen" film had to be thrown out because the lady therein smoked a cigarette. The woman head of a censorship board in Los Angeles made a rule that every film in which a baby cried would have to be thrown out. From this the censorship proceeded to the most astonishing lengths. These worthy ladies have in many instances even attempted to destroy valuable films on the ground that they didn't consider them to be artistic. They have, in fact, fussed around and meddled and snooped into the affairs of the film people until the latter were on the verge of suicide. Like most persecutions it was all unequal, inequitable and unjust.

Some time ago the reformers almost threw a fit because Lois Weber produced "The Hypocrites," in which the vague, shadowy figure of a young girl appeared without any clothes on. The police were called in; the club women raged; and every attempt was made to stop the film. The same film has been running on Main street for the past few weeks and not one of these reformers have even taken interest enough to get off the car to look at it. The police have received no protests. Roaring at that particular play had ceased to be entertaining to the reformers.

Some weeks ago, about a year after "The Hypocrites," a famous artist's model appeared on Broadway in a five-reel play in which she enacted her role unclothed—and in no shadowy, vague way. Without a rag of clothes on she appeared jam-slam up in front of the camera and remained seemingly glued there for 5,000 feet of film. No one offered as much as a peep of protest.

The Times is not in favor of sex novels or sex movies, or of stories about crime either in the movies or in books or on the stage. It is the opinion of this journal that such rubbish is not only tough; it is worse; it is tiresome. There are a lot of books published and a lot of plays produced and a lot of movies shown on the screen that we wish were not there. But this petty nagging isn't the way to corect those errors of art.

If you will let them alone the movies will correct themselves. With the aid of the box office!

It is a principle pretty well to be relied on that the movies will play what it pays to play. And the vampire pay streak is about run out.

The real remedy for whatever evils there are in the morals of the movies is the remedy that the movies themselves have applied. They have satiated the movie public with the thrills that were supposed to attend wickedness. Movie devotees don't want that stuff any more. In fact, the only way the vamp can be kept alive as an attraction is by the advertising she may get from a whooped-up reform campaign by these energetic ladies of the leagues.

We recite again the case of the two plays in which unclad ladies appeared. The one with the naked little girl which raised the protest packed a Broadway house for weeks on end. The subsequent play with the lady naked, but unprotested, attracted no attention. The next play with a naked lady will be a drug on the market.

There is no vamp among the great drawing cards.

If these drama leagues are sincere in their desire to clean up the movies they can best attain their ends by sitting very still and watching the movies clean themselves up.

COPS READY FOR WINTER.

"THE Finest" of Los Angeles, in their new cold-weather uniforms were reviewed by the Mayor of Los Angeles, the other day, and photographed by the Animated Weekly cameraman, for Weekly No. 50. They were inspected by the new mayor, Frederick T. Woodman, and the new chief of police, John L. Butler, and various officers from the army and navy. The motor-cycle squad caused particular comment by their fine appearance.

ACTOR TO SAVE FAMILY ESTATE

WORKING with one object in view, Marc Fenton, one of the well-known Universal City photoplayers, is not spending any of his earnings for automobiles or the luxuries of life.

Fenton promised his mother that he would some day buy back the old family home in County Kerry, Ireland, and each week a certain amount is laid aside by the actor with this one object in view.

He says he plans to end his days at the old home living on the savings from his earnings in motion pictures and upon the legitimate stage.

NOVELTIES
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The BIG SERIAL

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Waterproof Banners. Full 10x3 ft. Four color effect. Heavy waterproofed canvas, with four brass grommets for hanging; portraits of stars, place for date, etc. Each...... **$1.85**

Detective Badges. The novelty that the kids go crazy over. The winning crowd getter. Genuine nickel plated. Embossed lettering. Give out at 1st episode. Per thousand **$12.50**

Purple Mask Buttons. Buttons are the most consistently popular of all novelties. Handsome white celluloid. Lithographed Purple Mask. Very effective. Per thousand...... **$6.00**

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Player Photo Stands. Medallion photograph of stars and easel stand—the most exquisite novelty ever put out. In rich sepia with ivory finished frame and easel. Per hundred **$2.60**

Felt Novelty Masks. Purple Masks that you can give out and have every boy and girl a walking advertisement for your theatre. Name of Serial in bold white letters Per hundred **$2.75**

Novelty Card Puzzles. So cheap you can throw them out broadcast. Fascinating novelty advertising "The Purple Mask." A trick puzzle that will be the talk of the town. Per thousand **$11.90**

Purple Mask Pennants. The handsomest pennants we have ever made. The popular form of publicity that all Exhibitors demand for serials. Full 12x30 in. Four colors printing; assorted colors of felt. Per hundred.......... **$12.00**

These novelties are all selected because they are popular and will get business for you. You can get full descriptions and illustrations from "The Purple Mask" Advertising Campaign Book, now ready. Order from any Universal Exchange, or if your Exchange cannot supply you, send direct (cash with order), to **THE STERN PUBLISHING AND NOVELTY CO., Candler Building, New York City.**

CANADIAN NOTES.
By W. A. BACH.

CALGARY.—Mr. W. F. Slough of Salmon Arm, B. C., was a visitor here this week, and booked Universal service and Bluebirds. He will be handled from the Vancouver office.

Mr. K. M. Leach of Swift Current, who is now running Universal service and Bluebirds, was a visitor to Calgary last week, and booked the "Timothy Dobbs" series.

Mr. F. McQueen, manager of the Bijou Theatre, Wetaskiwin, has now taken over the Garland Theatre, Edmonton, and will open with the Universal program and Bluebirds.

Mr. W. Gladish, representative of the Moving Picture World in Ontario and well-known among the film community has assumed the editorship of the Motor Magazine, a prominent Canadian Automobile Trade Paper. Best wishes go with Mr. Gladish in his new position.

The Exchangemen's Association of Toronto, held a very successful luncheon during the past week at which business and pleasure were most skilfully combined; the result being a general furtherance of Exchange conditions in this territory.

The Crown Theatre will be opened in Toronto on Broadview Avenue very shortly. It is an entirely new house and is owned by two Toronto men. It is believed that Universal and Bluebird service will be used.

The local 173 of the I. A .T. S. E. is now a ninety per cent. organization, according to Mr. C. A. McMahon, chief operator at Shea's Hippodrome. There is an active membership list of 107, in spite of the great number who have enlisted to go to the front.

The Perkins Electric Company, exclusive Canadian distributers of Powers and Simplex Machine, Minusa Screens, Speer Carbons, have now three branches in Canada, in Montreal, Toronto and Winnipeg. They are using two pages of advertising space in the Canadian Bulletin for advertising the various products which they represent.

The Regent Theatre is the second Toronto house to secure its own Topical Weekly. Mr. W. James, the local Motion Picture Cameraman, is handling the work in conjunction with the Daily News. The film runs for three days at the Regent Theatre, after which it is released outside.

MANAGER'S TROUBLE BUREAU.

A number of signs have been posted in conspicuous places at Universal City bearing the following information: "Tell your troubles to the Production Office." He declares a great deal of time has been lost by the various people in not knowing where to secure information.

The Parson after the scrap.

The "father" that Joe has to lick.

Joe makes a donation to the church.

"Fighting Joe"

BISON Two-Reel Western Drama, adapted for Christmas showing. Written by William Parker and produced by William V. Mong, who also plays the lead. The tale of how a scrappy little prospector finds a "fambly."

CAST.

"Fighting Joe"	William V. Mong
Parson Huntley	Harry M. Holden
Mary	Maud Emory
Jim	Harry Griffith
Jack	"Buddy" Messenger
Boggs	William James

HERE is a picture that the whole family will like. It was written by William Parker, and directed by William Mong, and it is far and away the best film that he has ever produced. There is a delightful story, with lots of smiles and just the suspicion of a tear for father and mother; there is a tremendous scrap for those who like red-blooded action; a love-story for the sentimental; a splendid, real American boy for the devotees of child actors; and added to all this, there is a Christmas flavor about it which makes it just the kind of a picture that you want to see in the holidays.

Parson Huntley, with a crowd including Mrs. Browne and Mrs. Olson, is tacking up a sign outside the church which reads "Christmas is coming, let us prepare for a good time in the Church." Mrs. Browne points to Mr. Olson who is about to enter the saloon. Mrs. Olson catches her husband at the door and drags him into the church, where she forces him to help the parson.

Mr. Browne enters the saloon and is seen by his wife who follows him. She takes Browne to the church where he, too, is made to help.

"Fighting Joe" arrives with his burro, "Brodie," and seeing the sign on the church gives it a laugh in which "Brodie" joins. The men in the saloon see him and they all prepare to fight. Joe's name causes consternation to all except Boggs, a gambler, who does not know him. Joe enters and tells him of the sign. Joe changes the sign to read: "Christmas is coming, let us prepare for a good time in the Saloon."

The parson accuses them of sacrilege. There is a general fight in which Joe takes the part of the parson. Joe gives the parson a large sum of money for his Xmas tree, and quickly leaves by stage. In town, little Jack Jenkins finds his mother crying because her divorced husband, Jim Jenkins, won't leave their little home. Jack tells his father to leave and is abused by the latter. Mary begs him not to beat the boy and Jim, taking what little money there is in the house, visits the saloon.

He makes himself disagreeable to Joe and returns to vent his spite on his family.

Boggs and his friend seeing that Joe is loaded with money, attempt to rob him. Joe fights and gets the best of them. The fight is seen by little Jack, who begs Joe to go with him and "lick his father." Jim has just made up his mind to wreck the place, but at first sight of Joe, he quickly disappears.

Joe's sympathy is aroused and he takes Jack out and buys all kinds of provisions and toys, and as it is Xmas Eve he stays for dinner. He sees Mary crying and gently stoops over and kisses her. The door opens and Jim enters, under the influence of drink. He attempts to strike Jack, but is told by the boy that "Santa Claus Joe" is there. Being afraid of the latter's fists, Jim slinks away. Joe tells Mary that he has a gold mine, and that half of it will belong to Jack if she will marry him.

In Pastor Huntley's church, all are happy trimming a Xmas tree, when there is a report that "Fighting Joe" is coming. The men prepare for battle, but Joe declares that he is their friend, when he arrives with his arms full of presents, accompanied by Mary and Jack, whom he introduces to the congregation as his family.

FRED CHURCH OPERATED ON.

TAKEN suddenly ill with an acute attack of appendicitis a few days ago, Fred Church was rushed to the hospital, where an immediate operation was performed. It will be six weeks before he will be back at work.

Phil Dunham in "Shooting His 'Art Out"

UPROARIOUS L-KO Komedy, in which a dumbwaiter, an artist, his model, a jealous husband, a ladder, and Phil Dunham are inextricably mixed. Produced by David Kirkland.

CAST.

A Janitor	Phil Dunham
A Jealous Husband	Vin Moore
A Painter	Dick Smith
His Wife	Margaret Russell

Phil gets into the game as a model.

HERE is another of those indescribable **L-Kos.** Most of this one takes place on the top of a sky-scraping apartment house, with Phil Dunham and Vin Moore trying to push each other off the edge of the roof. They have a ladder between them, and that is all that saves them from a drop of several hundred feet to the ground below. A dumbwaiter plays almost a "speaking" part in the farce, and is used for purposes for which certainly no dumbwaiter was ever employed before.

There is a thread of a plot, of course, just enough to hang the laughs on. Such it is, here it is:

This is the romance of a poor dumbwaiter, an artist, his model, a jealous husband and a ladder. For the husband there survived nothing of the pleasure of matrimony but jealousy. For the wife, there was not even that resource. So when an opportunity came to her to pose for the interesting artist on the floor above, she welcomed it with open arms. She put on a distracting Carmen costume and took her stand on the model throne. The janitor of the building had a passion for art. He could not keep away from Dick's studio when beautiful models in all stages of decolletage were posing. The lovely Carmen was too much for him altogether, and he enveloped her too abundant charms in a fish net. They were disturbed in their art pursuits by the return of the husband, who, not finding his wife in her room, set out to find her. He took the usual extraordinary make of repeating revolver, which shoots a hundred times without reloading, with him.

He broke into the studio, and his wife and the janitor just succeeded in escaping through the dumbwaiter. They chased each other up and down in it, and finally landed on the roof. The husband grabbed one end of a ladder and the janitor took the other, and they teetered back and forth, trying to push each other over the edge of the building. Everything came to an end at last in a general smash-up.

SECRETARY OF TREASURY VISITS UNIVERSAL CITY.

DETERMINED not to leave Los Angeles until they had seen how motion pictures were made, William G. McAdoo, Secretary of the Treasury, and Mrs. McAdoo, his wife, formerly Eleanor Randolph Wilson, daughter of President Wilson, escorted by Postmaster Charles W. Fay of San Francisco, spent two hours at Universal City on the afternoon of November 20, met the leading actors and actresses, viewed the sets on the various stages and posed for pictures before the camera of the Universal Animated Weekly.

Mrs. McAdoo expressed a wish to know how railway wrecks were filmed and Director Henry McRae told her the inside story of railway pictures. The Secretary, however, declared he would much prefer to see one of the film fights. Director George Marshall staged one in which Neal Hart bore the brunt of the battle and which brought forth enthusiastic applause by the Secretary and Postmaster Fay.

Mrs. McAdoo was certain one of the men had been badly hurt, and she was not convinced until he appeared again on the scene laughing. Both congratulated Hart for beating the six men he had to contend with.

The visitors displayed a great deal of interest in a church scene being filmed by Director Douglas Gerrard, and even offered suggestions to the director regarding its action. Postmaster Fay was delighted to find that Director Allan J. Holubar was a native of San Francisco, and he introduced his distinguished friend to him and also to Director Charles Swickard, who is well-known in San Francisco.

The party went directly from the train by automobile to Universal City, and were reluctant to leave when the time came to proceed to Santa Barbara later in the afternoon, but the Secretary and Mrs. McAdoo declared the next time they came to Los Angeles they intended to spend a whole day at least at the film capital.

LILLIAN PEACOCK RETURNS.

FOLLOWING an injury received while jumping from a moving automobile, Lillian Peacock, ingenue of the Universal Joker Co. is able to resume her work before the camera.

Miss Peacock sustained a fracture of the right arm above the wrist.

AN INTERVIEW WITH THE DAINTY BLUEBIRD STAR

BY MARJORIE HOWARD.

(*Continued from page* 27)

who informed her naively that their mother said they could stay a while if she wanted them. Then she had to make up for the interiors which were to be taken that afternoon, and to finish disguising herself as a young gentleman going out for the evening. All through our conversation she was as busy as a bee, doing something or other—rubbing in cold cream, with injunctions to me not to look at her, as I should never see her again in my imagination without grease on her cheeks, smearing on pink grease paint, reddening her lips, beading her eyelashes, brushing the powder out of her eyebrows, etc.

"I've worked ever since I was eight years old," she said, "and do you know if I had a vacation given to me I don't think I'd know what to do with it. I feel sort of sorry for the child I used to be, when I think how young I began. If I ever should have a daughter I don't think I'd let her go on the stage. Of course, for the work itself, there is nothing like being brought up on the boards. It gets under your skin and into your blood—the sense of the dramatic. The stage is your real home, and you are more yourself when playing a part than at any other time. But you pay dearly for the gain. A stage child learns all sorts of things that she has no business to know, and has to simulate emotions, poor little mite, which she ought to know nothing about. I remember when I was about ten, some one said that I had beautiful eyes. From that moment I thought of nothing but showing them off. I stood in my corner on the stage that night and rolled my eyes all over the place. The stage manager came running to me after the act. 'You naughty little thing,' he said, 'what are you making such a little sight of yourself for? Don't you know enough not to do that?' Then, when I was just a little older, I fell in love with the leading lady. She was pale and interesting—oh! so interesting—and her eyes were black all round, and she had a heavy bang. I had no bang, so I took the scissors and cut all my front hair off short. Then I blacked my eyes all round and covered my face with liquid white. I used to sleep with my cheeks all smeared with it, and one morning the wardrobe woman came in early and thought I was dying of some sudden and deadly illness.

"What did I play? Well, the best thing I did as a child was the role of Flora, the little sister in "The Clansman." It's not like the picture, you know. Flora in the play is really just a child. But the nicest thing I ever did on the stage was Rebecca in "Sunnybrook Farm," you know. How I wanted to play that the first year! It was the greatest disappointment of my life when Mr. Brooks said that I must grow a bit first. If wishing could make me grow I should be seven feet tall, at present. I fairly ached with longing to be a little bigger. The next year I had my heart's desire, and later went to London with the play, mother and I, and I played Rebecca at the Globe Theatre. I might have been in London still if mother and I had not been lost in the fog one night coming home from the performance. Our cabman put us out of the cab, almost by force, and said he could go no further, and we groped our way about for hours, mother protesting all the time that she wouldn't stay in such a country.

"I had my first picture experience when I was thirteen years old. It was in a Western company, that is, the plays were Western, but we took them over in Jersey. They engaged me for the heroine because I could ride and swim. It was funny, my learning to ride. It happened while I was traveling with "The Clansman" company. We had a lot of horses with us, and I made great friends with the head hostler. The days were rather dull and he offered to teach me to ride. I'll never forget my first lesson, and I don't think that he will, either. He was exercising the horses down at the railroad tracks. He had taken them out of their car and they were being walked up and down. He called me and put me on the biggest one. The stirrups were far too long for me and he stuck my feet into the straps. Something frightened the horse and he made a bee-line for the baggage car, tearing down the tracks like the wind, with the hostler after him, white as a sheet, expecting to see me thrown off onto the iron rails every moment. I stuck on somehow, and I've never had a particle fear on a horse ever since.

"The director of the Western pictures must have had an awful time with me. I was only thirteen, and all I thought about was having as good a time as possible. I remember how he would plead, 'Now, Violet, this is a love scene. You've got to be serious. Why, you love this fellow and his life is in danger!' Then I'd either stand there like a ninny, not knowing what to do, or I'd make a dive for the leading man and hug him, almost throwing him off his feet. And giggle! Whenever there was a pathetic scene it seemed to me immensely funny, and I'd have to bite my lips to keep from laughing, while the poor director would go nearly crazy. I can't see why they ever kept me, but they did, for some reason or other.

"Nowadays I'm just the opposite of that. I feel my scenes so deeply that it exhausts me to play them. I can't understand any other kind of playing. Why, I still get so lost in a part that I forget where I am! Once I've realized a character it isn't hard for me to weep and suffer with the role I'm playing. It would be impossible not to do so. I don't just 'register' things—I live them.

"What sort of a role I like best? Well, when I began I wanted to play nothing but vampires. I saw myself in snaky black things, squirming all over the place. I thought I just had to be a vampire or nothing. They had not the heart to tell me that I couldn't, so they used to say that I must grow first. For months I measured myself to see if I wasn't geting big enough to vamp. Well, now I've realized that I'm never going to be. One thing I've learned—I know what I can't do. But that knowledge wasn't gained in a flash overnight. Why, I remember when I was playing under Herbert Brenon! I had the part of a girl in the first reel of the picture who is later seen as the aged mother of a grown son. I played the girl, and Mr. Brenon insisted that I do the mother, too. Billy Welsh made me up. He took hours over it, shading my cheeks and drawing artistic wrinkles. It was a wonderful piece of work, but I'm afraid it looked just that in the picture. And then I appeared in a dramatic Madame-X-sort of a court room scene, and who do you think played my son? Hobart Henley! Now, imagine my playing the mother of Hobart Henley! It isn't fair to a girl to ask her to do things like that. The public just loves to add years to an actress's age as it is. Years from now, some one will say, 'Violet Mersereau? Why, she must be awfully old! I saw her years ago and she was playing mothers then!'

"I like 'The Great Problem' best of all my roles, from the standpoint of the pleasure I had in playing them. The girl in that changed from a soulless little devil into a real woman. There was lots of comedy in it, but not silly, meaningless comedy. There was a chance for the real development of character. I have no objection whatever to comedy, if it is human. But I don't like too much 'cutey,' nothing but tricks, and no opportunity to portray real emotion. I have been in the game so long that I can portray almost any sort of emotion, more than most girls of my age. Though I have discovered that I am not physically suited to play heavy roles, vampires, or mothers of erring sons, I see no reason why I should not have a chance to do real women. A girl develops very quickly under the stress of suffering. And love usually means suffering, doesn't it? Mr. Stevens sympathizes with my desire to play real people. That is one of the reasons why we understand each other so well."

By this time Miss Mersereau was costumed as a young gentleman.

THIS·WEEKS PROGRAM

MONDAY, DECEMBER 18.

02010 RED FEATHER—"Mixed Blood" (5-reel dr) (Claire McDowell and Roy Stewart). 1-3-3-6
02011 NESTOR—"It Sounded Like a Kiss" (Com.) (Eddie Lyons and Lee Moran). 1

TUESDAY, DECEMBER 19.

02012 UNIVERSAL SPECIAL—"Little Partner" (3-reel Western & Society dr.) (Franklyn Farnum, Agnes Vernon). 1-3-6
02013 (R) VICTOR—"So This Is Paris?" (Com.) (King Baggot and Leah Baird). 1

WEDNESDAY, DECEMBER 20.

02014 L-KO—"Shooting His 'Art Out" (2-reel Com.) (Phil Dunham). 1-3-6
02015 UNIVERSAL ANIMATED WEEKLY—Weekly No. 51.
02016 (R) LAEMMLE—"The Hunchback's Romance" (Dr.)

THURSDAY, DECEMBER 21.

02017 REX—"The Ivy and the Oak" (2-reel Society dr.) (Dorothy Davenport and Lee Hill). 1-3-6
02018 (R) BIG U—"Moonshine Blood" (Dr.) (Pauline Bush and Lon Chaney). 1

FRIDAY, DECEMBER 22.

02019 IMP—"In the Dead o' Night" (2-reel Mystery dr.) (Douglas Gerrard and Ruth Clifford). 1-3-6
02020 UNIVERSAL SCREEN MAGAZINE..Issue No. 3. 1
02021 VICTOR—"It's Great to be Married" 1

SATURDAY, DECEMBER 23.

02022 BISON—"Fighting Joe" (2-reel Western Christmas drama) (Wm. V. Mong and Maud Emory). 1-3-6
02023 JOKER—"Jags and Jealousy" (Com.) (Gale Henry and Wm. Franey). 1
02024 (R) REX—"The Rock of Riches" (Dr.) (Smalleys) 1

SUNDAY, DECEMBER 24.

02025 REX—"Mr. Vampire" (2-reel Society dr.) (Francis Ford and Roberta Wilson). 1-3-6
02026 POWERS—"Nervy Nat Has His Fortune Told" (Com. Cart.) and "In the Heart of India," as seen by Dr. Dorsey. (Ed.) (Split reel). 1
02027 (R) IMP—"The Woman Who Learned" (Dr.) (Marie Walcamp, Edna Maison and Harry Pollard). 1

WEEK OF DECEMBER 18.

02028 UNIVERSAL SPECIAL—Marie Walcamp, Eddie Polo and Jack Holt in "LIBERTY" (Episode No. 19) 1-3-6

NEXT WEEK

MONDAY, DECEMBER 25.

02029 RED FEATHER—"A Child of Mystery" (5 reel dr.) (Hobert Henley and Gertrude Selby). 1-3-3-6
02030 NESTOR—"Pretty Baby" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, DECEMBER 26.

02031 GOLD SEAL—"Birds of a Feather" (3-reel drama). dr.) (Allan Holubar and Louise Lovely). 1-3-6
02032 POWERS—"Such is Life in Alaska" (Travelaugh). 1

WEDNESDAY, DECEMBER 27.

02033 LAEMMLE—"Stronger Than Steel" (2-reel society dr.) (Allan Holubar and Louise Lovely).
02034 L-KO—"The Perils of a Plumber" (Com.) 1
02035 UNIVERSAL ANIMATED WEEKLY—Weekly No. 52.

THURSDAY, DECEMBER 28.

02036 VICTOR—"Good Morning, Judge" (2-reel com.) (Eddie Polo, Mina Cunard and Ernie Shields). 1-3-6
02037 (R) BIG U—"The Flash of Death" (1 reel dr.) 1

FRIDAY, DECEMBER 29.....

02038 IMP—"Toto of the Byways" (2-reel French underworld dr.) (Edith Roberts and Harry Benham). 1-3-6
02039 L-KO—"Phil's Busy Day" (Com.) (Phil Dunham). 1
02040 (R) REX—"The Guilded Life" (1 r. dr.) (Smalleys) 1

SATURDAY, DECEMBER 30.

02041 BISON—"Giant Powder" (2 reel mining dr.) (Edith Johnson and Fred Church). 1-3-6
02042 JOKER—"The Tale of a Turk" (Com.) (Gale Henry and Wm. Franey). 1
02043 (R) LAEMMLE—"The Face on the Screen" (1 r. dr.) 1

SUNDAY, DECEMBER 31.

02044 REX—"The Prodigal Daughter" (Dr.) (Holubar). 1
02045 POWERS—"Sammie Johnsin Slumbers Not" (Com. Cart.) and "Civilization of the Far East" (Dr.) Dorsey (Ed.) (Split reel). 1
02046 (R) BIG U—"The Mad Hermit" (2 r) Ford-Cunard)

WEEK OF DECEMBER 25.

02047 UNIVERSAL SPECIAL—Marie Walcamp, Eddie Polo and Jack Holt in "LIBERTY" (Episode No. 20) "A Daughter of the U. S. A," (2 reels). 1-3-6
02048 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 1) "The Vanished Jewels" (2 reels). 1-3-6

THE WEEK AFTER

WEEK OF JANUARY 1.

02049 RED FEATHER—"Polly, Put the Kettle On" 1-3-3-6
02050 NESTOR—"Practice What You Preach" (Com.) (Eddie Lyons and Edith Roberts). 1

TUESDAY, JANUARY 2.

02051 GOLD SEAL—"An Old Soldiers Romance" (3 reel dr.) (Wm. V. Mong and Nellie Allen). 1-3-6
02052 (R) VICTOR—Title not decided. (Com.) (Matt Moore and Jane Gail). 1

WEDNESDAY, JANUARY 3.

02053 L-KO—"On the Trail of the Lonesome Pill" (2 reel com.) (Phil Dunham). 1-3-6
02054 UNIVERSAL ANIMATED WEEKLY—Weekly No. 53.
02055 (R) IMP—Title not decided. (Drama). 1

THURSDAY, JANUARY 4.

02056 REX—"The Red Stain" (2 reel dr.) (Molly Malone and Jack Nelson). 1-3-6
02057 (R) BIG U—Title not decided. (Drama). 1

FRIDAY, JANUARY 5.

02058 IMP—"The Moral Right" (2 reel dr.) (Douglas Gerrard). 1-3-6
02059 UNIVERSAL SCREEN MAGAZINE—Issue No. 4.
02060 VICTOR—"How to be Happy, Though Married" (Com.) (Agnes Vernon). 1

SATURDAY, JANUARY 6.

02061 BISON—"Blood Money" (2 reel Western dr.) (Harry Carey and Louise Lovely). 1-3-6
02062 JOKER—"Love in Suspense" (Com.) (Gale Henry and Wm. Franey). 1
02063 (R) LAEMMLE—Title not decided. (Drama). 1

SUNDAY, JANUARY 7.

REX—No release this week.
02064 IMP—"The Rogue's Nest" (2 reel drama) (Edith Roberts). 1-3-6
02065 POWERS—"The Trials of Willie Winks" (C. Cart.) and Educational (Split Reel). 1
02066 (R) REX—Title not decided. (Dr.) (Lois Weber and Phillips Smalley). 1

WEEK OF JANUARY 1.

02067 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 2) "Suspected) (2 reels). 1-3-6

MUSIC TO "MIXED BLOOD"—WEEK OF DECEMBER 18.

Specially selected and compiled by M. Winkler. *"Mexican Kisses,"* by Roberts, is the Theme.

REEL I.

1. *"Albumleaf,"* by Kretschmer, (Watch big bell) until "The little town of San Carlos," etc. 2. *"Olla Podrida,"* by Ch. Puerner, until "When I finish I come." 3. *"Theme,"* until end.

REEL II.

4. Continue *"Theme,"* until "Lottie Nagle-Joe's Girl." 5. *"Manzano,"* Intermezzo, by Brooks, until "The fight." 6. *"Agitato No. 4,"* by Becker, until "After the fight." 7. Continue *"Manzano,"* until "The American law." 8. *"Serenade,"* by Chaminade, until "The Mex. in Nita," etc. 9. *"Moraima,"* by Espinoso, until "She is the first Mex." 10. *"Naila,"* Intermezzo, by Delibes.

REEL III.

11. Continue *"Naila,"* until "He told me to get Carlos." 12. *"Theme,"* until "With the night the vulture," etc. 13. *"La Paloma,"* by Yradier, until "I've fallen for you," etc. 14. *"Presto,"* by Lake, until "Hello, Joe," etc. 15. Continue pp.

REEL IV.

16. Continue to action, until "The fight." 17. *"Agitato No. 45,"* by Tobani, until "Take your girl," etc. 18. *"Dramatic Tension,"* by Winkler, until "A woman." 19. *"Dramatic Andante,"* by Ascher, until "Everything I do for you." 20. *"Agitato No. 6,"* by Lake, until "Old woman helping sheriff." 21. *"Dramatic Adagio,"* by Kretschmer, until "Just before dawn." 22. *"Prelude,"* by Rachmaninoff.

REEL V.

23. Continue *"Prelude,"* until "Church bell ringing." 24. Silence, just produce effect until "Nita, the woman." 25. *"Pathetic Andante,"* by Margis Berger, (Watch church bell) until "Nita finds the sheriff." 26. *"Theme,"* until end.

REEL I.

1. *"Berceuse,"* by Ilyninski, until "After a week's successful strike." 2. *"Romanze,"* by Brooks, until "Evening." 3. *"After Sunset,"* by Pryor, until end.

REEL II.

4. *"Fantasia,"* by Bach, until "When Sunny arrived. 5. *"Lunita,"* Intermezzo, by Loraine, until "The lonely grave. 6. *"Melody of Peace,"* by Martin, until "Off for the East." 7. *"Farewell Song,"* by Schubert.

REEL III.

8. *"Tale of Two Hearts,"* by Roberts, until "In new surroundings." 9. *"Rosemary,"* by Barton, until "Startling news." 10. *"Western Moderato,"* by Bach.

BISON—"Fighting Joe" ....(Two Reels)

1. *"Berceuse,"* by Karganof, until "Fighting Joe from Sunshine Mountain." 2. *"Melody,"* by Kretschmer, until "That little runt." 3. *"L 'Adieu,"* by Fararger, until "The fight." 4. *"Hurry,"* by Bendix, until "After the fight." 5. Continue *"L'Adieu,"* until "The Week before Christmas." 6. *"Albumleaf,"* by Kretschmer, until end.

REEL II.

7. *"Gleaming Star,"* Intermezzo, until "After waiting an hour." 8. *"Yule Tide, Potpourri,"* by Tobani, until "Christmas Eve." 9. *"Cantique De Noel,"* Christmas Song, by Oldams, until the end.

NESTOR—"It Sounded Like a Kiss"..........(Comedy)

1. *"Clown Band,"* by Lake, (popular). 2. *"Frozen Bill,"* by A. Pryor.

L-KO—"Shooting His 'Art Out" ....2-Reel Comedy)

REEL I.

1. *"Knock the L out of Kelley,"* (popular). 2. *"Wash Rag,"* by Losey, until end.

REEL II.

3. *"Love is so Fickle,"* by Kruseman. 4. *"Flying Rag,"* by Pryor, until end.

REX—"The Ivy and the Oak"..................(Two Reels)

REEL I.

1. *"Serenade,"* by Czerwonki, until "Many woman around the life," etc. 2. *"Love's Old Sweet Song,"* by Molloy, until "The friend of Mitchel's father." 3. *"Am Kamin,"* by Schumann, until "In a distant village," etc. 4. Organ to action, until "In the course of time." 5. *"Budding Roses,"* Valse Caprice, until end.

REEL II.

6. *"Meeting,"* by Bendix, until "Several months later." 7. Piano Solo to action, until "Why do you bother me," etc. 8. *"Dramatic Tension,"* by Funck, until "Morning." 9. *"Melodic Sentiment,"* by Langey, ff during dispute, until "Telephoning." 10. *"Dramatic Theme,"* by Loraine, until "The healing power." 11. *"Entr 'Acte,"* by Helmesberger, until end.

IMP—"In the Dead o' Night"......................(Two Reels)

REEL I.

1. *"Serenade,"* by Widor, until "Well, Master Steve," etc. 2. *"Berceuse,"* by Delacour, until "Master Steve." 3. *"Tension,"* by Winkler, until end.

REEL II.

4. *"Dramatic Andante,"* by Aschre, until "Yes, monsieur," etc. 5. *"Tension No. 1,"* by Reissiger, until "One of the convicts," etc. 6. *"L'Adieu,"* by Fararger, until "Steve, I knew you would come." 7. *"Memories,"* by Kuessner, until end.

VICTOR—"It's Great To Be Married"........(Comedy)

1. *"Folle Extase,"* by Milok, until "Christmas Eve." 2. *"Yule Tide Songs,"* by Tobani, until "The wedding day." 3. *"Wedding of the Winds,"* by Hall, until end.

JOKER—"Jags and Jealousy" ....(Comedy)

1. *"Joker March,"* by Lake. 2. *"Step Lively,"* by Roberts, until end.

REX—"Mr. Vampire" ....(Two Reels)

REEL I.

1. *"Serenade,"* by Drigo. 2. *"Fantasia,"* by Bach, until end.

REEL II.

3. *"Love Song,"* by Flegier. 4. *"Tale of Two Hearts,"* by Roberts, until end.

POWERS—"Nervy Nat Has His Fortune Told" (Cart.) and **"In the Heart of India"** (Educ.)

1. *"Canhanibalmo Rag,"* by Pryor, until end.

Musical Program

TO

"THE PRICE OF SILENCE"

SPECIALLY SELECTED AND COMPILED BY

M. WINKLER

THEME HEART THROBS, REVERIE BY ARNOLD **THEME**

	SUB TITLES, ETC.	TIME.	NAME OF COMPOSITIONS.
	Opening	3 minutes & 5 seconds	Furioso No. 10 by W. L. Becker
T	We Are Wet to the Skin	3 minutes & 20 seconds	Harmony of Love, Romance by Brooks
T	Rules of the House, etc.	2 minutes & 45 seconds	Dramatic Tension by Funck
	Tympany Rumbles ff—during Lightning and Exterior Scenes		
T	I'll Tend to Your Horse, etc.	4 minutes & 15 seconds	Simple Aveu by Thome
T	The Landlord Thinks You're My Wife	1 minute & 30 seconds	Theme
S	Stafford Reading Book	2 minutes & 55 seconds	Furioso No. 21 by Lake
S	Close View at Bed	2 minutes & 20 seconds	Dramatic Adagio by Kretschmer
T	Dawn Found Her at the Home	1 minute & 10 seconds	Sieste by Laurens
T	The Perpetual Youth	2 minutes & 10 seconds	New Era, Overture by Heed
T	I See—The Change, etc.	2 minutes & 30 seconds	Illusion, Intermezzo by Bustanoby
S	Interior of Room	3 minutes & 15 seconds	Felize, Canzonetta by Langley
T	As the Time Passes, etc.	2 minutes & 45 seconds	
	Piano Solo—improvise to action		
T—	When—A Few Days Later, etc.	2 minutes & 40 seconds	Barcarolle by Rivella
T	You Don't Remember me? etc.	2 minutes & 35 seconds	Theme
T	See Me Alone—To-morrow, etc.	1 minute & 15 seconds	Continue *pp.*
T	That Night Stafford, etc.	3 minutes & 15 seconds	Afterglow, Reverie by Lincoln
T	The Price of Silence	2 minutes & 10 seconds	Theme
T	It Was the Old Story	3 minutes & 55 seconds	Cavatine by Raff
S	Billy Talking Over Phone	55 seconds	Andante Tranquillo by Becker
T	When You Were My Age	1 minute & 35 seconds	It Was a Dream by Lassen
T	That Night	1 minute & 25 seconds	Dramatic Tension No. 35 by Winkler
T	The Next Morning	2 minutes & 55 seconds	Serenade by Czerwonki
S	Close View of Bed	2 minutes & 40 seconds	Melody by Massenet
T	I Lied to You, etc.	3 minutes & 15 seconds	Erotik by Grieg
	Watch Explosion		
T	All the Way Home	3 minutes & 25 seconds	Theme

UNTIL THE END

LETTER "T" INDICATES—TITLE OR SUB-TITLE—FOR CHANGE OF MUSIC
" "S" " SCENE " " " "

MUSIC OBTAINABLE FROM YOUR NEAREST MUSIC DEALER, OR CARL FISCHER, COOPER SQUARE, NEW YORK, WHERE ALL PRICES ARE SUBJECT TO PROFESSIONAL DISCOUNT IF MOVING PICTURE WEEKLY IS MENTIONED

PUTTING IT OVER

A PAGE OF PROGRAM SUGGESTIONS FOR TH7 BENEFIT OF ALL EXHIBITORS.

MERRY CHRISTMAS and a Happy New Year!

Even though the last issue of the MOVING PICTURE WEEKLY was the Christmas number, it's so close to the glad season that "Putting It Over" hopes you will all be successful in Putting Over the busiest, happiest and most profitable holiday week you have ever had.

While on the subject of Christmas, that is the day, December 25, when the big, new Universal Serial, "THE PURPLE MASK," is to be released. If you want to present your patrons with a Christmas offering, book this magnificent production and give them all an opportunity to see the ever popular Grace Cunard and Francis Ford some night during Christmas week.

The Universal Advertising Department have prepared for Exhibitors a big Advertising Campaign Book, that is filled from cover to cover with suggestions for "Putting Over" this serial thriller. You ought to have a copy of this book. You can learn from it the story of the play; all about the big cast; scores of pictures taken from various scenes; innumerable advertising stunts, as well as complete newspaper and publicity campaigns. This book is FREE to Exhibitors, and if you have not received a copy, write your nearest Universal Exchange, or to the home offices of the Universal. This will give you a line on what to do to make the first episode a smashing success; after that the serial will prove its own drawing power.

Beginning next week "Putting It Over" stunts for "The Purple Mask" will be published in this department. Watch for them every week. They will pack your house. In the meantime get "The Purple Mask" book, and prepare for a big serial business.

THE Red Feather for December 25, Christmas Day, is called "A Child of Mystery," and is all about a girl who was stolen by the Black Hand and brought up by an old Italian organ-grinder as his daughter. Hobart Henley produced the picture, and plays the part of an Italian fruit-seller, who is in love with the girl. This is such a good picture that it is worth special efforts in the advertising direction. If you can hire the services of a local organ-grinder for the day without going too deeply into your bank account, he would make a wonderfully original and appropriate advertisement for the picture. If you have an Italian girl go with him to flourish a tambourine all decorated with colored streamers, that will be all the better. Placard with organ the name, date and place of the showing of the picture, and let both the organ-grinder and the girl wear red feathers conspicuously about their clothing. If you cannot manage this, you might have notices in the lobby a day or so before the running of the picture, with big black hands drawn on them, skulls and cross-bones, and other mysterious emblems. "Beware the Black Hand!" and arresting notices of this kind should be conspicuous on the announcements, with such promises as "If you want to learn how to circumvent them, see 'A Child of Mystery."

THERE is a travelaugh by Hy Mayer on the program for December 26, which is worth special boosting. It is all about life in Alaska, and it would be a good notion to dress a small man in the costume of an Eskimo, with plenty of furs about him, and send him through the streets with an announcement of the picture. Or you can put him in a sleigh, if there is snow enough in your town, and send him around like that, and mind that he has plenty of sleigh-bells.

THE L-KO for December 7 is called "The Perils of a Plumber," and Dan Russell is the aristocratic plumber who goes to work all togged up in a top-hat, frock coat, gloves and a cane, with a minion to carry his tools behind him. Have some one dress like Dan, with spats, a flower in his button-hole and all the smart touches you can think of, and send him swaggering along the streets, with a little man in regular plumber's garb following him with the soldering outfit, etc., which all real plumbers carry. The big man should also have the announcement of the picture attached to his person, and the little one should seem to be much in awe of the impressive person in front of him. Some such wording as "Plum & Co., Plumbers Always on the Job," followed by the name of the picture, theatre, etc., should be used.

ON Thursday, December 28, there is a corking Victor comedy called "Good Morning, Judge," which was directed by Francis Ford, and in which Ernie Shields and Mina Cunard have the leads. It is all about a ruby necklace which is supposed to have been smuggled, and which causes no end of trouble, until a maid finally puts it around the neck of a pet dog, who makes off with it. Have some one lend you the services of a well-trained canine, who won't mind promenading the streets with a large "property" ruby necklace instead of a collar. If you can get a white dog the red stones will show up better. Have some one with him, of course, with the appropriate announcements.

THERE is a Laemmle drama on December 30, called "The Face on the Screen." A good way to announce this beforehand would be to have a large shadow of a woman's profile thrown on the screen at the end of the program, each time is it repeated, for sometime before the picture is shown. At first, show only the profile, then follow it with a question mark, or the caption, "Who Is It?" and finally with the announcement of the picture and the date of its showing. It will not cost much to have three slides like this made, and they should be run in sequence at the close of the different pictures which you are running on your program.

READ WHAT PRESIDENT WILSON'S Cabinet, Secretary of War Baker, and the National Board of Preparedness SAID ABOUT

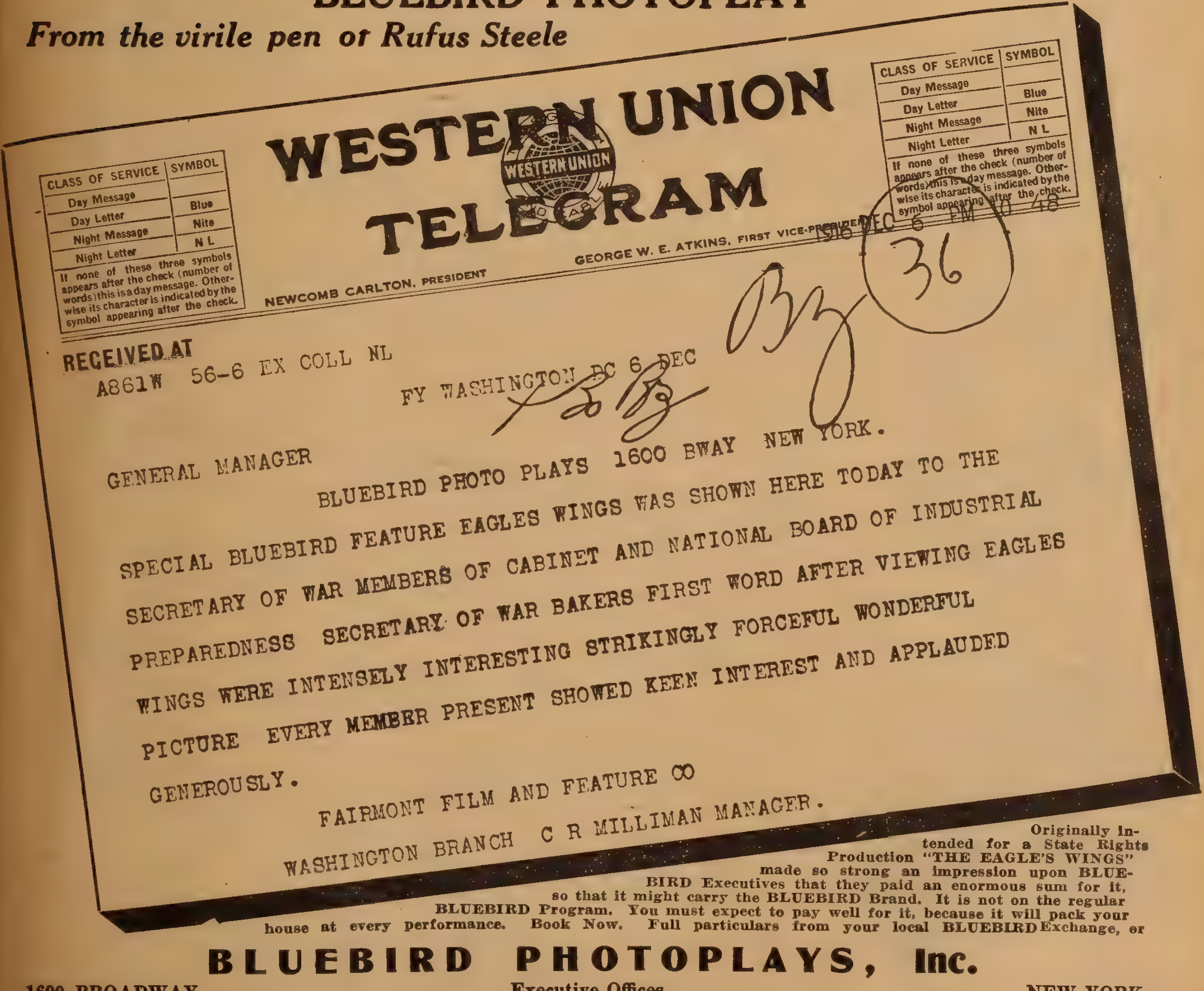
"THE EAGLE'S WINGS"

A Thundering Drama

With a Thundering Message

BLUEBIRD PHOTOPLAY

From the virile pen ot Rufus Steele



CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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GENERAL MANAGER
BLUEBIRD PHOTO PLAYS 1600 BWAY NEW YORK.

SPECIAL BLUEBIRD FEATURE EAGLES WINGS WAS SHOWN HERE TODAY TO THE SECRETARY OF WAR MEMBERS OF CABINET AND NATIONAL BOARD OF INDUSTRIAL PREPAREDNESS SECRETARY OF WAR BAKERS FIRST WORD AFTER VIEWING EAGLES WINGS WERE INTENSELY INTERESTING STRIKINGLY FORCEFUL WONDERFUL PICTURE EVERY MEMBER PRESENT SHOWED KEEN INTEREST AND APPLAUDED GENEROUSLY.

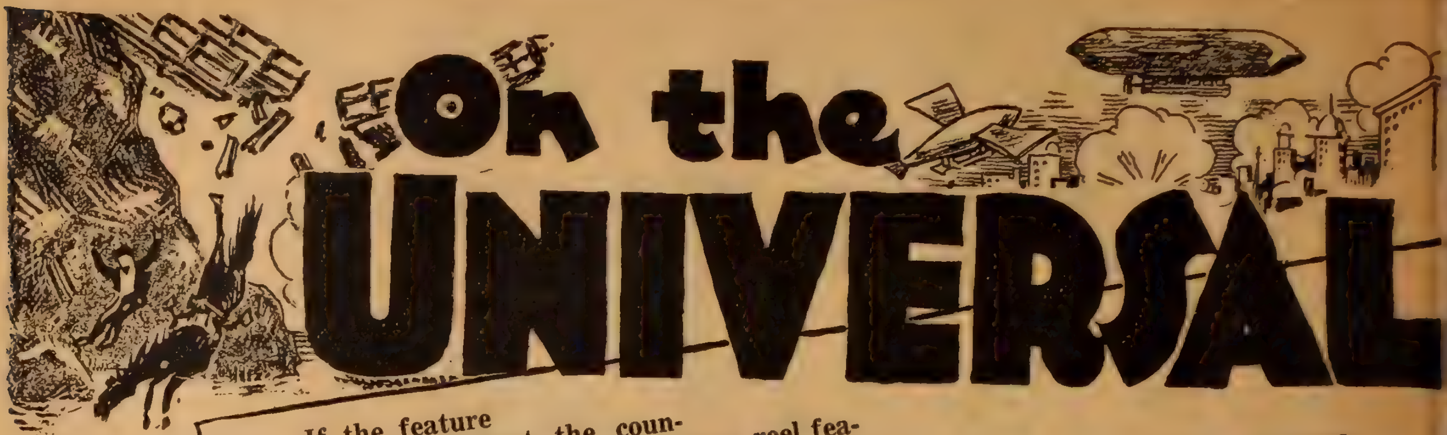
FAIRMONT FILM AND FEATURE CO
WASHINGTON BRANCH C R MILLIMAN MANAGER.

Originally intended for a State Rights Production "THE EAGLE'S WINGS" made so strong an impression upon BLUEBIRD Executives that they paid an enormous sum for it, so that it might carry the BLUEBIRD Brand. It is not on the regular BLUEBIRD Program. You must expect to pay well for it, because it will pack your house at every performance. Book Now. Full particulars from your local BLUEBIRD Exchange, or

BLUEBIRD PHOTOPLAYS, Inc.

1600 BROADWAY
Executive Offices
NEW YORK

On the UNIVERSAL



If the feature fans throughout the country could see all the five or more reel features that are shown every week——

THEY WOULDN'T GET THE VARIETY, NOR THE SATISFACTORY ENTERTAINMENT THAT IS OFFERED ON THE UNIVERSAL PROGRAM.

That's the answer, Mr. Exhibitor, to your problem of what to show your patrons, so as to please the greatest number of people in your neighborhood the greatest number of performances.

Having a good house two nights a week because you happen to strike a good long feature won't keep the sheriff from your door.

But the Universal Program, with its never ending variety of one, two and three reel subjects; its fascinating presentation of the pictures the people like to see—that they can drop in and see at any time without having to sit through the tail end first—is proving in thousands of SUCCESSFUL houses all over the world TO BE WHAT THE MAJORITY OF THE PEOPLE WANT.

YOU GET YOUR PROFIT FROM THE MAJORITY. THINK IT OVER.

Universal Animated Weekly

The most popular one-reel subject now before the public.

The one and only short subject that draws like a special multi-reel release. The one and only form of moving picture entertainment that will drag them into your theatre on the dull day that always cuts into your profits.

The UNIVERSAL ANIMATED WEEKLY is in a class by itself. It not only entertains, instructs, informs and amuses, but it shows all the world's greatest news events FIRST ON THE SCREEN.

The UNIVERSAL ANIMATED WEEKLY is released on the regular Universal Program—and for a long time was released only to users of Universal Service.

PROGRAM

ITS TREMENDOUS popularity has created a demand that is now being supplied by all Universal Exchanges under a new sales plan. By this arrangement any Exhibitor can now book the Universal Animated Weekly whether he is showing the Universal Program in whole or in part or not at all. Write for complete information to any Universal Exchange, or UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

Universal Screen Magazine

The latest and most popular screen Novelty.

It is to the popular magazine of the millions what the Universal Animated Weekly is to a great newspaper.

Covers the widest variety of fascinating subjects—moving pictures of the latest inventions; domestic science; beauty hints; the latest fashions; what the industrial world is doing; imaginative comedies—things that never happen; all the wide range of fascinating magazine subjects thrown on the screen for the entertainment, amusement and instruction of your patrons.

A huge and overwhelming success from the start. A novelty that will put over any performance. A full reel every other week. Released on the Universal Program, but can be booked separately by those not using Universal Service. The UNIVERSAL SCREEN MAGAZINE is needed in your house; you can get complete information from any Universal Exchange, or

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York

One-Two and Three Reel Subjects

Love--Mystery
Romance--Adventure
Deeds of Heroism
Real Westerns
Society
Heart Interest
Clean, Wholesome,
Funny Comedies
News of the World
Travel Pictures
Educationals
Something every day to please everybody

What They Say About th

Letters from pleased Exhibitors who are
timonials for a film. The people deman
Exhibitors realize it the

FROM THE TRENCHES.

John D. Tippett,
London, England.

Dear Sir—I write this letter to you to let you see what I think of the Trans-Atlantic Films.

I am a soldier in a certain regiment and have just recovered from some severe wounds. Well, long before the war broke out, I have always been a keen admirer of your films, and I am pleased to say they are the best films produced. I have seen the seventh episode of "Peg o' the Ring," and I am pleased to say it was excellent. When I was in the trenches fighting, the film "Peg o' the Ring" was booked with success, because I told my comrades of the two best stars of the film. They are Grace Cunard and Francis Ford. Ask Grace Cunard who I am and she will tell you with pleasure. If you have a review book published each week send this letter to be printed and boom all your films.

Would like to receive a letter in return. Kind regards,
A. H. WITTS.
113 Sulton Road,
Portsmouth, England.

ABSOLUTELY NOTHING BETTER.

Universal Film Exchange,
New York City.

Gentlemen—You of course are aware of the reluctance, amounting almost to prejudice, that I in the past entertained regarding Red Feather features and in fact everything the Universal Program had to offer.

Bearing in mind the old adage, "Only fools do not change their minds," I was finally persuaded to give your productions a fair try-out and it gives me the greatest satisfaction and pleasure to tell you that after having used more or less of them during the last few months, I have arrived at the conclusion that there is absolutely nothing better in the market, and I regret very much my stubbornness in having given you the by-go in the past, for your productions would have saved "The Scenario" from $40.00 to $50.00 per week.

Not specifying any of your features in particular, but taking them as a whole, they are as good as those I am paying from 150 to 200 per cent. more for. As an illustration: Yesterday we had King Baggot in "The Man From Nowhere," and it brought over $11.00 more business, and gave more Universal satisfaction to our very critical patronage than the highest-priced feature shown here, barring Saturdays, for some time, and as to your Nestor comedies, it is my opinion that "they simply lay over deck: furnishing good wholesome fun without the least verging on the suggestive, which I regret to say only too many exhibitors think necessary to entertain an up-to-date public with, and too many directors mistake for humor.

Again assuring you of the pleasure and gratification it gives me to send these few lines, I beg to remain with best wishes,

Very truly yours,
SALO ANSBACH,
Scenario Theatre.
Newark, N. J.

L-KO'S CAN ALWAYS PLAY HIS HOUSE.

Miss Alice Howell,
L-KO Motion Picture Kompany,
Hollywood, Cal.

Dear Madam—This letter may or may not interest you, but I thought that I would write a few lines and tell you that you have one booster (if I must use that word) in a man with "The Matinee Girl" Co. His name is Gross. We had the pleasure of playing Mr. Gross and his company here for three days. On the company's last night here, Mr. Gross announced the coming attraction, which was another tabloid musical company, also a three-reel L-KO featuring Alice Howell. Now I am not a big booster for the Universal Program or any other program, but an L-KO can always play my house as long as I have anything to do with a theatre here or elsewhere. The picture that Gross announced was "Tillie's Terrible Tumbles," and it was everything that Mr. Gross said it was going to be—one big scream from start to finish. I don't know whether he had seen the picture or not, as he seemed to know just what was going to take place and what the picture was about. Anyway, he made my patrons believe that Mr. Dan Russell and Miss Alice Howell were the best comedy people the picture field has or ever will have.

In short, an L-KO with any one of the above actors can always play my theatre. Yours very truly,
D. S. PRUITT,
Oilton, Okla. Gem Theatre.

UNIVERSAL JUBILEE.

Cincinnati Buckeye Film Co.,
Cincinnati, Ohio.

Gentlemen—Can you arrange to send my Thursday show, November 30th, to me on Sunday, December 3rd, along with my regular program and Red Feather feature, as I am arranging a big Universal jubilee day for that date. Advise me if you can make this change and I will thank you for any favor you can do in aiding me in this. Don't overlook the fact that I did not get my L-KO comedy Friday, and if by any chance, let it come, for L-KO comedies are always a good drawing card.

The Universal Program now, in my mind, is the only real regular program in the market. The stars, the plays, the directors, paper and advertising, are all that any exhibitor could ask for, and when it comes to making the right kind of pictures for a regular program, you've got to give it to the Universal. Yours truly,
ED. C. PAULL,
Alhambra Theatre. Springfield, Ohio.

CABLE CONGRATULATIONS.

The L-Ko Motion Picture Kompany has received a vable message from John D. Tippett, managing director of the Trans-Atlantic Film Co., which must have given the L-Ko people considerable satisfaction. It reads as follows:

"Gaby's Gasoline Glide" great. In our opinion it is superior to any Keystone. This class of subject means everything to us. Keep up the good work. TIPPETT.

"IF YOU WANT TO STAY"—

Universal Film Manufacturing Co.
New York City.

Gentlemen—Have been a long user of Universal Program and can recommend it to all exhibitors who want to stay in the motion picture business. Will say that they are doing more for the exhibitor than any other film concern existing to-day.

Yours for Universal pictures,
J. I. WRIGHT,
Rex Motion Picture Theatre.
Bevier, Mo.

Great Universal Program

ing Universal Films. They are the best tes-
the diversified program, and the sooner
ore money they will make.

NEWS OF THE THEATRES.

(From the Evening Sun.)

Managing director Rothapfel of the Rialto has received the following letter from George F. Ungar, patron of his temple of music, color, dancing and motion pictures:

"I was glad to read your letter to the Playgoer in last week's Evening Sun on the troubles of the exhibitor of feature films. I think the real trouble of the feature picture is that it is a bore and hardly ever worth being produced, much less being featured. Out of probably a hundred one-hour pictures I have seen, I think not more than two or three are really good, and even the fairly good ones are spoiled by being stretched to last out the hour.

"The fact is that at the rate a story can be told in pictures it would take an extraordinarily big idea to furnish entertainment for an hour's run. Compared with the one or two reel film, the feature film is a gross fraud. There is more plot and more interest in the rapidly told short film than in the long. It is better told, more entertaining and artistic. The pictures featuring stars are among the worst. And think of the fine music often wasted on these films. A really good picture can easily forego all music. Proof of this is evident when you consider that music often stops in the middle of the picture and you do not notice it. When you feel the need of the music you may be sure that something is wrong with the picture.

"You have already done such good work in this field that I think you would be entirely successful if you continued in your pioneering spirit and broke with the big film entirely, except when it was really worthy, and exploited the shorter ones. I should much prefer to see several good short pictures, like the one act plays, than sit through a long uninteresting feature. I should like to point out, as you doubtless know, that these short pictures go on their own merits and are not dependent for their success and the notoriety of the players. After studying the moving picture theatre for some time, I have come to the conclusion that the feature pictures are the least entertaining part of a good programme. I think that your success is largely due to your recognition of this."

How About It, Mr. Rothapfel?

OLD LETTER, BUT GOOD.

St. Thomas, Ont., February 21st, 1916.
Canadian Universal Film Company:

Dear Sir—Your letter fixing date for "Graft" received and is satisfactory to us, and we have already set the machinery in motion which we expect will make a huge success out of that serial. "The Broken Coin" is now playing to capacity and it looks as though we will have to make some arrangement for more room.

"My Old Dutch" last week, was a stunner. Everybody says it is the best picture they ever saw. I am showing a slide on the screen that arrangements are being made for a return date. What can you do us in that respect? By the way, we have heralds here for Jane Cowl in the "Garden of Lies," and we would like to have this as soon as it is convenient for you. There are some others of the first releases that we have not had. "Judy Forgot" is one, "Judge Not" and "Just Jim" are two others.

B. C. GRAVES, Mgr.
St. Thomas, Ont.

PERPETUALLY GOOD PROGRAM.

Universal Film Exchange, Chicago:

Gentlemen—Enclosed find check for service and let me thank you for the excellent service you are sending me. It cannot be equalled anywhere. "Under Southern Skies" was a better picture than any I have seen. Mary Fuller can be seen at her best in this pretty Southern drama. Representatives from other companies have knocked the Broadway Features, but the other companies, Paramount, World Film, Fox and Pathe cannot send me one good feature after another. They all produce good pictures now and then, but they do not do it all the time. I have tried them all. I know. The Universal is ahead of them all for furnishing a perpetually good program. Yours very truly,

Majestic Amusement Co.,
DAVE UDELL,
Paxton, Ill.

STRONG FOR VARIETY.

Central Film Service Co., Louisville, Ky.:

Dear Sir—As you well know, we are known, more or less, as one of the Louisville's "regular" Universal threatres.

Like many other exhibitors throughout the country, we have put on features when the "craze" was at its height. Our experience with them has taught us that people do not care to sit through a picture more than three reels in length—I don't care how good they are. Right now we are advertising the fact that we are making a specialty of showing one- and two-reel subjects.

You know how I feel personally about features, when you are supplying me with several short pictures in place of the Red Feather. You know I am not prejudiced against the Red Feather—but feature—for the present—cannot tempt me. We're a five-cent house and are going to be satisfied to let the ten-cent houses run features.

Variety was the keynote in the early days and it should be now. A patron likes variety, and if he has to sit in a theatre two hours to get it, he's not apt to be a "repeat" patron. Without the feature, you can give him variety in an hour's time.

I have an idea that "program" theatres would be delighted if progressive companies like the Universal would concentrate as much as possible on one- and two-reel subjects—they could even "let up" a little on three-reel subjects and not get in bad with exhibitors. Yours very truly,

JOSEPH GOLDBERG,
New Hippodrome Co., Louisville, Ky.

GETS THE MONEY.

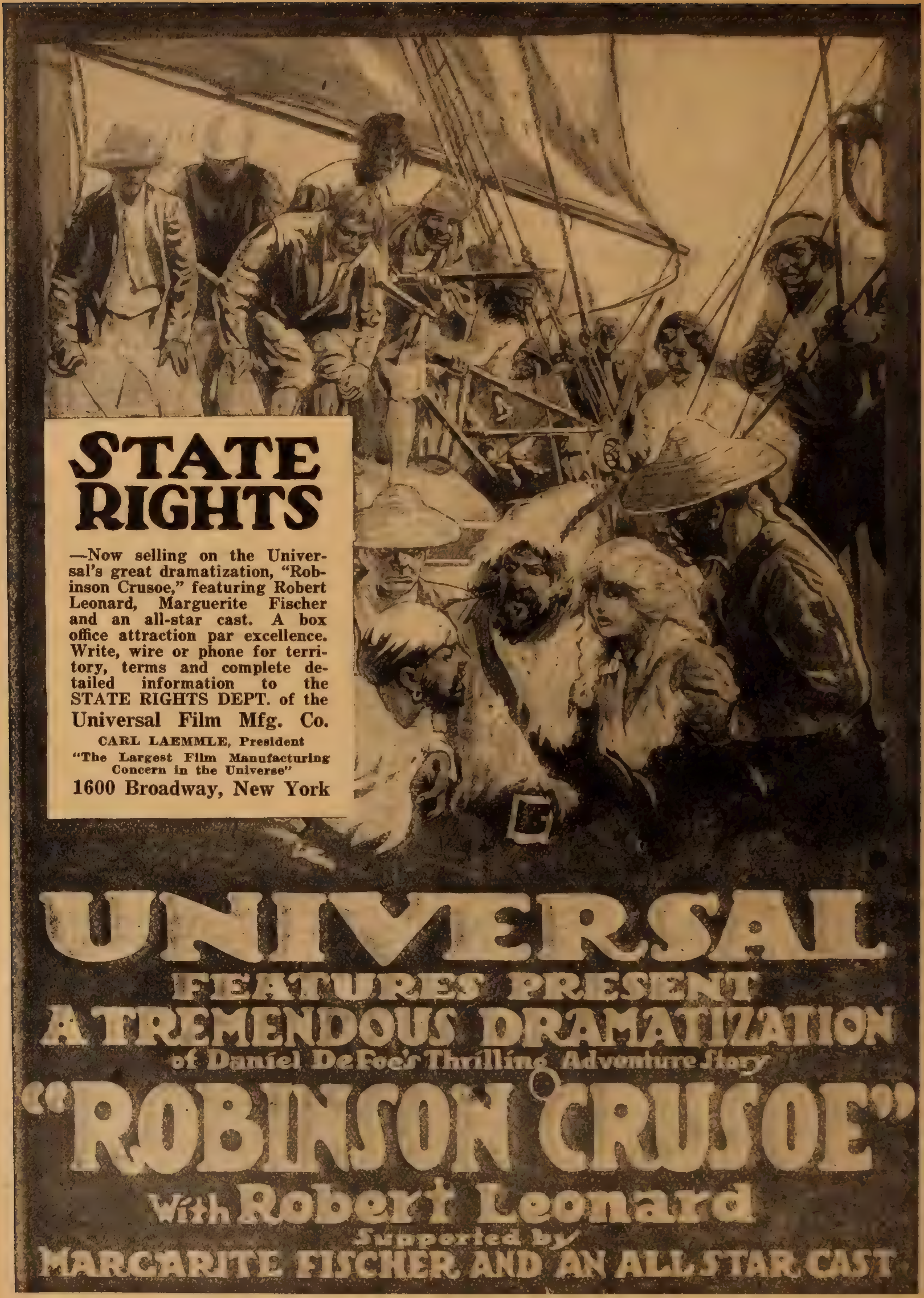
Universal Film Manufacturing Co.,
New York City.

Gentlemen—My congratulations on your splendid serial "Liberty." It sure is great the way it gets the money. The public are shouting for more of it, and can't wait for the next episode.

I surely would welcome the news that you had extended this serial, and I think, or rather know, all other exhibitors would welcome such news.

I am writing this, and no doubt many others have written you the same, in hopes that you would extend this serial if you received enough requests. If there ever was a serial that needed extension, "Liberty" can stand it. I remain,

Yours truly,
JOS. ZINKL, Mgr.,
Milwaukee, Wis. Parke Theatre.

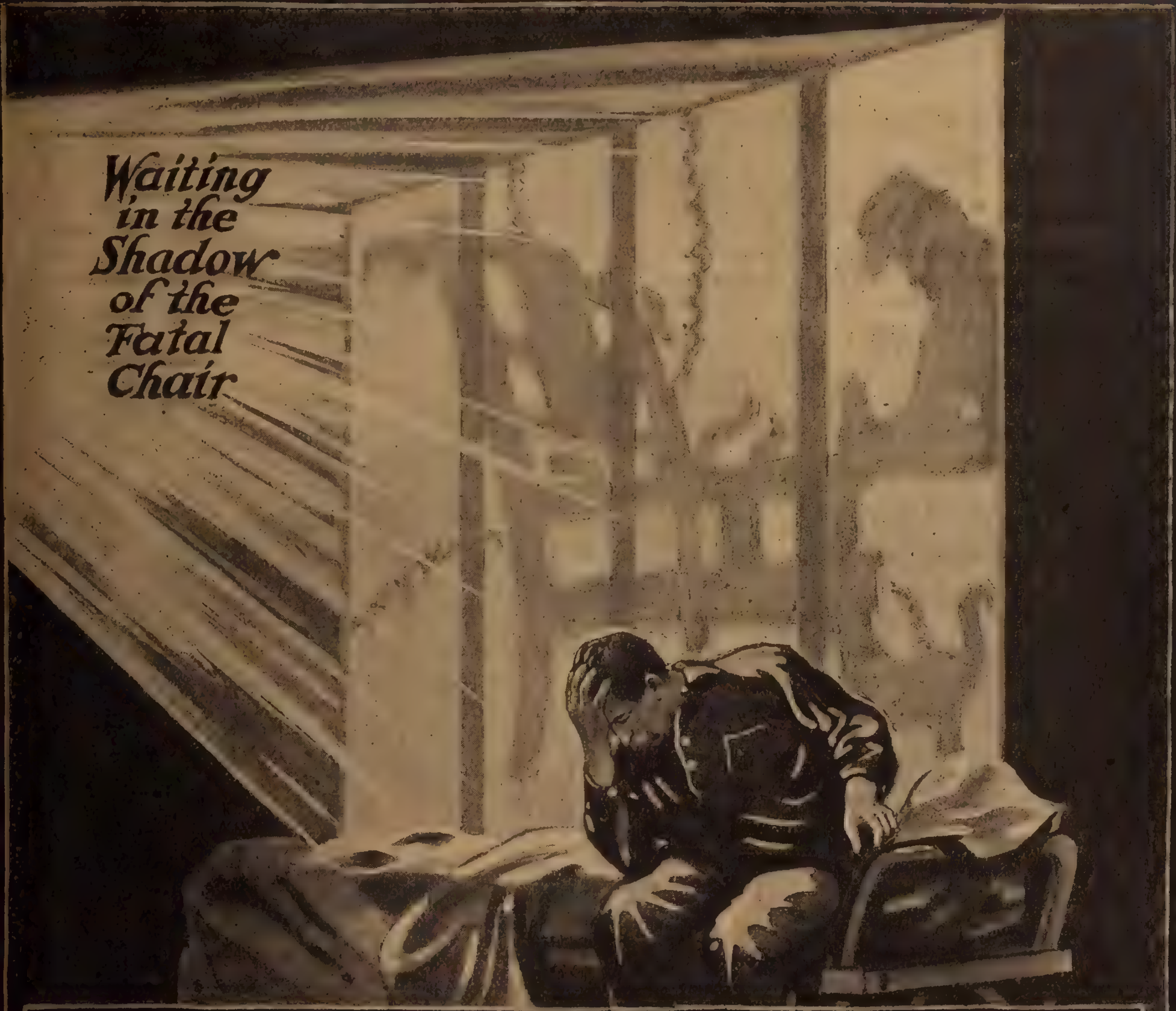


STATE RIGHTS

—Now selling on the Universal's great dramatization, "Robinson Crusoe," featuring Robert Leonard, Marguerite Fischer and an all-star cast. A box office attraction par excellence. Write, wire or phone for territory, terms and complete detailed information to the STATE RIGHTS DEPT. of the

Universal Film Mfg. Co.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York

UNIVERSAL
FEATURES PRESENT
A TREMENDOUS DRAMATIZATION
of Daniel DeFoe's Thrilling Adventure Story
"ROBINSON CRUSOE"
With Robert Leonard
Supported by
MARGARITE FISCHER AND AN ALL STAR CAST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These two pages are
the most important
in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"Mixed Blood," with Claire McDowell and Roy Stewart. Directed by Swickard. Written by Willard Mack.	47th Red Feather Production—5 Reels. December 18
"The Ivy and the Oak." By Reginald Wright Kauffman with Dorothy Davenport and Lee Hill. Dir. MacDonald.	Prize Rex Society Drama. Dec. 21—2 Reels
"In the Dead o' Night," with Douglas Gerrard, Ruth Clifford and George Beranger. Dir. by Gerrard.	Prize Imp Poison Plot Drama. Dec. 22—2 Reels
"Fighting Joe," with Maud Emory and Wm. V. Mong. Directed by Mong. Adapted for Christmas showing.	Prize 101 Bison Western Drama. Dec. 23—2 Reels

Feature Releases in the Universal Program of Three Weeks from this Week

"A Child of Mystery," with Hobart Henley and Gertrude Selby. By Willard Mack Directed by Henley.	48th Red Feather Production—5 Reels December 25
"Stronger Than Steel," with Allan Holubar and Louise Lovely. Story by Geo. Bronson Howard. Dir. Holubar.	Prize Laemmle Society Drama. Dec. 27—2 Reels
"Toto of the Byways," with Edith Roberts and Harry Benham.	Prize Imp Apache Drama. Dec. 29—2 Reels
"Giant Powder." Edith Johnson and Fred Church. Directed by Henry McRae.	Prize Bison Mining Camp Drama. Dec. 30—2 Reels

Feature Releases in the Universal Program of Four Weeks from this Week

"Polly, Put the Kettle On," with Douglas Gerrard and Ruth Clifford. Directed by Gerrard.	49th Red Feather Production—5 Reels January 1
"An Old Soldier's Romance," with Wm. V. Mong. Written and directed by Mong.	Prize Gold Seal Heart-Interest Drama Jan. 2—3 Reels
"On the Trail of the Lonesome Pill," with Phil Dunham and great cast.	Prize L-Ko Chink Komedy. Jan. 3—2 Reels
Harry Carey in "Blood Money," with Louise Lovely. Written by Carey. Directed by Kelsey.	Prize Bison Western Drama. Jan. 6—2 Reels

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"Polly, Put the Kettle On." With Douglas Gerrard, Ruth Clifford and Zoe Rae. A Close to Your Heart Drama. Forty-ninth Red Feather Production. Directed by Douglas Gerrard. Released January 1. I just saw this picture and I don't know whether to laugh or cry. I did both in the projection room, because it was dark and no one could see me. It's one of those "tears and smiles" plays that make moving pictures popular. The movie world is full of people who are constantly going to theatres in the hope of getting their emotions all fussed up, and this picture will appeal to 'em all. Douglas has a rich and crabbed old aunt, who has a job for him in the bank, but he says, "Nay, nay, auntie. I am to be a playwright." Ruth is her companion and is fired the same day Douglas leaves home. She has a brood of brothers and sisters to look after, so as long as his money lasts Douglas looks after her. How in a heroic moment Douglas goes blind; how he writes a play that becomes a success without his knowing it; how auntie finds she still has a spark of human kindness left, and how many cross currents affect our paths through life are wonderfully and entertainingly told in this super Red Feather. The sort of picture that plays return dates to crowds of grateful fans.

"An Old Soldier's Romance." With William V. Mong and Nellie Allen. Two-Reel Gold Seal Heart Interest Drama. Directed by Wm. V. Mong. Released January 2. Ever listen to the comments of your patrons after they have seen a fine character portrayal? You ought to. You'd get a line on what they like. "Great, wasn't it?" "Hard to believe that old man is a strong young actor, ain't it?" That's what they say. William is an inmate of a soldiers' home and he is fond of kids. His one dream is to have one of his own, and when he falls heir to a fortune he stands for the butler and the strange clothes and tight shoes just because he can afford to fill the house with babies. He takes an old comrade with him, and they are a great pair of nurses, believe me. When Nellie comes to the door with a baby, fainting from lack of food, and when her story is told; how the officers are after her young husband—well, that just prepares you for a punch climax that's a whale, no less. They'll all like this.

"On the Trail of the Lonesome Pill." With Phil Dunham and a great cast. Two-Reel L-Ko Hop-Joint Drayma—no, COMEDY. Released January 3. Phil smokes a pill. It should have made him ill, but if it had there'd be no story to spill. Can you imagine a director visualizing Phil's hop-dream for those comedy-loving fans of yours. Some comedy. What an L-KO comedian can't do under the influence of hop isn't worth doing. The trick photography, the lively action and the rapid-fire stunts in this scream make it a big winner. Put that in YOUR pipe and smoke it!

"Blood Money." Harry Carey and Louise Lovely ———, what d'ye think of that? Two-Reel 101 Bison Big Western Drama. Guess that's goin' some, yes? Harry Carey—heap big star. Louise Lovely the prettiest screen star of 'em all, to my notion—putting on a big two-reel picture for the always wonderful Universal Program. Harry has a price on his head, and Louise has a bum for a husband. The latter are going west in a prairie schooner when they discover Harry wounded. The husband wants the reward, delivers Harry to the law, and gets it. There you are—Harry in the coop; hubby drunk on the reward money; and Louise—well, don't you believe but that Louise is busy, too. She is preparing one of the biggest climaxes you ever saw, and it winds up a very fine Western picture that will turn 'em away.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

DECEMBER—
3—*Sammy Johnsin's Love Affair*............(C. Cart.) *and Dorsey's "Ancient India."*..(Ed.) split reel.
10—*The Trials of a Movie Cartoonist*........(C. Cart.) *and Superstitious Ceylon*..............(Educational)
17—*"Sammy Johnsin and the Wonderful Lamp"*..........(C. Cart.) *and "Majestic Ceylon," as seen by Dr. Dorsey*..........(Ed.) (Split reel)
14—*In the Land of King Cotton*..................(Ed.)

REX.

DECEMBER—
9—*A Story From Life*..............................(Drama)
10—**The Penalty of Treason**........(2-R. Military Dr.)
D. Gerrard-Ruth Clifford.
14—**The Lawyer's Secret**....................(2-Reel Drama)
Jack Nelson-Mollie Malone.
17—**Love or an Empire**.......................(2-Reel Drama)
Leah Baird.

UNIVERSAL SPECIAL FEATURE.

Week of November 13—
"Liberty" (Episode No. 14), "A Modern Joan of Arc" ....(Two Reels)
14—**Honor Thy Country**......................(3-Reel Drama)
Neva Gerber, Joseph Girard.
Week of November 20—
"Liberty" (Episode No. 15), "The Flag of Truce" (Two Reels)
27—**"LIBERTY"** ....(Two Reels)
Episode No. 16.
Week of December 4—
"Liberty" (Episode 17)..............................(Two Reels)
Week of December 11—
"Liberty" (Episode No. 18)
with Marie Walcamp, Eddie Polo and Jack Holt.

VICTOR.

DECEMBER—
Allan Holubar and Neva Gerber. A Ditmar's Ed. entitled "Raccoons."
12—*Billy the Bandit*...................................(Comedy)
14—*It Didn't Work Out Right*....................(Comedy)

VICTOR SPECIAL.

OCTOBER—
31—*Felix on the Job*................................(Comedy)
NOVEMBER—
8—*A Roaming Romeo*............................(Comedy)
21—*Felix Gets In Wrong*........................(Comedy)

LAEMMLE.

DECEMBER—
2—*A Designing Woman*...........................(Drama)
6—*The Strange Mother*..........................(Drama)
13—*Green Eyes* ....(Drama)

SPECIAL LAEMMLE.

NOVEMBER—
25—*Her Message To Heaven*....................(Drama)
DECEMBER—
16—*Mother's Guiding Hand*......................(Drama)

UNIVERSAL ANIMATED WEEKLY.

NOVEMBER—
22—*Animated Weekly, Vol. 2, No. 47*............(News)
29—*Animated Weekly, Vol. 2, No. 48*............(News)
DECEMBER—
13—*Animated Weekly Vol. 2, No. 50*..............(News)
6—*Animated Weekly, Vol. 2, No. 49*.............(News)

UNIVERSAL SCREEN MAGAZINE.

NOVEMBER—
24—*Universal Screen Magazine. Issue No. 1.*
DECEMBER—
8—*Universal Screen Magazine. Issue No. 2.*

BIG U.

DECEMBER—
7—*Seeds of Jealousy*.......................(Indian Drama)

BIG U SPECIAL.

NOVEMBER—
23—*Accusing Evidence* ....(Mt. Dr.)
26—**The Hero of San Juan (2-R. Military Drama)**
Francis Ford, Grace Cunard.
DECEMBER—
1—*The Circle of Death*...................(Indian Drama)
15—*The Wrong Heart*...................................(Drama)

GOLD SEAL.

NOVEMBER—
28—**Should She Have Told?**.......................(3 Reels)
Ed. Hearn and Ruth Clifford.
DECEMBER—
5—**Ashes**....................(3-Reel Heart-Interest Drama)
12—**The Two Roads**......................(Three-Reel Drama)

IMP.

NOVEMBER—
30—**The Heel of the Law**..........................(Two Reels)
King Baggot and Jane Gail.
DECEMBER—
1—**The Mansard Mystery**.........................(Two Reels)
Joseph Girard-Neva Gerber.
5—**The Call of the Unborn**.................(2-Reel Drama)
M. K. Wilson-Edith Roberts.
15—**Scratched** ....(2-Reel Drama)
Irene Hunt-Earle Page.

SPECIAL IMP.

NOVEMBER—
3—*The Wall of Flame*....................................(Drama)
DECEMBER—
10—*Bubbles* ....(Drama)

101 BISON.

DECEMBER—
2—**The Greater Power**..............................(Two Reels)
9—**The Good Woman**........(2-Reel Western Drama)
Wm. V. Mong-Nellie Allen.
16—**The Taint of Fear**........................(2-Reel Drama)
Allan Holubar-Joseph Girard.

L-KO.

NOVEMBER—
29—*Eat and Grow Hungry*............................(Comedy)
DECEMBER—
1—*Tattle Tale Alice*.....................................(Comedy)
6—**The High Diver's Curse**...........(2-Reel Comedy)
Dan Russell.
13—**Murdered by Mistake**................(2-Reel Comedy)
Dan Russell.

RED FEATHER PRODUCTIONS.

NOVEMBER—
20—**The Devil's Bondwoman**..............(5-Reel Drama)
Dorothy Davenport, Emory Johnson.
27—**Ben Wilson in "The Mainspring" (5-Reel Dr.)**
with Francelia Billington.
DECEMBER—
4—**Ruth Stonehouse in "Kinkaid, Gambler" (5-R.)**
11—**The Morals of Hilda**.......................(5-Reel Drama)
Gretchen Lederer-Lois Wilson.

JOKER.

DECEMBER—
2—*Scrappily Married*....................................(Comedy)
9—*The Tramp Chef*......................................(Comedy)
16—*Their Dark Secret*..................................(Comedy)

NESTOR.

NOVEMBER—
20—*How Do You Feel?*................................(Comedy)
24—*Married a Year*.....................................(Comedy)
27—*The White Turkey*.................................(Comedy)
DECEMBER—
4—*Pass the Prunes*.....................................(Comedy)
8—*Oh, You Honeymoon*..............................(Comedy)
11—*Two Small Town Romeos*........................(Comedy)
15—*I'm Your Husband*.................................(Comedy)

BURTON RICE

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Announce

Lois Weber and Phillips Smalley in "Hop—the Devil's Brew."

Louise Lovely in "The Grip of Jealousy."

Louise Lovely in "Tangled Hearts."

Tyrone Power in "John Needham's Double."

Violet Mersereau in "The Great Problem."

J. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in "The Crippled Hand."

Louise Lovely in "The Gilded Spider."

Rupert Julian in "Naked Hearts."

Tyrone Power and Lois Weber in "The Eye of God."

Harry Carey in "The Three Godfathers"

Mary MacLaren in "Shoes."

Violet Mersereau in "Broken Fetters."

Ella Hall in "The Love Girl"

Louise Lovely in "The Grasp of Greed."

Myrtle Gonzalez in "The Secret of the Swamp"

Harry Carey in "Love's Lariat"

Ella Hall and Herbert Rawlinson in "Little Eve Edgarton."

Myrtle Gonzalez and Val Paul in "The Girl of Lost Lake"

"Saving the Family Name"

"Behind the Lines"

"The Evil Women Do"

Mary MacLaren in "Wanted--A Home"

Cleo Madison in "The Choice of Sorrow"

Ruth Stonehouse in "Love Never Dies"

"End of the Rainbow"

"Gloriana"

"A Stranger from Somewhere"

"Measure of a Man"

"The Bugler of Algiers"

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The Moving Picture Weekly

January 6th
1917

Vol. 3 - No. 21

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Harry Carey
in "The Bad Man of
Cheyenne"
Bison Two-Reel
Drama

Price 10 Cents

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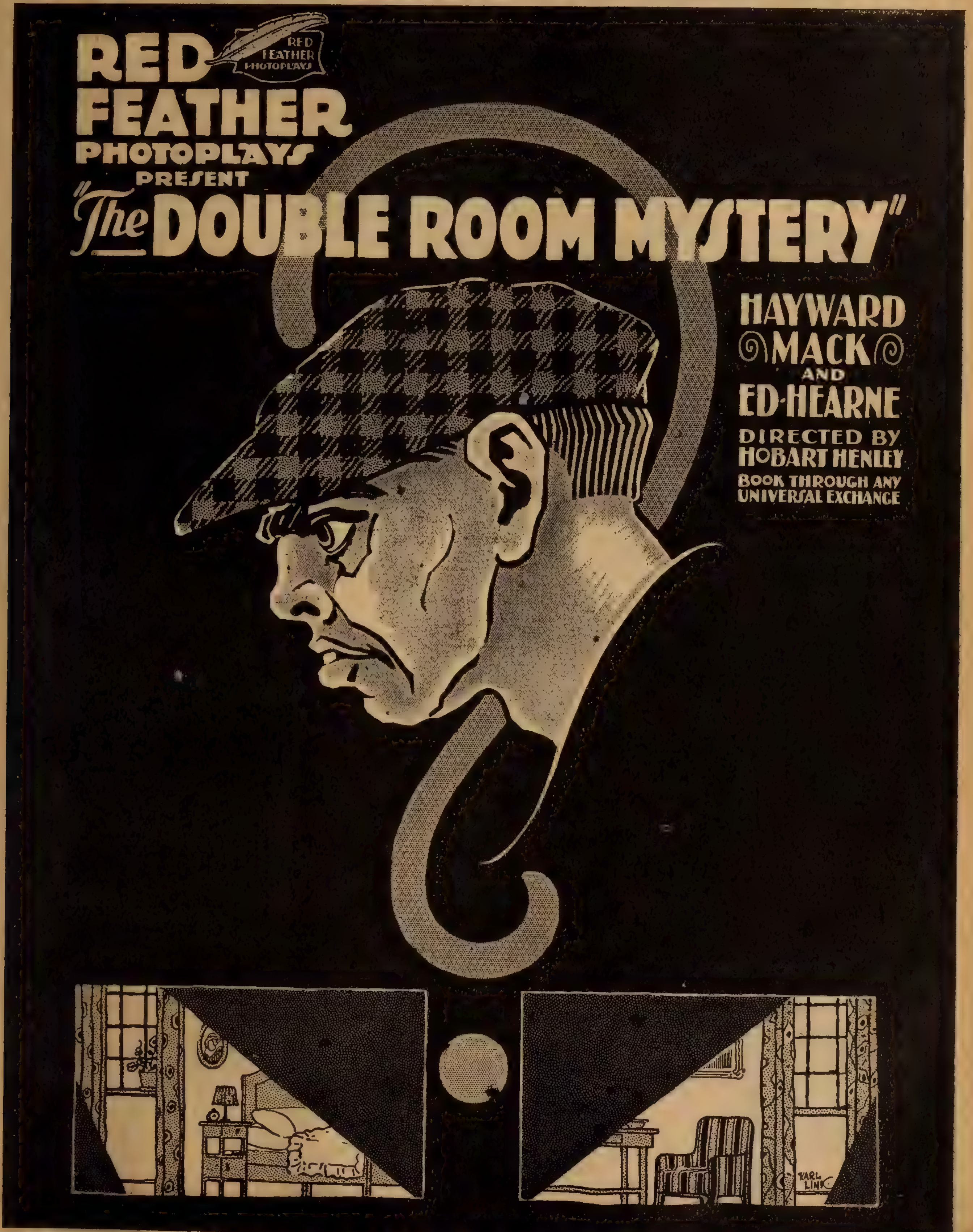

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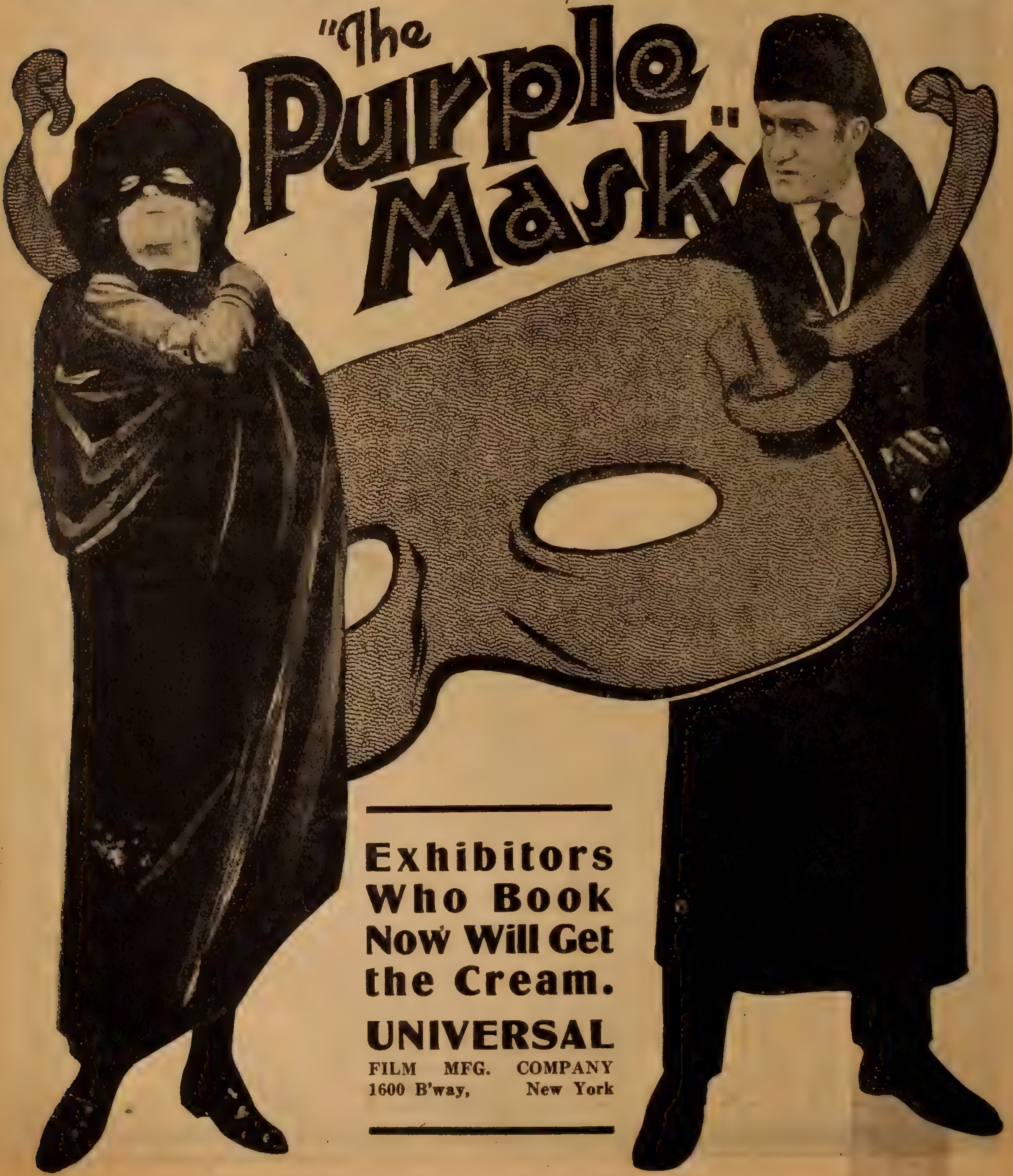

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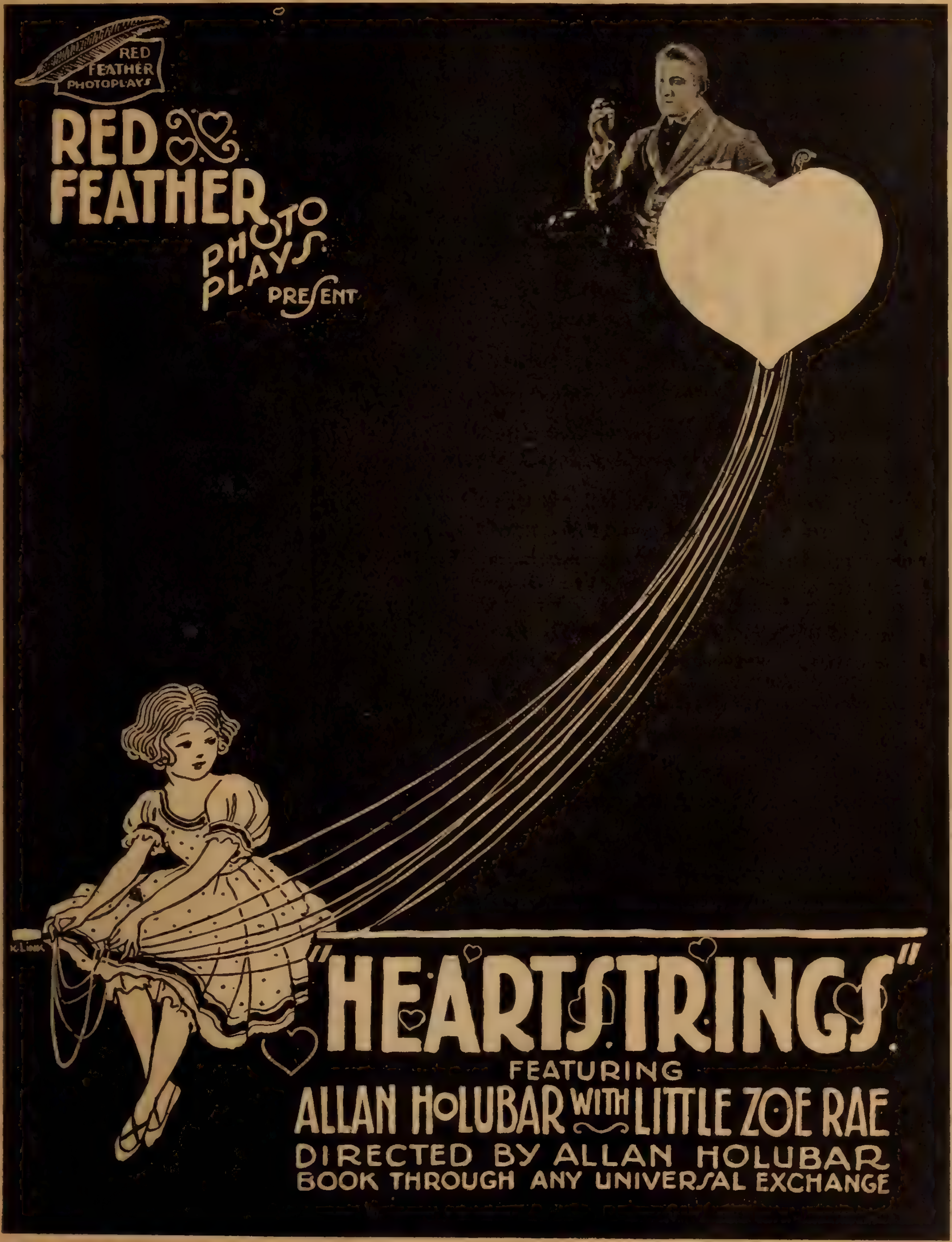

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"THE People vs. John Doe" played to capacity houses at the Broadway Theatre, in New York City, testimony to its power as an attraction extraordinary.

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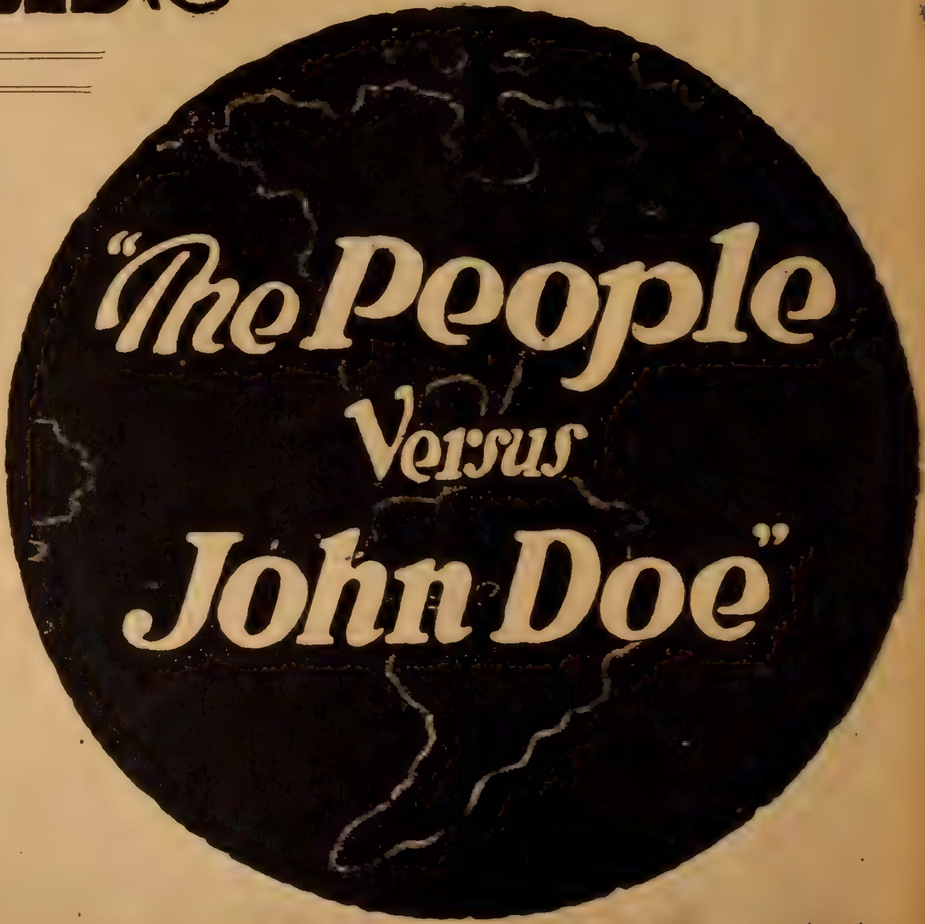

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With
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And
JACK MULHALL

Written and Directed by
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COME IN!

(No. 158. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

SOME of the feature manufacturers are being stung by their own bees.

When the first feature man got ready to separate the exhibitor from his money, he made the operation painless for a time by chloroforming him with the announcement that only world-famous stars would appear in his features.

These stars, he said, would bring the people to the theatre in droves and cause them to dig down for two dimes where they had only dug down for one before. Nothing was said about the identity of the person who was to pay the salaries of these stars.

So the man who had been paying in the neighborhood of $80 a week for a service of one, two and three-reelers, found himself paying as much as $50 for a five-reeler for one day. And when his moan of anguish at the lack of profits in his box office receipts reached the ears of the feature man, the latter calmed him by declaring that everything would be lovely just as soon as the public awoke to the fact that stars were appearing in pictures. Now, I'm not saying that stars won't bring business. They will. But how do you gain by the extra attendance, if the money it means is swallowed up in the cost of feature rental?

I remember that back in the old days every one of us who knew how to manage our houses made money, lots of it, on our regular service program. And we had no stage stars' names to help us, either! $200 was considered a top price for a player and because of this, it enabled the manufacturer to turn out one, two and three-reelers that made money for himself and the exhibitor.

COME IN!

What's the situation today? According to the trade papers, the feature manufacturers are issuing cries of agony because the high cost of stars is steadily going higher! And since you can't sell a product for less than it costs you to manufacture, the high cost of service also gets higher! Right now, the feature men tell us that $1,000 players are as common as daisies in a field, while a really popular star wouldn't for a moment think of endangering his or her health by appearing before a camera for less than $3,000 a week!

Where's it going to end? Search me! Or, I should say, search the stock quotations of the feature organizations. If you can find a single one now on the market selling anywhere near par, bring it to me and I'll eat it!

One thing I do know is this. The Universal Film Manufacturing Company has been turning out one, two and three-reel productions that, picture for picture, will stand comparison with the BEST five-reelers on the market. While feature organizations have been squandering money on stars who tomorrow may jump to a competing concern, we have been quietly laying plans to help our exhibitors earn the return on their investments to which they are entitled. There's room in the Universal fold for every showman who has got his bellyful of features, feature stars and their attending evils.

There's room in the Universal fold for every exhibitor who wants a program that is of the same dependable quality today, tomorrow and all the time------

COME IN!

UNIVERSAL FILM MANUFACTURING COMPANY
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway - - - - New York

SCENES FROM THE
RED FEATHER
PHOTO PLAY
"The DOUBLE
ROOM MYSTERY"
WITH HAYWARD MACK
AND EDWARD HEARNE

"The Bad Man of Cheyenne"

BISON Two-Reel Drama, the story of which was written by Harry Carey, while the screen adaptation and the production were made by Fred A. Kelsey

Above—The dog brings Cheyenne food.

Centre—The old miner exhibits his dog.

Right — Cheyenne saved.

CAST.

Cheyenne Harry	Harry Carey
Vesta	Vesta Pegg
Sheriff	William Gettinger
His Wife	Priscilla Dean
Bill	Jack Richardson
Sheriff's Child	Elizabeth Janes

THIS wonderful Bison was written by Harry Carey, who also plays the lead. The screen adaptation was made by Fred A. Kelsey, who also had charge of the production. During the making of the picture Carey had a very unpleasant experience, which might have been much more serious. He is the sort who will try anything once, and he has tried most things; so he consented to a very realistic representation of the hanging scene, which is the climax of the story. The sheriff is supposed to shoot the rope with which the cowboys are hanging the outlaw, just in time. An old-time member of a Wild West company, a sharpshooter of renown, was chosen to do the shooting. When the supports were knocked away from under his feet, and Carey hung suspended, the man fired. His first shot missed. Things began to look rather bad for Harry, but fortunately the second shot found its mark, and the actor fell to the ground. He was black in the face and nearly choked. He found it impossible to continue work that day, and was taken to the Universal City hospital, where Dr. Mace gave him expert massage treatment. Carey was hoarse for several days after his uncomfortable experience, and declares that he has become a convert to the anti-capital punishment league, since he has tried what it feels like to be hanged.

The name of a very important member of the cast is omitted from the list, because the editor, unfortunately does not know it. The collie, which really shares the lead with Carey, does everything in the picture but talk. The story follows:

Sheriff Crane's wife and child are preparing for a little journey with their wagon and team. On arriving at the store, the wife, on attempting to get out, stumbles and startles the horses, which causes them to run away, the child hanging on to the wagon.

This is seen by Harry, who, on horseback, is leading a pack horse. He releases the latter and gives chase, captures the runaway horses and returns the child, unhurt, to the mother. The latter returns home to tell her husband of the bravery of the stranger.

Harry stops at the saloon kept by one Vesta, which is patronized by rough Bill and his gang. While there a poor old man enters, accompanied by a dog. He begs for something to eat for himself and the animal, saying that the dog will do tricks in payment. After the performance Bill abuses the dog. Bill strikes the old man and is called to account by Harry. There is a struggle and the gun explodes, killing the old man, but before dying, the latter gives his dog to Harry, begging him to care for it.

Harry leaves with the dog and a threat from Bill. Later, Harry returns and there is a general fight. The gang get after Harry but he escapes. Later he is shot and falls from the horse. The latter races on and Harry crawls into the brush. The gang, misled, ride on. They meet the sheriff and tell him of the affair, saying that if they fail to capture Harry it is up to him.

Vesta, cutting bacon in the saloon, is called away by one of the men, the dog enters, sneaks the bacon and takes it to Harry. Vesta cannot understand where the bacon has disappeared to. The following day the same thing occurs but the dog is seen by Vesta, who shoots, wounding him in the leg. He follows and sees him take the food to Harry.

He returns to the saloon and tells the gang. Harry is captured and brought to the saloon to be lynched. He is seen by the sheriff's wife. She explains to her husband that he is the man who saved their child's life.

The sheriff gives Harry his horse and allows him to depart, the child waving him good-bye.

A Voice from the Border

A. KATZ, the Bluebird operator, now bugler with the 12th New York at McAllen, writes feelingly of his experiences. His facility with the projecting machine adds greatly to his popularity.

A. Katz, Bluebird Motion Picture operator and a member of the 12th *Regiment at Camp McAllen.*

The editor of the Weekly has received a letter from A. Katz, formerly operator in the projection room of the Bluebird, detailing interestingly his experiences since arriving with the Twelfth Regiment, of which he is bugler at Camp McAllen, Texas. Mr. Katz promises the editor of the Weekly a collection of pictures taken with his own camera, which the editor in turn promises to run in a forthcoming issue of the Moving Picture Weekly. Many of the men on the border complain that the firms which promised to continue their salaries had not kept their word, but no complaint of this kind will be heard from Mr. Katz, for his salary each week is sent to his wife by the Bluebird Company.

Paul Gulick,
Editor Moving Picture Weekly,
1600 Broadway, New York.

Dear Mr. Gulick—Have been receiving The Moving Picture Weekly each week, and wish to thank you most sincerely for your kindness in sending them to me, as they have been one of the few ties that have connected me with New York since I have been here.

I have got a wonderful collection of pictures and views together since being here, most of them being actual scenes along the Rio Grande River and the adjacent territory. If you are able to use any of these pictures in your Weekly I certainly shall feel that my time was amply repaid for taking them.

We have certainly had a varied and interesting experience since our arrival in this busy metropolis (McAllen). It has been one continual round of hardships and a few short spasms of fun now and then. But altogether we have had a checkered career such as we will be able to tell to our children and wives around the fireside in the future.

Soon after our arrival here we were started on our so-called "hardening in" process. Can you imagine stepping off a train in a strange semi-tropical country and starting in with the terrible prospect facing you, of clearing several acres of cactus covered ground teeming with reptiles and insects, when each step would find you face to face with an evil-minded rattlesnake or a deadly scorpion? Sleep was the exception rather than the rule on those first never-to-be-forgotten nights when one might wake up from his uncomfortable bed on the ground, and find a large rattler or numerous other poisonous reptiles as his bed-fellow. Add to this the dismal howl of the coyotes, which made weird music during the entire night, and you can easily see why some of our boys, in fact, the big majority, longed for home sweet home.

Next in the cycle of events came the big hike. This is what broke the hearts of many of the boys. Starting out in the morning with strong, confident steps, and in perfect condition; it was almost impossible to believe it was the same men who came staggering into camp at sunset. Faces and lips parched from the rays of the hot, southern sun and crusted from flying dust of the hot Texas soil. This was kept up for ten days. At the end of each day it seemed as though each step would be the last, but here was where the power of the will overcame the body, and rather than drop out many a man kept on, sustained by his will power only, and fairly staggered into the camp site for that night. Then after getting rid of our packs, which proved to be as heavy as a wagon load, long before the welcome word to halt was given, we had to collect firewood and start our camp fires.

Next came the most delightful thing of the day, that of washing up, but the very scarcity of water curtailed this enjoyment, for we were only allowed a small bucket apiece to bathe and scrub clothes in. For, in this country of waste desert spaces, water is very nearly worth its weight in gold. But oh! the torture of getting up in the morning after lying wrapped up in a blanket on the ground drenched with dew and shivering with the cold. At first it seemed as though our legs and joints would never get unlimbered, but after the sun rose and we began to sweat, all the torture and unpleasantness of the previous day was enacted. At last we reached the limit of our march, and best of all, plenty of water. For we had arrived at Sterling's Ranch, where camp was made and every one had shower baths, the most welcome thing we have enjoyed for many days. Resting here for a day we started to return to our base camp and after more of the same tortures we reached the long looked for end of our march and settled down to daily camp life and drills.

Having quite a lot of spare time on my hands I started practicing on an alto horn and after a few of weeks of diligent practice have become a member of the regimental band. In addition I am running the moving picture shows at the Y. M. C. A. here, and since this is such a small place it makes me quite a popular personage. Can you imagine four or five thousand men trying to amuse themselves in a small town of a few hundred which has only one real street and everything else in like proportion?

Yours sincerely,
A. KATZ,
Twelfth Infantry,
McAllen, Texas.

P. S. I hope this letter will find you and all at the office O. K. Am printing up a set of cards, and will send you them in a few days. Please give my regards to Teddy, the operator. Accept my best wishes for a Merry Christmas and a Happy New Year.

TO INEZ MILHOLLAND BOISSEVAIN.

IN memory and praise of Inez Milholland Boissevain, a "valiant and beloved comrade who gave her life for the freedom of women," The Congressional Union for Woman Suffrage, held a memorial in the National capital (Statuary Hall) on Christmas Day. Thousands of persons from all parts of the world and men and women prominent in all walks of life attended the services, unique in the history of this country. Animated Weekly Number 53 contains views of world-famous personages paying tribute to the memory of the leader of women who died in the West a month ago, following a trip taken against the wishes of her doctor, in the interest of suffrage.

FLASHES FROM THE NEWS WEEKLIES

GOV. WHITMAN AGAIN INAUGURATED.

SIMPLE ceremonies, with prominent men present, marked the recent second induction of Governor Whithan, as the state's chief executive, in Albany, N. Y. New Yorkers and voters all over the country will be interested in views of the impressive ceremony contained in Animated Weekly, No. 53.

WHO SAID IT WAS COLD?

CHICAGO'S policemen teaching dozens of kiddies to skate in Chicago's ice-covered parks, dozens of lucky fellows buckling on their very best girl's skates, society women, school girls, youngsters, beginners and just plain lovers of the sport furnished the cameraman, in Animated Weekly Number 53, some of the very best views of ruddy-faced skaters that have ever been made, and some of which will find a hit-home spot in the consciousness of every skater in every part of the globe. "I don't feel it a bit," pipes a Hyde Park school girl, though it is several degrees below and all Chicago, skating now, agrees with her. The opening of the skating season, in the various large and small parks and squares of the city, the crowds going and coming, the preparations for the afternoon's sports, the "place of meeting after school," the entertainment of many society women and the crowds of onlookers, with every sort of expression, are just a very view of the wonders
this strip of film. Skating far i
the night is becoming each seas
more fashionable and enjoyable
as Animated Weekly Number
reveal.

$385,000 MIDNIGHT FI
ZERO WEATHER,

BUILDINGS turned int
scores of firemen w
weather, several were
many injured in a $385,
blaze which destroyed
and stock of the Athlet
pany, St. Louis, last we
bare framework and th
left standing after a tw
gration, the full story of
most graphically in Anir
Number 53, by some
spectacular and thrillin
fire ever obtained in
Working in zero weathe
mendous risk to his
cameraman here obtai
the blaze close up, fro

of the crowds and the fire fighting apparatus, rendered almost useless by the yard-long icicles which quickly converted hose sprays and froze their workers. Probably similar pictures have never before been made of such a conflagration under such conditions.

A CHURCH AND—A JOLLY ONE.

IF you were a wounded soldier, hundreds of miles from home, what would you think if, on Christmas morn, you were given a wondrous ride over the snowy country, all snug and warm, thanks to the Motor Voluntary Aid Detachments? No other Christmas present in all the world would be so very welcome to you, one may safely wager.

At the various towns in England containing hospitals for wounded soldiers, splendid work is being carried on by the aid detachments. On the arrival of the Red Cross Ambulance trains they are met by the Detachment's motor cars and driven off to the hospitals. Then again, when soldiers are on the way to convalesence they are bundled up and given a ride across the country, under the best possible conditions. The detachment marching to Cliff Town Church (Southend-on-Sea) and the parade through the town afterwards, headed by the Royal Scots Pipers, gave the cameraman, in Animated Weekly
Numb some of the very best
pi ever taken.

EEL.

record and what the crowd thought about the work, are wonderfully realistic bits of photography making this feature of Animated Weekly Number 53 of unusual interest to all audiences.

McADOOS SING CHRISTMAS CAROLS.

THOUSANDS of grown-up kiddies sang Christmas carols on the steps of the United States Treasury Christmas morning, and none of them enjoyed the old-fashioned celebration more than Mr. and Mrs. McAdoo and Miss Margaret Wilson, older daughter of the president, as the close-ups of the cameraman, in Animated Weekly Number 53, colorfully reveal. Human-interest sidelights make this strip of film aglow with interest for every type of audience.

ANIMATED WEEKLY, NO. 53.

City Crowds Having Fun.—Ice skating brings out throngs of skaters in parks.—*Chicago, Ill.*

Sub-Title.—Kiddies enjoy ice.

$500,000 *Fire Ruins.*—Science aids to clear up debris after explosion fires iron works.—*Los Angeles, Cal.*

Sub-Titles. — Oxygen torches cut wreckage. Electric magnet hoists giant weights. Ice hampers firemen's work.—*St. Louis, Mo.*

Thousands Sing Carols.—Holiday throngs join in chorus on Capitol steps.—*Washington, D. C.*

Sub-Titles.—The President's daughters and Secretary McAdoo.

Horses' Holiday Treat.—Lovers of animals give holiday treat to hard-working equines.—*Boston, Mass.*

Volunteers Go To Church.—Motor-
orps, that aids wounded soldiers,
worship. — *Southend-On-Sea,*

es.—Parade through city.
mail in trenches.
Loot City. — Retreating
ge city as they flee vic-
rs.—*Macedonia, Greece.*
iewed.—German troops
commanding officer in
—*Lille, France.*
Quaker City.—Decked
ions, subjects of King
thousands with their
lphia, Pa.
Iate.—Suffragists pay
te to Inez Milholland
died for cause.—
C.
overnor.—Simple cere-
ond induction of Gov-
as State's chief.—*Al-*

Hy. Mayer, World Fa-
ist.

Dorothy Phillips in "The Piper's Price"

BLUEBIRD Photoplay, from a story by Mrs. Wilson Woodrow, adapted for the screen by Ida May Park and produced by Joseph De Grasse. Dorothy Phillips has the lead, supported by a strong cast

ONE of the livest and most interesting topics of the day is made the basis of this strong Bluebird photoplay, which wa
adapted for the sc
from the story by
Wilson Woodrow, the we
writer, by Ida May Park,
and produced by Joseph
De Grasse, with Dorothy
Phillips in the lead. M
De Grasse has many Blu
birds to his credit.
was the director of Lov
Lovely in a whole se
of excellent photoplays
leased under this br
and he was respon
for one of the greate
recent successes, "
Price of Silence," in w
Miss Phillips first
peared as a Bluebird
The present picture
with the problem o
vorce, but touches it
a new angle. It is
story of two women a
man, and the interes

turn of the situation lies in the fact that the man has been the husband of
oth the women.

The illustration at the top of this
pictures the keynote of the
a. Ralph is introducing his
wife, to his former matri-
artner. "Mrs. Hadley, do
you know Mrs. Hadley?"
he is saying.

Maud George, who has
ppeared in several pre-
ious Bluebirds, was se-
ected to play the part of
e first wife, on account
f her peculiar fitness for
he role, which is a con-
rast in every way to the
ype of woman portrayed
y Miss Phillips. Miss
eorge is tall and stately.
he has a willowy figure
urmounted by a small
ead, with closely dressed
ark hair, and she is
oted for her ebalorate
nd original gowns. Miss
hillips, on the other
and, is petite, just over
ve feet in height, with

Amy is tempted to tell her secret.

small, piquant features. She is the personification of the adjective "dainty." She wears her dark curls in a tumbled mass which is as careless as it is becoming, and dresses the part in fluffy, youthful frocks, which make her look more like a debutante than a wife. The development of this childish character through suffering and realization of the anxious problems of life is one of the most interesting things in the drama. It is only necessary to add that the two male roles are in the capable hands of William Stowell and Lon Chaney, to demonstrate that this play has been most carefully cast. Mr. Stowell is a stranger to Bluebird patrons, but his good looks and sincere acting will win him many friends. Mr. Chaney has no need of an introduction. His work has already won him a secure place. His role in "The Piper's Price" is something new for him, in that there is not a spark of villainy about it. A summary of the story follows:

Ralph Hadley's divorced wife, Jessica, was a business type of woman while Amy, his present wife is her antithesis in every way. For many years Billy Kilmartin, a lawyer, had been an admirer of Jessica's—years before she was wooed and won by Ralph Hadley, and now that she is free he is quite persistent in his attentions.

Ralph and Jessica hold considerable stock in a certain concern and it becomes necessary that they both attend the directors' meeting. Jessica offers some very good suggestions which win the approval of the company and Ralph feels a thrill of pride in her keenness. He invites her to take lunch with him and some of his friends see them together. That very day Amy overhears her husband and Jessica being discussed. She is very much hurt and fears the other woman. That day the family physician has informed her that she is to become a mother, and she decides, after hearing the talk regarding her husband and Jessica, that she will not tell Ralph the secret.

It so happens one day that Amy visits Ralph's office and finds him and Jessica together; the two women are introduced and Jessica leaves. Amy accuses Ralph of being too friendly with his former wife and makes a scene. This angers Ralph as he knows that it all has been a matter of business. As time goes on, however, he sees Jessica more frequently, and soon the two discover that they are falling in love again.

They spend much time together and one day, while in the woods, Ralph awakens to the fact that Jessica is the one woman. He tells her so, but she reminds him of his present ties. He wishes to forget it; and she, realizing that she really loves him, allows him to shower her with presents and attentions.

Meantime, Amy senses that something is wrong and is very unhappy. Finally she calls upon Jessica in an endeavor to find out if the two are really in love. Jessica thinks Amy has come to beg her to give back her husband. Amy confides her secret to Jessica, who after a fight with herself, sees her duty. Thereafter when Ralph calls she is not at home.

Finally he can stand the suspense no longer and sends her word that he will remain until she will see him. Seeing no way out of it, Jessica goes to the library where a few moments later, Billy arrives. Ralph is told that the two had married that morning. Jessica tells Ralph when they are alone that although they might think they could be happy, yet they had tried it once and made a failure of it, and sends him home to Amy.

Ralph feels that he does not love Amy and so decides to kill himself. As he is on the point of doing so, the doctor comes in and asks him to come to see Amy. To his surprise he discovers that he is the father of a boy. Then, like Jessica, he sees the path of duty before him.

HARRY CAREY ANIMALS' FRIEND.

HARRY CAREY, featured in the Bison picture "The Bad Man of Cheyenne," probably possesses more dogs than any other actor at Universal City, and it is questionable if any one can claim the distinction of being other than a mongrel. No stray dog ever approached Harry and looked up at him with wistful eyes without being invited to dinner and offered a place to sleep.

A few days ago the well-known western actor was at breakfast at the ranch restaurant at Universal City when something brushed against his legs. He looked down and saw that it was a dog, of no particular breed.

"Hello, Ptomaine," said the actor, "had breakfast?" The dog wagged its tail. Harry beckoned a waiter. "Get my friend a steak," pointing to the dog. Ptomaine's breakfast cost Harry fifty-five cents and his own check was only thirty.

The two Mrs. Hadley.

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PAUL GULICK	Editor
M. WINKLER	Music Editor
PETER PEPPER	Interviews
MARJORIE HOWARD	Interviews
JOE BRANDT	Business Manager
W. A. BACH	Canadian Representative
GEO. H. BOWLES	Kansas Correspondent
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KINTARO SAKAMOTO	Japan Correspondent
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CHARLES E. HASTINGS	Holland Corresp.
BURTON RICE	Paris Artist

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ON the opposite page will be found a very interesting symposium of greetings from well known Americans to the people of this country through the medium of the Universal program.

The Moving Picture Weekly, in addition to presenting these screen greetings through its columns, wishes to convey to each of its subscribers its own best wishes for the happiest and most prosperous year of their lives.

HAPPY NEW YEAR.

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Greetings on the Screen

The screen has been used in a unique fashion by the Universal to convey to its patrons throughout the world the New Year's greetings of many of the most prominent Americans. All of the New York papers ran the story of this remarkable feat on December 31st. The Associated Press carried it and other news services took it to their papers. The messages of good will are reproduced below.

"LOOKING into the future, as we all do at New Years' time, I am sure that none of us are so without hope and faith that we cannot see in that future the possibilities for service which are ours as individuals, and, as a nation, it should be our sincere prayer that when the opportunity is offered we will be ready."

Robert Lansing,
Secretarry of State.

"ANOTHER Christmas finds the American people at peace with the world and in the full enjoyment of inestimable blessings. God has not favored this nation so bountifully without imposing upon us the duty and responsibility of contributing something of our great prosperity and of our moral and potential strength for the alleviation of the sufferings of the sorely stricken nations of the earth. God grant that the spirit of charity may fill our hearts and prompt us in this time of happiness and contentment at home to make generous contribution to every charity that will bring joy and happiness to those who are less fortunate than ourselves and particularly those who are suffering the cruelties and horrors of war. And, above all, may our beloved country under the guidance of God, be able to exert its great power and influence successfully for the restoration of peace throughout the world in the year nineteen seventeen.

William G. McAdoo,
Secretary of the Treasury.

"IT is a cause for profound gratitude that this nation has preserved both its peacefulness and its honor. Whether by comparison, with previous years, or by comparison with the remainder of the world, our country never has come to a new year with more cause to be thankful."

Newton D. Baker,
Secretary of War.

(*Continued on page 26*)

Carl Laemmle, President of the Universal Film Manufacturing Co.

"THE MYSTERY OF MY LADY'S BOUDOIR"

Margaret in "borrowed plumes."

The maid meets the wealthy girl.

GOLD SEAL Three - Reel Drama. Scenario by Harry Ditmar. Directed by Francis Grandon, with Violet Mersereau in the appealing role of a little housemaid.

CAST.

Margaret Norton	Violet Mersereau
Edgar Mason	Johnnie Walker
Mr. Marshall	Charles Slattery
Mrs. Marshall	Nellie Slattery
James Mason	Fred Hearn
Mazie Carter	Helen Gautier

VIOLET MERSEREAU is the charming heroine of this Gold Seal mystery drama, which was written by Harry Ditmar and produced by Francis Grandon. The touching story gives the little star a chance to portray many changing moods, from gay to pathetic, in the manner in which she excels.

Edgar Mason had been left a fortune by his father, but a proviso was attached to it. Unless he was married by the time he reached his majority the estate was to go to his uncle. Edgar was nearly twenty-one, and the task of finding a wife in a hurry was staring him in the face. He has received an invitation to visit his friends Mr. and Mrs. Marshall, and though he at first refuses, they induce him to change his mind when they say that their guest, Miss Wells, is just the girl for him.

In the Marshall home is a little housemaid, Margaret Norton, born for better things, but forced to the position of servant by the illness of her mother, which makes it imperative for her to get work of some kind. She is a pretty girl, and the sight of the handsome possessions, and many clothes of Mrs. Marshall and Miss Wells is almost too much for her. She cannot help contrasting her lot with theirs. Mr. and Mrs. Marshall receive no answer to their invitation from Edgar, so they do not know whether he is coming or not. They decide to take Miss Wells to the theatre, and they tell Margaret that if Mr. Mason arrives, he is to have a certain room.

As soon as they have gone Margaret goes to Miss Wells' room and tries on one of her evening gowns. She also puts a string of pearls around her neck. The cook has gone out and she is alone in the house. As she is dressing the bell rings, and she has to go to the door. It is Edgar, and of course he takes her for Miss Wells. They spend a happy evening, though Margaret is on pins and needles for fear that the Marshalls will return. She leaves Edgar, and returns the gown and jewels to Miss Wells' room. Then realizing that she has done an unforgivable thing, she writes a note to the Marshalls, saying that she must leave immediately, and packs up her things, ready to go in the morning.

The other maid, is in reality Mazie Carter, the sweetheart of a thief, and she has arranged with him to rob the house that evening. He steals Miss Wells' jewels and makes his getaway, promising to meet Mazie at a certain spot in the morning, and they will leave the city together. When the Marshalls return, Edgar has gone to bed. In the morning he is introduced to Miss Wells, and, of course, there is a mystery. Then she reports the loss of her jewels, and at the same time they discover that Margaret has left the house, and find the note in which she says that she has done an unforgivable thing. They think that she is the culprit, and the police agreeing, an officer is sent to arrest her. Another officer, however, has recognized Mazie as a character well known to the police, as she opened the door to him.

(*Continued on page* 34)

"When Damon Fell FOR Pythias"

FIRST two-reel comedy produced by the wonderful Jokers, whose vogue grows week by week. A burlesque on the famous Universal feature "Damon and Pythias." It ran for a week at the Rialto Theatre, New York. Adapted for the screen and produced by W. W. Beaudine.

CAST.

Damon	**William Franey**
Pythias	**Charles Conklin**
The Emperor	**Milburn Moranti**
Calanthe, a Roman matron	**Gale Henry**
Damon's wife	**Lydia Y. Titus**

"I could not part such friends as youse."

FIFTEEN minutes after this corking Joker two-reeler was shown in the Universal's projection room, it was booked for the Rialto Theatre, one of the largest picture houses in the world, on the corner of Forty-second street and Broadway, New York. Every one remembers the great feature "Damon and Pythias" which was produced by Universal some years ago. This is a burlesque on that great theme, produced by W. W. Beaudine, the Joker's live-wire director. Here is the story as he has arranged it in two reels of continuous laughter.

Besides being president of the Senate, and the husband of the homeliest, most shrewish woman in Syracuse, Damon was a ninety-horse power souse. His legislative assignment was confined to keeping his jug full, and this was no easy task with half the country working for prohibition.

"Stop! I'm back!" cries the noble Damon.

Now Damon's best friend was Pythias, a noble soldier who loved the clanging of swords and women's laughter, and was married to Calanthe, a Roman beauty full of pep. One day Dionysius spied Calanthe, and asked his prime minister who the chicken was.

"Why, that's Pythias' wren."

"Call Pythias to me," said Dionysius. "I have an idea." And straightway he sent his faithful soldier to capture a band of moonshiners in order to establish for himself a rep, meaning, when the good friends corrected him, to cop his dame. But Pythias routed the moonshiners, and brought the ringleader back in chains, much to Dionysius' discomfiture. Also to the dismay of Damon, who saw his source of happiness thus shattered.

Now Pythias knew that Mrs. Damon would never forgive her spouse if he did not say good-bye to her before being deprived of his head, and offered to stay in jail as hostage for him while Damon went home to bid farewell to his better half. But poor Damon had little heart for the business, and when he espied Calanthe, he straightway forgot all about his duty to die. At last the sight of his wife recalls Damon to duty, and he arrives at the palace just as faithful Pythias is about to lose his head. But the Emperor relents, saying, "I could not part such friends as youse."

The Man on the Cover

THE ROMANTIC STORY OF THE LIFE OF UNIVERSAL'S FAMOUS PLAYER OF REAL MAN'S PARTS, READS LIKE ONE ONE OF HIS OWN PLAYS. HE IS A JACK OF ALL TRADES, BUT A MASTER OF SEVERAL.

By **MARJORIE HOWARD**

WHEN they put Harry Carey's name in "Who's Who," they'll have to give him more space than they devote to the President of the United States, in order to give readers of that impressive work a bare outline of his accomplishments. Every other year or so, until he made such a reputation in pictures that any other career was out of the question, Carey wrote a different profession, or avocation, after his name. Here are a few of the things that he has been: Cowboy, street railroad superintendent, author, lawyer, playwright, stage-manager, athlete, prize-fighter, expert swimmer, prospector, and director of photoplays. And Carey is only thirty-three years old! There is an old saying which declares that "a jack-of-all-trades is master of none." If you attempt to apply that to Carey, however, thousands of screen fans will rise up all over the country and call you anything but blessed.

Carey was not one of the traditional youths who starts with a dime in his pocket and dies a millionaire. He had every advantage of position and education, which it was in the power of his father, Judge Henry D. Carey, one of the best known jurists of New York, to bestow upon his son. Their home was on City Island, where members of his family still reside. From the time he was twelve years old, Harry began to distinguish himself. His first remarkable feat was to swim, at that age, from City Island across Long Island Sound to what was known as Huckleberry Island, a distance of three miles. At school he was always first in everything connected with both books and sports. His father believed in raising his boy to be a soldier, and Harry went to Hamilton Military Academy. Here he was captain of the football team, and pitcher of the nine. He spent his vacations at home, but not in loafing. His father was the owner of the City Island Street Railway, an institution which, at this time, boasted three cars and ten horses with a circuit of two miles. Harry asked to be made superintendent of this flourishing transportation company, and he set to work to reorganize the whole thing. The result of his efforts was that, some time later, the Judge was offered and accepted $10,000 from a syndicate for this valuable franchise. And the beginning of this prosperity was laid by a sixteen-year-old boy.

Harry was intended for the bar, and sent to New York University as a preliminary. He entered at seventeen, and continued his athletic career. He held the record for the running high jump for some time, and also for throwing the sixteen-pound hammer. He also played football and baseball on the college teams. But staging plays for the dramatic society gave him keener delight than even athletics. He not only staged and acted in these theatrical efforts, but was often the author of them as well. He read law, and was duly admitted to the bar, and won his first case. But, to paraphrase Kipling, "if you've heard the stage a-calling, you won't never heed naught else." Harry got the idea of writing a real, dyed-in-the-wool Western play, and he determined to get his local color at first hand.

So he shut up his law office, and hiked to Montana, to try the life of a cowpuncher. It suited him down to the ground, and he was able so completely to enter into the spirit of the life that later, when he put it on the stage in a play called "Montana," he scored an emphatic success, not only in New York but all over the country.

As in so many cases, the play which eventually made a hit, was turned down by every manager to whom it was shown. Harry persuaded his father to back him, so that he could produce it personally, under the condition that, if it proved a failure, he should return to the law and give up the theatre for good. "Montana" was produced in New Rochelle, with Harry himself in the lead. It held the boards all season, and was sent out on the road the next year with four companies. The Judge received a handsome profit on his investment, and was reconciled to his son's abandonment of the legal profession.

Harry had an idea for a play about Alaska, but he felt that he did not know the country sufficiently. So off he went, with some of the proceeds of "Montana," and remained this time for eight months prospecting in the new country. Then he came back with the scenario of "The Heart of Alaska" in his head. He took the leading role himself, and the play scored a gratifying success at the Majestic in New York, and on tour all over the country. It was while touring with this play, that Carey had an experience which might have tempted him away from the stage. He is a strong and clever boxer, and at one time held the title of champion middleweight of New York State. In Minneapolis, Battling Nelson was advertised to meet all comers for three rounds, and Harry's manager persuaded him to take up the challenge. The meeting was to be quite "friendly," but in the first round Nelson gave Harry a jab which got him going, and in the next round Carey decided to make it a real match. The result was that Nelson absolutely refused to believe that the actor was an amateur, and all the sporting fraternity begged him to enter the square circle in earnest, declaring that he was wasted on the stage.

But instead of a prize-fighting career, Carey decided to go into pictures. He thought he saw there a fine opportunity for the employment of his "punch." People scoffed—pictures in those days were considered below the dignity of a "regular" actor. Harry usually knows what he wants, however, and he signed up with the old Biograph players. Henry Walthal was in the same company, and after a while the two young men decided to produce pictures "on their own." City Island offered an ideal place for a studio. So they installed themselves there, under the title of the "Progressive Film Company." They produced some very good pictures, but found great difficulty in marketing their products. One six-reel feature, in particular, a screen version of "The Master Cracksman," which Carey wrote and directed, as well as playing the name part, is still remembered as a fine achievement. About a year and a half ago, Carey came to Universal, and was a "hit" from the start. His first picture was a five-reel feature "Just Jim," and all his friends hope that it may be a very long time before the chronicler has to record his last. No one believes more firmly in the mission of the screen than Harry Carey. Pictures call out the best that is in him, and he gives himself unsparingly to them. He will take any risk, dare any stunt, to add a thrill to a film. H let himself be very nearly hanged in order to give realism to the Bison play "The Bad Man of Cheyenne," which is illustrated on the cover of this number of the Weekly.

Carey "bulldogging" a steer.

Carey's company directed by Fred. A. Kelsey, who is kneeling behind him.

Carey's screen work is distinguished for its sincerity and restraint. He never overplays, he never rants. He strives for the highest degree of naturalness at all times. For this reason he always works without make-up. This is what he says himself about his screen life. "I was one of the earliest converts to the 'silent drama' long before moving pictures came into their own, chiefly, I suppose, because I inherit a love for the great outdoors. The happiest days of my life have been spent in the open with my horse and rifle; many of the plots for my stories and plays have come to me at the campfire. To me the motion picture art is capable of higher development than that of the spoken drama. Does not the theatre with it four walls, its footlights and painted scenery, so force itself upon the consciousness of the artist, by its artificiality, that he is compelled to act rather than live the character he is portraying? Behold the contrast of the photodrama with the whole universe for its stage! In such an atmosphere can one call it acting to portray the big, kind-hearted, red-blooded adventurers as one knows them?"

"FIGHTING FOR LOVE"

RED FEATHER Photoplay. Story and production by Raymond Wells. Scenario by Fred Myton, featuring Ruth Stonehouse and Jack Mulhall. The romance of a little Queen of Nowhereland and an Arizona cowboy, with warfare and love-making in equal proportions.

CAST.

Sylvia	Ruth Stonehouse
Jim	Jack Mulhall
Ferdinand	Jean Hersholt
Johnny Little Bear	Noble Johnson
Bill Guard	J. F. Briscoe
King's Favorite	Ruby Marshall

"I'm a Kink!" said Jim.

WHEN you have seen this picture, you will regret keenly that you cannot dispatch a troupe of cowboys to fight for whichever side in the present conflict has your sympathies. In this thrilling romance, written and produced by Raymond Wells from the scenario by Fred Myton, the cowpunchers prove conclusively that their ideas of warfare and love-making would be very acceptable to the people of the other side of the hemisphere, for whom life has lost its first illusions.

This story is all about a queen of one of those tiny little principalities, which we should think just about big enough for an estate for the great John D., or some other king of industry, but which is equipped with all the formal ceremony of a court of one of the major powers, and clings all the more closely to the outward show of royalty, because there is really so little basis for such pomp. Sylvia was queen of just such a pocket handkerchief state, and across the way lived the king of another, about the same size. He was a pitiful degenerate, and the spunky little queen utterly refused to have anything to do with him. So what do you think he did? He called his army together and declared war on her. He had at least six more men in his army than she had in hers, so things looked rather serious for her future. But Jim and Johnny Little Bear, his inseparable companion, an educated Indian who used the most high-brow language, just happened along, on a sight-seeing tour of Europe.

Well, he met the queen, and he was hers. So when she confided her difficulty, he sent for his gang and they cleaned up the place in wonderful style. Johnny's reversion to type under the excitement of real warfare is one of the many amusing touches of this rib-tickling comedy, which bubbles along at a rapid rate, and takes our entire sympathies with it. Here is a brief outline of the story, which does little more than suggest the good things to come.

In adjoining kingdoms rule Sylvia, beloved of her people, and Ferdinand, who is forced to exact homage from his subjects. He spends his life in riotous living and his name stands for all that spells the unfavorable. One

"They say you ought to marry me!" stammered Jim.

day the two meet, and straightway Ferdinand decides that he will marry the beautiful queen, sending his prime minister with the proposal. But she refuses it. He delivers the ultimatum that unless she consents to his proposal within a certain space of time, he will declare war.

In far-away America, near the Western coast, two cowboys, Jim and Johnny Little Bear, discover a rich mine and decide to spend some of the money traveling. The two start out.

And it so happens that during their travels they stop near the kingdom of Sylvia, and Jim, wishing to see a real queen, makes bold to climb the wall. He sees a beautiful lady, who is none other than Sylvia herself, but he thinks her one of the court ladies. She finally confides the predicament of the queen, and he tells her that he will come to the assistance of the great lady, thinking to find favor in her eyes for now he is madly in love with her.

He wires to Bill, one of the cowboys, and tells him to come on with the whole gang. When he rides to the palace to tell the lady, he finds that she is the queen.

Meantime, Ferdinand's favorite, seeing that her reign is coming to an end, tries to hold him, but he refuses to have more to do with her. Both sides prepare for battle. Ferdinand, with his army, attacks Sylvia's force before the cowboys arrive, and they are being forced to retreat when Bill arrives and saves the day. The favorite is killed when she tries to slay Sylvia, but is hit by one of the bullets.

Jim explains to the boys that he is in love with Sylvia, and they finally persuade him to ask her hand in marriage. But Sylvia kindly explains that though she loves him, yet the dictates of custom compel her to marry royalty.

Bill and the boys, seeing that Jim is feeling this keenly, leave him in the palace and after a time return, telling him that they have captured the whole of Sylvia's forces, and that now he is the king. Sylvia is informed of this and with queenly dignity places her crown upon Jim's head—and so accepts his proposal of marriage.

"That's what war means!" said the Queen.

RUTH STONEHOUSE STAR OF "FIGHTING FOR LOVE"

SWICKARD FILMS EAST INDIAN STORY.

DIRECTOR CHARLES SWICKARD has under production at Universal City a powerful photoplay with an East Indian and English atmosphere, "Beyond the Pale," written by J. Grubb Alexander. The leading role has been given to Claire McDowell, who declares it one of the best she has ever attempted in her screen career. L. C. Shumway plays opposite in a strong part which gives him a real opportunity to display his abilities as a juvenile actor. The heavy is enacted by Hector Sarno, who has been especially engaged for the part, and who also played several prominent roles in other Universal productions.

CAREY OPENS NEW PICTURE HOUSE.

UPON the opening of the Colonial, a handsome motion picture theatre in South Pasadena, the management selected a big Universal feature written by Peter B. Kyne, as the premier offering.

In addition Harry Carey, who was featured in the production, was invited to come to the theatre and make an address, which the well-known western actor did in fine style. He was accompanied to the playhouse by the different members of his Universal company, including Director F. A. Kelsey, Claire DuBrey, the leading lady; S. W. Lawson, assistant director; William Gettinger and Vesta Pegg. The theatre was filled and hundreds stood outside awaiting the second performance.

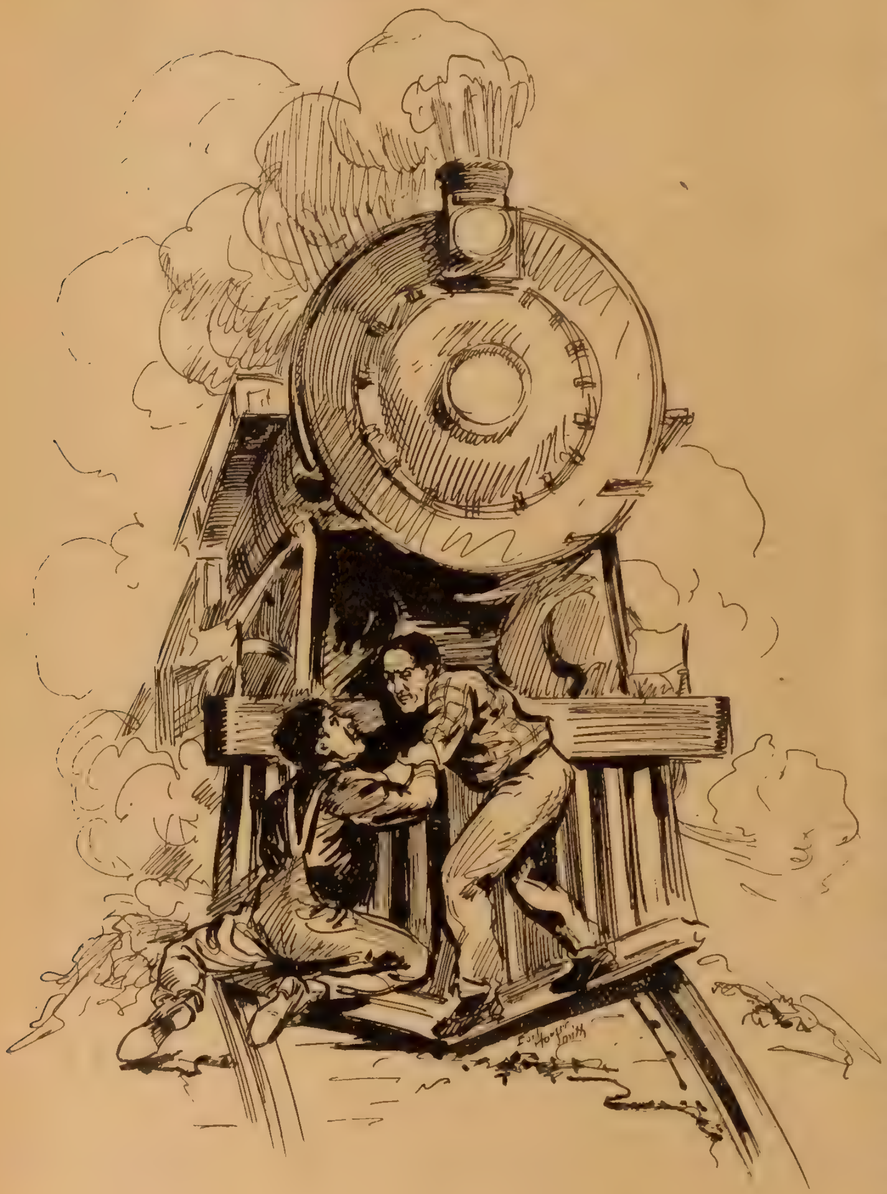
BEN WILSON RAREBIT FIEND.

THERE is no savory preparation that appeals to the palate of Ben Wilson, leading man of the Lois Weber company at Universal City, more than Welsh rarebit, and Wilson was in his glory one day this week.

He plays the role of an artist in Miss Weber's current production and one of the scenes is laid in his studio where he entertains a dozen or more of his friends at a dinner. Real Welsh rarebits were prepared for the guests, and during the making of the scene Wilson lost no opportunity of "sneaking" a spoonful of the appetizing rarebit whenever he could.

"Fortunately I am blessed with one of those cast-iron stomachs you have heard about," said Wilson, "and I can eat a Welsh rarebit any time of the day or night without any disastrous consequences."

"The Call For Help"



BIG U Two-Reel Mining Drama of Mexican border. Produced by Henry McRae and featuring Val Paul, Betty Schade and Marie Walcamp.

CAST.

William Clifford, mining expert	William Clifford
Maxis	Sherman Bainbridge
Pedro	Val Paul
Emilio Gonzales	Clarence Burton
Marie Gonzales	Marie Walcamp
Nuanta	Betty Schade

HENRY McRAE is the producer of this remarkably thrilling drama, which finds its main locale in Mexico. It is the biggest, the most intense thriller, both from a spectacular and dramatic standpoint, that McRae has directed in months. And that is saying much. Hundreds of cowboys, miners, and Mexicans have been used in many of the scenes; there are genuine scenes of a big mining camp where, in one of the scenes, the most spectacular, terrific mine explosion that has ever been shown in motion pictures takes place. A fortune has been spent to make the picture stand out with realism, to make it a gripping play of the first water. A complete train, with miles of track, was secured at great expense for the tremendous scenes which show the bloody three-cornered fight between the miners, detectives and Mexican Indians.

Here is the story of the play briefly told:

A young U. S. mining expert is in love with the daughter of a wealthy mining man. Being poor, the old father objects to his suit. The play opens with a beautiful ballroom set. It is the coming-out party of the young girl. The mining man has just received word from his mine in Mexico that the mine is not paying through improper management. The father conceives the idea of sending the young expert down with the promise that if he makes a success of the mine in six months, he can claim the girl. The expert accepts the proposition, and leaves with a band of miners of his own choosing.

On arriving, the Mexican foreman is made the assistant foreman of the expert, and the Indians, resenting the intrusion of the Americans, are discharged. The leader, the brother of the Mexican foreman's sweetheart, plans for revenge against the young expert. He manages to arouse the assistant foreman's jealousy and secures his aid.

When the young expert is down with his companions in the mine investigating conditions, a huge blast of powder is lowered by the Indians and exploded. The expert escapes with his life by mere chance. He immediately wires an account of the affair to the owner, advising him to send on detectives. The sweetheart, hearing of the trouble, persuades her father to accompany the detectives, taking her with him.

The assistant foreman learns of their coming and, with his followers, plans to attack the train. The attack is made in a spectacular manner; the train is started again, after being stopped, and there is a fight on the train itself; one of the most exciting and thrilling imaginable.

The young expert hears of it and leads his men to the assistance of the detectives and train crew. After great excitement the owner and his daughter are finally brought to safety and the young expert secures consent to marry the girl.

"Purple Mask" Heroine Carries A Bird Cage

Grace Cunard Introduces Novel Fashion Fad in New Universal Serial.

GRACE CUNARD has the reputation of being the first to do things, whether they are sartorial things or otherwise. In "The Purple Mask," the new Universal serial in which she is starred with Francis Ford, she is one of the first, if not the only, actress to carry a live bird in a bird cage, as ordinary mortals carry bags and pocketbooks.

Miss Cunard did not invent the fashion. Somebody started it at Newport last summer, in rivalry of the fad of the winter before, which consisted of carrying a tiny monkey or two in a chiffon scarf. But to Miss Cunard belongs the credit of introducing the idea to the screen. That's only one of the original things that she does in the sartorial line, in the new serial. She had not time to come on to New York to shop for the picture, as she usually does, but she sent to her regular dressmakers and Fifth avenue stores for unusual things, and they all appear in "The Purple Mask."

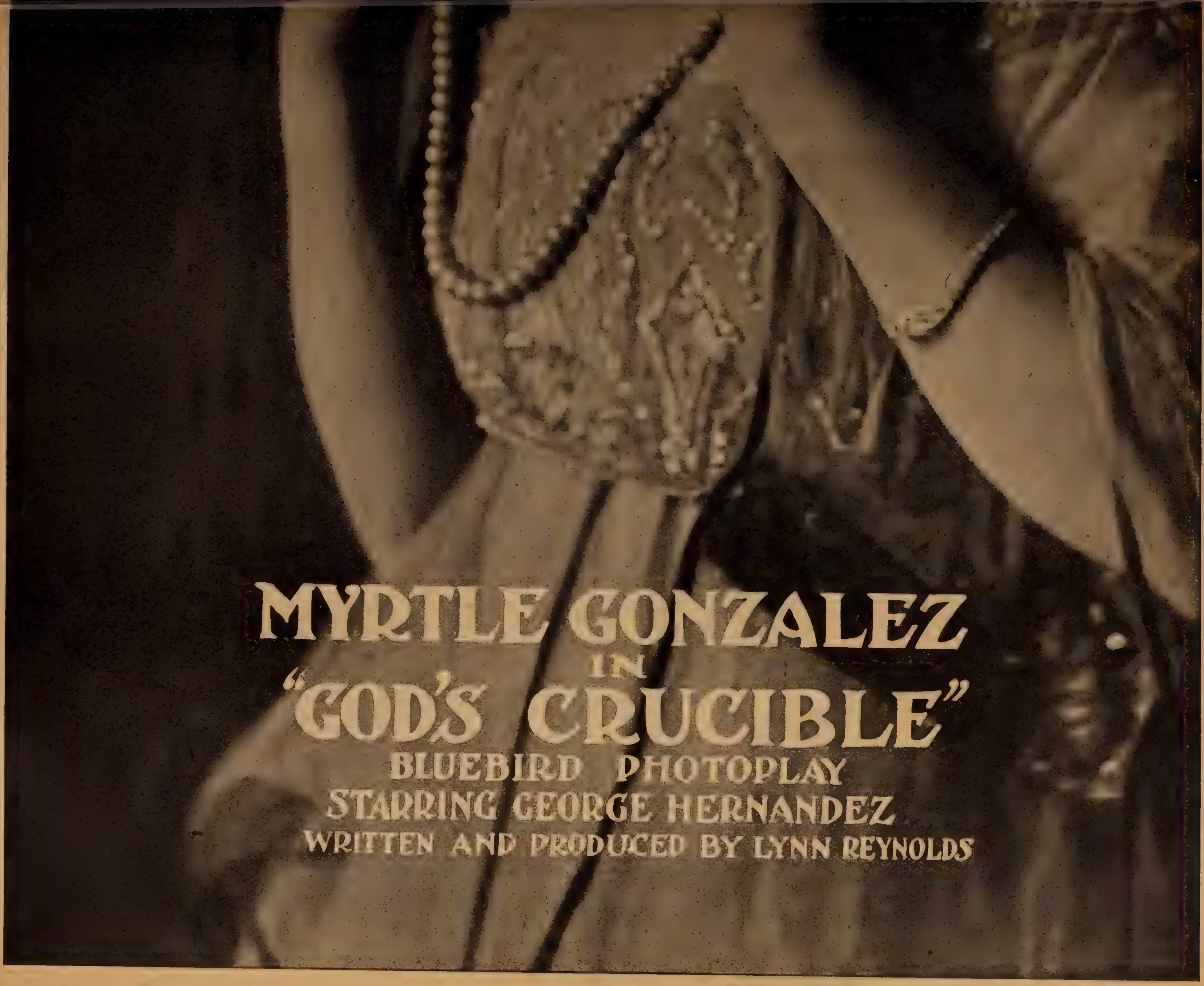
The heroine of the new serial has a passion for animal pets. She has a kennel full of dogs, fifteen of them at present, but the number is continually on the increase, because all her millions of screen friends know her delight in them, and from time to time a new one arrives at her Hollywood bungalow, from an unknown admirer of her work. Some of them come from a long distance, and most of them bring their pedigrees as credentials.

One of the features of her establishment is an aviary, containing many specimens of rare birds, ranging from parrots to canaries. It is from this collection that the bird was chosen to make a screen debut with her in the fourth episode of the serial. In the second, some of her dogs became actors, a Pekinese, imported from China in defiance of the imigration laws, and a toy spaniel. Others of her unique menagerie may possibly appear from time to time.

Carrying pets of some sort has been popular with fashionable women, ever since the days of William the Conqueror, and every school child remembers that his date was 1066. In those days the smart women went about with hawks on their wrists, which were trained, when let free, to catch field mice, small birds, and even rabbits. You could make no pretension of belonging to the chic world, if you did not own one. Dogs, and cats, and even squirrels on slender silver chains, took the place of hawks as the world grew older. There are portraits of the middle of the last century which depict ladies of the gay world accompanied in society by their pet parrots. But it has remained for the present year to conceive the idea of putting a bird into an expensive and highly decorated cage, hanging it from the arm by a ribbon, and making it do the act of Mary's little lamb of historic memory. Miss Cunard appears at the picture exhibition in the fourth episode of the serial, so armed, and when she overhears a plot to dispose of her own fair self she probably decides that it is too dangerous for her pet to remain in her immediate neighborhood, for the bird goes out of the picture, and we do not see it again. But you never know what an original person like Grace Cunard may be planning, and it is a good idea to watch carefully what she does in sartorial matters from week to week in the serial.

There are many costume surprises coming. In the third episode we see her first in a chic evening gown, and then in her Apache garb, which consists of a black blouse, black tights, and a big cloak. She will wear many other new things.

Grace Cunard and her newest fad.


MYRTLE GONZALEZ
IN
"GOD'S CRUCIBLE"
BLUEBIRD PHOTOPLAY
STARRING GEORGE HERNANDEZ
WRITTEN AND PRODUCED BY LYNN REYNOLDS

How Miss Gale Henry Refuses a Suitor

SHE has to do it regularly now, you know, because —she's married.

IN the last number of the Weekly, we gave the details of the wedding of Miss Gale Henry, of the Jokers, to Mr. Bruno Becker, assistant director at Universal City. The cut herewith illustrates the fate which he escaped by her acceptance of his offer of his hand and heart. It is from next week's Joker, "Barred from the Bar," and shows the rigor and ruthlessness of her method of dealing with unacceptable suitors. Milburn Moranti is the spurned one, and Director Beaudine, as the sheriff, is interrupting his protestations of undying affection.

Miss Henry's face looks like nothing in the world so much as a Japanese print which has been smeared out of all original semblance to a human countenance, in the making. That is the exact expression with which all suitors for her hand have been turned down, until Mr. Becker arrived on the scene. It is said of Miss Henry that no man who was once refused by her, has ever had the temerity to offer himself a second time; and we can well believe it. There is a certain air of finality about her mouth, and a definite rejection in the pose of her good right hand.

"Barred from the Bar" is the very comedy upon which the company was working when she announced her intention of becoming Mrs. Becker. In it, she begins life as a sort of comedy-vampire, and turns, later, into a champion of prohibition.

Note the supercilious expression on Gale's face as she orders "Officer" Beaudine to remove the suitor in "Barred From the Bar."

Greetings on the Screen [Continued from Page 15.]

"GOOD will really prevails between most of the people of the world, even in this time of horror; ask the soldiers on all sides of the war if this is not so. Wasn't it Boswell who said that the man you didn't like was the man you didn't know?"

Franklin K. Lane,
Secretary of the Interior.

"MY Christmas sentiment is that the world may soon witness a restoration of peace on an enduring basis of right."

W. B. Wilson,
Secretary of Labor.

"AMERICAN homes were brightened last week by the unparalleled performance of three hundred thousand postal workers who delivered on time one hundred and twenty-five million Christmas gifts and two billion Christmas messages. You brightened the homes of these three hundred workers by every parcel, letter or card, that you mailed so early so that necessary work in post-offices on Christmas might be reduced to the minimum."

A. S. Burleson,
Postmaster General.

"PEACE on earth and good will among men; for this let all men work and pray."

William C. Redfield,
Secretary of Commerce.

"IN the words of Tiny Tim, 'God bless us every one.'"

Champ Clark.

"REPRESENTING the people of the State of New York, it is a great pleasure for me to give expression to their good will and good wishes for all their fellow citizens throughout the land."

Charles S. Whitman,
Governor of the State of New York.

"THE most important practical lesson of the present war, to America, is that the command of the sea, and the command of the land are worthless without command of the air. The millions expended on our army and navy and on our coast defenses will be wasted; the millions put into the Panama Canal will be thrown away; the billions of value in our great cities will be subject to ruin and the very existence of the United States will be in danger unless we have a great air fleet which shall give us the command of the air."

Rear Admiral Robert Peary.

(*Continued on page* 34)

Our Japanese Correspondent

OUR Japanese correspondent is evidently very proud of the New Years' edition of the Katsudo No Sekai, or the Japanese Moving Picture Magazine, for he sends a copy to the Weekly, without comment, allowing it to speak for itself. It is indeed an imposing number, from its "front" cover, placed in Nipponese fashion at the back, upon which there is a reproduction of a Japanese beauty in six colors, to the last ad on the front cover, which on the other side of the world, they call the back.

Inside there are innumerable full-page reproductions of Japanese actors, of the screen and of the stage. It is rather a Barmecide feast for the Western movie fan, for though there are most exciting situations portrayed, he has not the faintest idea what it is all about. The general impression that he gains from looking it over, is that in the Flowery Kingdom, you play everything with your feet spread very wide apart, in a bent-kneed attitude which we associate chiefly with Swedish exercises.

One of the illustrations is reproduced on this page. It shows the interior of a motion picture studio, with one of the "idols of the screen" posing for a "still," surrounded by Nipponese beauties. From the expression of his ears, the picture seems to be a comedy. Such aural appendages could not be tragic if they tried. Note the bank of lights at the left, and the director telling them to look at the point which he is indicating. There is a long description at the side. Don't you wish you could read it?

WELLS FILMS REMARKABLE SCENE OF CANNIBAL VILLAGE.

ONE of the most interesting sets ever erected at Universal City was provided for the use of Raymond Wells, who is directing Ruth Stonehouse in "Love Aflame," the Red Feather production in which the star of "Fighting for Love" will next appear.

In this photoplay Miss Stonehouse enacts the role of a boy and is required to go through a large number of thrilling adventures in different countries. Jack Mulhall, Fronzie Gunn, Jean Hersholt and Noble Johnson have important parts in the cast. This particular set depicts a cannibal village where the wild men and women are seen to capture Hersholt and plan to cook him for a feast. Several hundred people were used. The dancers were Universal actresses whose bodies had been colored for the different scenes.

KINTARO SAKAMOTO.

Tokyo, Japan.

This set, a cannibal village, was constructed without any regard to expense. In it were seen not only the cannibals with the spears and shields of the South Africans, but in the trees were monkeys jumping about, parrots and cockatoos were perching in the boughs and wild animals were even prowling in the background. The set attracted a great deal of attention not only from the visitors at Universal City but all of the other directors and players. Wells worked all of the time with four cameras filming the scenes from different angles.

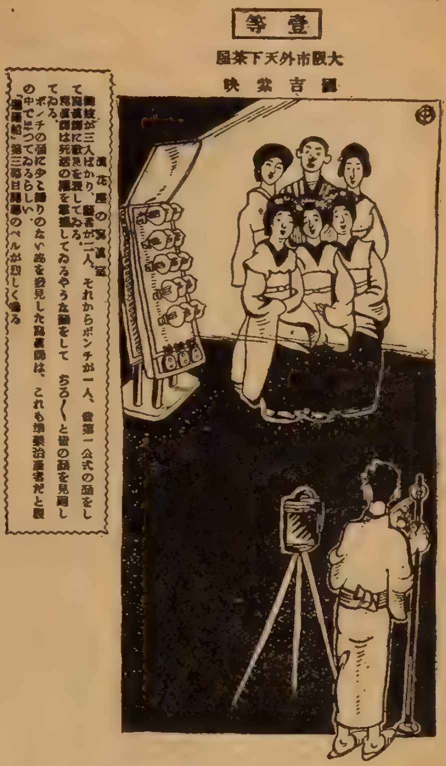
SPENT XMAS IN NEW YORK.

MARTIN MURPHY, who is assistant director to Stuart Paton at Universal City, has been given a leave of absence to spend the holidays with his mother in New York. Murphy was with Paton in the West Indies when the submarine scenes for the big Universal production, "Twenty Thousand Leagues Under the Sea," were filmed and he has not had a vacation in two years. No sooner had he reached the metropolis than he received a telegram for Mr. Paton to return at once, as he was to start on the new "Voice on the Wire" series and needed him. So Martin wished every one a Happy New Year and hopped onto the Century on Tuesday for Universal City again.

CALLS ZOE RAE "MOVIE QUEEN"

A SASKATOON, CAN., admirer of Zoe Rae, six-year-old film star of Universal City, refers to her as "The Little Queen of the Movies." Her next appearance will be in "A War Waif," a Universal Special Feature, released on February 1. Probably few actresses in the world have more admirers than little Zoe, and there is a constant demand from all parts of the country that she appear personally with her film plays. This, however, is impossible as her services are required daily at Universal City.

Her Canadian correspondent writes her that she feels as if she could go up to the screen and kiss her, as she is her favorite of all. Baby Zoe receives an abundance of mail daily which her mother is very careful to answer. Many of the letters contain some little remembrance from Zoe personally.



MULHALL DISLIKES LIONS.

"HEREAFTER I want to confine my associates to the actors and actresses at Universal City and nothing doing on the lions and leopards," declares Jack Mulhall, leading man for Raymond Wells' Universal company which recently produced "Love Aflame," a Red Feather, featuring Ruth Stonehouse.

In a number of the scenes of the five-reel production several of the Universal lions were used, and during one of the waits between scenes, Mulhall was asked to guard one end of the enclosure containing the lions. Something outside interested these denizens of the jungle and they started—so did Mulhall in the same direction. By the time the keepers of the lions came the young actor had sought safety in a tree. He declares it is the first time in his life he knew he had any of the attributes of a monkey.

HOLUBAR IN PERSIAN PICTURE.

A BEAUTIFUL Persian picture is being filmed by Allan Holubar, director of artistic productions at Universal City. It is an original story by Grace Helen Bailey of the Universal scenario staff, who has been engaged in its preparation for the past three months. In addition to directing the picture Holubar will enact the leading role in the play, which is entitled "The Broken Bowl."

"THE WHISPERED NAME"

REX Two-Reel Melodrama. Story by Wm. Wallace Cook. Scenario by Chas. J. Wilson, Jr. Produced by Donald MacDonald. Featuring Lois Wilson and Lee Hill in a crook story with original touches.

CAST.

Wm. Standiford	Lee Hill
Madeline Evers	Lois Wilson
Orrington Fyles	Hayward Mack
Ethel Fortesque	Nellie Allen
Holmes	T. D. Crittenden

Above—Standiford accused. Left—He holds up the gang.

IT sometimes seems to the devotee of the movies, that crooks, crime and consequences of the predilection of the one for the other are the favorite of favorites as a subject for the screen. It is true that, ever since the invention of the detective story, this topic has dominated not only the realm of the stage, and from it the screen, but fiction as well. All imaginable forms of breaking the laws of the land have served authors as the main feature of their plots. So popular has the whole field become with writers that it seems impossible that any branch of crime should remain unexplored. That is what makes this Rex drama, from a story by Wm. Wallace Cook, adapted for the screen by Chas. J. Wilson, Jr., and produced by Donald MacDonald, a very unusual achievement. The omnipresent subject has actually been treated in an original way, or rather, the scheme of a band of crooks which serves as a basis for the picture, is really an original one. Lee hill is the "best man" of the coming wedding who is forced to join the criminals, by a combination of the most remarkable circumstances; and Lois Wilson, looking prettier than ever, is the bridesmaid.

On arriving in the village of Hopeville to act as best man at his friend's wedding, Standiford finds a note stating that his friend has been delayed and for him to amuse himself at the County Fair or call upon Ethel Fortesque, the future bride—adding that he would meet Madeline Evers, who was to act as bridesmaid.

Madeline and Standiford, not knowing each other, meet by chance at the County Fair, when Standiford returns a purse that she has dropped. Standiford finds a pin, which he places in his scarf. A country rube is wearing a pin of the same design and he winks at him knowingly. Standiford follows the rube and sees another man, wearing the same style pin, hand him a wallet. He is jostled by a tramp, who whispers "Do you take or keep?" Standiford answers "I keep." Whereupon a purse is thrust into his hand, the same one he had just returned to Madeline, and on opening it he finds Madeline's card. He compares it with the letter left by his friend. A warning is whispered in his ear. Then Grimes, the deputy sheriff, arrests him, giving as an excuse the pin in his scarf. Three of the gang witness his arrest and plan to aid his escape. Two of them wait at the entrance with a wagon while the other one appears against Standiford in order to allay suspicion. The crook who is to appear against Standiford reaches the sheriff first and whispers to him mysteriously, also handing him a telegram. Madeline has reported her loss and is waiting in the office on the grounds when Standiford is brought before the sheriff outside the office. Embarrassed, Standiford gives the name of Benjamin Parker until he can explain the situation to the sheriff alone. The sheriff reads the telegram, stating that a gang of pickpockets are operating at the fair, each wearing a scarf pin of the same design as Standiford's. The crook swears that Standiford stole his wallet. Standiford denounces him but none will listen to him. The purse and Standiford's wallet are found on him. The purse is returned to Madeline and the sheriff points to Standiford as the thief. She defends him, but the sheriff shows her the wallet they had found on him and says Standiford has just given the name of Benjamin Parker. The escape is affected by the crooks and Standiford is taken to their rendezvous, where he is discovered by Fyles, their leader and a society crook. Fyles forces him, under threat of death, to join them in a burglary that night.

Unknown to Standiford, the house they plan to rob is that of Judge Fortesque. Tops, Holmes, Fyles and Standiford make up the party and with the butler, as an accomplice, gain entrance. Miss Fortesque and Madeline return home and Fyles forces Standiford to seize Madeline when she enters the room. He whispers that he is her friend and to pretend to faint. She does so and is carried to a chair near the table. Standiford then takes off his mask and, telling Fyles of his true identity, defies him to force him to go any further. Fyles draws his revolver but is stopped by Madeline with a revolver. Standiford seizes the opportunity and disarms Fyles. Meantime Holmes has seized Tops and they are struggling. Standiford hears it upstairs and, tying Fyles up with the rope, he rushes downstairs and gets into the fight. The sheriff and his deputy arrive. Standiford has subdued Tops and later finds out that Holmes is a detective and gives Standiford all the credit for the capture. As the picture fades a suggestion of a deeper affection between Standiford and Madeline is given.

"THE PURPLE MASK"

EPISODE - THE CAPTURE - THREE

EPISODE THREE of the super-serial, written by Grace Cunard and produced by Francis Ford, is entitled "The Capture." Pat is crowned queen of the underworld, and the plot thickens more and more.

CAST.

Patricia Montez	Grace Cunard
Detective Kelly	Francis Ford
Mrs. Van Nuys	Jean Hathaway
Silk Donahue	John Duffy
Pete, Kelly's assistant	Pete Gerald
Bull, another assistant	Jerry Ash
Stephen Dupont	John Featherstone
Jacques, the butler	Mario Biannchi

IN the last episode, Detective Kelly was just about to arrest Pat for the robbery of the pearls in the cafe. The detective ordered the whole company to be searched, and we were somewhat apprehensive, for we felt sure that Pat was responsible for the theft. This episode is concerned with her clever outwitting of Phil, and the result of her ability. The Apaches hear of her great dexterity and nerve from Silk Donahue and the butler, who have helped her engineer the deal. They decide to crown her queen of the underworld. The episode gives Miss Cunard an opportunity to appear in two absolutely different styles of dress, first a smart and becoming evening gown, and later in another costume, equally becoming but quite startling. It consists of little more than a blouse and a pair of black tights. The story of this chapter follows:

When Phil Kelly, The Sphinx, reached the table where Patricia and her aunt were seated, he returned the handcuffs to his pocket. It was clear that Kelly was "bluffing," and Pat smiled tauntingly as he turned from the table defeated in his purpose. The Sphinx stationed his men at every exit and gave orders that guests of the Cafe Chic must be searched for the Dupont pearls. Had Kelly's eyes been as keen as Pat's hand was swift and sure, he would have discovered the pearls—for the girl slipped them into the outside pocket of his coat, just before she submitted to a search by one of the maids in attendance. And when Kelly invited Mrs. Van Nuys and Pat to accept his escort to their home, the ladies accepted—for a purpose Pat had clearly in mind. Seated beside Kelly in the cab, the clever girl again secured possession of the Dupont pearls by slipping her hand into the pocket where she had placed them and swiftly and deftly extracting them from Kelly's safe keeping. So cleverly had Patricia engineered the robbery at the Cafe Chic her fame spread in the underworld and the Apaches decided to crown her as their queen and put her in supreme command of their operations. Jacques engineered the coronation, and among those who attended were Phil Kelly and several of his assistants. Pat was radiant and boyish in the Apache costume she had selected as her "coronation robes"—a black velvet blouse and black tights that reached to her hips. It was well that she had freedom of movement in her attire, for the Apaches had barely assembled for the merrymaking when Kelly swooped down upon the Cafe Chat Noir and tried to arrest everybody present. But the Apaches were not to be so easily caught. From the Chat Noir ran numerous dark passages that led to the network of sewers that make Paris a marvel of sanitation. The Apaches piled into these great, high passageways and fled in all directions. Kelly made it his personal effort to capture Patricia and her garb made her easy to follow. Finally, after a long chase, the Sphinx overtook the girl in her mad flight and, lifting her in his strong arms, carried her out of the sewers and directly to his own apartments, still masked and disguised in her Apache garb.

Kelly thinks he has his quarry at last.

What the Screen Magazine Offers

The waffles pan and the waffle fiend.

The Horace Mann School instructor, who exemplifies the Screen Magazine's athletic exercises.

WORKING in direct accord with the New York Board of Health with which it is affiliated; going down to the very bottom of every subject investigated; sparing no effort and no expense to present the human side of every public problem and its every possible preventitive; safeguarding the health, the appearance and the housewife, The Universal Screen Magazine, already recognized as a national force, brings to thousands, in the most entertaining and instructive form, the activities of the world of achievement.

Universal Screen Magazine No. 5 issued next week proves the most exceptional thus far.

Thought to have reached the acme of usefulness to the spectator of every walk of life, this number develops a new series of features which doubles its appeal, triples its entertaining attributes, and furnishes invaluable knowledge for personal appearance, digestion and pocketbook.

While military preparedness occupies the world today, physical preparedness has always occupied its thought. From the early Spartans and the Greek runners, to the Roman gladitorial contestants, and on down to the present moment, men and women have ever recognized the high necessity of being physically prepared.

The Universal Screen Magazine, abreast with the trend of modern thought and realizing this need of exercise, while appreciating the demands on the strength and time of modern humanity, has begun in No. 5, a series of the most practical and at the same time simple lessons—lessons which can be taken in any place, by any one, and which require but twenty minutes of time every day.

They include exercises for fallen arches, an exercise to strengthen the back and reduce the hips, for the arms and the legs, for those who bend at work, balancing exercises, movements to increase circulation, exercises to keep the blood in circulation, lower back and abdominal exercises, exercises to increase the lung capacity and exercises that make for the general health of the body.

Thousands of girls and men bend over daily tasks. Thousands of them, whether working in sweat shops, banks or leisurely spending the hours, are confined within doors, stooping, sitting, or in worse positions. Thousands of them have read books on "How To Keep Well." But never before have they been shown, simply, clearly, logically and in minute detail, just how to perform the simple exercises in their own rooms, or on roof or porch, which will keep them well, happy, good-looking and better able to increase their earning or pleasuring capacity.

This splendid series of lessons begun in the next Universal Screen Magazine will be followed by other powerful messages—to the business girl, the hotel clerk, the tired mother, the debutante, the schoolgirl, the business man. And almost hand in hand with this constructive work will come the Beauty Hints, sure to find the very strongest favor in the eyes of every woman. In fact, so interesting and comprehensive are these pictorial talks that one well-known woman, a guest in the Universal projection room, declared after seeing a picture showing the proper care of the hair, that she had received hints more beneficial than those procured from any hairdresser she ever visited.

Under the title "Our Dumb Animal Friends," the magazine contains a strong and at the same time absorbingly interesting exposure on the dishonest feeding of chickens and the work of the Bureau of Weights and Measures in New York protecting the public against dishonest feeding, overcropping and inhumane treatment. New York City alone consumes between $25,000,000 and $30,000,000 worth of chickens yearly. Educating the public against fraudulent dealers, views which show thousands of chickens in their coop cars, how chickens are starved before reaching the market, how the dishonest merchant mixes sand and gravel with corn to make them overweigh, how inspectors search for and find overwatered crops and how to protect yourself when buying a chicken for the family dinners, makes this one of the best and most informative food exposures ever shown on the screen.

Feeding sand mixed with corn produces the heavy crop on the chicken at left as compared to a normal chicken shown on right.

Starving chickens in a car en route to New York.

How a normal crop looks on the scales in comparison with a graveled one.

And it will be followed by others along every line of food product—eggs, cake, candy, fruit, vegetables, fish, meat, etc., thus making unsanitary and fraudulent conditions impossible, and insuring you, by your own knowledge against wrong measures and imperfect products. The New York Board of Health, constantly in touch with the Universal Screen Magazine, makes this phase of its work of inestimable value to the world.

The National Housewives' League, endorsing the work of The Universal Screen Magazine No. 5, attractively furnishes the authority for the making of waffles, showing the best and easiest way to make them and every detail from mixing to the final consumption by the satisfied young diner. No other Domestic Science picture has ever so fully and so plainly shown on the screen the actual making of culinary delicacies. They are pictured so comprehensively that any woman in the audience can whip out her paper and fountain pen, and rush out of the theatre, the Southern article as good as in her mouth.

Engineering, or the loading of coal by machinery, saving, by modern methods, time and labor, is another splendid achievement of The Universal Screen Magazine No. 5. How 80-ton cars are loaded with ease, and how unloaded cars are switched to other tracks by means of gravity, are accomplishments which every man thinks he appreciates—but which he realizes he did not fully appreciate after he has seen the pictures.

The Travelogues of the Universal Screen Magazine are comprehensive, easy to follow, and of the most entertaining type, in that they introduce to you the names of the owners and occupants of buildings and houses, famous throughout the world, and with which New Yokers themselves are not always familiar. In Universal Screen Magazine No. 5 there is shown the central section of the Empire City, its big and well-known hotels, its throbbing thoroughfares, its stations, its Public Library, and its buildings, known throughout the world by name though not always by appearance. Homes of men and women whose names are household words in America, where they live, achieve and enjoy life, are views sure to interest men and women in every spot of the globe.

CANADIAN NOTES.

By W. A. Bach.

TORONTO.—The long waited License and Tax Bill was introduced on Dec. 19 in the Assembly House in Quebec Province and dealt with many subjects, but one of particular interest was in regard to the tax on tickets of admission to theatres. For this a sliding scale is made. The Government will do the collecting in all municipalities, but will turn over to the municipalities one cent on each ticket collected and keep the balance. The rates to theatres, moving picture places and other places of amusements are also changed and increased.

Toronto's newest moving picture theatre, The Crown Theatre, Roadview Ave. and Gerrard St., opened on Monday evening, Dec. 18 to a capacity house. This theatre seats 925 people and is of a most substantial construction. There is no doubt that it is the handsomest theatre in the east end of Toronto, and it makes one more in the long chain of big neighborhood houses which are extending around this city. Universal and Bluebird Service is being used in conjunction with other features.

The following article states very clearly the opinion of the Quebec Exhibitors on the matter of Sunday opening in that Province, which is a topic of considerable interest down there just now.

Sunday Moving Picture in Sherbrooke.

Last week was opened for the first time the exhibition of pictures at the Casino Theatre in Sherbrooke. Mr. J. W. Greguire, the proprietor of said theatre, is to be congrulated on such a move. Pictures showing on Sunday are largely patronized and seem to give satisfaction to the theatre-goers and especially to those who cannot easily afford to go during week days. It is not given to all to have the means of motoring on Sundays or to have other luxurious recreations. Mr. Greguire is meeting with opposition from the City Council, but has been able so far to keep open since his opening. It is to be hoped that the City Council will give up its opposition to this kind of amusement and thereby give satisfaction to the theatre-goers in general.

STORIES OF THE ONE REEL PHOTOPLAYS

"MINES AND MATRIMONY."

Joker Comedy.

Story by Irene Blake.
Scenario by Karl Coolidge.
Produced by William Beaudine.

Widow Bean	**Gale Henry**
Bill	**William Franey**
Pete	**"Heine" Conklin**
Milt	**Milburn Moranti**
Sheriff	**Harry Mann**
Sheriff's Daughter	**Yvette Mitchell**

Widow Bean, the village hash dispenser, is loved by both Bill and Pete, who work in the mine close by. The widow's son is in love with the Sheriff's daughter, but father Sheriff will have nothing to do with him. The widow sneaks out to look for her son, who has not come home to dinner. He comes blubbering up and tells her that the Sheriff will not let him have his daughter.

In the meantime Bill and Pete have gone back to the mine, but Bill comes up for air. He proposes to the widow, and she accepts, as he has saved a gold brick. Pete overhears them. He sneaks home, goes to Bill's mattress and takes out the gold brick. Hearing a voice outside, he throws the brick out the window. Milt and his girl happen to be passing and it hits Milt on the head.

Pete rushes on looking for the brick and Milt and the girl watch him. He buries the brick and Milt and the girl see where he hides it. Bill, all dressed for the wedding, goes to get the brick and discovers the loss. At the church the poor widow is waiting. The "friends" go to their shaft and look down. Then Pete gives Bill a kick that sends him down in the hole. Milt asks the Sheriff if he can have his daughter if he discovers the thief, and he consents. Bill has been having all sorts of trouble trying to get out of the shaft. The widow is all ready to marry Pete when she hears about Bill and tears to his rescue, while Pete goes to dig up the brick. She makes him help pull Bill out. He and a miner grab a rope and swing in, but this makes even balance with Bill and minister. Pete realizes that the only way to get to the top is to throw out his brick. This he does, and no sooner gets to the top than the Sheriff arrests him. The widow grabs the minster and they drop down the shaft and balance even with Bill and the parson. The widow with a smile says: "Marry us." This the minister does.

"ONE THOUSAND MILES AN HOUR."

Nestor Comedy.

Written by Bess Meredyth.
Produced by L. W. Chaudet.

CAST.

"Honest" Harold	**Eddie Lyons**
"Dirty Dan"	**Lee Moran**
"Trustful" Tillie	**Edith Roberts**
Mike, the Murderer	**Harry Nolan**

"Honest" Harold has invented a chemical, one drop of which mixed with two gallons of water, will run a car for a thousand miles. "Dirty" Dan and Mike the "Murderer" drop a sponge with chloroform through a hole in the ceiling and "Honest" Harold inhales the fumes.

"Trustful" Tillie, beloved by both "Honest" Harold and "Dirty" Dan, but loving Harold alone, rushes in, and is put in an old mill. Later, "Honest" Harold regains consciousness and rescues her from the hands of the two villains.

There is a race for a $10,000 prize; Harold puts his chemical to work; the conspirators are blown to the telegraph poles and the tried lovers embrace.

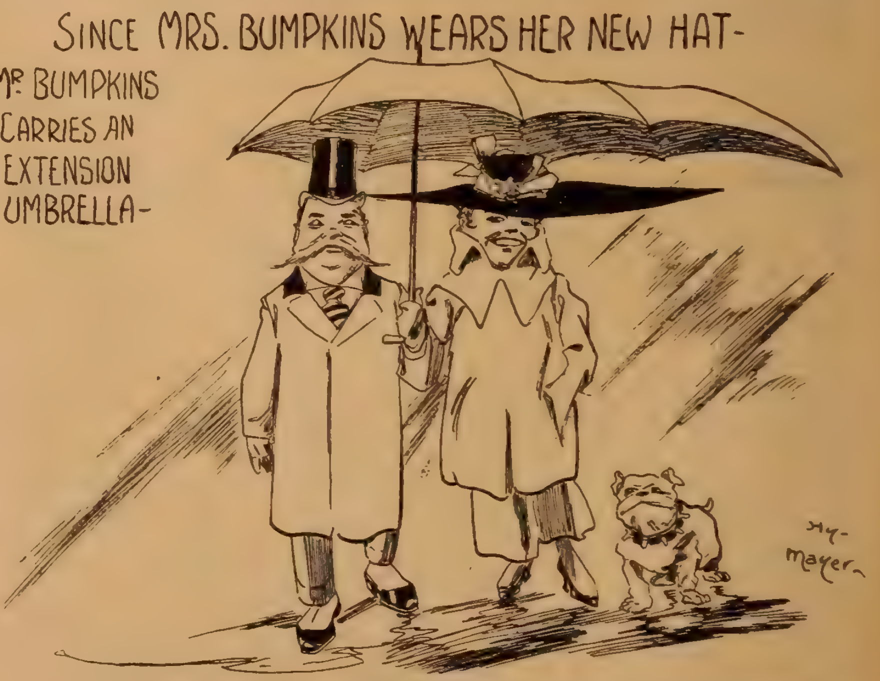
"JOHN BATES' SECRET."

Imp Drama.

Richard Weinart, a gentleman of means, in double life is a noted safecracker down as Edward Stevensen. His daughter, who cares only to aid the poor, visits the slums and comes in contact with many criminals. After she has a talk with some of them, they inform her that they can't be straight on a salary of $5 a week. They also tell her to get evidence on Edward Stevenson, but they do not know that he is her father, and she does not know of her father's double life.

The girl goes home and tells her father of her day's experience. After hearing her story, he leaves for his office to assume his other role. He has his costume changed and has left the office when his daughter enters. She remains there, waiting for him to return, and as he opens the door, she gets one look at him, and realizing that he is her father, faints. He gives her water and leaves the office as she is almost recovered.

He goes to the gang of criminals and tells them that they cannot longer beat the law. Later, they catch Stevenson, and he shoots himself.


SINCE MRS. BUMPKINS WEARS HER NEW HAT-
MR BUMPKINS CARRIES AN EXTENSION UMBRELLA-
Hy-Mayer

Graphic Drawing for the Universal Animated Weekly by Hy. Mayer, the Famous Caricaturist.

STORIES OF THE ONE REEL PHOTOPLAYS

"MIDNIGHT."

Imp Drama.

Story by Frank Spearman.
Scenario by E. J. Clawson.
Produced by Allan Holubar.

CAST.

Priest	**Allan Holubar**
Girl	**Zoe Rae**

While a priest sits in his room he hears his doorbell ring. He can discover no one, but finally admits a girl who seemed to be drenched to the skin. He goes with her to administer the sacraments to a dying man.

She leads him to the tenement district, where the priest finds that the police are searching for a murderer, but knowing the priest, they let him pass, not seeming to notice the girl. She stops at a house, but the landlord declares that there is no one occupying his rooms but the girl leads the priest up the stairs to a small bedroom where a man is found to be mortally wounded. He is surprised to see the priest, who wishes to call a physician, but the dying man only asks that he administer the sacrament.

The priest, this office done, asks the dying man what he wants to do about his daughter, but the dying man says he has no daughter. On the table is a picture of the girl who had lead the priest to the house, and the dying man declares she is his daughter. The priest thinks the man has forgotten about sending the girl for him but is astounded to hear the dying man say that the girl had died some years previous a nd since that time he had taken to drink.

At the other side of the bed appears the girl, but when the police enter the room she vanishes, and the priest gently tells the police that they have no need of the man as he is dead.

"A GENTLEMAN OF NERVE."

Victor Comedy.

Story by Florence Wallace.
Scenario by Harry Wulze.
Produced by Carter De Haven.

CAST.

Nervy Carter	**Carter De Haven**
Girl	**Madge Kirby**
Her Father	**Ed Clark**

Carter loves from afar. Growing desperate, he decides to throw himself in front of his sweetheart's automobile, and is knocked down and loses his front teeth. The girl places him in her car and takes him to her home. Her father, a fiery, southern doctor, objects, but southern hospitality triumphs. Carter pretends to be very ill and hangs on and on. He finally regains his feet, but feigns a limp and hobbles around with crutches. The doctor orders them to go for daily rides. One day the couple take a trip to the town parson and are secretly married. Carter has a hard time to see his young wife, and he cannot get up nerve enough to tell his new father-in-law. One night the father catches him in the girl's room. Carter pretends to be walking in his sleep and the doctor forces him back to bed with medicine. He finally makes it to his room, knocks over a vase, is pursued by the father, who thinks him a burglar. Carter hides in a chest, the father finds him, learns of the marriage and that Carter is the son of a southern colonel, just as proud of family as the doctor, when everything is forgiven and they get the family blessing.

"SHATTERED IDEALS."

Big U Drama.

Wilful Rose insists upon marrying "Good-For-Nothing Jack," as her father calls him, instead of Ned, her parent's choice. After the marriage the father orders them from the house.

Three years elapse and Jack has proven himself unworthy. Rose is prevailed upon to come home. Jack tells her to take the child with her.

Time passes, the family move West and Ned is foreman of their ranch. Jack has gone from bad to worse, and, unknown to his folks, is seen near his wife's home. Observing her grandfather put a bag of money in his buggy, little Rosie, Jack's daughter, full of mischief drives off. Before anyone can locate her, Jack and his friend, Bill, see the money in the buggy, jump in and drive off.

Bill wishes to throw the child over a cliff and Jack, still unaware that it is his child, interferes, and a fight follows. Jack is mortally wounded. As the father-in-law appears with Ned, Jack dies. The child is taken home to her widowed mother.

"THE WAR WAIF"
Universal Special
Two-Reel Drama.

"WONDERS OF THE ORIENT, AS SEEN BY DR. DORSEY."

Powers Educational (Split Reel).

Peking, like Paris, abounds in out-of-door restaurants, which make unusually attractive the first part of Dr. Dorsey's "Wonders of the Orient." There are introduced, too, genuine Pekinese pugs and primitive building methods, showing street vocations, with primitive Chinese labor.

Women burden bearers are introduced, as is the method of drilling a well, practically all of Peking's water supply coming from surface wells.

The pottery and willow shops, with their workers, are intimately introduced while there is to be seen a public well, an enjoyable game of dominoes and, in the distance, a Christian Mission church.

"MR. FULLER PEP CELEBRATES HIS WEDDING ANNIVERSARY."

Powers Comic Cartoon (Split Reel).

Mr. Fuller Pep decides to fittingly celebrate his wedding anniversary. He goes to a soda fountain and there imbibes freely of strawberry concoctions. He staggers home and goes to bed. He indulges in a series of frightful nightmares, in which the bedclothes and other household decoration adroitly take on odd shapes and frightful mannerisms. He awakes to resolve that he will drink no more strawberry cocktails.

"THE FACE DOWNSTAIRS."

Laemmle Drama.
With Lois Weber and Val Paul.

A tramp strolling along sees a servant girl leaving a house and believes it a good time to make a haul. Arrived at the house he peers into a side window and hears the mistress telling her husband to try and get home by 9 o'clock. It is then 4.40 o'clock. So, he rejoices and is planning his entrance when the mistress sees him and again phones her husband, telling him of the tramp's progress into the house.

The husband jumps into a machine parked in front of his building. The wife has gone upstairs to their baby. The owner of the machine, having seen Friend Husband, with two cops, gives chase. They arrive at the house at the psychological moment and after arrests and explanations the tramp rides away with the officers.

Continuations from other pages

"THE WRONG MARY WRIGHT."

Victor Comedy.

Story by Leah Howard.
Scenario by Maie Havey.
Produced by M. K. Wilson.

CAST.

Poor Mary Wright	**Edith Roberts**
Rich Mary Wright	**Violet Schram**
Frank Brewer	**M. K. Wilson**
Rich Mr. Wright	**Malcolm Blevins**

Two Mary Wrights start out the same day to spend a vacation—the one with the anticipation of enjoying everything that money can buy—the other to realize the culmination of weeks of saving and scrimping.

It so happens that their destination is the same town, although the rich Mary puts up at the hotel while the other "batches" at a small camp nearby. Soon the rich Mary is bored with the dullness of the place.

Her father informs her that he is sending down Frank Brewer, a very eligible young bachelor, to keep her company over the week end.

When Frank arrives he finds a note telling him that she could no longer stand the dullness of the place and had left. He meets the other Mary Wright, but thinking she is the one he was supposed to meet, he decides not to disclose his identity. Before he leaves for town the two are engaged but he tells her that he knows her address and will call upon her in the city—this she cannot understand, as she is certain he does not know her address.

Meantime, Mr. Wright has received word from his daughter that she expects to be engaged before she returns home. Frank declares that he is engaged to Mary. While they are talking, rich Mary walks in but she does not know Frank nor he her, and she introduces her fiance to the astonished father.

Frank is in a quandry until he meets on the street the right Mary Wright.

"HONORABLY DISCHARGED."

Imp Drama.
Story by L. Bliss.
Scenario by G. B. Anderson.
Produced by F. A. Kelsey.

CAST.

George Hillar	**L. C. Shumway**
Driver	**Fred A. Kelsey**
Judge	**L. M. Wells**

George Hillar, who had served some time in the army, is finally honorably discharged. He is very much attached to his mount, Patsy, who also has been taken out of active service. Hillar goes to the captain to buy the horse so that he will be certain that it will always have good care, but discovers that he has not sufficient money. He determines to get a job and buy the horse.

Some time elapses. Hillar now has charge of a gang of men and one day while he is standing near the street he sees a truck driver beating his horses unmercifully. Hillar goes to him and tries to dissuade him from this cruel treatment, and before he has finished Hillar has given the driver a good beating. Much to his surprise he later finds that the horse the driver was beating was his beloved Patsy.

The driver has Hillar arrested and when the man is taken before the judge he tells him that he is perfectly willing to pay the fine and graphically tells the judge the experiences of Patsy and himself while in the army. After he has finished, the judge declares the case dismissed and requests the driver to name his price for the horse, which the driver does, and Patsy becomes the property of Hillar.

Later we find the man and horse the best of friends and feel certain that Patsy will have kind treatment as long as he lives.

"THE MYSTERY OF MY LADY'S BOUDOIR."

(*Continued from page* 16)

Margaret is arrested at her mother's home and taken to the station. She declares her innocence, but she is held for examination. The Marshalls are sent for to appear against her. They arrive, with Edgar, who is suspicious, and who recognizes the girl who entertained him so charmingly. He tells her that he believes in her innocence. Things are looking black for Margaret, when the other officer appears, having caught Mazie and her friend with the goods. Margaret is dismissed, with many apologies from Mr. Marshall. She goes out with Edgar, who begs her to marry him immediately and save his fortune. This she consents to do, and her bad days are over.

(*Continued from page* 26)

"GOOD luck to all good Americans."

Sir Cecil Spring-Rice,
British Ambassador to the U. S.

"ON behalf of my country, I wish the people of the United States of America a happy New Year, which may bring peace and prosperity to the whole world."

J. von Bernstorff,
German Ambassador to the U. S.

"MAY the New Year bring to the suffering world durable peace with justice; for without justice there can be no happiness, and without happiness there can be no durable peace. May the people of our country never be unmindful and unworthy of the happiness they enjoy, and may America's example be a guide and an inspiration to the governments and peoples of the earth."

Oscar S. Straus,
Public Service Commissioner.

"EMPLOYERS as well as workers are more and more appreciating the human equation, and realizing that mutual respect and fairness produce larger and better results than suspicion and selfishness. We are all coming to see that there should be no stifling of labor by capital, or of capital by labor; and also that there should be no stifling of labor by labor, or of capital by capital.

"The use of steam and electricity, resulting in the development of large-scale industry with its attendant economics and benefits, has of necessity erected barriers to personal contact between employers and men, thus making it more difficult for them to understand each other.

"Must it not be that an age which can bridge the Atlantic with wireless telephone, can devise some sort of social X-ray which shall enable the vision of men to penetrate the barriers which have grown up between men in our machine-burdened civilization?"

John D. Rockefeller, Jr.

"PEACE and plenty are the portion of the American people. Let us be sharers of our God-given plenty with Europe's war-stricken millions, and bearers to all the world of such peace as is our own—the peace that rests upon equity between man and man, upon righteousness from nation to nation. To the least of men and peoples may the year 1917 bring peace and justice and honor."

Rabbi Stephen S. Wise.

ELLA HALL IN DANCE PLAY.

BLUEBIRD Director Jack Conway has completed a five-reel production featuring Ella Hall in the role of a little girl who is unable to keep her feet still, so strong is her love of dancing. A beautiful allegory dealing with mythological characters is a feature of this production, which was written by Maie B. Havey of the Universal scenario staff, and is called "Her Soul's Inspiration."

"Sixteen Years of Knowing How"

FLICKER FACTS

BY OPERATING A MOTION PICTURE PROJECTING MACHINE ABOVE NORMAL SPEED FLICKER MAY BE ELIMINATED.

BUT

THE GREATER THE SPEED OF OPERATION THE LESS NATURAL AND LIFE-LIKE WILL HUMAN ACTION APPEAR ON THE SCREEN.

Our Intermittent Movement

AN EXCLUSIVE FEATURE OF

POWER'S CAMERAGRAPH

WAS DESIGNED WITH THE FOLLOWING POINTS IN MIND:
1.—FLICKERLESS PICTURES, RUN AT NORMAL SPEED.
2.—MINIMUM WEAR ON FILM.
3.—MAXIMUM STRENGTH AND DURABILITY OF PARTS.

AN INVESTIGATION INTO THE MERITS OF OUR PRODUCT WILL ATTEST THE FACT OF THEIR ACCOMPLISHMENT.

Start by Writing For Catalogue U. Mailed Upon Request.

Nicholas Power Company NINETY GOLD STREET NEW YORK.

BLUEBIRD IDEAS

Here is an idea that will help you get some valuable and unique advertising in connection with your presentation of "The Piper's Price." Get a photograph of William Stowell from your Bluebird exchange and have a halftone cut made of it. Print this cut on a series of throwaways containing the following copy:

1—REWARD OFFERED

This man owes me a debt. I want to know where he can be found.

For further information apply to "Piper" at (give the street address of you theatre here).

2—DO YOU KNOW HIM?

Do you know where he can be found? A reward is offered for this information. He owes a debt that MUST be paid.

"Piper" address (give address of your theatre).

3—I'VE FOUND HIM AT LAST!

My offer has had its effect. To-morrow he is due to pay

"THE PIPER'S PRICE."

Dodging and hiding proved unavailing and I invite YOU to be on hand at the

——— THEATRE

where this man will be compelled to pay the debt he owes me.

Be on Hand!!!

The first of these circulars should be liberally distributed about five days before the showing of the Bluebird photoplay. The second should be sent out the third day before the presentation, while the third should be handed out the day before the picture is shown. Properly handled, this teaser campaign is bound to be effective.

Another idea is to have a man dressed in ragged clothes to slowly slouch through the streets of your community. The more he looks like a real "down-and-outer," the better. As he drifts along, have him hand out circulars reading: "I've Paid the Piper's Price. I'm Down and Out. See the Cause at the ——— Theatre To-morrow." For that matter, a pole sign can be made to serve the same purpose.

Dear Friend—Although the patrons of the (name here) Theatre have been taught to expect the unusual in Bluebird photoplays, there's a wonderful treat in store for them in "The Piper's Price," the feature of to-morrow's show.

"The Piper's Price" tells the story of two women's love for one man. And the unusual twist is given to this situation in that one of the women is the man's wife, while the other is his divorced wife.

Can't you just picture the tangle that a situation such as this is bound to create? Can't you imagine the battle of wits between the wife and the ex-wife in their efforts to obtain the mastery?

At the same time, there is absolutely nothing of the tiresome vampire theme about "The Piper's Price." Instead, it is a story that will go straight to your heart and fill it to overflowing with sympathy for the two women whose love for Ralph Hadley is so great.

A mighty good bill in addition to this Bluebird photoplay will be shown to-morrow. Don't fail to come!

Cordially yours,
——— Theatre,
Manager.

P. S.—I forgot to mention that Dorothy Phillips, one of the most popular stars in filmdom, enacts the wife's role.

"A LIMBURGER CYCLONE"

Phil and his cabaret charmer.

The terrible effect of the limburger perfume.

A BREEZY, cheesy L-KO Komedy, in which Phil Dunham is rescued from a honeymoon in jail by the timely intervention of a cyclone.

"THE side that first employs limburger in sufficient quantities against its foes will win the war," this is the precious tip which the L-KO Komedy Kompany furnishes free, gratis, for nothing, to the belligerents. They know all about its deadly effectiveness, for they made a play about it, which bears the alluring title "A Limburger Cyclone," and in which Phil Dunham has to withstand the full offensive of the player of the title role, a large sandwich of the fatal cheese. Phil's adventures are fast and furious, and land him in jail for a honeymoon. But a timely cyclone rescues him and transports him, prison and all to the bottom of a cliff. The plot is as mysterious as any detective story, and there is no clue to it. However, this is something like it:

Phil, employed as a waiter, is madly in love with a cabaret dancer who returns his affections. One day a customer orders a limburger cheese sandwich and when it is taken from the icebox by Phil it hops all over the place. Odd adventures follow until Phil finally captures the recalcitrant cheese. Meantime the perfume has caused many patrons of the joyshop to faint.

The bar man, watching the chase, then conceives a plan whereby he can put Phil out of the way and win for himself the heart of the admired cabaret dancer. He takes $500 from the till and informs Phil it is the bequest of his late lost uncle. Then the bar man informs the landlady that Phil has robbed the till and the chase for him begins. But ere this he is safely wedded to his cabaret charmer and when the capture is finally effected the two are thrown in jail, there to spend their honeymoon.

A terrible cyclone, however, interrupts their bliss, and their prison, among other things, is blown over the cliff. The picture fades as explanations, denials and accusations are made by the whole crew lying in the ruins.

UNIVERSAL WOMAN DIRECTOR FILMS SCENE IN CITY.

DIRECTOR RUTH ANN BALDWIN took her Universal company into the heart of the business section of Los Angeles a few days ago where she made a number of scenes for her current production. These called for the use of automobiles, street cars, newsboys and shoppers, and when Miss Baldwin started to make the scenes at Sixth and Broadway at noon, when the traffic was heaviest, crowds gathered around and the streets and the sidewalks became congested with people. This was only for a few moments, however, for the director had the scene so well mapped out that with the aid of the traffic officer and other policemen she was able to keep the crowds moving. A little later Miss Baldwin took her company to Fifth and Spring, another business corner, where she remained almost a half hour and here the crowds practically were just as large.

The making of motion pictures in the busy thoroughfares of Los Angeles at a time of day when the rush of people was at its height, and with a woman directing, was quite a novelty, especially as it was the first time that the people of the southern city had ever seen a woman directing in their streets.

L-KO
NESTOR
JOKER
HG

UNIVERSAL COMEDIES

Whether it's an L-KO, a NESTOR, or a JOKER there's always punch and pep in every Universal Comedy.

Whether it's Alice Howell, Dan Russell, Phil Dunham, Eddie Lyons, Lee Moran, Edith Roberts, Gale Henry or William Franey, you know the actors in these companies are giving you STAR comedy of the highest class.

Whether it's polite and refined, or novelty stunts, or slap-stick, you know that the brand of humor in Universal Comedies is clean and JUST PURE, PURE FUN.

Whether you write to any Universal Exchange or to the home office you know you will get full information that will add to your profits and popularize your house—if you take advantage of it. UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe." 1600 Broadway, New York.

Are Effects Effective?

By M. Winkler

IN many a moving picture orchestra there is more attention given to securing "effects" of a low comedy nature than real consistent "effect." Sandpaper and bear growl, the slamming of a door and the screeching of steamboat whistles, imitation of a dog barking, gongs ringing out while a burglar sneaks through a chimney—burlesque realistic "effects" of this kind are anything but "effective" if not exactly timed. We are very apt to get the would-be effect after the reason for it no longer exists. In many cases these forced "comedy effects" are vulgar and likely to offend the better taste of an audience. And quite indefensible is the introduction of "comedy effects" into serious or tragic pictures. An occasional laugh may be secured, but at the expense of that which is artistically right and fitting. It should be remembered that the majority of people who attend the photoplay houses are "serious in their serious moments," and object to the introduction of comedy where it is out of place.

Comedy has its own legitimate field where humorous effects are in order, and in the company of music players the drummer is the leading comedian. But he should confine his efforts to his special field. To quote an authority on the subject:

"A comedy is the only battlefield for the live drummer. He should try to work in all possible effects to get a good laugh from the audience. But he should not get the laugh owing to the confusion arising through being always too late with his instruments. I have heard a dog bark while a lady spoke—a locomotive bell ring for an ambulance!"

LOIS WEBER CLUB WOMEN'S HOSTESS.

A NUMBER of the well-known society leaders and club women of Hollywood, California, are taking an interest in the comfort of the many young girls employed as actresses in the different motion picture studios, and in order that they might see for themselves how the girls work and what their environment is like, a number of these women recently were guests of Miss Lois Weber at Universal City. They met the younger actresses, talked with them, visited the beautiful green room which has been provided for their comfort at Universal City and became thoroughly conversant with the studio life. At luncheon with Miss Weber the club women declared they were more than pleased with the treatment accorded the girls at the film capital and arranged for all of them to be guests at the new studio club which the women have organized as a meeting-place for the actresses.

Miss Weber is noted for the interest she takes in the younger members of the acting faces at Universal City.

BLUEBIRD

PHOTOPLAYS PRESENT
THE STORY OF A MAN
WITH A SHRIVELED SOUL

"GOD'S CRUCIBLE"

WITH
GEORGE HERNANDEZ
MYRTLE GONZALEZ
and VAL PAUL
STAGED & PHOTOGRAPHED
IN THE GRAND CANYON
OF ARIZONA
DIRECTED BY
LYNN REYNOLDS

If "GOD'S CRUCIBLE" should happen to be the first picture a man ever saw, he would ever after JUDGE photoplay entertainment by that picture.

Its standard is so high; its entertainment value is so intense; its production is so huge, and so out-of-the-ordinary; its stars and supporting cast are so gratifyingly satisfying that as a box-office attraction it is easily in a class by itself.

Any Exhibitor who can show a feature more than one day should certainly book "GOD'S CRUCIBLE" for MORE THAN ONE DAY. That's how good it is. Book through your local BLUEBIRD Exchange, or Executive Offices, BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

THIS WEEKS PROGRAM

MONDAY, JANUARY 8.

02068 RED FEATHER—"Fighting For Love" (5 reels) (Jack Mulhall and Ruth Stonehouse). 1-3-6-3
02069 NESTOR—"One Thousand Miles An Hour" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, JANUARY 9.

02070 GOLD SEAL—"The Mystery of My Lady's Boudoir" (3 reel mystery drama) (Violet Mersereau). 1-3-6
02071 VICTOR—"A Gentleman of Nerve" (Com.) (Carter De Haven). 1

WEDNESDAY, JANUARY 10.

02072 L-KO—"A Limburger Cyclone" (2 reel com.) (Phil Dunham). 1-3-6
02073 UNIVERSAL ANIMATED WEEKLY—Weekly No. 54.
02074 LAEMMLE—"The Face Downstairs" (Dr.) (Lois Weber and Val Paul). 1

THURSDAY, JANUARY 11.

02075 JOKER—"When Damon Fell For Pythias" (2 reel com.) (Gale Henry and Wm. Franey). 1-3-6
02076 BIG U—"Shattered Ideals" (Western drama). 1

FRIDAY, JANUARY 12.

02077 IMP—"Honorably Discharged" (Dr.) (L. C. Shumway). 1
02078 REX—"The Whispered Name" (2 reel Dr.) (Lois Wilson and Lee Hill). 1-3-6
02079 VICTOR—"The Wrong Mary Wright" (Com.-Dr.) (M. K. Wilson & Edith Roberts) 1

SATURDAY, JANUARY 13.

02080 BISON—"The Bad Man of Cheyenne" (2 reel western dr.) (Harry Carey and Priscilla Dean). 1-3-6
02081 JOKER—"Mines and Matrimony" (Com.) (Gale Henry and Wm. Franey). 1
02082 IMP—"John Bates' Secret" (Dr.) (Pauline Bush and Murdock MacQuarrie). 1

SUNDAY, JANUARY 14.

02083 IMP—"Midnight" (Dr.3 (Allan Holubar-Zoe Rae). 1
02084 POWERS—"Mr. Fuller Pep, He Celebrates His Wedding Anniversary" (Com. Cartoon) and Educational
02085 BIG U—"The Call for Help" (2 r. Mining dr.). 1-3-6

WEEK OF JANUARY 8.

02086 UNIVERSAL SPECIAL—Francis Ford and Grace Cunard in "The Purple Mask" (Episode No. 3) "The Capture" (2 reels). 1-3-6

NEXT WEEK

MONDAY, JANUARY 15.

02087 RED FEATHER—"The Double-Room Mystery" (5 reel dr.) (Hayward Mack and Ed. Hearn). 1-3-3-6
02088 NESTOR—"Treat 'Em Rough" (Comedy) (Eddie Lyons, Lee Moran, and Priscilla Dean). 1

TUESDAY, JANUARY 16.

02089 GOLD SEAL—"The Prodigal Widow" (3 reels) (Edward Cecil and Neva Gerber). 1-3-6
02090 VICTOR—"The Masked Cupid" (Com.) 1

WEDNESDAY, JANUARY 17.

02091 IMP—"A Slave of Fear" (2 reel dr.) (Agnes Vernon and M. K. Wilson). 1
02092 L-KO—"Heartsick at Sea" (Com.) (Dan Russell). 1
02093 UNIVERSAL ANIMATED WEEKLY—Weekly No. 55.

THURSDAY, JANUARY 18.

02094 VICTOR—"Putting One Over On Ignatz" (Com.). 1
02095 BIG U—"Bloodhounds of the North," (Drama) (Pauline Bush, Allen Forrest, Lon Chaney). 1-3-6

FRIDAY(JANUARY 19.

02096 VICTOR—"His Little Roommate" (2 reels) (Carter De Haven). 1-3-6
02097 UNIVERSAL SCREEN MAGAZINE—Issue No. 5.
02098 BIG U—"The Little Rebel's Sacrifice" (Drama) (Ethel Grandin). 1

SATURDAY, JANUARY 20.

02099 BISON—"Brute Force" (2 reels) (George Pearce and Jane Bernoudy). 1-3-6
02100 JOKER—"Barred From the Bar" (Comedy) (Wm. Franey and Gale Henry). 1
02101 LAEMMLE—"Homeless" (Dr.) (Moore and Gail). 1

SUNDAY, JANUARY 1.

02102 REX—"The Bubble of Love" (2 reels) (Douglas Gerrard and Ruth Clifford). 1-3-6
02103 POWERS—"Mr. Fullerpep—He Goes to the Country," and "In the Land of the Son of Heaven," as seen by Dr. Dorsey. 1
02104 L-KO—"Mr. Shoestring in a Hole" (Kom.) (Billy Armstrong). 1

WEEK OF JANUARY 15.

02105 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 4) "Facing Death." 1-3-6

THE WEEK AFTER

MONDAY, JANUARY 22.

02106 RED FEATHER—"Heart Strings" (5 reel dr.) (Allan Holubar and Maud George). 1-3-3-6
02107 NESTOR—"A Macaroni Sleuth" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, JANUARY 23.

02108 GOLD SEAL—"Souls United" (3 reels South African dr.) (Violet Mersereau). 1-3-6
02109 VICTOR—"The Honeymoon Surprise" (Com.) (Fred Church and Eileen Sedgwick). 1

WEDNESDAY, JANUARY 24.

02110 L-KO—"The Battle of 'Let's go'" (2 reel com.) (Dan Russell). 1-3-6
02111 UNIVERSAL ANIMATED WEEKLY—Weekly No. 56.
02112 BIG U—"The Red Goddess' (drama) (Mona Darkfeather). 1

THURSDAY, JANUARY 25.

02113 BIG U—Ben Wilson in "A Wife's Folly" (2 reel Sea dr.) (Edna Hunter). 1-3-6
02114 IMP—"Black Evidence" (Dr.) (Kingsley Benedict and Lois Wilson). 1
02115 VICTOR—"The Black Nine" (Com.) (Billy Mason). 1

FRIADAY, JANUARY 26.

02116 IMP—"The Fugitive" (2 reel Crook dr.) (Louise Lovely). 1-3-6
02117 VICTOR—"Hell by the Enemy" (C.) (Pat Rooney)). 1

SATURDAY, JANUARY 27.

02118 BISON—"The Daring Chance" (2 reel Western dr.) (Wm. V. Mong and Nellie Allen). 1-3-6
02119 JOKER—"Love Me, Love My Biscuits" (Com.) (Gale Henry and Wm. Franey). 1
02120 LAEMMLE—"The Bloodstained Hand" (Drama). 1

SUNDAY, JANUARY 28.

02121 REX—"The Old Toymaker" (dr.) (Allan Holubar and Leah Baird). 1
02122 POWERS—"Boomer Bill's Awakening" (Com. Cart.) and Dorsey Educational (Split reel). 1
02123 BIG U—"A Jungle Tragedy" (2 r. Animal dr.)

WEEK OF JANUARY 22.

02124 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 5) "Ablaze in Mid-Air" (Two reels). 1-3-6

MUSIC FOR “FIGHTING FOR LOVE”—WEEK OF JANUARY 8, 1916.

Specially selected and compiled by M. Winkler. *“Heloise,”* Intermezzo, by Langey, is the Theme.

REEL I.

1. *“Albumleaf,”* by Kretscher, until “Just across the border.” 2. *“Oriental Veil Dance,”* by Aronson, until “In another land.” 3. *“Western Allegro,”* by Winkler, until “In Saxonburg the land of youth.” 4. *“La Rose,”* Intermezzo, by Ascher, until “That was King Ferdinand.” 5. *“Melody,”* by Trinkaus.

REEL II.

6. Continue *“Melody,”* by Trinkaus, until “There is going to be a Queen.” 7. *“Dramatic Tension,”* by Reissiger, until “T. A. King's proposal.” 8. *“Dramatic Maestoso,”* by Ascher, until “What more natural,” etc. 9. *“Intermezzo,”* by Arensky, until “An ultimatum. 10. *“Maestoso,”* by Ascher, until “Ain't you got no bringing up.” 11. *“Serenade,”* by Czerwonky, until “What are you doing here.” 12. *“Theme,”* until end.

REEL III.

13. Continue *“Theme,”* until “There was no getting away.” 14. *“Sparklest,”* Intermezzo, by Langey, until “War scene. 15. *“Hurry,”* by Bendix, until “Change of scene. 16. *“Last Spring,”* by Grieg, until “Mostly for you.” 17. *“Nocturnal Piece,”* by Schumann, until “Going to look the enemy over.” 18. *“Maestoso,”* by Loraine, until “From over the sea came a message.” 19. *“Western Moderato,”* by Bach, until “Waiting to hear from the bunch.” 20. *“Esperanza,”* by Johnstone, until the end.

REEL IV.

21. *“Courtesy,”* Intermezzo, by Wiegand, until “In this old empire.” 22. *“Maestoso,”* by Loraine, until “You forget that I'm the King.” 23. *“Dramatic Tension,”* by Funck, until “Order the Advance.” 5. *“Lakesonian,” March,* by Lake, until “Take them weapons,” etc. 25. *“Rustle of Spring,”* (two quarter Agitato), by Sinding.”

REEL V.

26. Continue *“Rustle of Spring,”* until “Battle scene.” 27. *“The Tempest,”* by Lake, (an eight minute Hurry), until “An American wallops,” etc. 28. Finale from *“Ariele,”* by Bach, until “A formal proposal.” 29. *“Theme,”* until end.

IMP—“Honorably Discharged

1. *“For Love and Honor,”* March, until “Hillar makes inquiries.” 2. *“After Sunset,”* by Pryor, until “After two years.” 3. *“Melody,”* by Friml, until “The next morning.” 4. *“Adoration,”* by Barnard, until end.

IMP—“Midnight”

1. *“Rustling Leaves,”* by Koehler, until “A sick call, father.” 2. *“Fantasia,”* by Bach, until “I've been a bad man.” 3. *“Melody of Peace,”* by Martin.

VICTOR—“The Wrong Mary Wright”.........(Comedy)

1. *“Le Secret,”* Intermezzo, by Gautier. 2. *“C'est Si leger l'Amour,”* by Kruseman.

NESTOR—“One Thousand Miles an Hour” (Com.)

1. *“That Terrible Man,”* (Popular). 2. *“Meet Me At Twilight,”* (Popular).

GOLD SEAL—“The Mystery of My Lady's Boudoir” (Three Reels)

REEL I.

1. *“Romance,”* by Halevy, until “Miss Wells, the guest.” 2. *“La Rose,”* Intermezzo, by Ascher, until “Encouraging news.” 3. *“Noveletta,”* by Marquis, until “Ed arrives.” 4. *“Intermezzo,”* by Whelpley, until end.

REEL II.

5. *“Andante Mysterioso No. 32,”* by Becker, until “Letter.” 6. *“Pizzicato No. 14,”* by Lake, until “8 A. M.” 7. *“Berceuse,”* by Grieg, until “I'll notify the police.” 8. *“Serenade,”* by Drigo, until end.

REEL III.

9. *“Canzonetta,”* by Schuett, until “After obtaining the address.” 10. *“Dramatic Tension,”* by Winkler, until “I guess I'm a failure.” 11. *“L'Adieu,”* by Favarger, until “We haven't sufficient evidence.” 12. *“Flower Song,”* by Barnard, until end.

REX—“The Whispered Name” ....(Two Reels)

REEL I.

1. *“Caprice,”* by Ascher, until “Along the Great White Way.” 2. *“Golden Sceptre,”* by Schlepegrell, until “I'll appear against him.” 3. *“Tendresse,”* Melody, by Ravina, until “A secluded spot.” 4. *“Canzonetta,”* by Herbert.

REEL II.

5. Continue *“Canzonetta,”* by Herbert, until “I'm here to find out,” etc. 6. *“Dramatic Tension,”* by Reissiger, until “With the butler,” etc. 7. *“Mysterioso,”* by Lake, until “The fight.” 8. *“Hurry No. 4,”* by Lake, until “After the fight.” 9. *“Dawn of Love,”* by Bendix, until end.

BISON—“The Bad Man of Cheyenne” (Two Reels)

REEL I.

1. *“Olympia,”* Overture, by Ascher, until “Bad Bill Hawkins.” 2. *“Piano Solo,”* improvise Rags, until “You're putting the dog down,” etc. 3. *“Ein Maerchen,”* by Bach, until “The parting.” 4. *“Parting,”* by Bendix, until end.

REEL II.

5. *“Stolen Moments,”* by Friedman, until “Shooting.” 6. *“Western Allegro,”* by Winkler, until “The Search abandoned.” 7. *“Souvenir,”* by Drdla, until “The next day.” 8. *“Serenade,”* by Jonciess, until end.

VICTOR—“A Gentleman of Nerve”............(Comedy)

1. *“Comedienne,”* by Hosmer. 2. *“Outpost,”* March.

JOKER—“Mines and Matrimony”

1. *“Joker March,”* by Lake. 2. *“Wash Rag,”* by Losey, until end.

JOKER—“When Damon Fell for Pythias”....(2 R.)

REEL I.

1. *“Cleopatra's Death,”* by Oehmler. 2. *“Anthony & Cleopatra Suite.”*

REEL II.

3. *“Vision of Salome,”* by Tobani. 4. *“Comedienne,”* by Hosmer, until end.

Musical Program

TO

"BLACK ORCHIDS"

SPECIALLY SELECTED AND COMPILED BY

M. WINKLER

THEME AMO MELODY BY ROBYN **THEME**

	SUB-TITLES, ETC.	TIME.	NAME OF COMPOSITIONS.
	Opening	6 minutes & 30 seconds	La Reve by Golterman
T	Do you realize	45 seconds	Organ to Action
T	Zoraida	3 minutes & 55 seconds	Star Dreamer, Serenade by Bendix
T	Why Should La Belle Zoraida	1 minute & 20 seconds	Theme
T	Monsieur Le Cocque	1 minute & 20 seconds	Presto by Lake
T	My Boy, You Have Proven	35 seconds	Continue pp
T	The Proprietor of le Hibou Blanc	2 minutes & 40 seconds	Serenade by Drigo
T	Pearl to a Pearl	2 minutes & 30 seconds	Theme
T	War Breaks	1 minute & 20 seconds	Marche Loraine by Ganne
T	The Minister of War	1 minute & 10 seconds	Berceuse by Delacour
T	The Day of Ivan's Departure	5 minutes & 10 seconds	Farewell Song by Schubert
T	She Left Here Half an Hour Ago	5 minutes & 50 seconds	Tale of Two Hearts by Roberts
T	The Day of the Banquet	2 minutes & 50 seconds	Berceuse by Karganoff
S	At Couch, Zoraida Reading, etc.	2 minutes & 45 seconds	Andante Mysterioso by Lake
S	Cripple Comes on with Monkey	1 minute & 5 seconds	Pizzicato No. 14 by Lake
T	The Banquet	4 minutes & 15 seconds	A La Ballerina, Valse Lento by Bendix
T	The Poisoners Poisoned	1 minute & 10 seconds	Dramatic Andante No. 5 by Ascher
S	Letter to Mr. Ivan De Maupin	1 minute & 5 seconds	Dramatic Adagio No. 5 by Kretschmer
T	Six Months Later	2 minutes & 20 seconds	Heart to Heart, Melody by Trinkaus
S	At Wall—Ivan and Officer	40 seconds	Pere de la Victoire, March by Ganne
T	In Paris	2 minutes & 55 seconds	Theme
T	Ivan De Maupin Has Been Here	1 minute & 30 seconds	Dramatic Tension No. 1 by Reissiger
T	The Field of Honor	1 minute & 50 seconds	Presto for Duels by Lake
T	I Fear He Cannot Live	1 minute & 40 seconds	Heavy Dramatic by Oehmler
T	After the Funeral	2 minutes & 55 seconds	Theme
S	Close View at Desk	2 minutes & 40 seconds	Melody by Kretschmer
S	Zoraida—Terror-stricken	2 minutes & 30 seconds	Dramatic Tension No. 2 by Reissiger
S	Ivan Attacks the Marquis	2 minutes & 45 seconds	Agitato No. 4 by Becker
S	Marie and Her Father	1 minute & 30 seconds	Theme

UNTIL THE END

LETTER "T" INDICATES—TITLE OR SUB-TITLE—FOR CHANGE OF MUSIC
"S" " SCENE " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, New York, where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

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The tremendous popularity of the Universal Program is reflected in THE SUCCESS OF THOUSANDS OF UNIVERSAL EXHIBITORS. No program on earth can compare with it; no other program is so varied; no other is scientifically balanced.

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CARL LAEMMLE, President

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—the greatest one—reel novelty ever filmed—

UNIVERSAL SCREEN MAGAZINE

Here's an eight-reel program boiled down to one reel. Something to please every man, woman and child that comes to your theatre.

No matter what kind of a show you give you need the Universal Screen Magazine

Popular magazine subjects in fascinating moving picture form; Domestic Science; Beauty Hints; How To Do Innumerable Things; latest progress in the Arts and Sciences; Inventions; Oddities from Everywhere; the World's Cities; fascinating, unique, different.

Whether you are running a program house, or a feature house; whether you are in a village or a city; whether your house is big or little—no matter what class of people you cater to—you need the Universal Screen Magazine. It is well worth your while to ask for full particulars NOW from your nearest Universal Exchange, or from UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

This tremendous novelty will not benefit you until you BOOK IT. Write to-day

PUTTING IT OVER

A PAGE OF PROGRAM SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS.

THE holidays are over, and it is the Editor's hope that you played to capacity.

If you didn't, maybe it is because you haven't been making use of the stunts prepared for you every week on this page. Loud Lawfter!

Seriously, this page is intended for just that purpose. To suggest ways and means whereby Exhibitors can actually pack 'em in at every performance. Because we know it can be done, and what is more, we know it is being done by live Exhibitors all over the country.

And remember, please, it is not the fortunately situated Exhibitors who can get the most benefit from "stunts." It is the Exhibitor WHO, PRACTICALLY SPEAKING, HAS NO OTHER MEANS OF ADVERTISING HIS SHOW.

Think that over, and get busy this week.

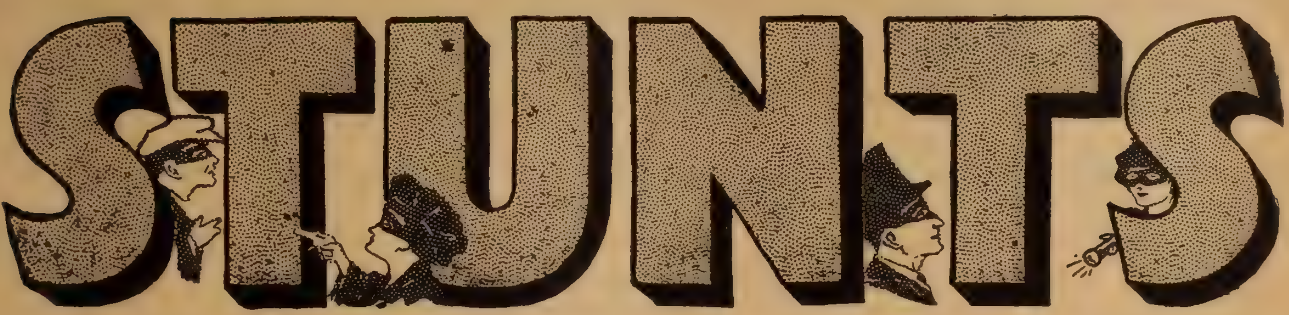
ALL the stunts suggested this week are for the benefit of the exhibitor whose house is in a residential neighborhood. This does not mean that they cannot be used profitably by the man whose theatre is on a business street; but that the needs of the other have been considered first. His problem is somewhat different. His house is in a section of the city where a parade, or a stunt which depends for its effectiveness on crowds, will not bring him direct returns. His best bet is his lobby, and it must have an appeal, primarily, to the women of his community, who are the ones who see it oftenest. Then they say to hubby, "There must be a wonderful picture at ———'s Theatre. As I went to the butcher's today I saw so and so in his lobby." And right after supper, the whole family goes to the theatre to see what the wonderful picture is. On January fifteenth, the Red Feather for that day is called "The Double-Room Mystery," and some mystery it is. Here is a stunt for the lobby to help the people of the neighborhood to realize that there is something unusual inside. Have a man seated in a chair, wearing six pairs of handcuffs on different parts of his body. On guard over him have another man with a revolver, who threatens him every little while. When it is advisable to give them a rest, have some one in the garb of a policeman enter the lobby from the theatre, and liberating the man, take him inside.

ON January sixteenth there is a Victor comedy called "The Masked Cupid." This suggests another stunt, which, this time, shows how another part of his house may be utilized by the man with the theatre in a residential neighborhood. The day before you run the picture, repeat the following at the end of the program each time that it is run. Have a pretty child, dressed to represent the traditional cupid, with wings on his back, wearing a black mask, and carrying a gilded bow and arrow, come running in in front of your screen. Have him aim the arrow up toward the screen, and let loose. As the arrow hits the screen, have a slide flash out "See the Masked Cupid hit his mark tomorrow in this theatre."

"HEARTSICK AT SEA" is the screaming L-KO for January seventeenth. For this you might dress up your lobby in nautical fashion. Put coiled ropes in prominent places. Hoist a mast in the centre and hang a light at the top of it. Have many ropes hanging from it. Put a red light at the left side of the lobby for the port light, and a green one at the right for the starboard. If you can get them, hang big, round life-preservers where they will be seen; if you can't borrow them cut circles of cardboard, and paint the name of a ship on them to look like the real thing. If you can have a comic sailor or two to busy himself about the "ship," so much the better. Don't forget plenty of announcements and posters as well, so that people will know what it is all about.

"BARRED FROM THE BAR" is the Joker for January twentieth. It is all about a leader of the anti-booze crusade, and how she finally succumbed to a barkeep. Lots of fun is caused by the confusion between two sandwich men, one with pro and the other with anti banners. Have a ragged-looking man parade in front of the theatre with a sign on a standard carried over his shoulder, and reading as the one does in the picture "In Case of Thrist, Try ——— First." In the blank space put the name of your theatre.

Novel Advertising



For That Sensational Serial "THE PURPLE MASK"

THE public likes stunt advertising. First, because it is amusing; second, because it is entirely different—out of the beaten path, daring and unusual, and, lastly, because it attracts their attention, and people love to be attracted by unusual things. Get the attention of the people, said the great P. T. Barnum and the rest is easy. That's why we have doped out the novel stunts for you printed here in the last two issues of the M. P. Weekly. Any stunt you use will prove a big winner for you, and the more you use, the more advertising and publicity you give your serial. Use them all if you can, and if you can't use them all, use most of them. You will find that it will pay you big.

Have two large purple masks made according to the trade-mark designs you will find in "The Purple Mask" Advertising Campaign Book. Arrange these joined at the top tent-fashion on the bed of a big truck. Cut the eye holes, and paint on the sides in huge white letters on the solid bright purple background:

See Grace Cunard
and Francis Ford

The two Greatest Serial Stars
on Earth in

The "PURPLE MASK"

With the date and the name of your theatre, etc.

The masks should be large enough so that a girl dressed like Grace Cunard as shown in the advertising cuts in the Advertising Campaign Book and a man made up like Francis Ford, with top hat, cloak, etc., can stand upright between the masks. The girl should wear a purple mask and appear first at one eye on one side and then at the other on the other side, and the man should do the same. Sometimes their heads should appear in the two eyes on the same side at the same time, and at other times at different sides. A bugler or cornetist seated inside can play popular airs, bugle calls, etc., to attract attention. Play this up strong. Drive through all the principal streets, and you will draw a capacity crowd to your opening episode.

Have your cashier wear a Purple Mask every night. By so doing you will get the direct benefit of the advertising this will bring you as every person who buys a ticket will see her or him wearing this mysterious mask. You should arrange to have (him or her) wear the mask fully a week or two ahead of the showing of your first episode. This will create lots of talk, put an air of mystery on things and then when you announce on slides or advertising or other ways the coming of that great Universal Serial "The Purple Mask" the thing will be explained. But until you explain it everybody will want to know why your cashier is wearing a mask. Of course you understand that the mask is to be absolutely blank. No wording of any kind on it.

Here's a stunt you positively don't want to overlook. On the opening night of the serial and on EVERY night you show an episode, have your Ushers wear Purple Masks over their eyes while seating your audience. You can carry this same idea further and make even a bigger hit by having everybody in your employ around the theatre wear a purple mask on each night you show an episode.

This will impress everybody who attends and you'll find this kind of novelty advertising is very pleasing to the public in general.

These two pages are
the most important
in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"Fighting For Love," with Ruth Stonehouse and Jack Mulhall. Written and directed by Raymond Wells.	**50th Red Feather Production—5 Reels January 8**
"When Damon Fell For Pythias," with Gale Henry, Wm. Franey, and Chas. Conklin. Directed by Beaudine.	**Prize Joker Burlesque Comedy Jan. 11—2 Reels**
"The Whispered Name," with Lois Wilson and Lee Hill. By Wallace Cook. Directed by McDonald.	**Prize Rex Mystery Crook Drama Jan. 12—2 Reels**
Harry Carey in "The Bad Man of Cheyenne," with Priscilla Dean. Written by Harry Carey. Dir. by Kelsey.	**Prize Bison Arizona Cowboy Story Jan. 13—2 Reels**

Feature Releases in the Universal Program of Three Weeks from this Week

"The Double-Room Mystery," with Edward Hearn and Hayward Mack. Produced by Hobart Henley.	51st Red Feather Production—5 Reels January 15
"A Slave of Fear," with Agnes Vernon and M. K. Wilson. Produced by Fred. A. Kelsey.	Prize Imp Human-Interest Story Jan. 17—2 Reels
"Barred From the Bar," with Gale Henry, Wm. Franey, Lillian Peacock, and Moranti. Directed by Beaudine.	Prize Joker Reform Comedy Jan. 20—1 Reel
"The Bubble of Love," with Douglas Gerrard, Ruth Clifford, and Betty Schade. Directed by Gerrard.	Prize Rex Love Story Jan. 21—2 Reels

Feature Releases in the Universal Program of Four Weeks from this Week

"Heartstrings," with Allan Holubar and Maud George. Written by E. M. Ingleton. Produced by Holubar.	52nd Red Feather Production—5 Reels January 23
"The Battle of 'Let's Go,'" with Dan Russell and Splendid L-KO Cast. Directed by J. G. Blystone.	Prize L-Ko Komedy de Luxe Jan. 24—2 Reels
"The Fugitive," with Louise Lovely and Roy Stewart. Directed by Fred. A. Kelsey.	Prize Imp Heart-Interest Story Jan. 27—2 Reels
"The Desperate Chance," with Wm. V. Mong and Mina Cunard. Directed by Wm. V. Mong.	**Prize 101 Bison Out West Drama Jan. 26—2 Reels**

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"Heartstrings." Featuring Allan Holubar and Maud George. Fifty-second Red Feather Production. Directed by Allan Holubar. Allan, a wealthy young doctor, takes little Jo into his home when her father dies. She shares his lonely life and grows to be a beautiful young woman. She is courted by Gerald, who has had an affair with a "widdy woman," and the doctor is quite right in looking into the young man's past life. The widow gets Gerald again into her net, and only the disclosure in a most unusual climax reveals the widow's wiles, who she is, and that Allan and grown-up Jo can be so happy with each other that Geralds and widows can be completely forgotten. Five reels crammed with incidents and surprises. Five reels of marvelous photoplay enjoyment. Five reels that will popularize your house and make you glad you booked this wonderful Red Feather. Now do it.

"The Battle of 'Let's Go.'" Two-reel L-KO Absurdity. With Dan Russell. Directed by J. G. Blystone. Released January 24th. Expect me to tell you all about this picture, don't you? You want the plot and who loves who, and how the villain is foiled and all the rest of it, no, yes? Whadda you think this is, a five-reel drammer? Guess again. When Dan hits his comedy speed there is about as much chance of reporting all the crazy things he does as there is of Dan playing the lead in a vampire feature. And that possibility is some remote, what? But the amount of fun and the number of laughs crowded into this picture will be measured by the stream of coin at your box office window. It's as funny as its title, and Dan registers sixteen laughs a second.

"The Fugitive." Two-reel Heart Interest Imp Drama. With Louise Lovely and Roy Stewart. Directed by Fred Kelsey. Released January 26th. The trouble began when Roy's law partner coveted Roy's wife, Louise. By a ruse Harry got Louise in the office alone, and made violent love to her. By a trick of fate, Roy returns, and, bursting in the door, gives Harry what is coming to him. That's what makes Roy a fugitive. But it is only the beginning of the story, which is filled with swift action, covering Roy's eluding—not justice—but the unrelenting political boss who is—or was—Harry's father. A notable two-reel picture. A drama that will impress you with the strength and vigor of the Universal Program.

"The Desperate Chance." With Wm. V. Mong and Mina Cunard. A Two-reel Out-of-the-Ordinary Western. 101 Bison Brand. Directed by Wm. V. Mong. Released January 27. The pictures known as Westerns released on the Universal Program, need no touting from my feeble pen. Every Universal Exhibitor knows that when he has one on his program he has a box-office attraction that gets the money, no matter whether it is in one or two or three reels. And this is a whale of a Western—net—no discount. William is suspected of having held up the stage. And he is in love with the daughter of the guy who actually done the deed. Talk about your situations. Wow! Director Mong has given Actor Mong a punch to the foot, all right. And it will have your audiences asking for "another of those Westerns." 'Deed it will.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

DECEMBER—
26—*Such Is Life In Alaska*..........(Travelaugh)
31—*Sammie Johnsin Slumbers Not*..........(C. Cart.)
and Civilization of the Far East..........(Drama)
as seen by Dr. Dorsey..........(Ed.) (Split reel)
JANUARY—
7—*The Trials of Willie Winks*..........(C. Cart.)
and Educational split reel.

REX.

DECEMBER—
22—*The Rock of Riches (R)*..........(Drama)
29—*The Gilded Life (R)*..........(Drama)
31—*The Prodigal Daughter*..........(Drama)
JANUARY—
4—The Red Stain ....(2-Reel Drama)
Molly Malone-Jack Nelson.

UNIVERSAL SPECIAL FEATURE.

"Liberty" (Episode No. 18)
with Marie Walcamp, Eddie Polo and Jack Holt.
Week of December 18—
"Liberty" (Episode No. 19)..........(Two Reels)
19—Little Partner..........(3-Reel Soc. and West.)
Franklyn Farnum-Agnes Vernon.
Week of December 25—
"Liberty" (Episode 20) "A Daughter of the U. S. A."
"The Purple Mask" (Episode 1) "The Vanished Jewels" ....(Two Reels)
Francis Ford-Grace Cunard.
Week of January 1—
"The Purple Mask" (Episode 2) "Suspected"
Grace Cunard-Francis Ford..........(2 Reels)

VICTOR.

DECEMBER—
21—*Felix Gets In Wrong*..........(Comedy)
19—*So This Is Paris? (R)*..........(Comedy)
28—Good Morning, Judge..........(2-Reel Comedy)
Mina Cunard, Ernest Shields, Eddie Polo.
JANUARY—
2—*Bombs and Banknotes*..........(Comedy)
5—*How to be Happy, Though Married*..........(Com.)

LAEMMLE.

DECEMBER—
16—*Mother's Guiding Hand*..........(Drama)
20—*The Hunchback's Romance*.......... (Drama)
26—Stronger Than Steel..........(2-Reel Soc. Drama)
Allan Holubar-Louise Lovely.
30—*The Face On the Screen (R)*..........(Drama)
JANUARY—
3—*Alone in the World (R)*..........(Drama)
6—*The Wall of Money (R)*..........(Drama)

UNIVERSAL ANIMATED WEEKLY.

20—*Animated Weekly, Vol. 2, No. 51*..........(News)
27—*Animated Weekly, Vol. 2, No. 52*..........(News)
JANUARY—
3—*Animated Weekly, Vol. 2, No. 53*..........(News)

UNIVERSAL SCREEN MAGAZINE.

DECEMBER—
8—*Universal Screen Magazine. Issue No. 2.*
22—*Universal Screen Magazine. Issue No. 3.*
JANUARY—
5—*Universal Screen Magazine. Issue No. 4.*

BIG U.

DECEMBER—
28—*The Flash of Death (R)*.......... (Drama)
31—The Mad Hermit (R)..........(2-Reel Drama
Francis Ford-Grace Cunard.
JANUARY—
4—*The Uprising (R)*..........(Indian Dr.)
7—Thet Jewel of Death (R) (3-R. Hindoo Dr.)

GOLD SEAL.

DECEMBER—
12—The Two Roads..........(Three-Reel Drama)
26—Birds of a Feather ....(3-Reel Drama)
Wm. Mong-Nellie Allen.
JANUARY—
2—An Old Soldier's Romance ....(3-Reel Dr.)
Wm. Mong-Nellie Allen.

IMP.

DECEMBER—
22—In the Dead o' Night..........(2-R. Mystery Dr.)
Gerrard-Clifford.
10—*Bubbles* ....(Drama)
24—*The Woman Who Learned (R)*..........(Drama)
29—Toto of the Byways (2-R. French Underworld Drama) *Edith Roberts.*
JANUARY—
5—The Moral Right ....(2-Reel Dr.)
Douglas Gerrard.
7—*The Whelp*..........(Drama)

101 BISON.

DECEMBER—
23—Fighting Joe..........(2-R. West. Christmas Dr.)
Wm. Mong-Maud Emory.
30—Giant Powder ....(2-Reel Mining Drama)
Edith Johnson-Fred Church.
JANUARY—
6—Harry Carey in "Blood Money" (2-R. West. Dr.)
Louise Lovely.

L-KO.

DECEMBER—
20—Shootin' His 'Art Out..........(2-Reel Com.)
Phil Dunham.
27—*The Perils of a Plumber*..........(Comedy)
29—*Phil's Busy Day*..........(Comedy)
JANUARY—
3—On the Trail of the Lonesome Pill (2-R. Com.)
Phil Dunham.

RED FEATHER PRODUCTIONS.

DECEMBER—
11—The Morals of Hilda..........(5-Reel Drama)
Gretchen Lederer-Lois Wilson.
18—Mixed Blood ....(5-Reel Drama)
Claire McDowell-Roy Stewart.
25—Hobart Henley in "A Child of Mystery"
with Gertrude Selby..........(5 Reels)
JANUARY—
1—Polly Put the Kettle On..........(5-R.)

JOKER.

DECEMBER—
22—*Jags and Jealousy*..........(Comedy)
30—*The Tale of a Turk*..........(Comedy)
JANUARY—
6—*Love in Suspense*.......... ....(Comedy)

NESTOR.

DECEMBER—
11—*Two Small Town Romeos*..........(Comedy)
15—*I'm Your Husband*..........(Comedy)
18—*It Sounded Like a Kiss*..........(Comedy)
25—*Pretty Baby* ....(Comedy)
JANUARY—
1—*Practice What You Preach*..........(Comedy)

BURTON RICE

BLUEBIRD PHOTOPLAYS INC.

Announce

Lois Weber and Phillips Smalley in "Hop—the Devil's Brew."

Louise Lovely in "The Grip of Jealousy."

Louise Lovely in "Tangled Hearts."

Tyrone Power in "John Needham's Double."

Violet Mersereau in "The Great Problem."

J. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in "The Crippled Hand."

Louise Lovely in "The Gilded Spider."

Rupert Julian in "Naked Hearts."

Tyrone Power and Lois Weber in "The Eye of God."

Harry Carey in "The Three Godfathers"

Mary MacLaren in "Shoes."

Violet Mersereau in "Broken Fetters."

Ella Hall in "The Love Girl"

Louise Lovely in "The Grasp of Greed."

Myrtle Gonzalez in "The Secret of the Swamp"

Harry Carey in "Love's Lariat"

Ella Hall and Herbert Rawlinson in "Little Eve Edgarton."

Myrtle Gonzalez and Val Paul in "The Girl of Lost Lake"

"Saving the Family Name"

"Behind the Lines"

"The Evil Women Do"

Mary MacLaren in "Wanted--A Home"

Cleo Madison in "The Chalice of Sorrow"

Ruth Stonehouse in "Love Never Dies"

"End of the Rainbow"

"Gloriana"

"A Stranger from Somewhere"

"Measure of a Man"

"The Bugler of Algiers"

"The Eagle's Wings"

"The Sign of the Poppy"

"The Price of Silence"

"The Honor of Mary Blake"

"The Right to be Happy"

"Black Orchids"

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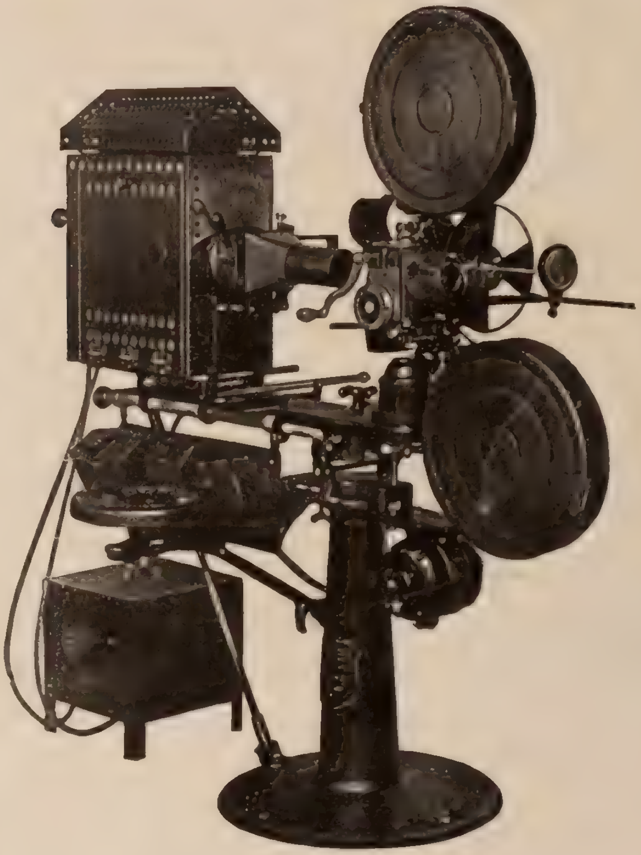

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The Moving Picture Weekly

Eddie Lyons and Lee Moran
IN
"TREAT 'EM ROUGH"
NESTOR COMEDY

January 13, 1917
VOL. 3. No. 22
Price, 10 CENTS

The Museum of Modern Art
LIBRARY
Periodical

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PHOTOPLAYS, (Inc.)

PRESENT

"The Mysterious Mrs. M"

FEATURING:

MARY MAC LAREN
with Harrison Ford

Produced by
LOIS WEBER

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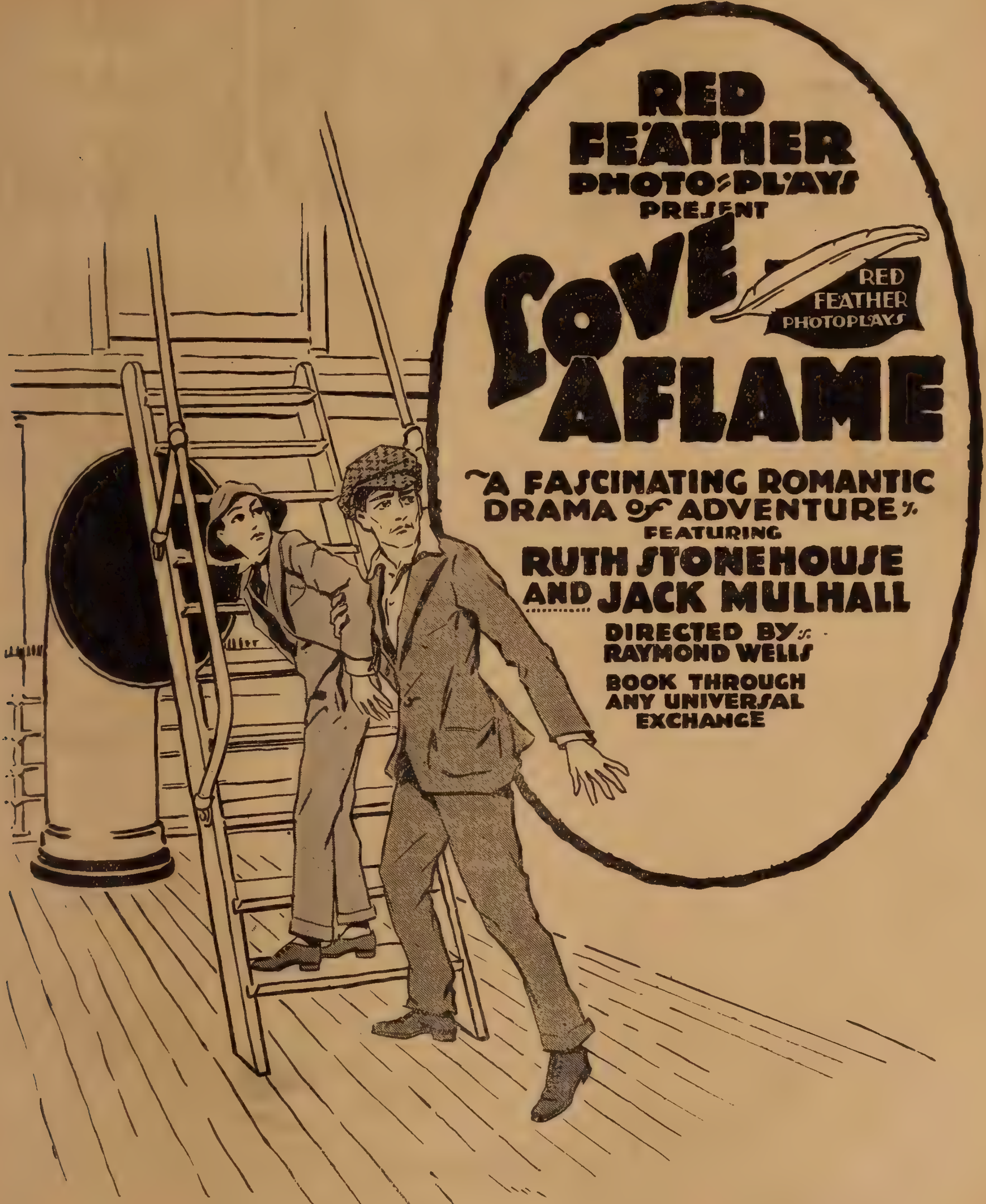

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RED FEATHER PHOTOPLAYS

~A FASCINATING ROMANTIC DRAMA OF ADVENTURE~

FEATURING

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DIRECTED BY: RAYMOND WELLS

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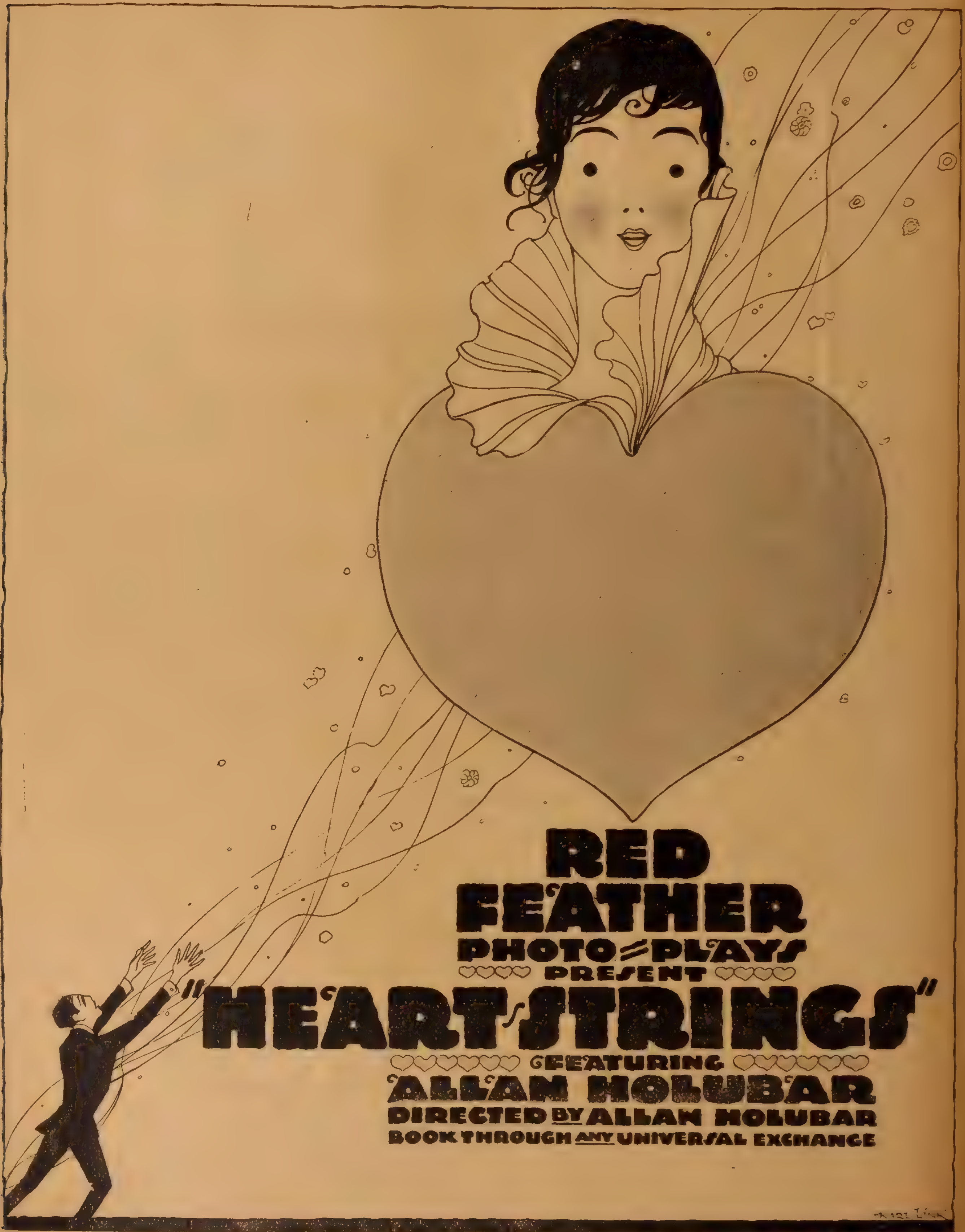

RED FEATHER PHOTO-PLAYS PRESENT

"HEART-STRINGS"

FEATURING

ALLAN HOLUBAR

DIRECTED BY ALLAN HOLUBAR

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RED FEATHER PHOTOPLAYS

Present

"The Double-Room Mystery"

The Strange Story That Was
Revealed Through the Transom

with

Hayward Mack

and

Edward Hearn

Directed by

Hobart Henley

BOOK THROUGH ANY UNIVERSAL EXCHANGE

RED FEATHER PHOTOPLAYS

Tummy Ache o

(No. 159. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

THOUSANDS of picture fans are "getting sick of the movies."

This is a dangerous situation, due to nothing on earth except the fact that the market is flooded with five-reel "features" of miserable quality.

People are getting sick and tired of paying money to see a picture because some fat-salaried star is advertised in the lobby, only to find that it is five reels of junk.

If you have any doubts about this, watch your patrons as they leave your theatre after seeing a poor five-reeler. The old enthusiasm that they used to show is gone. They feel that they have wasted an evening or an afternoon. They have nothing to go home and enthuse about.

Before the five-reel "feature" cast its blight on the business, there was ALWAYS something on the program to enjoy. It was made up of a variety of subjects. If one of the subjects failed to please, the others were sure to give the people their money's worth.

Those of you who have nearly featured your patrons to death can still save your business. You can revive their old interest by giving them a varied program. You can make it possible for them to drop in any time during the afternoon or evening as they used to do. They still crave

the Box Office

entertainment, but they resent having to see eight or ten or more features in order to find one that is fairly good.

Bear one thing in mind, namely, that the Universal doesn't care a tinker's dam whether the demand is for program or for features. Our organization can produce either, better than anyone else can. Therefore we are completely disinterested when we urge you to cut your feature days down to the very minimum---or eliminate them altogether. We are talking only for your good and for your future and the future popularity of the movies.

I've just heard of an exhibitor who is showing two five-reelers a day and changing every day---FOURTEEN FIVE-REELERS A WEEK! Ye gods and little dingbats!

If many others follow in his fool footsteps, some hundred million Americans will soon have film indigestion in such a violent degree that you won't be able to wheedle them into a picture theatre to save your soul.

Gentlemen, the Universal program is your salvation whether you want to believe it or not. It's the only thing that will make a sick business well again. It works for you whether you're asleep or not! If you have a tummy ache in the box office, take a liberal dose of it RIGHT NOW!

UNIVERSAL FILM MANUFACTURING COMPANY
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway - - - - New York

Universal Specialties

THE Specials listed below are of a class and character that are necessary to the Exhibitor who finds it advisable to book Special Features of one or more reels. They include, beside the Five-Reel Feature—Comedies, Cartoons, Educationals and the Greatest of all Screen Novelties—The Universal Screen Magazine.

Like the other releases on the Universal Program, these Specials may be booked separately—but Exhibitors must expect to pay extra for them. Not only because they are genuine Box-Office Attractions, but because it is manifestly unfair to expect to pick and choose from the entire Program, and get these releases at the pro rata price of that paid by the user of the entire Universal Service.

Specials Released on the Universal Program, Week Jan. 29, 1917

RED FEATHER—"LOVE AFLAME"—With Ruth Stonehouse and Jack Mulhall—(Five Reels—Romantic Drama)

NESTOR—"WHY, UNCLE!"—(One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"FAKING FAKIRS"—With Phil Dunham—(Two-R. Comedy)

UNIVERSAL SPECIAL—"THE WAR WAIF"—(Two-R. War Drama)—With Allan Holubar.

UNIVERSAL SCREEN MAGAZINE—No. 6.

JOKER—"HIS COMING OUT PARTY"—(One-Reel Comedy)—With Gale Henry and William Franey.

POWERS—"MR. FULLER PEP—HIS WIFE GOES FOR A REST"—(Comic Cartoon)—and "IN NORTH CHINA AS SEEN BY DR. DORSEY"—(Educational) (Split Reel)

Look them over. Nowhere on earth will you find the specialties you need that can compare in money-getting value at your box-office with the Universal Specials listed here.

The Complete Universal Program every week - Book The Mighty

Compare the full Universal Program as given in detail above with any Moving Picture Program on earth, and you will acknowledge its absolute supremacy from the standpoint of Popularity and Profit. Remember, the Universal Program is split (as shown here) ONLY AS FAR AS INDIVIDUAL BOOKINGS ARE CONCERNED. Every subject listed is included in the full Universal Program Service of Twenty-nine Reels a week. This is the ideal show—the popular and profitable moving picture entertainment—to which thousands of Exhibitors have returned after disastrous experiences with "Open Bookings," "Feature Programs," and other freak ideas of recent times.

Book THE GREAT-COMPLETE UNIVERSAL PROGRAM

niversal Regular Releases

HE Releases listed below as "Regular" are the cream of Juvenile, Comedy, News Weekly, Educational and Dramatic Subjects. They constitute the backbone of the mighty Universal Program. In comparison with the "Specials' opposite they number Sixteen Reels of Dra- tic Subjects, with only Four Reels of Juvenile, Comedy and Educational. They are the solid sub- ntial, program releases that are making thousands of Exhibitors successful throughout the rld.

egular Releases on the Universal Program, Week Jan. 29, 1917

.D SEAL—"JUNE MADNESS"—(Three-Reel Romantic Drama)—Roy Stewart and Wadsworth Harris.

TOR—"SOME BABY" and "NELLIE, THE FIREMAN'S DAUGHTER"—(Split Reel Comedy)

IVERSAL ANIMATED WEEKLY—No. 57

U—"THE GOLD LUST"—(One-Reel Western Drama)

TOR—"IT'S CHEAPER TO BE MARRIED"—(One-Reel Com.)—Babe Sedgwick

TOR—"THE HERO OF BUNKO HILL"—(One-Reel Comedy)

BISON—"THE BOONTON AFFAIR"—(Two-Reel Mountain Drama)—King Baggot

IMP—"DIAMONDS OF DESTINY"—(One-Reel Dr.)—Louise Lovely

IMP—"THE FORBIDDEN GAME"—(Two-Reel Underworld Dr.)—Edward Hearn

IMP—"WHEN NEW YORK SLEEPS"—(Two-Reel Melodrama)

IMP—"THE DIAMOND THIEVES"—(One-Reel Crook Drama)—Robert Leonard and Margarita Fischer

member, you get both these "Regular Releases" and the "Specials" opposite on the full Universal ogram.

cludes every subject listed here
NIVERSAL PROGRAM & Get them all

IE ADVANTAGE TO YOU, MR. EXHIBITOR—lies in the fact that by splitting the Universal gram, the man who wants specialties gets the cream of the world's specialties on individual book- s. The man who wants the complete program gets the advantage of the COMPLETE Universal gram—INCLUDING the SPECIALTIES—at the regular Program Service Price. Take your ice if you think you must, but—remember—if you want the one great money-getting, success- lding moving picture entertainment you will book the Exhibitor's friend and standby—the hty Universal Program—COMPLETE.

UNIVERSAL

FILM MFG. CO.
CARL LAEMMLE, President
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1600 B'way, New York

Scenes from the
RED FEATHER
PHOTO PLAY
HEART STRINGS
WITH
ALLAN HOLUBAR
AND
MAUD GEORGE

"The Prodigal Widow"

GOLD SEAL Three-Reel Drama. Written by Walter Woods and produced by Ben Wilson. The latest version of the theme which Shakespeare used in "Taming of the Shrew."

SHAKESPEARE, the great master, has been called the first author who did justice to women. There is no doubt of the fact that he knew them, and that he portrayed all types in his immortal plays. His heroines are still quoted three hundred years after his death, as the typical women of our time. Among these unfaded feminine portraits, there is none which has appealed more strongly to his successors in authorship than Katherine, the heroine of the "Taming of the Shrew." It would be impossible to count the number of versions of her which have appeared, since her creation, in lesser plays, novels and stories. "Bina," in "The Prodigal Widow," is the latest version of the Katherine theme, and she was created by the combined efforts of Walter Woods, who wrote the scenario; Ben Wilson, who produced the picture, and Neva Gerber, who played the chief character. An outline of the story follows:

Paul Braintree had come west prospecting and had sought his fortunes in the mining district. His brother, Henry, had gone to Mexico and had acquired valuable oil lands—also a wife, Bina, a great flirt. Jack Winthrop, a young college student; a lawyer, Allen Bradley, and Dr. Le Rene are among her most devoted admirers.

Things have not been going very well in a financial way for Henry, and one day his lawyer announces that his credit is no longer good. About this time, Paul pays a visit to his brother, and for the first time in his life is attracted by a woman, but the hopelessness of it all quite bewilders him. Bina recognizes in him a new victim and when she confesses her love and asks him to care for her, he quits his brother's house, leaving a note to the effect that his business interests call him home.

Henry's affairs reach a crisis as the Mexican situation grows tense and he chooses the easiest route, feeling in his heart that his brother has deserted him at the crucial moment.

Bina wires Paul of his brother's suicide, as he has struck it rich and is celebrating with friends in the mining camp. He goes home and bitterly upbraids Bina, blaming her for Henry's downfall, and when she appeals to him he flings her from him and goes back West.

Repulsed for the first time in her pampered career, Bina plots to revenge herself on Paul. Dressed in clothes such as have never before made their debut in the mining camp, she arrives there and begins a flirtation with the gambling sheriff. She is entertaining the gamblers with a dance and song when Paul arrives in the room. She repulses him when he attempts to make her quit the place, and he goes home, calls for an old friend, leaves him with his cabin and saddles his horse. Arrived at the dance hall, where Bina is entertaining a crowd of admirers, he forces her with a gun to leave the place, holding off the men and starting a fight between them to distract their attention while he rides away with the girl on his horse, in front of him.

Arrived in the wilds, he forces her to don overalls and to cook her own meals, tantalizing her with the odor of his when she refuses. When he is chopping down a tree there is an accident. Paul falls over a cliff, and Bina, puzzled by her own sensations, is nursing him when Allen Bradley, her husband's attorney and an old admirer of hers, who has offered a rewards for information of her whereabouts, arrives and tells her her fortune in Mexico has been restored to her.

As she is wondering why the news fails to enthuse her, the gamblers arrive, determined to capture Paul. She fights for the man she finds she loves; refuses Bradley, and the picture fades as the spectator gets a very satisfactory hint of the paradise Paul and Bina have found in the wilderness.

CAST.

Paul Braintree	Edward Cecil
Henry	Carl Von Schiller
Bina	Neva Gerber
Allan Bradley	Chas. Perley
Gambler	Clyde Benson

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Snow sports at Winchendon, Mass.

Girls propose on leap year's last day.

Funeral of Sir Hiram Maxim in London.

Coach and trainers of U. of Pa.'s eleven.

Use booze to sprinkle streets in Phoenix.

Thos. W. Lawson charges $60,000,000 "leak."

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

"MAY THY NAME ALWAYS BE PEACE."

GLIDING slowly into the water, but with a certainty prophetic of what she might accomplish in an hour of need, the $500,000 coast and harbor defense submarine N-1 was launched the other morning, with an embroidered American flag merrily dancing from a pole temporarily placed in her bows and the applauding shouts of thousands arising above the din that resounded through the huge plant of the Seattle Construction & Dry Dock Company, Seattle.

"In the name of the United States I christen thee and may thy name always spell peace," cried Mrs. Davis, wife of Lieutenant Guy E. Davis, U. S. N., as she smashed a bottle of champagne on the shark-like diver's stem.

And then the vessel glided slowly down, down, while the winds of the bay caught up the silken flags at the bows and Old Glory unfurled itself at a flash, waving its folds triumphantly so that the picture that hung on the spectators' eyes, which Animated Weekly Number 54 reveals, is that of a slender shark of steel and the flag of the republic inseparably joined together in splendid unity.

"LAWSON, HENRY & OTHERS BEFORE THE SCREEN."

THOMAS W. LAWSON, noted Boston fiancier, who recently declared that the peace note "tip" let Wall Street benefit to the tune of some $60,000,000, and Congressman Wood, who demanded the "leak" inqury, together with Representative Johnson "talking things over" are features of Animated Weekly Number 54 which the cameramen did not overlook and which consequently you can look over.

Chairman Henry of the House Rules Committee who, it is alleged, deceived the 3,000-word letter said to have been written by Lawson, together with the arrival of the later in Washington and views of high and mighty law-makers and law administrators, are other interesting bits of the film.

WINTER CARNIVAL AT TOY TOWN.

A WINTER carnival in Toy Town, staged in Winchendon, Mass., recently, gave the cameraman some of the very best ice skating views of all his career. They include a girls' snow shoe race, mens' ski race, tobaganning, skate races, ski-jumping, "ski bob" jumps, sleds on skis and will be included as a feature of Animated Weekly Number 54.

A REALISTIC TOUCHDOWN.

RUGGED Pennsylvania football players practiced a "rush" on the main stage at Universal City during a visit to the famous motion picture capital the other day, while staid and sane members of the faculty became boys again.

Close-ups of prominent players, revealed by the cameraman in Animated Weekly Number 54, include Dr. R. T. McKenzie, head of the physical culture department of the University of Pennsylvania; Bryon Dickson, Captain N. Matthews, R. C. Folwell, head coach, and Dr. C. M. Wharton.

SPRINKLING STREETS WITH BOOZE.

SPRINKLING the streets with booze taken from bootleggers is some title, isn't it? But, strange as that statement appears, it's a fact accomplished over in Phoenix, Ariz., the other morning.

You've never before seen a sheriff and his deputies filling the city's sprinkling wagon with booze and sprinkling the city's streets with beer and whisky, we wager. But, Sheriff Jeff Adams accomplished the miracle and the cameraman got it—that is, the picture. See it in Animated Weekly Number 54 and you will have one brand new sensation to add to your list, no matter how long or how broad it is.

HOLUBAR VISITS HIS PARENTS.

JANUARY 1, 1917, was the first new years that Alan Holubar, star and producer of the Red Feather "Heart Strings," has spent with his father and mother in San Francisco in eight years.

Holubar played the featured lead in the big Universal production, "Twenty Thousand Leagues Under the Sea," working both in the West Indies and in Universal City, and after the completion of that production was given the direction of his own company. Recently he has been making five-act features.

Holubar for a long time was a member of the Alcazar Stock Company, in San Francisco, and is well known in Northern California.

HOLUBAR PRODUCES FINE WAR STORY.

ALLAN HOLUBAR has produced a remarkable war story called "The War Waif," which will soon be released as a Special in two reels. In it little Zoe Rae has one of the best roles in which she has yet been seen.

PANAMA CELEBRATES INDEPENDENCE.

ONE of the most interesting strips of film ever shown contains the filmed story of Panama's recent celebration of its independence. Schools and colleges aided in the celebration, school children singing the national anthem in the public square at Panama City, and Americans, as invited guests, helping to make the occasion a memorable one, as Animated Weekly Number 54 reveals.

ANIMATED WEEKLY, NO. 54.

Charged $60,000,000 *Leak.*—T. W. Lawson, noted financier, declares peace note "tip" let Wall Street benefit.—*Washington, D. C.*

Sub-Titles.—Representative Wood who demanded leak inquirk. Representative Johnson of Washington.

Looking For Husbands.—On Leap Year's last day, girls ask men to ride, promising to propose. *Chicago, Ill.*

Sub-Title.—On way to altar—maybe.

3,000 *Miles For Football.*—University of Pennsylvania's eleven, on way to battle Oregon, pose for movies.—*Universal City, Cal.*

Sub-Title.—Coach, physicians and trainers.

Dancing On Skates.—If ballroom floor is too crowded, follow example of these experts.—*Chicago, Ill.*

Panama Celebrates Independence.—Schools and colleges aid to commemorate the granting of Panama's Independence in 1903.—*Panama City, Panama.*

Sub-Title.—Singing national anthem in public square.

Water Wagon Holds Booze.—Use 500 gallons of "rum" to sprinkle streets after city goes dry.—*Phoenix, Arizona.*

Last Honors To Inventor.—Britons pay last tribute to Sir Hiram Maxim, American who made Maxim machine-gun.—*Streatham, England.*

Sports In the Snow.—"Toy Town" folk hold carnival in zero weather.—*Winchendon, Mass.*

Sub-Titles.—Tobogganing. Ski racing. Women try snow shoes. Ski jumping. Jump on sleds, too.

2nd *Artillery Back.*—The Second New York Field Artillery returns after 5 months' duty on the Mexican border.—*New York City.*

Submarine Launched.—Mrs. Guy E. Davis christens Uncle Sam's newest under-sea fighter.—*Seattle, Washington.*

Can Live On 25c. *a Day.*—Husky police rookies will live on meals costing 25c. a day.—*New York City.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

ELLA HALL in "Her Soul's Inspiration"

BLUEBIRD Photoplay, starring Ella Hall. Written by Mary Anson. Adapted for the screen by Maie Havey and produced by Jack Conway. The story of a life's ambition fulfilled.

CAST.

Mary	Ella Hall	Zella	Marcia Moore
Phillip	Richard Ryan	Mme. La Rue	Margaret Whistler
Bob	Edward Hearn	Daddy	Marc Robbins

ELLA HALL in this Bluebird photoplay, called "Her Soul's Inspiration," written by Mary Anson, adapted for the screen by Maie Havey and produced by Jack Conway, has one of the "little girl" parts in which she excels. She portrays the sympathetic role of a child who was born with music in her feet, to whom the career of a dancer offered the sum of earthly bliss.

Ella left school so young, to go on the stage, that she did not have time to take many diplomas, or for a great deal of the "finishing" such as is bestowed on most girls. But she finds that her screen career is a liberal education in itself. For her last Bluebird picture "The Bugler of Algiers," she had to study French. She introduced the screen innovation of speaking the titles in the actual language which would have been used by the Normandy peasant she was playing. For this picture, "Her Soul's Inspiration," she had to study dancing.

Little Mary hears bad news.

"I shall soon be a mistress of all the accomplishments," she said the other day, "if I keep on as I have been doing lately. French and dancing are considered very 'finishing' studies in girl's schools, aren't they? For my last two roles I have had to work very hard to acquire them. I shall possess all the graces if I go on as I have begun."

Little Miss Hall says that she loved every minute of this picture, but what caused her the keenest delight was the fact that a whole troupe of children was employed in the making of the first reel. We catch a glimpse of them in the first illustration, where they are making up in the background, while Ella Hall and Marcia Moore are powdering their noses in the front. Some of the kiddies were very tiny, and many had never worked in pictures before. It so happened that the weather was rather dark and discouraging. One day in particular the sun persisted in going behind the clouds every little while, and staying there for half an hour at a time. Ella, who is still a good deal of a child herself, did her best to amuse the tots, and to keep them interested, but the waits were very trying for them. At last she had an idea. She made the members of the company stage an impromptu fairy tale for the baby audience. She was the princess, Marcia the fairy prince, Miss Whistler the wicked old witch, and Director Conway the king of the mythical kingdom. Even the cameraman had to take a role in the production; he was an enchanted mountain in the background! The kiddies were so wonderfully amused that they begged Miss Hall to "play theatre" for them every day. An outline of the picture's charming story runs as follows:

Zella receives Mary's letter.

Mary steals away with Philip.

Ever since Mary could remember, she had been able to dance, and her one ambition was to be a great dancer some day. Her mother knew of this desire, and before her death made Daddy promise that he would do his utmost to see her desire become a reality.

So Daddy sold the farm, and with the money bought from some traveling showmen their van and show equipment, and Mary was launched upon her career. With the show was Madame La Rue, as wardrobe mistress, and her daughter Zella as star. Somehow Mary took a dislike to them both, which was increased when she found the two abusing some of the children.

Then Daddy grew ill and confided to Madame La Rue that he had a rich brother. He made her promise that she would send Mary to him, and take his body back to be buried beside his wife. La Rue then secured all his papers, and after the funeral sold the show for just enough to send the body back home. Then, with Zella, she goes to the uncle's home and tells him that Zella is his niece and she her nurse. The uncle accepts them and they begin a life of luxury.

Meantime, the show has been a failure, and some church people have secured enough money to send all the children home. But Mary has no home, so a shrewish-looking woman takes her to her house. Soon life becomes unbearable to Mary, and she runs away, back to her old home, to visit the grave of her father. As night comes on, she seeks shelter in a hut which seems to be unoccupied. The next day she makes the acquaintance of Bob, a fisher-lad, who teaches her to help him.

Mary finds her uncle.

The hut happens to belong to Philip, an author, who has been paying attention to Zella. She and La Rue have been using every effort to win Philip, but, while he is interested, he does not declare himself. He discovers Mary asleep outside the hut. She tells him her story, and without disclosing that he is the owner of the hut, he meets her there frequently, and the two become great friends. Bob is suspicious and jealous of the wealthy Philip.

Zella and La Rue cannot understand why Philip has ceased his attentions, and decide to find out what is keeping him away. To their astonishment, they find him pleasantly engrossed entertaining Mary.

As they stand watching, dumfounded, Bob approaches and they notice that he is insanely jealous. They approach him and tell the astonished Bob that Philip is Zella's betrothed and means harm to Mary.

Soon after, as Philip is leaving the hut, Bob attacks him and fells him with a blow. Leaving him for dead, Bob rushes back to the hut and tells Mary what he has done and that Philip is betrothed to another. When the two go to get the body they find it gone. In reality Philip is only stunned. Bob and Mary decide that they must leave the country.

Some years elapse. At last Mary's desire has become a reality, and she is eagerly sought as a great dancer. One day, Philip receives an invitation from a friend to attend a private dance at which Mary is to appear. For some time after she starts dancing, Philip cannot place her, but at length recognizes her. When she sees him, she thinks he must be a ghost, for she has long thought him dead.

Explanations are made and she takes him to her home. Philip declares his intentions to Bob of marrying Mary. Mary tells Philip of the grave of her father. From her story he thinks she must be the real niece. He takes her to see her uncle. There she finds Zella and La Rue, who soon beg for mercy at her hands. Mary has a locket with her father and mother's picture, which is quite proof enough of her parentage, and the two impostors make a hasty exit from their home of luxury, while the uncle welcomes Mary and Philip. Faithful Bob's task of chaperon to the great dancer is over, and he now goes back to his fisher-life.

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PAUL GULICK.................................. Editor
M. WINKLER..............................Music Editor
PETER PEPPER.............................. Interviews
MARJORIE HOWARD..................... Interviews
JOE BRANDT......................Business Manager
W. A. BACH................Canadian Representative
GEO. H. BOWLES..........Kansas Correspondent
JULIUS BERNHEIM......Minneapolis Corresp.
FRED T. GRENELL......Detroit Correspondent
KINTARO SAKAMOTO..Japan Correspondent
ROBERT S. DOMAN....London Correspondent
CHARLES E. HASTINGS......Holland Corresp.
BURTON RICE..............................Paris Artist

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WE TIP YOU OFF——

A REAL honest to goodness feature, though it is only two reels in length, is to be released on the Universal program on February first. The title is "The War Waif." We call attention to this picture merely as a sample of what the words UNIVERSAL SPECIAL FEATURE mean, and to prove over again, if such proof were necessary, that a picture does not have to be a five-reeler. Sixty per cent. of the five reelers could be told much more entertainingly in two. "The War Waif" is a wonderful feature shorn of padding. It presents two of the Universal's cleverest stars, Allan Holubar and Zoe Rae in a wonderfully absorbing story.

Get ready for it! And don't say we did not tip you off.

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ELLA HALL'S "METHOD"

It Consists, She Says, In Not Having Any, But "Just Living" Her Roles

ELLA HALL studied dancing for the Bluebird photoplay "Her Soul's Inspiration," and this picture is from one of her dance interpretations, called "A Dream of Trianon." In it she wears a gown of the days of Marie Antoinette, and dances a sort of "Menuet Seul" with the very charming Louis XVI. flower-basket which she carries on her shoulder. She feels quite French, you see, since playing "Gabrielle" in "The Bugler of Algiers" so successfully a few weeks ago.

ELLA HALL, who has another of her "little girl" parts in the current Bluebird release, "Her Soul's Inspiration," was asked the other day to tell something of her method in the playing of children's roles with such extraordinary fidelity.

"Why, I don't have any 'Method,'" she exclaimed in surprise. "When I let my hair down, and put on a short, childish frock, I just feel as if I were twelve years old. People are so nice about my 'acting' a little girl, and my 'convincing portrayal' of youth, and lovely things like that. But I feel rather ashamed, for really, you know, I don't have to act or portray a child at all. It sounds as if I did all sorts of studying, and made great efforts to be natural in such a role, whereas all I do is just to live it."

Miss Hall does not call "just living" a role difficult at all, you see, but many an actor of reputation will envy her the faculty; and there is a wide-spread idea in the profession that the ability to live a part is the highest type of acting of all.

No one who knows her work will be found to say that her gift is limited to the portrayal of juvenile characters. Those who saw the last reel of that tremendous Bluebird success "The Bugler of Algiers," know that Miss Hall is able to give a most convincing and appealing portrayal of old age. She is not yet in her twenties; yet she played an old woman of sixty in a manner which completely disguised her young grace. Perhaps sne "just lived" that, too. Whether the script calls for a little country girl, a waif of the streets, a boy, a young mother, or an old woman, Miss Hall brings the same satisfying sense of reality in her work. It is no wonder that her name stands so high on the list of favorites in a popularity contest, and that her vogue has been growing from month to month, until she now finds herself one of the most admired and sought-after actresses on the screen.

"Facing Death"

THE
FOURTH
EPISODE

"THE
PURPLE MASK"
UNIVERSAL SERIAL

EPISODE four of the super-serial is entitled "Facing Death," and leaves the hero, Detective Phil Kelly, in a situation in which he is powerless, for all his cleverness, to aid himself. Pat, who has teased, mocked and outwitted him at every turn, here takes his part against their common enemy. As the picture fades, we see her struggling to rescue her would-be captor from a horrible death. Preceding this, there is one of the most terrific free-for-all encounters, which even Ford and Cunard have ever staged. And all their admirers know what they can do when they turn their attention to the proper filming of a screen encounter. To continue the recital of the thrilling incidents of this episode in reverse order—the fight is preceded, in turn, by a studio supper in the Latin quarter, which recalls the celebrations in that famous novel of Parisian student life, "Trilby." Here is a brief outline of the excitements of this chapter:

Safely arrived at his own room with his captive, whom he has carried on his shoulders from the sewers where he had captured her, "Sphinx" Kelly seats the girl in a chair and throws off the cape which had previously concealed her features. Great was Kelly's chagrin to discover that the girl whom he had presumed was Pat, was not his fair tormentor by any means—but another girl whom Pat had dressed in a costume like her own to fool the great detective.

EPISODE four of the super-serial is called "Facing Death." It contains a typical Ford-Cunard fight, which leaves the hero in a precarious situation.

CAST.

Patricia Montez	**Grace Cunard**
Detective Phil Kelly	**Francis Ford**
Mrs. Van Nuys	**Jean Hathaway**
Silk Donahue	**John Duffy**
Pete Bartlett	**Pete Gerald**
Bull Sanderson	**Jerry Ash**
Stephen Dupont	**John Featherstone**
Jacques, the butler	**Mario Biannchi**

For some time Patricia refrains from activities and "Sphinx" Kelly imagines that his tormentor has given up her practice of trying to humiliate him in perpetrating crimes and misdemeanors which he was invariably called to investigate. But at an utterly unexpected time, Pat resumes her work and Kelly is once more compelled to test his powers as a detective. It came about, this time, at the Paris Academy where Pat decided to thwart a scheme to cheat out of his just reward the rising young artist she had befriended.

Pat had posed for the pictures and her old enemy, Stephen Dupont, the art dealer and money-lender, who had previously suffered from the girl's depredations, was determined that a cheap daub he had caused to be entered for the grand prize should get the award of judgment. Pat overhears a conversation in which Dupont arranges to bribe the committee of award. Pat breaks into the Academy, transposes the pictures, and the award goes to a certain numbered picture—when the drapes are drawn it is Pat's nude likeness that gets the prize.

In celebration of her victory Pat assembles her friends at the studio of her artist protegee, to have a jollification. Dupont hears of the plan and brings a gang of ruffians to clean up the place. Kelly also knows of the party and goes there in time to enter into the fray. There is a general fight, of fierce and rough-and-tumble sort, that ends in Dupont spiriting Kelly away in an automobile.

Pat follows with her Apaches, and breaks into the house where Kelly has been made a prisoner. Kelly is in a room on the ground floor where a drove of alligators is kept in a tank. Pat is in the room overhead, breaking through the ceiling as the episode ends.

"A Slave of Fear"

IMP Two-Reel Drama. Written by Phillip Gastrock. Scenario by Harvey Gates. Produced by Fred A. Kelsey. The story of a bully and his victim and how the tables were turned.

CAST.

Robert Warner	M. K. Wilson
His mother	Jane Bernoudy
Mike O'Connor	Lou Short
Kate, his daughter	Agnes Vernon
Bud Stevens	Earl Page

Kate finds the bravado of Bud more attractive than Bob's gentleness.

THIS is the story of a bully and his victim, who finally turned and then found that he had been fearing a terror which existed only in his imagination. It was written by Philip Gastrock, adapted for the screen by Harvey Gates, and produced by Fred A. Kelsey, who is now directing Harry Carey. M. K. Wilson is cast in the role of the young fellow who has been brought up to think that a soft answer is enough to turn away wrath in every case, but who finds that this philosophy is of no avail against the persecution of Bud Stevens, a bully who makes his life a burden to him. The theme of the "worm that turns" is always a popular one in pictures, plays and stories, and Kelsey has handled it in a way which makes it seem quite new. Agnes Vernon, as the girl to whom physical prowess proves irresistible, plays the role of a factory employee, and has to part her hair in a most unheroine-like fashion, and wear most unattractive clothes. Yet she manages to look pretty, which is surely a good deal of a triumph. An outline of the story follows:

Robert Warner, a big, good-looking chap, but very meek and timid, is a victim of Bud Stevens, known as the "Bully." Robert is very much in love with Kate O'Connor, whose father is a policeman, but he is too bashful to declare himself.

Kate signifies her intention of going to work in the factory where Robert and Bud are employed, and, just as Robert anticipates, Bud shows him up to be a coward before Kate. To his mother Robert confesses his chagrin at the treatment he receives from Bud and the mother dramatically tells him the story of his father who believed in using brute strength. Robert decides that he will not follow in his father's footsteps.

One night while he is calling upon Kate, Bud arrives and insults him before the girl and her father. This is too much and Robert decides that he will teach Bud a lesson, and, securing a gun, waits for him.

He follows Bud for some distance and to his astonishment sees Bud receive, at the hands of his friends, the same treatment that he had given him. Later, he discovers the trio in the act of robbing a store and quietly takes Bud's knife which he had inadvertently left near the window he pried open.

The next day Robert uses the knife in the presence of Bud, who immediately demands his knife, asking Robert where he got it. Robert informs him that he picked it up from the place where Bud had left it. Bud now realizes that Robert has the upper hand and persuades his companions that they should "clean up" Robert. Meantime, Robert has told Kate about the robbery and she in turn has told her father, so that when Bud and his companions call at Robert's home they are taken in custody—and Kate decides that her love is for Robert.

DID THEY SUCCEED? WELL, RATHER!

WHEN six beautiful maidens turn Lochinvars and on New Year's day, when each of the six can ride a horse like a cowboy and make a Lillian Russell look sick, when each declares she will propose to the first eligible bachelor meeting her on her early morning ride and when bachelors by the hundreds flocked to a certain riding academy in Chicago to take the "dare," can you miss seeing the pictures which will be the very rarest treat the Animated Weekly has ever offered to you?

FAMOUS AMERICAN LAID TO REST.

IN West Norwood Cemetery, England, there was recently buried Sir Hiram Maxim, the famous American scientist and inventor of the world renowned Maxim gun.

Famous men in all walks of life followed the cortege as it left Streatham and proceeded to the cemetery where simple and impressive ceremonies were held at the grave. Close-ups of prominent men and women paying tribute at the bier of the famous American prove a very interesting feature of Animated Weekly Number 54.

Those Inseparable

By Marjorie Howard

Genial Eddie Lyons.

Lee in "A Macaroni Sleuth."

ANOTHER pair of names has been added to the list of historic friendships. Beside Damon and Pythias, David and Jonathan, and other classic chums, we must now place Lyons and Moran, the Nestor inseparables, whose tastes, careers and histories are almost ludicrously identical. Just listen to this.

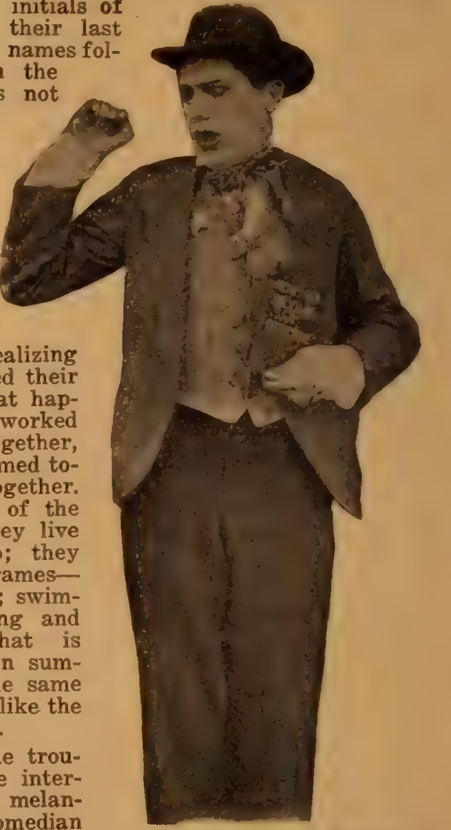
They were born in the same State, in the same year. They are both of Irish parentage. Eddie's people came from County Mayo, and Lee's from County Kerry. They both use their own names in pictures. They are both five feet ten inches in height, and both weigh about one hundred and thirty-five pounds. They both describe their coloring as "medium."

Both began their stage career in vaudeville. To be sure, Eddie got a year or so's start of Lee, who went to college first. Eddie organized a "Newsboy's Quartet," and sang tenor in it; while Lee had a song and dance act of his own. Then both of them deserted the two-a-day for the sweet-strained inanities of musical comedy. Later, both took a look-in at old-fashioned "stock." Both learned what a "one-night stand" meant, from actual experience, and both decided, about five years ago, that a settled home, out-of-door work, and fifty-two salary weeks a year were better than any "legitimate" engagement in the gift of America's most famous manager. (Far be it from us to give him a name.)

Having arrived at this momentous decision, they sought the despised movies; Eddie with the prophecy of George M. Cohan ringing in his ears. "Lyons has the makings of a star," said that great authority on what the people want, "if he stays in the legitimate. But he will be lost if he goes into the movies." The sweets of revenge are now within the grasp of the Nestor comedian, for the great George M. has decided to lose himself in the same manner—only he is just at the beginning of his screen career, while Eddie's name has been twinkling in the filmy firmament for years!

Well, to continue the parallel of the lives of E. Lyons and L. Moran (by the way, do you notice that the very initials of their last names follow each other in the alphabet?), it was not long before these predestined friends found each other in the same company—Universal, of course. Exclaiming, "My affinity" or something like that, they promptly fell on each other's necks, realizing that fate had united their destinies. Since that happy day, they have worked together, played together, eaten together, roomed together, exercised together. They are co-stars of the same company; they live at the same club; they play the same games—handball in winter; swimming, tennis, riding and anything else that is strenous enough, in summer; they have the same friends; they even like the same kind of girl.

"That is just the trouble," they told the interviewer, looking as melancholy as only a comedian in his leisure hours can; "our tastes in girls are so



Eddie in "A Macaroni Sleuth."

Nestor Twins

hopelessly similar that I'm afraid we are condemned to eternal bachelorhood. We both have extremely domestic tastes, and we are perfectly certain that we'd both make ideal husbands, but what can we do when we admire exactly the same type of girl?

"We really thought we had pulled it off, once. For days we went about avoiding each other. We each felt that we had found the one woman, and we each dreaded breaking the news of the dissolution of our partnership. At last we screwed our courage to the sticking point, and confided in each other. When we came to an exchange of photographs of the charmer, we discovered that it was the same girl! Now we are waiting for a broad-minded Congress to pass a law that will fit our peculiar case.

"We regret very much that there is no apparent prospect of our becoming Benedicks. We both just adore home-cooking, and as for some one to sew on buttons——! But we shall probably have to struggle on as we are, until we find a pair of twins, who are absolutely identical in looks, manners and dispositions. And then they'll probably refuse to look at us. No, it seems that there is nothing but single-blessedness for us, and we might as well resign ourselves to it."

They have resigned themselves rather comfortably. There are probably no two young chaps in the whole screen world, who get a better time out of life than Eddie and Lee. They are enormously popular, both personally and professionally. They are working at a job which suits them down to the ground, and in which they have won a large measure of recognition and success. Best of all, they are still a long way on the sunny side of thirty, and their good fortune has come to them while they can enjoy it to the very utmost.

"We may not have been born with gold spoons in our mouths, as the saying is," they sagely remarked, "but we are doing well enough to buy a whole set of them to stick in the mouths of our descend—— There we go again! There must be an epidemic of matrimoney in the air, and we have become inoculated with a stray germ of it. Well, the remedy is work. Bring on another comedy!" And they plunged back into the serious business of manufacturing laughs at the ratio of a thousand feet a week for the Universal program.

As Lee Moran really looks.

"I see you up there, Lee, but you're too good to be true." Lee turns into an angel in "Why, Uncle!"

POOR KIDDIES MADE HAPPY BY UNIVERSAL CITY FOLK.

A PLAYLET entitled "The Children's Christmas," written and directed by Henry McRae of Univercal City and produced by him at the Shrine Auditorium, Los Angeles, on the night of December 22 with Betty Schade as the mother and Elizabeth Janes and Burwell Hamerick as the children, added to the joy of the 4,000 children who had been assembled by Al Malaikah Temple of Los Angeles to participate in a huge Christmas tree celebration.

The youngsters were the poorest little ones that could be found attending the schools of the southern city, and after the entertainment, which in addition to the playlet consisted of music by the Shrine band and songs by their male chorus of fifty voices, the little ones were presented with all the toys, fruits and candy they could carry away. The Shriners brought the children to the Auditorium in the custody of the school teachers and provided the transportation to and from their homes.

The affair was in charge of Chester W. Thompson, Chairman of the Shriners' Entertainment Committee, and was pronounced the most succesful of the kind that ever had been given in the Auditorium. In addition to the 4,000 children who were made happy through the generosity of Al Malaikah Temple there were present several thousand of the mothers and fathers of the youngsters and their friends.

“THE DOUBLE ROOM MYSTERY”

RED FEATHER Photoplay. Story by Stella Wynne Herron, author of “Shoes.” Scenario by E. J. Clawson. Produced by Hobart Henley. A new sort of detective tale, concerning a little slavey and a shyster lawyer.

HOBART HENLEY has been making steady progress as a director, and put some fine things to his credit. None is better from the producer's standpoint than this Red Feather, “The Double Room Mystery,” which was written by Stella Wynne Herron, the author of the sensational Bluebird success, “Shoes,” which introduced Mary MacLaren to the film world as a star. Mrs. Herron knows life as it is, and her stories have a grim reality and convincing power which makes them particularly well-adapted to the screen. The scenario in this case was prepared by E. J. Clawson, and turned over to Mr. Henley, with a company composed of names which are well known in Red Feather plays.

This is a detective story with unusual features. The villain in the case is a shyster lawyer, one of those men, as a sub-title says, “who never do any work, but always have plenty of money.” This is a character rather new to pictures. The scene opens in a typical New York boarding-house, with the parsimonious landlady, the down-trodden little slavey, and the star-boarder all complete. A net is woven around the little servant by the skillful manipulation of circumstances, until it seems impossible for her to escape. But of course, she is rescued in time, and sent to the country by a magnanimous “star” reporter, who captures the criminal, and refreshingly fails to fall in love with the slavey. Instead, he sends her away perfectly blissful, in the company of the boarding-house boy-of-all-work, who has long been casting sheep's eyes at her. An outline of the story runs as follows:

“She's terribly pretty,” thought Greely.

Silver Joe, a hardened and dangerous criminal, is imprisoned for grand larceny and has engaged William Greely, a shyster police court lawyer, as well as a grafter, to defend his case. As recompense, Silver gives Greely a tobacco pouch in which four valuable uncut diamonds are hidden.

Greely is powerfully attracted by a timid country girl who slaves for the proprietress of his boarding-house. Susanne is afraid of him and manages

CAST.

Susanne, a slavey	**Gertrude Selby**
Mrs. Wiggins	**Mrs. A. E. Witting**
Bill Greely	**Edward Brady**
"Speed" Cannon	**Hayward Mack**
James	**Ernest Shields**
Silver Joe	**Edward Hearn**
Dago Low	**Harry Mann**

to keep her distance up to the time that she is arrested for the theft of several cheap rings belonging to the proprietress, which have been mislaid. While she is in prison, under the vilest conditions imaginable, Greely promises to pay her bail, if she is willing to meet his advances.

Greely takes the diamonds from the pouch, but denies the fact to Silver, as he is determined to get away with all of them instead of merely one, according to the agreement. He then refuses to take the case, and Silver is brought before the chief for cross-examination. Being left alone and unguarded, Silver slugs the chief with his fist, snatches up a civilian outfit and disappears through the window. He has learned that Greely has stolen the diamonds.

Susanne's case has been dismissed, although she thinks that Greely got her out and so allows him to lead her to his room. Arrived there, she struggles fiercely with him. A knock is heard and she is told to hide behind the dresser. Silver hastily steps into the room and as Greely draws his revolver, he also draws his, both shoot and Greely falls dead to the floor.

"I've decided to drop your case," said Greely.

Susanne is held for the murder, Silver having escaped into the room adjoining Greely's, in which Cannon, a newspaper reporter, is dressing to go out. Silver threatens Cannon, while he jollies Silver and thus saves trouble.

Meanwhile, James, a roustabout in the boarding-house, and an ardent admirer of Susanne's, becomes suspicious. He stacks up some furniture and peeps through the transom. While descending from this precarious position, he, with all the furniture, falls with a clamor. Silver is terrified by the sound and is about to draw his revolver again, when Cannon slugs him with a whisky bottle and then, with six pairs of handcuffs, makes his escape impossible. Leaving James to guard the captive, he dashes joyfully to the police station and to his office to write up his scoop.

Meantime, Bennett, another reporter, arrives at the scene of the murder and, too, looks over the transom, seeing Silver, still handcuffed and James stolidly guarding him. He phones for help and is greatly disappointed because of not being the first to get the story.

Susanne is now again free. Cannon, feeling sorry for her and James, sends them to stay with an uncle of his, where the two live happily ever after.

"Come out of that!" said the officer.

EDITH ROBERTS MEETS WITH SUCCESS IN COMEDY ROLES.

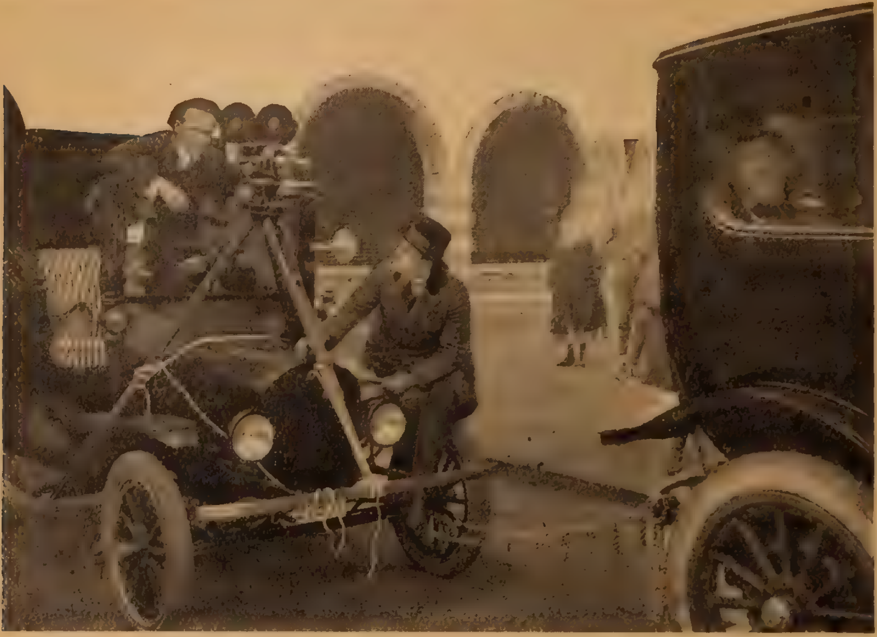
EDITH ROBERTS has becomes a shining light in Universal Nestor Comedy Company. Miss Roberts, who is a mere slip of a girl, has been in the pictures some three years, and it has been her good fortune to be in the hands of careful, paintaking directors, with the result that she is exceptionally well quelified for the work before the camera which she has been called upon to do of late.

Little Miss Roberts, playing in the Nestor comedy, "Treat 'Em Rough," has a keen sense of humor, and as she can adapt herself quickly to comic situations, is proving a great aid to Director Chaudet in the making of his rapid-fire productions. Eddie Lyons and Lee Moran, the inseparable Nestor twins, whom she is supporting, both declare that Miss Roberts is the best comedienne the Nestor company has ever had.

"You two innocents go to the country," said "Speed."

Doings at

INTERESTING pictures of the varied activities at the film capital. Directors at work with their players. Distinguished visitors and a new wardrobe building, which is the largest in the world.



Allan Holubar directing a scene in "The Reward of His Government."

ALLAN HOLUBAR is accomplishing fine things at Universal City in the capacity of director. A five-reel feature—his first, by the way—will soon be released as a Red Feather photoplay, under the title of "Heart Strings." The cut shows him at work on another story of quite a different character, which is called "The Reward of His Government," and is a five-reel drama with a French atmosphere.

This picture gives away one of the secrets of film-making, showing, as it does, how a scene is photographed through the back of an automobile, as the machine is in swift motion. The director is seen on the mudguard of the runabout, with the script in his hand. He is looking at his cameraman, Roy Klaffki, who is perched in a most precarious position on top of the glass shield.

"That's all right when the machine is not in motion," he is saying, "but how will you manage to stick on when she's going full tilt?"

At the wheel of the runabout is Thomas Jefferson, who declared that as the machine was his own he would entrust its guidance to no one else. The dignified Parisian in the other car is Wadsworth Harris, playing the part of an important French official of the government. Doesn't he look like a Frenchman? Notice how the cameraman is much more careful of its safety than of his own. In the background is an interested group of spectators, for scenes of this character attract attention even in the film capital, which has become to a certain extent inured to thrills.

LATEST ADDITION TO UNIVERSAL CITY.

UNIVERSAL CITY seems to the visitor to be absolutely complete in every detail of picture-making, but like all up-to-date enterprises, the film capital never rests on its laurels, and improvements are continually being made in the huge plant. This is a new two-story wardrobe building, of which a picture is reproduced on this page.

They make a habit of superlatives at Universal City, so we are not surprised to hear that this is the largest structure devoted to the storage of costumes in the world. Here are kept more than 18,000 suits and dresses of all historical periods, to say nothing of the great collection of modern ones, which are ready to supply the needs of the photoplays. If a director is staging a story in any epoch of time, from the days of the Garden of Eden to the year 1917, his costume wants can be supplied at short notice from the almost priceless contents of this new building. The clothes are arranged in the most convenient manner in various periods, so that there shall be no delay in finding exactly what is wanted. Some of the larger productions at Universal City employ the services of thousands of extra people at one time. This army must be appropriately costumed, of course, when the scene is laid in another epoch; and an idea of the number of dresses on hand may be gained by the spectator of such a mammoth performance as the East Indian scenes in "Twenty Thousand Leagues Under the Sea," now running on Broadway.

In addition to its immense storage capacity, the structure contains great workrooms for the manufacture of new dresses, and the no less important repair of the old ones. Every room is fitted with the newest time and labor-saving devices, and there is perfect light throughout the big place. A tremendous number of employees spend their days in it, and every effort has been made to allow them to work under the most favorable conditions. Thousands and thousands of yards of materials are delivered at the big front door every day to be made into clothes.

The new wardrobe building at Universal City—Largest in the world

niversal City

NESTORS ENTERTAIN DARING DARIO.

WHEN the Vanderbilt Cup Auto race took place this year in Los Angeles, the Nestor Company was very prominently connected with the proceedings. They obtained permission to stage a comedy during the progress of the race, and to use the vast crowds, the grand-stand, the start of the race, flashes of the racers, and the finish as part of the picture which was called "One Thousand Miles an Hour." During the intervals when they were not actually at work, the members of the company occupied a conspicuous box, and their appearance in make-up did a great deal to add to the entertainment of the thousands of spectators who were present. Eddie Lyons had the role of an inventor who triumphs in the end, and Lee Moran was the sheriff who pursued him, and incidentally acted as one of the stewards of the race.

Their participation in the classic gave the Nestors an added interest in auto racing, if that were possible. So when the great speed demon, Dario Resta, visited Universal City the other day, they insisted that the honor of entertaining him should fall to them. They were staging a comedy, at the time, in which Eddie figured as the country boy, and Lee as the great "Detective Potts," a part which he has made famous.

The illustration shows a scene from the comedy, in which Eddie and Lee can be readily recognized. The man with the script in his hand is Louis Chaudet, their director, and the camera and its attendant magician, Al Cawood, are seen at the right. Dario Resta is seated at the left.

The Nestors entertain Dario Resta, the speed king.

RUTH ANN BALDWIN DIRECTING A PICTURE.

THERE are very few women directors in the film world, but Universal City, which contains so many wonders, harbors three of them. Of these three, Lois Weber, producer of "Where Are My Children?" and "The People vs. John Doe" (to mention only two of her famous creations), if of course the chief. She deservedly bears the title of greatest woman director in the world, and there are a great many people who declare that the word "woman" should be dropped from the title, to make it really fit her.

The two other directresses are Ruth Ann Baldwin, and Ruth Stonehouse. Of these two, Miss Baldwin is a "regular," with a company of her own, and a rating as a producer for the Universal program; while Miss Stonehouse just takes an occasional flier into direction, in the intervals of starring for somebody else.

Miss Baldwin is shown in the cut at work on a two-reel picture, called "Retribution," in which Cleo Madison is starred with several well-known players in her support. She has produced only a few pictures so far, but her standard is very high, and each of them has been a hit. She has been associated with Universal for a long time, in several different capacities. She was a scenario writer, and later editor of the department. She was sent to England to collaborate with E. Phillips Oppenheim in the construction of one of the early serial successes, "The Black Box."

Miss Baldwin has long had the directing bee in her bonnet, and her first opportunity came in the form of assistant to Lynn Reynolds, one of Bluebird's most gifted directors. Miss Baldwin accompanied him into the redwood country, for the making of the beautiful "End of the Rainbow," in which Myrtle Gonzalez was starred. She proved herself so well adapted to wield the baton of authority, that she was soon entrusted with a company of her own. Among her photoplays are a charming child story called "The Rented Man"; a two-reel production called "Pink Fondant and Blue Serge," in which J. Morris Foster appears for the first time as a Universal artist; another two-reel play called "Bred in the Purple," and the present story, "Retribution," with Miss Madison.

Ruth Ann Baldwin directing Cleo Madison.

Franklyn Farnum
in
"The Devil's Pay-Day"

Bluebird Photoplay

Directed by
William Worthington

MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

By W. A. BACH.

MONTREAL.—A meeting of the Montreal Moving Picture Exhibitors and Exchangemen was held Monday night, December 11, in the green room of Hotel Bouillon. Mr. W. R. Herring, manager of Mount Royal Theatre, was chairman of the meeting. Mr. Herring, in his remarks, said that the principal reason for the failure of former attempts at organization was due to the fact that it was only when a storm appeared on their business horizon that the average exhibitor realized the value of co-operation. He also touched on the proposed bill to increase the Charity Tax from one to five cents.

Following him, Mr. Ouimet, general manager of the Specialty Import Film Co., spoke at considerable length on the industry and its problems. Mr. Ouimet's motto was "Preparedness," and he thought it was a mistake to consider an Exchange Exhibitor Association and felt that an Association of Exhibitors should come first.

The following officers were elected finally from the motion introduced by Mr. Gerald Barrie, president of the Windsor Amusement Co.

President—M. W. R. Herring, Mt. Royal Theatre.

Treasurer—K. Spordakos, Maryland Theatre

Secretary—Mr. McMann, Independent Amusement Co.

Advisory Committee—G. Barrie, Mr. Perry, Mr. Robideau.

The remainder of the meeting was very lively in many respects, and much discussion was in order. However, the big thing was that the theatre men in Montreal have gotten together and succeeded in forming an association, which it is hoped will continue to prosper.

Toronto.—The Family Theatre, Walkerville, Ont., according to latest news received, has been entirely destroyed by fire. No cause as yet has been assigned for the disaster.

The employees of the Shipping and Poster Department of the Canadian Universal Film Co. made a very unique and pleasing presentation to Messrs. Hague and Lennon, Canadian managers Universal Film Co., on Saturday, Dec. 23d. This was in the form of cigarette holders and cigarettes, which were to show the appreciation of their employees for the treatment accorded them.

This has been a busy week in the head office of the Canadian Universal Film Co., owing to the fact of Mr. Hazza, manager of the Winnipeg Office and Mr. Finch from Vancouver, both being in town. Mr. Hazza reports business as being exceptionally good in his territory and prospects never brighter. Mr. Finch states that business in Vancouver is not nearly so good as it should be, owing to the fact that the supply of films greatly exceeds the demand and that censorship is unusually severe.

The Publicity Department of the Universal Film Co. are conducting a contest in the Toronto and Montreal papers in connection with the new serial "The Purple Mask." The idea is a contest for limericks which contain the names of Francis Ford, Grace Cunard and "The Purple Mask." The winners will receive large personally autographed photos of these two popular stars and judging by results up to date the idea will be success.

The first Canadian movies taken in the air have been completed by Mr. William James, a local Toronto photographer, above Long Branch on the north shore of Ontario. The flight was made under the auspices of the Curtis Aeroplane Co.

MINNEAPOLIS LETTER.

By JULIUS BERNHEIM.

ONE of the big events in the Twin Cities took place on December 3, which marked the opening of the New Palace Theatre in St. Paul. This beautiful playhouse is owned and controlled by the Northwestern promoters, Reuben & Finkelstein, and represents an investment of approximately three-quarters of a million dollars.

The New Palace Theatre is without a doubt one of the most beautifully decorated theatres in the Northwest, and has a seating capacity of nearly 3,000. It is devoted to vaudeville and motion pictures, meaning of course, Universal movies.

The Reuben & Finkelstein interests have also arranged for the Universal pictures at their Minneapolis playhouse, the New Palace, which conclusively proves the popularity of the Universal program in the Twin Cities.

It is a hard task to-day to please 90 per cent. of the exhibitors, so it will be of interest to know that never before has the Laemmle Film Service of Minneapolis received as many complimentary letters on their booking and poster departments as at present.

These two departments have been reorganized by the local manager, Mr. J. F. Cubberley, and are certainly delivering the goods. Every sheet of paper and other publicity matter is sent out one week in advance.

THE MOVING PICTURE ORGANIST

By M. WINKLER.

THE Moving Picture Organist has a constantly widening field of activity owing to the increasing number of houses installing modern pipe organs. A good three-manual pipe organ is an ideal instrument for photoplay use. In a single instrument played by one performer, it approximates the wide range of color and expression of the orchestra and, where even a good conductor's men do not always respond on the instant to his lead, an able organist can immediately call forth from the keys the exact variations of mood and tempo the changing picture projection demands. Far more is required of a moving picture organist than of the church organist. The latter's service work is practically the same, year in year out, and his instrument is largely used for accompaniment. In motion picture work the symphonic character of the organ is emphasized. The motion picture organist needs a greater technique, a more ready adaptability, a keener sense of dramatic and musical values than his brother in this church. And not only must his repertory be larger—for it is drawn from overtures, ballets, operas, oratorios, songs and the music of all individual instruments—but his musical sympathies must be broader, he must have more imagination and greater readiness. These qualities are literally forced upon him by the conditions of his work. Yet once he has "found himself" in this new field, not only does a wider and more interesting vista of musical endeavor open before him, but he is assured of a more remunerative return for his labors.

AN OPERA SINGER ON THE PROGRAM

WHEN the Universal Film Company wants a Frenchwoman for a part in a film production, they are apt to send for Madame Yolande Duquette. Her latest part is that of the wife of the theatre manager in the Bluebird Photoplay "The Honor of Mary Blake," in which Violet Mersereau is starred. For this role, Madame Duquette was borrowed for Bluebird Photoplays by Director Edwin Stevens. She has often played in the support of Miss Mersereau in shorter pictures made a short time ago for the Universal program. Among them is the Gold Seal three-reel picture "Souls United," which will be released on next week's program.

Madame Duquette was born in Strasbourg, which, though German, is full of families of French descent. Hers is such a one. She developed a voice, and was a student at Strasbourg Conservatory, where she graduated. Later she went to London and was a pupil of the famous contralto Madame Albani. For two seasons she was a member of Oscar Hammerstein's London Opera Company, in the big opera house which he built to rival Covent Garden, the Royal Opera.

Yolande Duquette.

Madame Duquette has appeared in pictures for many companies, among them Fox, World, Peerless, etc., and is noted for her graceful gestures, and for her carefully composed costumes.

UNIVERSAL BUYS SCRIPTS of CELEBRATED AUTHORS

ALL critics of motion pictures are agreed on one point, namely that the greatest need of the industry is better stories. Production and players have improved to a degree which is astonishing, when one considers the youth of the film play, but it seems as if the material to work on, the plays themselves, had not kept pace in development with the mechanical and theatrical side of the profession.

The Universal Film Co. has taken a step which will do much to improve their output in this respect. They have just completed arrangements, through the Authors' Association Agency, for the purchase of 300 scripts.

The scripts are ready for immediate production, and include 1, 2, 3, and 5-reel stories. Among the authors whose work has been purchased, are such famous names, as C. C. and A. M. Williamson, as well as Epes Winthrop Sargent, Burton C. Durand, Harry Chandlee, Shannon Pyfe, Emmett Campbell Hall, Lawrence McCloskey, Elizabeth Carpenter, Adrian Gil-Spear, and Anita Loos. The sum paid for the scripts runs into an enormous figure.

NEW ENGLAND UNIVERSAL EXCHANGE WARMS NEW HOME

THE New England Universal Film Exchange, of Boston, Mass., in order to celebrate their arrival at their new quarters, situated at 13-19 Stanhope Street, gave a party to the children of the Catholic Home for the Destitute, on Tuesday, December 26th. Needless to say, the kiddies had a delightful time, as may well be judged from the accompanying photograph. The flashlight seems to have frightened some of them into hiding under their coats, but as soon as the exchange cameraman started turning his crank to take a movie of the children, they were themselves again, and endeavored to pose as prettily as possible.

Kiddies of the Catholic Home at Exchange Party.

The exchange ran off a number of pictures for their appreciative guests, who were shrewd critics and enjoyed the plays immensely. Between pictures they sang, and a light supper was served.

The party was a splendid housewarming for the Universal's new fireproof building.

TRUCK ENDS RUN AT BIG U

AFTER having negotiated all kinds of roads and facing conditions that a truck in ordinary service never would meet, the little Republic Dispatch — the first of the 1500-pound models — rolled into Universal City, showing a total of 4078 miles from Alma, Mich.

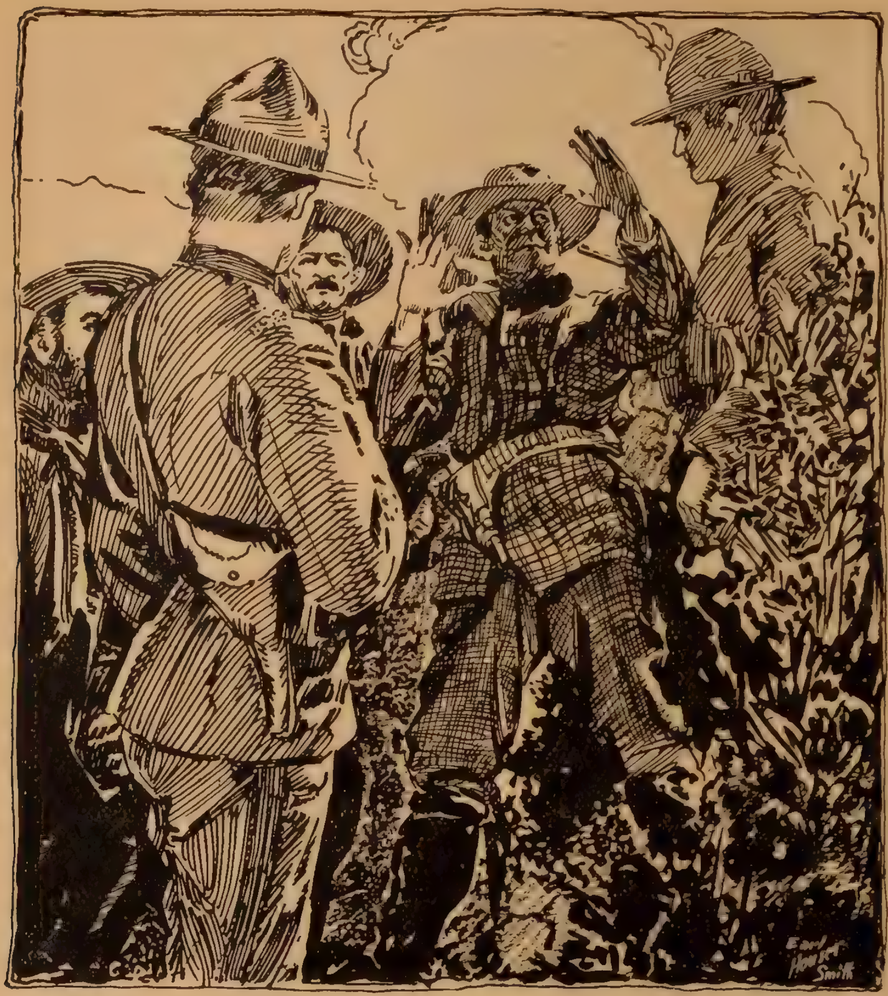
At the gates of the film capital the truck, driven by Lester Poyer, was met by an escort of Republic owners with trucks and touring cars, and after moving pictures had been made for the Universal Animated Weekly, the party was piloted through the big studios with the Dispatch leading the way. They had no trouble in making the test run from the Michigan factory to U City.

"Bloodhounds of the North"

BIG U Two-Reel Drama. Produced amid some of the most beautiful scenery in the United States, by Allen Dwan. A story of the loneliness of women exiled through the fault of their men.

CAST.

The Embezzler	William Lloyd
His Daughter	Pauline Bush
The Refugee	James Neill
Captain of Mounted Troopers	M. J. MacQuarrie
Lieutenant	Lon Chaney



THIS is a story of the most picturesque corps in the New World, the Royal Canadian Northwest Mounted Police—to give them their full, imposing title. The captain and his two lieutenants are sent into the mountain fastnesses to arrest an embezzler, who has taken refuge among a colony of law-breakers. Their innocent womenkind, forced into exile with them, are the chief sufferers, for through no fault of their own, they are cut off from civilization. Some of the most beautiful scenery in the United States has been used for the background of this strong story by Director Allen Dwan, who, with the collaboration of his cameraman, has produced pictures which are equal to any scenic effects ever recorded by the camera for our delight. It is doubtful if the effect of mountain mist, melting in the first rays of the rising sun, has ever been reproduced as in this Big U picture. An outline of the story runs as follows:

In an out-of-the-way spot in the mountains, a colony of refugees has gathered for mutual aid and protection. They are men from the United States and Canada, who are wanted for various crimes. One day, a man who is being sought for embezzlement arrives at the colony with his daughter Pauline. The embezzler is a man of brains and a natural leader of men. Thus, to James' chagrin, he becomes virtually the leading spirit in the colony.

In the meantime, two members of the Northwest Mounted Police, Lon and Mac, are on the embezzler's trail. As they near the colony the embezzler, without James' knowledge, stations his men and instructs them to fire on the mounted police.

As Lon and Mac have only revolvers, they are easy prey to the refugees with rifles. Mac is wounded. The embezzler's daughter takes him to her cabin. On one occasion the girl leaves the cabin and confers with her father. Lon follows her and learns her secret—that her father is the man they are seeking.

Believing that he has the girl at his mercy, Lon makes advances to her. Mac interferes because he, also, has fallen in love with Pauline. Lon then tells him of the girl's father. Mac's duty is plain to him. He goes to James and demands the surrender of the embezzler. James complies, and Mac arrests Pauline's father. The girl then appeals to Lon, promising him everything if he will save her parent.

Lon lifts his revolver to shoot Mac. However, other refugees watch the arrest of the embezzler and mistake Lon's intention. Lon is shot, and as they shoot at Mac the embezzler is shot and killed. They are about to finish their work when another man of the mounted police comes up and covers them, while Mac disarms them.

The picture fades out as the helpless girl looks from her dead father to Mac—a man she can respect, and has already learned to love.

WORLD'S CHAMPION SKATERS POSE FOR UNIVERSAL.

THE ice skaters, Earle Reynolds and Nellie (Donegan) Reynolds, winner of several International World Championships in every part of the world, recently posed exclusively for the Universal cameraman, and in Animated Weekly Number 54 there will be seen their original dance creation, La Bohemian, which created a sensation.

Fancy ice skating stunts, including The Aeroplane, the most dangerous ice skating feat in skating art, posed, originated and executed by the Reynolds, is another treat of this feature, including both ice and roller skating scenes.

Carter De Haven in "His Little Room Mate"

IT took four clever people to concoct the completed product which is presented to Universal patrons under the title of "His Little Room-mate," as a Victor comedy. Henry C. Warnack wrote the story in the first place. Then Harry Wulze and Maie Havey put it into scenario form, and Carter De Haven produced it and played the lead. There is a proverb which says that too many cooks spoil the broth, but in this case it proves itself to be a variable quantity, for the resultant broth is very palatable indeed. An outline of the story runs as follows:

VICTOR Two-Reel Comedy. Story by Henry C. Warnack. Scenario by Harry Wulze and Maie Havey. Produced by Carter De Haven, who also plays the lead.

CAST.

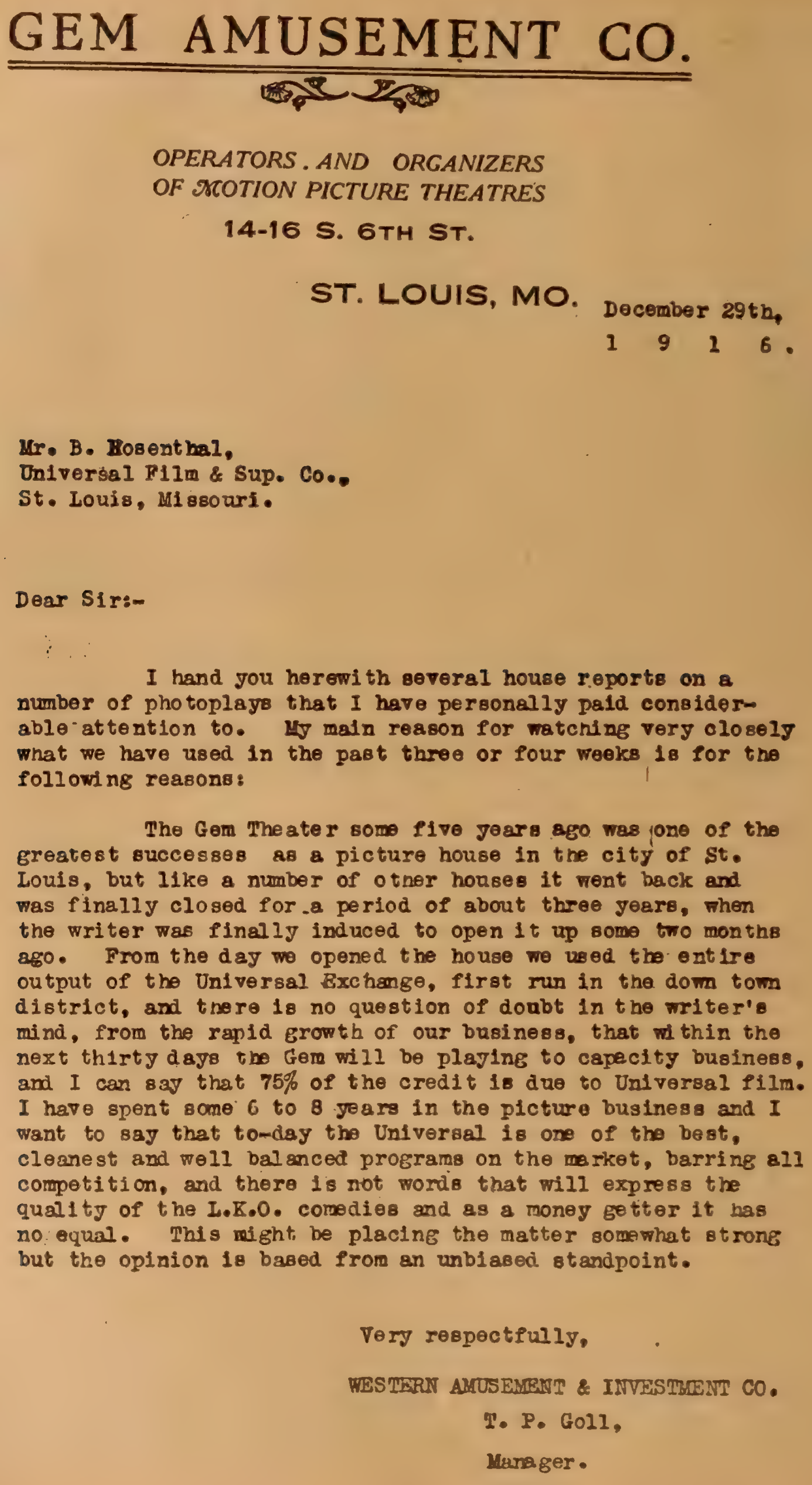
Carter	Carter De Haven
His Father	Ed Clark
The Girl	Madge Kirby

Carter, at college, plays a trick on a professor by putting a skeleton in his bed. In doing so he knocks a vase out of the window. It strikes a girl below and she loses her memory. Carter thinks she is dead and carries her into his room. She recovers, however, and he finds himself the guardian of a very pretty orphan, who can recall nothing of her past. Carter has a terrible time keeping her hidden from the sight of the professor and his classmates, and is forced to spend his nights sleeping out on campus. One day, the maid, who secretly hopes to make a hit with Carter, discovers hairpins on the floor of his room, and she at once draws conclusions. She hurries to the professor and relates the story of her find. The professor listens and goes with her to make a search. In the meantime Carter has been forced to furnish a wardrobe for his adopted daughter, and the situation becomes so hot that he tries to make her leave. But, as she does not know where to go, or he where to send her, he is forced to keep her secretly in his room. The snooping professor learns the truth and orders Carter and the girl to leave. They do so, but not until Carter has had a battle with the professor and taught him some manners. Carter marries the girl and takes her home, secretly fearing she will turn out to be a missing mother of a pair of twins. His father and mother will not accept the girl as their daughter-in-law, till the real father turns out to be an old friend of Carter's father, and a wealthy oil magnate, when everything is settled in a satisfactory manner.

DIVERSIONS OF THE JOKERS.

THE principal diversion of the Universal Jokers on cloudy or rainy days, when it is impossible to work on exteriors, is playing checkers. Director W. W. Beaudine undertook to play the game a week or two ago with his Jokers, and was badly beaten. So he adopted the habit of cutting out the checker column of the daily papers to make a study of the different moves. As a result he claims now to be highly proficient and is willing to meet all comers, his particular challenge being directed against Gale Henry or William Franey, the star checker players "on the lot."

Miss Henry and Mr. Franey believe in innocent diversion and they declare that they will come to the front and centre with a new dance that will startle the world. The laugh-makers have been practising daily for the "Hokum step," which is a conglomeration of modern and eccentric dancing. Probably they will introduce the dance in some future comedy, but they propose to be ready for any charitable entertainment in Los Angeles, which may require performers.



GEM AMUSEMENT CO.

OPERATORS . AND ORGANIZERS
OF MOTION PICTURE THEATRES
14-16 S. 6TH ST.

ST. LOUIS, MO.

December 29th,
1 9 1 6.

Mr. B. Rosenthal,
Universal Film & Sup. Co.,
St. Louis, Missouri.

Dear Sir:-

I hand you herewith several house reports on a number of photoplays that I have personally paid considerable attention to. My main reason for watching very closely what we have used in the past three or four weeks is for the following reasons:

The Gem Theater some five years ago was one of the greatest successes as a picture house in the city of St. Louis, but like a number of other houses it went back and was finally closed for a period of about three years, when the writer was finally induced to open it up some two months ago. From the day we opened the house we used the entire output of the Universal Exchange, first run in the down town district, and there is no question of doubt in the writer's mind, from the rapid growth of our business, that within the next thirty days the Gem will be playing to capacity business, and I can say that 75% of the credit is due to Universal film. I have spent some 6 to 8 years in the picture business and I want to say that to-day the Universal is one of the best, cleanest and well balanced programs on the market, barring all competition, and there is not words that will express the quality of the L.K.O. comedies and as a money getter it has no equal. This might be placing the matter somewhat strong but the opinion is based from an unbiased standpoint.

Very respectfully,

WESTERN AMUSEMENT & INVESTMENT CO.
T. P. Goll,
Manager.

"Brute Force"

The circuit rider is captured.

Bess and Tess are confidants.

THIS is a mountain drama, produced amid beautiful West Coast scenery by A. W. Rice, from the story by Eustace Hale Ball, adapted for the screen by Earl R. Hewitt. In it George Pearce, an actor with a reputation in the "legitimate," and Jane Bernoudy, who has appeared in so many Universal releases, have the leading roles. A forced marriage is the culminating scene of many exciting episodes. The circuit rider has been captured by the moonshiners, and they try by torture to make him perform the ceremony between the girl Bess and the head of the outlaws. When they find that pain has no effect upon his resolution not to desecrate the marriage service, they turn their attention to the girl, and twist her arm unbearably until she is about to give her consent to be married to the ruffian. Just in time, the arriving officers succeed in firing the house, and in the subsequent disturbance, the circuit rider rescues the girl. The fire scenes are managed with astonishing realism, and some startling effects are produced. A short outline of the story follows:

BISON Two-Reel Mountain Drama. Story by Eustace Hale Ball. Scenario by Earl R. Hewitt. Production by A. W. Rice. A tale of the dramatic interruption by fire of a forced marriage.

CAST.

John Clayborn	**Geo. Pearce**
Lew Sanderson	**Jas. Farley**
Bess Harding	**Jane Bernoudy**
Hank Harding	**Mr. Hahn**
Tess	**Miss Hallenbeck**

John Clayborn has been absent from a small mountain town for some time and when he returns he is an ordained minister. Tess' uncle, old Hank Harding, who owns a large farm, is not very much enthused over ministers as he likes his booze too well. Harding's daughter, Bess, is very devoted to her father—so much so that she will not leave him to marry Lew Sanderson, who is continually asking for her hand.

Lew is a rascally sort of chap and while he does care for Bess, the wealth which she will inherit from her father has much to do with his infatuation. He plies the old man with moonshine, as he is operating several distilleries.

Lew does not appreciate the arrival of Clayborn, as he realizes that Bess likes him as does Tess, but Clayborn considers the latter but a child. Lew is plotting to gain his ends and when Bess promises her father that she will not marry as long as he lives, Lew builds three or four stills on Harding's place and then informs the revenue officers that Harding is operating stills and the officers are sent to arrest him.

During his calls, Clayborn visits the home of one of the men who is dying and has worked for Lew and been mistreated. He tells him of the plot and Clayborn arrives at the station just in time to meet the officers and explain that it was only a trick against Harding. Lew had laid his plans well. He had taken a couple of jugs of moonshine to Harding's, plied him with drinks, until he was in a drunken stupor and left another jug beside him. Clayborn secures the aid of Bess and they destroy the stills, but the old man, hearing a noise, takes his gun and shoots Clayborn in the arm.

That night, Lew sends word for Bess to meet Clayborn at a certain house and sends word to Clayborn to meet her at the same place. When the minister arrives, he is beaten and taken to the loft; when Bess arrives she learns of the ruse that has been played upon her and Lew demands that she marry him or he will have her father sent to prison. He threatens Clayborn with damaging Bess' name if he will not marry them.

Just as he is on the point of performing the ceremony, the officers fire the house. Clayborn rescues Bess from the burning loft, and, at the risk of his own life, drags Lew from the burning building, but he later dies. Tess for a time is heartbroken because she has lost the minister whom she has learned to love, but she sees that she must resign him to Bess. The circuit rider and Bess are married as soon as she has been somewhat consoled for the death of her father. So all ends well after the excitements and obstacles of their courting.

STORIES OF THE ONE REEL PHOTOPLAYS

"TREAT 'EM ROUGH."

Nestor Comedy.

Written by Bess Meredyth.
Produced by L. W. Chaudet.

CAST.

Jack	**Eddie Lyons**
His Wife	**Priscilla Dean**
Dave	**Lee Moran**
His Wife	**Edith Roberts**

Jack and Betty are married and Dave and Helen are married. But several years before, rumors were rife to the effect that Jack cared for Helen and Dave cared for Betty. So that as Jack gives Betty a very scanty kiss the latter feels in her heart that Dave would have been far more affectionate to another. And in the case of Helen, the same sentiments abide. And the two men are business partners, too.

Helen protests vigorously against Dave's going on a fishing trip with Jack. She therefore writes a note to Jack pleading with him to dissuade Dave from going and signs herself, "for auld lang syne, Helen."

Betty, finding herself without money, goes to the office, sees the signature, takes a taxi by mistake with Dave and they arrive in time to see Jack caring carefully for Helen, who has sprained her ankle. There is trouble to pay until a young grizzly happens along and solves the difficulties beautifully.

"THE MASKED CUPID."

Victor Comedy.

This is a comedy in which an irate husband thinks better of giving his wife a new frock and returns home to say so when their maid's steady decides to steal some jewels. Adventures meet Mr. Husband on his way home and the officers, following him, arrive in time to get him and the steady, who hasn't succeeded in getting the jewels, but some baby clothes which Mr. Husband does not know are in the course of construction. The happy news dispells tears and the officers, while an O-Cedar mop wipes up traces of trouble.

"MR. FULLERPEP—HE GOES TO THE COUNTRY."

Powers Com. Cartoon (Split Reel).

Mr. Fullerpep, tired of city life, goes to the country and with him goes a flivver. Both nearly never get back and their adventures cover much ground and fun.

UNIVERSAL SCREEN MAGAZINE NO. 5.

This animated reel, filled with the world's activities, contains a Physical Culture Course given by a woman authority in which are seen twenty-minute daily exercises for all parts of the body; Our Dumb Friends, which shows the dishonest feeding of chickens and how to tell a bad from a good one; Engineering, the loading of vessels, showing how time and labor are saved; a Domestic Science course, after which any husband can make a good waffle, and the Travelogue, in which the central section of New York City is visited. There are views of the best hotels, street scenes, railroad stations, the Public Library, Fifth Avenue, homes of the best known men and women in the world and comedy aplenty in the scenes "How the City Looks to the Strange Visitor."

These last scenes are taken from new angles and show the traffic of New York as it is seen from unusual viewpoints. The resulting comedy is far too amusing to describe. These various features make Issue No. 5 of the Screen Magazine the best yet. It is steadily improving and beats its own record with every number.

"BARRED FROM THE BAR."

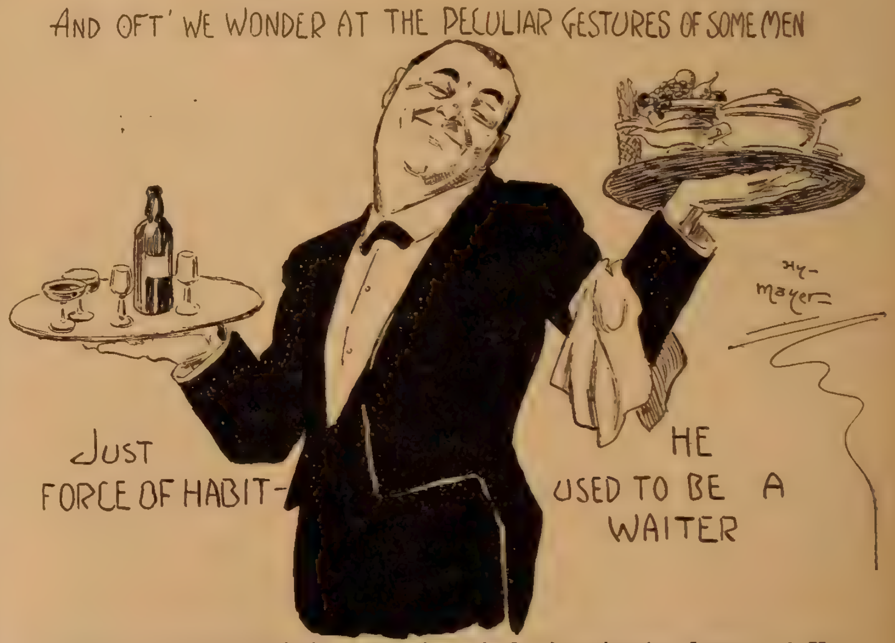
Joker Comedy.

Story by Karl R. Coolidge.
Scenario by Karl R. Coolidge.
Produced by William Beaudine.

CAST.

Bill	**William Franey**
Tessie	**Lillian Peacock**
The Boss	**Milburn Moranti**
Leader of Anti-Saloon League,	**Gale Henry**

Bill has been admitted to the bar and is now serving drinks for himself. He's in love with Tessie Tuff, but the boss tells him of the day when he was lured to the big city by one, Gale, and there left to starve. So, Bill spurns Tess and goes out to carry a banner for the saloon and collides with a banner carrier for the Anti-Saloon Parade. Bill gets to his feet, not knowing he has grabbed the wrong banner and thereby brings the women of the Anti-Saloon League into the saloon and the boss recognizes his own long lost wife in Gale, the leader of the ladies. Tess fails to see the joke and a fight and some very funny handling of the furniture ensues.


AND OFT' WE WONDER AT THE PECULIAR GESTURES OF SOME MEN
JUST FORCE OF HABIT-
HE USED TO BE A WAITER
HY-MAYER

Graphic and characteristic expression of the imaginative humor of Hy. Mayer in his drawings for the Universal Animated Weekly.

STORIES OF THE ONE REEL PHOTOPLAYS

"THE LITTLE REBEL'S SACRIFICE."

Big U Drama.

Edith Eldridge, daughter of Colonel Eldridge, disguises herself as a boy to enlist with her brothers in the Confederate Army. Her identity is discovered and she is rejected. Federal raiders burn the Eldridge house and Edith's father is killed. To avenge the murder, Edith turns spy for the Confederates. She goes through the swamps to the headquarters of General Johnson. The General pleads with her to give up her perilous undertakings, but she insists. Alone she enters the Union lines near the quarters of Lieutenant Phillips. She feigns illness and the officer carries her to the quarters. Slowly but surely Lieutenant Phillips is falling in love with Edith. She plans to secure the outline map of the Union fortifications entrusted to Phillips. By betraying her faith she secures them and makes her escape.

She safely gets the papers to the Confederate general.

As a result of the information the Confederates make an attack. During the battle, Edith sees both her brothers killed. She witnesses the danger of a Confederate ammunition wagon and attempts to drive it across the stream. The Confederates are repulsed and Lieutenant Phillips captures Edith, and takes her back to the Union camp as a prisoner.

A friend of Edith's goes to the governor and pleads for Edith's pardon. After telling the governor Edith's story from beginning to end, the governor tells him that he will think it over and will let him know shortly.

About two days later Edith is pardoned and she meets Phillips and the two live for each other.

"PUTTING ONE OVER ON IGNATZ."

Victor Comdy.

Written and Produced by Capt. Leslie T. Peacocke.

CAST.

Maudie	Alida Newman
Tottie	Peggy Custer
Bud	Al McKinnon
Monty	Eugene Walsh
Ignatz	Walter Belasco

Maudie, a beautiful leading lady, has a wonderful tooth set with a diamond and reputed to be the gift of royal blood. The manager of the company absconds with all the cash, leaving the entire chorus stranded far from home.

Bud, the comedian, collects all the money in the crowd, which does not amount to $1, and sends one of the boys with Maudie to Ignatz's store to make a small purchase.

Ignatz is impressed by the tooth. Later, Bud sends Monty, the juvenile, to the store and Bud with Maudie visit Ignatz and tell him that Maudie has lost her diamond tooth worth $1,000, and offer him $500 if he can find it. She thinks she lost it in his store. They promise to return at a certain time to see if he has been successful in finding it.

Then comes Monty and tells Ignatz that he has found a diamond tooth—which Maudie has removed—in the bag of walnuts which he had purchased and the old man persuades him to sell it for $250.

With the money, the troupe proceed to the station. Ignatz appears and they are forced to run for their train, pursued by the tearful victim.

"IN THE LAND OF THE SON OF HEAVEN, AS SEEN BY DR. DORSEY."

Powers Educational (Split Reel).

The spectator thrills with Dr. Dorsey in "The Land of the Son of Heaven," the latest educational Powers' release. The far-famed temples of the sun-kissed land, the wonderfully heavily carved temples, in and out-of-door scenes in Peking and street scenes and festivities with their attendant ceremonies make the feature resplendent.

"HEARTSICK AT SEA."

L-Ko Komedy.

With Dan Russell as Mr. Dinty Doozleberry, supported by Katherine Griffith, Wm. Irving, E. Liserani and Vin Moore.

Mr. Dinty Doozleberry gets a letter from his uncle which informs him that he has left him $2.60, and so he starts to Hong Kong, China, to collect. A man and his wife are on the boat which Mr. Dinty Doozleberry adroitly takes passage on and trouble starts when he tries to serve them soup. Of course, he's put in the kitchen when he can't pay his fare. The chase after Mr. Dinty Doozleberry finally is staged on an aeroplane and some mighty good pictures and very funny situations are the result.

"HOMELESS."

With Matt Moore and Jane Gail.

Laemmle Drama.

A beautiful pet dog, the greatest treasure of his mistress, while out riding one day in his mistress' automobile, is suddenly attracted by the sight of a cat. He jumps from the auto to chase the feline. During the pursuit the collie is lost and tormented by two small boys, who tie a tin can to his tail and chase him, keeping him running for all he is worth. Later he is rescued by a ragged boy, whose home is any place in which he can lay his head. Upon restoring the dog to his mistress the boy is rewarded by a good home and good opportunities.

KING BAGGOT REVISES "ABSINTHE."

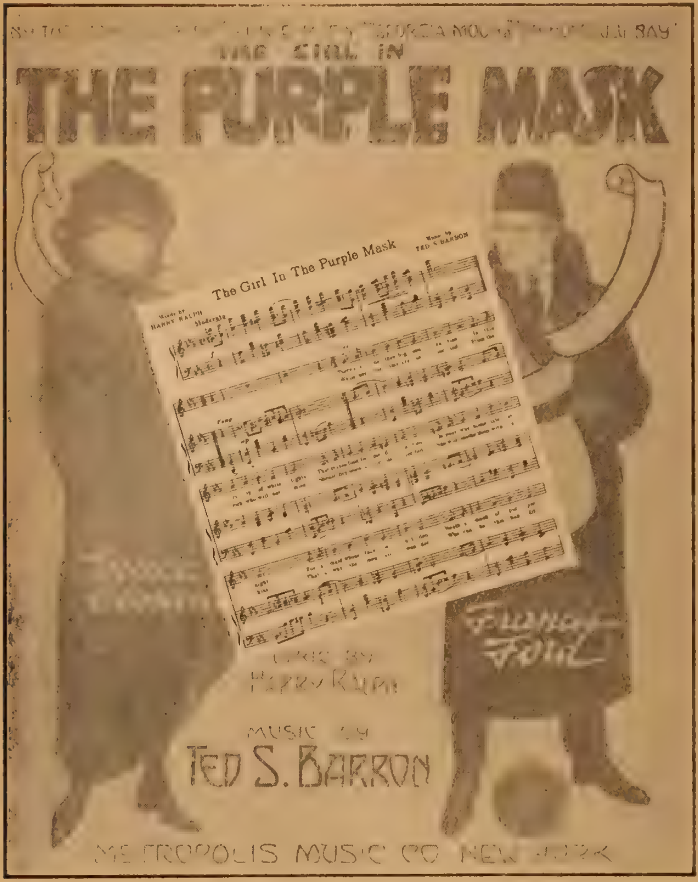
KING BAGGOT, who recently purchased the negatives of "Absinthe" in which he starred, and for which he is now selling the State Rights, gave an interesting explanation of his revising that great photoplay. He said that from his extensive traveling over the country he had come to the conclusion that the exhibitors and the public were tired of the white slave and sex pictures and would appreciate a photoplay that would get away from those subjects. He had in mind the picture "Absinthe" which touched such a responsive chord a few years back, and strove to duplicate or surpass the success attained by it. After several months of work, he decided the only thing to do would be to reissue "Absinthe." He then purchased the negatives from the Universal Film Company and commenced his work of reconstruction. Many scenes which were not essential were deleted while many forceful new ones were added. New titles were added as were many scenes of actual fighting taken in Europe. "Absinthe' in its new form is doubly gripping and forceful. The state rights are selling rapidly.

"UP THE FLUE."

L-Ko Komedy.

Mr. Shoestring was a burglar, and he made a sad mistake when he robbed a lady of her jewelry and presented it to her daughter.

When the lady recognized the donor and linked him with other "affairs," a series of incidents furnish lots of fun until the police arrive.



Front cover of new song.

PURPLE MASK INSPIRES ANOTHER SERIAL SONG

TED BARRON, popular young song writer, responsible for innumerable hits, including "Liberty," "On Honolulu Bay," "Lull Me to Sleep," and other "best sellers," has just completed a new and rollicking number, "The Girl in the Purple Mask," inspired by the smashing Ford-Cunard Universal serial of love and mystery, "The Purple Mask."

Clever lyrics by Harry Ralph and autographed cover portraits of Grace Cunard and Francis Ford, all done in purple, add to the attractiveness of this song number, every bar of which contains a "kick."

"There's another sensation in this city of white lights,
That makes food for meditation, on your way home late at night,
For a maid, whose face is hidden, 'neath a mask of purple hue
May, at any time unbidden, flash a gun and claim her due.

Chorus:
It's the girl in the purple mask,
Who set for herself the task
Of relieving men of all or a part
Of their ready cash, along with their heart."

Mr. Barron will be remembered as the composer of "Liberty," which was adopted by the "Liberty" Universal serial, as its official song. It was sung recently at the dinner in the Waldorf-Astoria tendered President Wilson, in honor of the illumination of the Statue of Liberty.

Episodes of "The Purple Mask," claiming admirers in every spot of the globe, inspired the song's composition by Barron, who wrote it in less than ten hours actual working time.

In addition to its merit as a composition, the song has unique advantages for exhibitors who are running "The Purple Mask" serial. The various clever plans for using the song may be obtained from any Universal exchange and copies may be secured there.

LIKED HIS SERVICE.

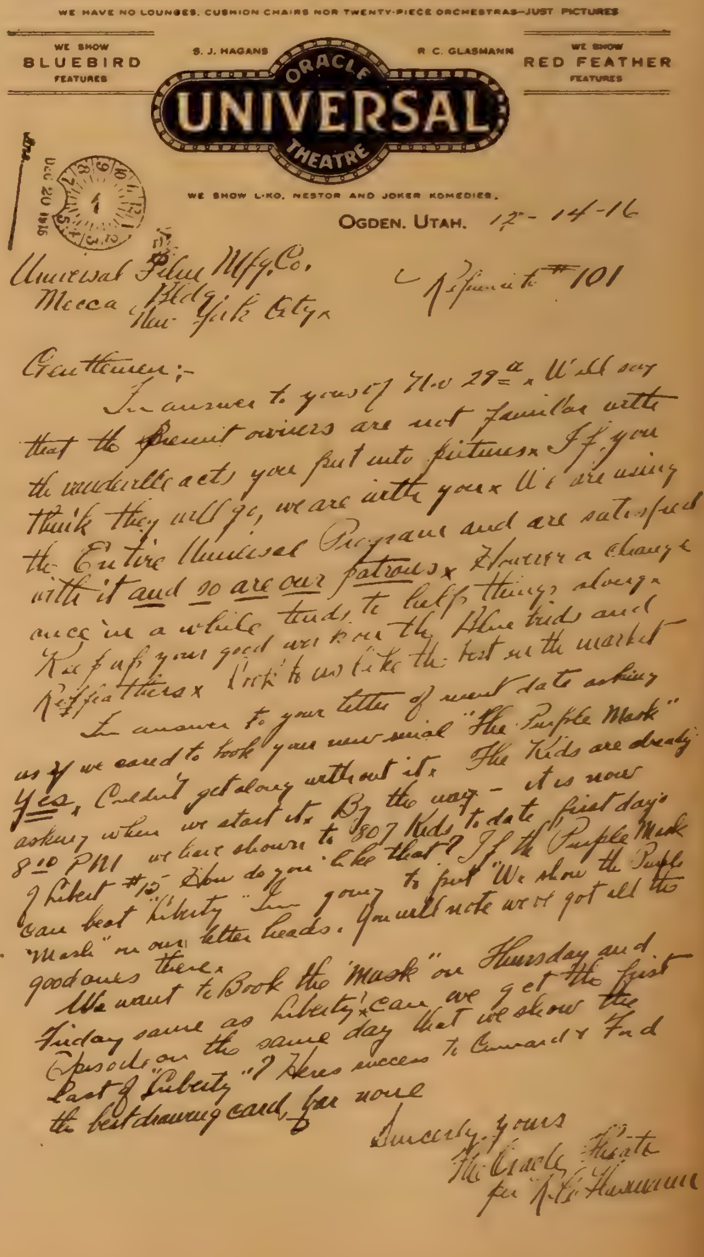
Dec. 26, 1916.

Laemmle Film Service, Minneapolis, Minn.

Dear Sir—Enclosed find check for "The Seekers" and comedy.

This certainly is a great picture—gave good satisfaction, and the comedy "Kill the Umpire" certainly made a hit here.

Yours very truly,
E. H. VOSS.
Osakis, Minn.



WE HAVE NO LOUNGES, CUSHION CHAIRS NOR TWENTY-PIECE ORCHESTRAS—JUST PICTURES

WE SHOW BLUEBIRD FEATURES
S. J. HAGANS
ORACLE UNIVERSAL THEATRE
R. C. GLASMANN
WE SHOW RED FEATHER FEATURES

WE SHOW L-KO, NESTOR AND JOKER KOMEDIES.

Dec 20 1916

OGDEN, UTAH. 12-14-16

Universal Film Mfg. Co.,
Mecca Bldg.
New York City.

Referring to #101

Gentlemen;-

In answer to yours of Nov 29th. Will say that the present owners are not familiar with the vaudeville acts you put into pictures. If you think they will go, we are with you. We are using the Entire Universal Program and are satisfied with it and so are our patrons. However a change once in a while tends to help things along. Keep up your good work on the Bluebirds and Red Feathers. Look to us like the best in the market.

In answer to your letter of recent date asking us if we cared to book your new serial "The Purple Mask" Yes, Couldn't get along without it. The Kids are already asking when we start it. By the way — it is now 8.10 PM we have shown to 807 Kids to date first day of Liberty #15. How do you like that? If the "Purple Mask" can beat "Liberty" I'm going to put "We show the 'Purple Mask'" on our letter heads. You will note we've got all the good ones there.

We want to Book the "Mask" on Thursday and Friday same as Liberty. Can we get the first Episode on the same day that we show the Last of "Liberty"? Heres success to Cunard & Ford the best drawing card, bar none.

Sincerely yours
The Oracle Theatre
per R. C. Glasmann

State Rights

Now Selling

"The PEOPLE VERSUS JOHN DOE"

has been pronounced "The most powerful film drama ever shown on any screen." Produced under the personal supersion and direction of

LOIS WEBER

who counts among her successes such Box Office Winners as "Where Are My Children?" "Idle Wives," "Shoes," "Hypocrites," "Scandal"—and others is SUFFICIENT GUARANTEE for the drawing power of this production. Wonderful paper, and specially prepared advertising matter FREE to State Rights Buyers. "THE PEOPLE versus JOHN DOE" will cause a sensation in ANY city or town. It's clean, powerful, marvellously directed and tells the most gripping story ever filmed. Good territory now open. Write or wire the STATE RIGHTS DEP'T

UNIVERSAL FILM MFG. COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - NEW YORK

Beyond all question "GOD'S CRUCIBLE" is one of the finest photoplays ever produced. Its background of the famous and awe-inspiring Grand Canyon is more lavish and stupendous than could ever be conceived or wrought by man; its story is of the appealing heart-interest type; the direction and acting are beyond criticism, and the whole one of the most gripping and absorbing photodramas ever shown on the screen. "GOD'S CRUCIBLE" will prove the greatest play you have ever shown. Book it now and prepare to advertise and boost it beyond anything you have ever shown.

Book through your local Bluebird Exchange, or Executive Offices Bluebird Photoplays (Inc.), Broadway, N. Y.

BLUEBIRD
PHOTOPLAYS PRESENT-
THE STORY OF A MAN
WITH A SHRIVELED SOUL

"GOD'S CRUCIBLE"

WITH
GEORGE HERNANDEZ
MYRTLE GONZALEZ
and VAL PAUL
STAGED & PHOTOGRAPHED
IN THE GRAND CANYON
OF ARIZONA
DIRECTED BY
LYNN REYNOLDS

"THE BUBBLE of LOVE"

TWO-REEL Society Drama, written by E. M. Ingleton and produced by Douglas Gerrard. The story of a young man who overlooked the jewel of love until it was almost too late.

"THE BUBBLE OF LOVE," a two-reel Rex Society Drama, is the latest work from the producing hand of Douglas Gerrard. The story was written by E. Magnus Ingleton, prominent scenario editress at Universal City, and the scenario adaptation was made by Alice Von Saxmar. A strong cast supports Mr. Gerrard in the leading role, that of Jack Armstrong, a young man whose fancy and purse have been alike at the mercy of a heartless adventuress, while all the time at his very side the real love which was to broaden his life lay virtually hidden in the little ward whom he had saved from an accident. The story of the photoplay is as follows:

At one time, Jack Armstrong was very wealthy, but riotous living had left him almost penniless. He is very much in love with Daphne, a light, frivolous woman who appreciates a man for what he can give her—but to him she does not appear in this role.

CAST.

Violet	Ruth Clifford
Jack	Douglas Gerrard
Burton	Willard Wayne
Daphne	Betty Schade
Mrs. Seton	Nanine Wright

With his fortune gone, Jack writes her a note telling of his loss and also his love; asking if her love for him is great and big enough to help him start over again. He gives a last party to his friends at which time she is to give him her answer.

But, true to her nature, when Daphne discovers his change in fortune, she immediately transfers her affections to one, Burton Musgrove, who has made a clean up on the stock market. Daphne and Burton come to the party and arrive just in time to see Jack talking to Violet, "the mouse," an orphan girl whom he is educating. When later he attempts to explain about her, his friends only scoff at his story.

Daphne gives him her answer—she is to marry Burton Musgrove. Jack now feels that life is no longer worth living. Violet, whom he regards as a child, is in reality a woman and loves Jack. She divines that something is wrong and does not allow herself to be very far away from him—and well for him it is that she keeps this watchful eye upon him.

Jack arranges all his plans, but just as he is ready to drain a glass of poison, Violet dashes it from his hand and so saves his life. For the first time, he sees her as she is—a grown woman and realizes the love for him that she has in her heart.

UNIVERSAL CAMERAMAN ARRESTED AT TIA JUANA.

B F. REYNOLDS, of the staff of the Universal Animated Weekly cameramen, was arrested at Tia Juana this week. Reynolds had been assigned to cover for the news pictorial some special events at the San Diego Exposition, and the following morning took a run over to Tia Juana in his automobile to obtain a little racing film. No sooner had Reynolds started to "set up" his camera than a Mexican policeman came along and took him into custody. "Take me to the American consul," said the cinematographer to the officer, "I'll give you $2."

The sight of the money caused the Mexican to open wide his sleepy eyes and instead of taking the cameraman to jail led he led him before Uncle Sam's representative, who sent the policeman back to the track and Reynolds back to San Diego—minus his $2. "It was worth it to keep out of the Mexican jail," remarked the news photographer when he told of the incident to his friends at U City.

PUTTING IT OVER

A PAGE OF PROGRAM SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

DID you read what the regular stunt Editor said to you last week? Not the one who is writing this, but the real one, who hands you those clever stunts in every issue.

It told you that these stunts are selected for the man who can't advertise in newspapers. It told you that we try to get stunts that the man in the neighborhood theatre can use. It told you that we strive to please—all, but that we really sympathize with the man who couldn't attract people into his theatre with a circus procession, because he is on a side street, or in too large a town, or because of any one of a dozen reasons that you can easily imagine.

Now you know where our heart is. It's with the man who is anxious to make money running a moving picture house; who realizes that with the Universal Program money can be made in a moving picture house, but that sometimes there are handicaps that can be overcome if they are recognized and common-sense methods are employed to rause mit' em.

IN OTHER WORDS—TRY THESE STUNTS EVERY WEEK.

THE Red Feather for January 22d is entitled "Heart Strings," and was produced by Allan Holubar, the young actor-director, who has been giving us so many good things of late. This is the story of a little waif, who nestled her way into the heart of a bachelor doctor, and won him completely. The title suggests two ways of advertising the picture. One is for a street stunt. Have a well-dressed man with a big red heart pinned on the outside of his coat, walk through the streets, preceded by a little girl. From the heart on his breast there should be numerous strings, which she holds in her hand, so that she seems to lead him by them. If your theatre is so situated that a lobby display is more effective, then have a huge red heart suspended from the ceiling. From it have numerous strings, which should go to a picture of a little girl on one side, and to one of the doctor on the other. You can use posters, or have cut-outs made, just as you prefer.

THE Victor for January 25th is called "Black Evidence," and in it a crime is committed in a way that is really new. The clue in the case, is the trace which is left by the ink on a typewriter ribbon. From this the clever detective unravels the mystery. Here is an idea for putting this over. Have some posters made with "Black Evidence" on bold letters on them, and put them in widely separated places around the town, on a telegraph pole, on a barrel, on a fence. Between these posters have the sidewalks marked every little way with a big black spot. A man can do this for you, with some very liquid black paint or ink, if he lets a big brushfull fall from the height of his shoulder to the pavement. All the traces lead eventually to your theatre, of course, where a big announcement is awaiting the curious.

PERHAPS you would rather play up the Victor comedy for that day, especially if yours is a regular baseball town. It is called "The Black Nine," and is about how a ball-player saved himself from cannibals by pitching cocoanuts at them with the skill of an Alexander. A big colored man in a mixed costume, partly that of a ball-player and partly that of an inhabitant of the cannibal islands—with a grass skirt, for instance—would certainly cause some excitement.

ON Saturday, January 27th, there is a Laemmle drama called "The Blood-Stained Hand." Big blood-red hands, stenciled in prominent positions, on walks, fences, or barrels, with announcements under them, which tell just enough but not too much, would draw attention to the picture.

ON Sunday, January 28th, there is a fine Rex drama called "The Old Toymaker." It is about an old Dutchman, who comes to this country to make his fortune. His wife and child are lost at sea, and he makes a doll, which with the passing years comes to take the place of his baby in his mind. A good way to announce this would be to dress a little girl in the costume of a Dutch child—long, full skirts, with a bright-colored apron, wooden shoes and a winged white cap—and have her stand on a pedestal in the lobby, as if she were a doll. Have a man dressed to represent the toymaker, with a skull cap, long white hair, spectacles, and a big working apron on, wind up the little girl and show her off as if she were a mechanical doll. Every little while, when she needs a rest, he can carry her inside, and bring her out again when a crowd has collected.

PREPAREDNESS.

UNIVERSAL CITY was visited by a severe wind and rain storm the day before Christmas, the wind blowing at the rate of fifty miles an hour and the rain coming down in torrents all day.

Technical Director Barter, who watches the weather conditions closely, had anticipated the storm and had a large crew of men ready to take care of the important sets and properties on the various stages and in the field. This precaution saved the company from considerable loss. The wind played havoc with several of the lighter sets and tore a few of the diffusers to shreds. The damage was slight.

THIS · WEEKS PROGRAM ·

MONDAY, JANUARY 15.

02087 RED FEATHER—"The Double-Room Mystery" (5 reel dr.) (Hayward Mack and Ed. Hearn). 1-3-3-6
02088 NESTOR—"Treat 'Em Rough" (Comedy) (Eddie Lyons, Lee Moran, and Priscilla Dean). 1

TUESDAY, JANUARY 16.

02089 GOLD SEAL—"The Prodigal Widow" (3 reels) (Edward Cecil and Neva Gerber). 1-3-6
02090 VICTOR—"The Masked Cupid" (Com.) 1

WEDNESDAY, JANUARY 17.

02091 IMP—"A Slave of Fear" (2 reel dr.) (Agnes Vernon and M. K. Wilson). 1
02092 L-KO—"Heartsick at Sea" (Com.) (Dan Russell). 1
02093 UNIVERSAL ANIMATED WEEKLY—Weekly No. 55.

THURSDAY, JANUARY 18.

02094 VICTOR—"Putting One Over On Ignatz" (Com.). 1
02095 BIG U—"Bloodhounds of the North" (2-R. Drama) (Pauline Bush, Allen Forrest, Lon Chaney). 1-3-6

FRIDAY(JANUARY 19.

02096 VICTOR—"His Little Roommate" (2 reels) (Carter De Haven). 1-3-6
02097 UNIVERSAL SCREEN MAGAZINE—Issue No. 5.
02098 BIG U—"The Little Rebel's Sacrifice" (Drama) (Ethel Grandin). 1

SATURDAY, JANUARY 20.

02099 BISON—"Brute Force" (2 reels) (George Pearce and Jane Bernoudy). 1-3-6
02100 JOKER—"Barred From the Bar" (Comedy) (Wm. Franey and Gale Henry). 1
02101 LAEMMLE—"Homeless" (Dr.) (Moore and Gail). 1

SUNDAY, JANUARY 21.

02102 REX—"The Bubble of Love" (2 reels) (Douglas Gerrard and Ruth Clifford). 1-3-6
02103 POWERS—"Mr. Fullerpep—He Goes to the Country," and "In the Land of the Son of Heaven," as seen by Dr. Dorsey. 1
02104 L-KO—"Up the Flue" (Kom.) (Billy Armstrong). 1

WEEK OF JANUARY 15.

02105 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 4)

NEXT WEEK ·

MONDAY, JANUARY 22.

02106 RED FEATHER—"Heart Strings" (5 reel dr.) (Allan Holubar and Maud George). 1-3-3-6
02107 NESTOR—"A Macaroni Sleuth" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, JANUARY 23.

02108 GOLD SEAL—"Souls United" (3 reels South African dr.) (Violet Mersereau). 1-3-6
02109 VICTOR—"The Honeymoon Surprise" (Com.) (Fred Church and Eileen Sedgwick). 1

WEDNESDAY, JANUARY 24.

02110 L-KO—"The Battle of 'Let's go' " (2 reel com.) (Dan Russell). 1-3-6
02111 UNIVERSAL ANIMATED WEEKLY—Weekly No. 56.
02112 BIG U—"The Red Goddess' (drama) (Mona Darkfeather). 1

THURSDAY, JANUARY 25.

02113 BIG U—Ben Wilson in "A Wife's Folly" (2 reel Sea dr.) (Edna Hunter). 1-3-6
02114 IMP—"Black Evidence" (Dr.) (Kingsley Benedict and Lois Wilson). 1
02115 VICTOR—"The Black Nine" (Com.) (Billy Mason). 1

FRIDAY, JANUARY 26.

02116 IMP—"The Fugitive" (2 reel Crook dr.) (Louise Lovely). 1-3-6
02117 VICTOR—"Hell by the Enemy" (C.) (Pat Rooney)). 1

SATURDAY, JANUARY 27.

02118 BISON—"The Daring Chance" (2 reel Western dr.) (Wm. V. Mong and Nellie Allen). 1-3-6
02119 JOKER—"Love Me, Love My Biscuits" (Com.) (Gale Henry and Wm. Franey). 1
02120 LAEMMLE—"The Bloodstained Hand" (Drama). 1

SUNDAY, JANUARY 28.

02121 REX—"The Old Toymaker" (dr.) (Allan Holubar and Leah Baird). 1
02122 POWERS—"Boomer Bill's Awakening" (Com. Cart.) and "Behind the Great Wall of China" Dorsey Ed.
02123 BIG U—"A Jungle Tragedy" (2 r. Animal dr.)

WEEK OF JANUARY 22.

02124 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 5) "Ablaze in Mid-Air" (Two reels). 1-3-6

THE' WEEK AFTER

MONDAY, JANUARY 29.

02125 RED FEATHER—"Love Aflame" (5-reel dr.) (Ruth Stonehouse and Jack Mulhall). 1-3-3-6
02126 NESTOR—"Why, Uncle" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, JANUARY 30.

02127 GOLD SEAL—"June Madness" (3-reel dr.) (Roy Stewart and Wadsworth Harris). 1-3-6.
02128 VICTOR—"Some Baby" (Novelty) and "Nellie, the Fireman's Daughter" (Com.) (Split reel). 1

WEDNESDAY, JANUARY 31.

02129 L-KO—"Faking Fakirs" (2-reel Com.) (Phil Dunham). 1-3-6
02130 UNIVERSAL ANIMATED WEEKLY—Weekly No. 57.
02131 BIG U—"The Gold Lust" (Drama). 1

THURSDAY, FEBRUARY 1.

02132 VICTOR—"It's Cheaper to be Married" (Com.) (Babe Sedgwick). 1
02133 UNIVERSAL SPECIAL—"The War Waif" (2-reel war drama) (Allan Holubar and Zoe Rae). 1-3-6
POWERS—No release this week.
02134 IMP—"The Diamond Thieves" (Detective dr.) (Robert Leonard and Margarita Fischer). 1

FRIDAY, FEBRUARY 2.

02135 IMP—"The Forbidden Game" (2-reel Underworld dr.) (Edward Hearn). 1-3-6
02136 UNIVERSAL SCREEN MAGAZINE—Issue No. 6.
02137 VICTOR—"The Hero of Bunko Hill" (Com.). 1

SATURDAY, FEBRUARY 3.

02138 BISON—"The Boonton Affair" (2-reel Mountain Dr.) King Baggot). 1-3-6
92139 JOKER—"His Coming Out Party" (Com.) (Gale Henry and Wm. Franey). 1

SUNDAY, FEBRUARY 4.

02140 IMP—"Diamonds of Destiny" (Dr.) Louise Lovely) 1
02141 POWERS—"Mr. Fuller Pep—His Wife Goes for a Rest" (Com. Cart) and "In North China" as seen by Dr. Dorsey (Ed.) (Split reel). 1
02142 IMP—"When New York Sleeps" (2-r. Crook dr). 1-3-6

WEEK OF JANUARY 29.

02143 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 6) "The Silent Feud" (Two reels). 1-3-6

MUSIC FOR "DOUBLE ROOM MYSTERY" —WEEK OF JANUARY 15

"Creepy Creep," by Tyers, is the Theme.

REEL I.

1. *"New Era,"* Overture, by Heed, until "Silver Joe and his side partner." 2. *"Mysterioso,"* by Lake, until "The chase after the burglars." 3. *"Agitato No. 4,"* by Becker, until "Silver Joe and his pal." 4. *"Rustling Leaves,"* by Koehler.

REEL II.

5. Continue *"Rustling Leaves,"* until "Hello, boss, hold your paper," etc. 6. *"Tendresse,"* by Ravina, until "The ice man," etc. 7. *"Intermezzo,"* by Arenski, until "I'm going to tell you a little story." 8. *"Melody,"* by Kretschmer.

REEL III.

9. Continue *"Melody,"* by Kretschmer, until "In the meshes of the law." 10. *"Adoration,"* by Barnard, until "Innocent or guilty." 11. *"To Spring,"* by Grieg, until "I got you out," etc. 12. *"Fantasia,"* by Bach, until "Come on, Silver." 13. *"Mysterioso Agitato,"* by Becker, until "Susanne, trust me." 14. *"Rustle of Spring,"* by Sinding.

REEL IV.

15. Continue *"Rustle of Spring,"* until "Say, that thing makes me nervous." 16. *"La Reve,"* by Golterman, until "Eight, nine, ten." 17. *"Dolorosa,"* by Tobani.

REEL V.

18. Continue *"Dolorosa,"* until "Second offenders are always guilty." 19. *"Reverie,"* by Arnold, until "Mister, you're flirting with death." 20. *"Last Spring,"* by Grieg, until "Letter." 21. *"Flirtation,"* Intermezzo, by Meyer Helmund until end.

NESTOR—"Treat 'Em Rough"......................(Comedy)

REEL I.

1. *"Arrah, Go On,"* (Popular). 2. *"When I Leave the World Behind,"* (Popular).

GOLD SEAL—"The Prodigal Widow"..........(3 Reels)

1. *"Harlequin,"* One-step, by Roberts, until "Paul Braintree's brother." 2. Silence, until "Dancing." 3. Any good trot, until "Haven't we enough troubles?" 4. *"Dramatic Tension,"* by Winkler, until "Several weeks passed." 5. *"Dramatic Tension,"* by Reissiger, until "His brother came to visit," etc. 6. *"Dream at Twilight,"* by Wirz, until "A night in June." 7. *"Garden of Love,"* by Ascher, until end.

REEL II.

8. *"Intermezzo,"* by Whelpley, until "The next morning." 9. *"Return to Me Soon,"* by Gregh, until "As luck would have it," etc. 10. *"Petite Bijouterie,"* by Bohm, until "Dancing." 11. Any good rag, until "Telegram. 12. *"Dramatic Tension No. 2,"* by Reissiger, until "A new sensation." 13. *"Western Moderato,"* by Bach, until "Playing piano." 14. Piano Solo to action, until "This camp is no place for you." 15. *"Dramatic Andante,"* by Ascher, until end.

REEL III.

16. *"Presto,"* by Lake, until "The fight. 17. *"Allegro Agitato,"* by Becker, until "Morning finds them," etc. 18. *"La Grace,"* by Bohm, until "The search." 19. *"Tale of Two Hearts,"* by Roberts.

BIG U—"Bloodhounds of the North"......(Two Reels)

REEL I.

1. *"Mayflower,"* Overture, by Kretschmer, until "Winchesters against pistols. 2. *"Agitato No. 45,"* by Tobani, until "Don't you know the strength." 3. *"Esperanza,"* by Johnstone, until end.

REEL II.

4. *"Souvenir,"* by Ordla, until "Shooting." 5. *"The Tempest,"* by Lake, until end.

IMP—"A Slave of Fear"..............................(Two Reels)

REEL I.

1. *"Extase,"* by Ganne, until "Kate's first day at the factory." 2. *"In Beauty's Bower,"* by Idyl, until "Your father was a man." 3. *"Memories,"* by Kuessner, until "An evening at Kate's home." 4. *"Intermezzo,"* by Arenski, until end.

REEL II.

5. *"Pierette Serenade,"* by Chaminade, until "Bud keeps an appointment." 6. *"Dramatic Tension,"* by Winkler, until "The work of cowards." 7. *"Mysterioso,"* by Becker, until "When the worm turns." 8. *"Love's Conflict,"* by Tobani, until "The fight." 9. *"Furioso,'* by Becker, until "And the flower," etc. 10. *"Berceuse,"* by Delacour, until end.

REX—"Homeless" .... (Drama)

1. *"Melody,"* by Friml. 2. *"Serenade,"* by Drigo, until end.

BISON—"Brute Force" ....(Two Reels)

REEL I.

1. *"Olympia Overture,"* by Ascher, until "Plans are made." 2. *"Romanze Op. 40,"* by Beethoven, until "I won't tell who shot." 3. *"After Sunset,"* by Pryor.

REEL II.

4. Continue *"After Sunset,"* until "Letter." 5. *"Stolen Moments,"* by Friedemann, to action pp. or ff., until "You say you are a minister." 6. *"Dramatic Tension No. 1,"* until "Stop, I'll consent to anything." 7. *"Dream Pictures,"* by Lora, until "The fight. 8. *"Hurry No. D,"* by Lake, until "Parson, you're a better man." 9. *"Berceuse,"* by Kargan off, until end.

JOKER—"Barred from the Bar"....................(Comedy)

1. *"Joker March.* 2. *"Suffragette March,"* until end.

REX—"The Bubble of Love"......................(Two Reels)

1. *"Pilgrim of Love,"* by Batiste, ff. during accident, until "As time passes." 2. *"Albumleaf,"* by Kretschmer, until "The woman who's beauty." 3. *"Canzonetta,"* by Goddard, until "That evening." 4. *"Adoration,"* by Barnard.

REEL II.

5. Continue *"Adoration,"* until "In the arrangements," etc. 6. *"Reception and Banquet Scene No. 16,"* until "You see, Jack, I would," etc. 7. *"Dramatic Tension No. 36,"* until "Dawn." 8. *"Dramatic Andante No. 15,"* until end.

L-KO—"Mr. Fullerpep Goes to the Country" (Cart.)

1. *"Synocopated Walk,"* (Popular). 2. *"He's a Ragpicker,"* (Popular).

Musical Program

TO

"THE PIPER'S PRICE"

SPECIALLY SELECTED AND COMPILED BY

M. WINKLER

THEME SERENADE BY WIDOR **THEME**

	SUB-TITLES, ETC.	TIME.	NAME OF COMPOSTIONS.
	Opening	35 seconds	Martinique, Intermezzo by Loraine
T	Feminine Influence, etc	4 minutes & 5 seconds	Continue to Action
T	It Seems Impossible	2 minutes & 45 seconds	Solitude by Czibulka
T	The Presence of Others	1 minute & 50 seconds	Dramatic Maestoso by Ascher
T	Are You Sure, Mr. Hadley	2 minutes & 55 seconds	Serenade by Chaminade
S	Grounds—Exterior House	1 minute & 30 seconds	Fata Morgana by Tobani
T	Scandal's Scorching Breath	2 minutes & 20 seconds	Sieste by Laurens
T	I'll Bring the Papers to Your Office	30 seconds	Continue pp.
T	For the First Time Since	2 minutes & 15 seconds	Theme
T	Here Are Your Papers.	2 minutes & 55 seconds	Continue to Action
T	Midnight—A Fitting Time	2 minutes & 35 seconds	Quietude by Gregh
S	Jessica on Couch	3 minutes & 5 seconds	Reverie by Barton
T	The Following Morning	2 minutes & 35 seconds	Heart to Heart, Serenade by Thorne
T	The Withered Rose	1 minute & 55 seconds	Idilio by Lack
S	Door Opens and Amy Enters	3 minutes & 30 seconds	Theme
T	I'll Take You to the Car	2 minutes & 10 seconds	Love Song by Puerner
S	Talking Over Phone	50 seconds	Continue to Action
S	Jessica Playing Piano	40 seconds	Improvise Piano Solo—To Action
S	Jessica Stops Playing	1 minute & 55 seconds	Serenade by Czerwonky
T	Hadley Realized That	4 minutes & 5 seconds	Pastel Menuet by Paradis
S	View in Ballroom	1 minute & 5 seconds	Dreams of Delight, Waltz by Milok
T	And Jess, Those Kisses, etc	1 minute & 55 seconds	Garden of Love, Caprice by Ascher
T	The World of Responsibilities	2 minutes & 10 seconds	Dramatic Tension by Reissiger
T	How Sweet of You to Call	3 minutes & 55 seconds	Theme
T	Jessica's Great Hour	1 minute & 55 seconds	Dramatic Andante by Ascher
S	Talking of Phone	2 minutes & 50 seconds	Melody by Kretschmer
T	It Was Midsummer Madness	1 minute & 55 seconds	Dramatic Tension by Winkler
T	Mr. Kilmartin Has Every Right	3 minutes & 15 seconds	Dawn of Hope by Casella
T	The Piper's Price	4 minutes & 25 seconds	Theme

UNTIL THE END

LETTER "T" INDICATES—TITLE OR SUB-TITLE—FOR CHANGE OF MUSIC
"S" " SCENE " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, New York, where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

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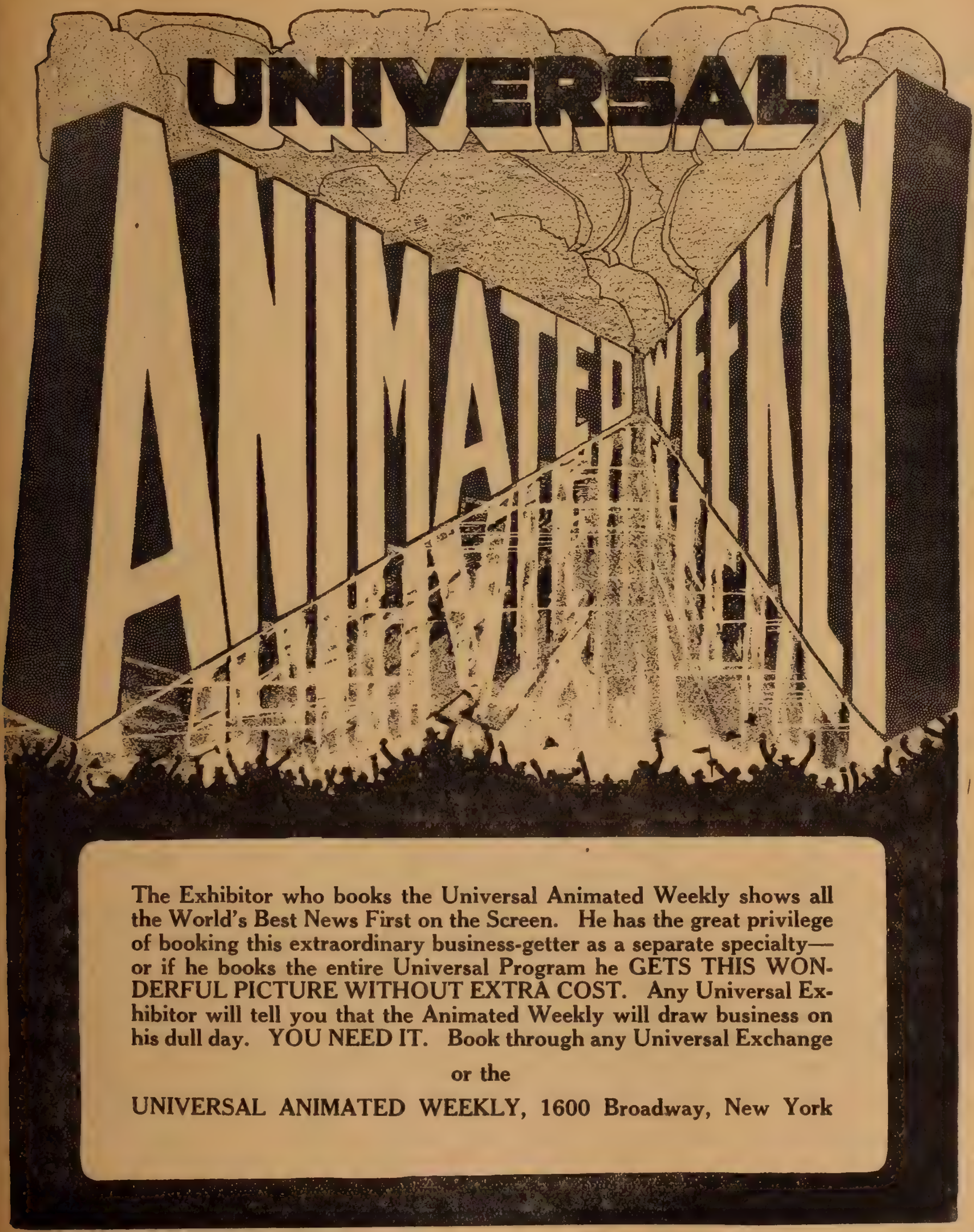

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UNIVERSAL

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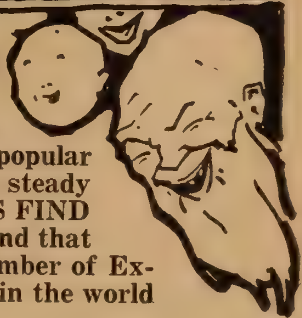
UNIVERSAL COMEDIES



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On the Regular UNIVERSAL Program

These two pages are
the most important
in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"The Double-Room Mystery," with Edward Hearn and Hayward Mack. Produced by Hobart Henley.	51st Red Feather Production—5 Reels January 15
"A Slave of Fear," with Agnes Vernon and M. K. Wilson. Produced by Fred. A. Kelsey.	Prize Imp Human-Interest Story Jan. 17—2 Reels
"Barred From the Bar," with Gale Henry, Wm. Franey, Lillian Peacock, and Moranti. Directed by Beaudine.	Prize Joker Reform Comedy Jan. 20—1 Reel
"The Bubble of Love," with Douglas Gerrard, Ruth Clifford, and Betty Schade. Directed by Gerrard.	Prize Rex Love Story Jan. 21—2 Reels

Feature Releases in the Universal Program of Three Weeks from this Week

"Heart Strings," with Allan Holubar and Maud George. Written by E. M. Ingleton. Produced by Holubar.	52nd Red Feather Production—5 Reels January 23
"The Battle of 'Let's Go,'" with Dan Russell and Splendid L-KO Cast. Directed by J. G. Blystone.	Prize L-Ko Komedy de Luxe Jan. 24—2 Reels
"The Fugitive," with Louise Lovely and Roy Stewart. Directed by Fred. A. Kelsey.	Prize Imp Heart-Interest Story Jan. 27—2 Reels
"The Desperate Chance," with Wm. V. Mong and Mina Cunard. Directed by Wm. V. Mong.	Prize 101 Bison Out West Drama Jan. 26—2 Reels

Feature Releases in the Universal Program of Four Weeks from this Week

"Love Aflame," with Ruth Stonehouse and Jack Mulhall. Written and produced by Raymond Wells.	53rd Red Feather Production—5 Reels January 29
"June Madness," with Roy Stewart and Wadsworth Harris. Dir. by Hobart Henley, written by Willis-Woods.	Prize Gold Seal Romantic Drama Jan. 30—3 Reels
"Faking Fakers," with Phil Dunham and an unusual L-KO cast of komedy experts.	Prize L-KO Just-For-Fun Komedy Jan. 30—2 Reels
"The Forbidden Game," with Edward Hearn. Written by Ben Cohn, produced by Harry Millarde.	Prize Imp Underworld Drama Feb. 2—2 Reels

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"Love Aflame." With Ruth Stonehouse and Jack Mulhall. Fifty-third Red Feather Production. Directed by Raymond Wells. Released January 29. My Gosh, but this picture was well named. Love Aflame! Well, I should say so. And a volcano bursts into flame, whether from the fires of love or not, Mr. Wells fails to tell us. But, if you can imagine a far-off country, where every time the volcano gets busy it's the sign of an election for a new chief; and a bunch of guys who make a bet that Jack can't make the trip there by a certain date; if you can imagine his taking side-door Pullmans, stowing away on tramp steamers, and finding at the end of his journey that the nice boy who has travelled with him is none other than Ruth, yep, Ruth—well, maybe you'd better see the picture after all. It's there forty ways. It has action, and peppy action at that; a bully story, two handsome and popular stars, and the variety and lavishness of sets and scenes that make it absorbingly interesting.

"June Madness." Three-reel Gold Seal Romantic Drama. With Roy Stewart and Wadsworth Harris. Directed by Hobart Henley. Released January 30. When Roy got to his office that June morning all the world seemed making love. One of his clerks and the stenographer; across the court another couple; the elevator starter and the girl at the cigar counter; while in the restaurant every table seemed occupied by young people whose "idle fancy lightly turned to thoughts of love." Now Roy was a woman-hater (I never saw one, did you?), and he was disgusted. So he left town to look at some mining properties, and there was held up a woman bandit. Oh, indeed, yes. When Roy discovers himself in love, and that the ring the bandit-ess took from him is on the finger of the **only** girl—figure it out for yourself. It takes three full reels to tell it properly, and it is your duty to book them and see the finish. All the old young folks and the young old folks will go crazy about this picture.

"Faking Fakirs." Two-reel L-KO Just for Fun. With Phil Dunham to make sure. Released January 31. There's one thing the L-KO bunch can't do. They can't fake their fun. They simply have to give you the simon-pure lawfter powders; they don't even try to get a laff on the strength of their reputation; they don't depend on custard pies—on the face, or off—NO! They just hand out original stunts, dangerous, foolish, clever—57 varieties—and there's a demand for more prints every week. Are you wise?

"The Forbidden Game." With Edward Hearn. Two-reel Imp Underworld Drama. Released February 2. It's mighty convincing in the picture with a nice clean-cut chap like Ed going out after the midnight dough with a bunch of crooks "just for the excitement." Unfortunately for Ed, the gang is cornered and one of them against orders pulls a gun. Still more unfortunate, it is fired, and a well known citizen the next morning was reported "Shot by Burglars." Ed's brother, a reporter, is assigned to the case, and under the pretext of a slumming expedition, takes his sister and some friends to the gang's hangout. "Then the fun begins." Of all the screen fights you have ever seen, hand this one the loving cup. Book this and you yourself, as well as your patrons, will be on the edge of your seats watching the big climax.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

JANUARY—

7—*The Trials of Willie Winks*.........(C. Cart.) *and Educational split reel.*

14—*Mr. Fuller Pep, "He Celebrates His Wedding Anniversary"*.........(C. Cart.) and (Ed.)

REX.

DECEMBER—

29—*The Gilded Life*.........(Drama)

31—*The Prodigal Daughter*.........(Drama)

JANUARY—

4—**The Red Stain**.........(2-Reel Drama)
Molly Malone-Jack Nelson.

12—**The Whispered Name**.........(2-R. Drama)
Lois Wilson-Lee Hill.

UNIVERSAL SPECIAL FEATURE.

Week of December 18—

"Liberty" (Episode No. 19).........(Two Reels)

19—**Little Partner**.........(3-Reel Soc. and West.)
Franklyn Farnum-Agnes Vernon.

Week of December 25—

"Liberty" (Episode 20) "A Daughter of the U. S. A."

"The Purple Mask" (Episode 1) "The Vanished Jewels".........(Two Reels)
Francis Ford-Grace Cunard.

Week of January 1—

"The Purple Mask" (Episode 2) "Suspected"
Grace Cunard-Francis Ford.........(2 Reels)

JANUARY—

8—**"The Purple Mask" (Episode No. 3) "The Capture"**.........(Two Reels)

VICTOR.

DECEMBER—

28—**Good Morning, Judge**.........(2-Reel Comedy)
Mina Cunard, Ernest Shields, Eddie Polo.

JANUARY—

2—*Bombs and Banknotes*.........(Comedy)

5—*How to be Happy, Though Married*.........(Com.)

9—*A Gentleman of Nerve*.........(Drama)

12—*The Wrong Mary Wright*.........(Drama)

LAEMMLE.

DECEMBER—

26—**Stronger Than Steel**.........(2-Reel Soc. Drama)
Allan Holubar-Louise Lovely.

30—*The Face On the Screen*.........(Drama)

JANUARY—

3—*Alone in the World*.........(Drama)

6—*The Wall of Money*.........(Drama)

10—*The Face Downstairs*.........(Drama)

UNIVERSAL ANIMATED WEEKLY.

20—*Animated Weekly, Vol. 2, No. 51*.........(News)

27—*Animated Weekly, Vol. 2, No. 52*.........(News)

JANUARY—

3—*Animated Weekly, Vol. 2, No. 53*.........(News)

10—*Animated Weekly, Vol. 2, No. 54*.........(News)

UNIVERSAL SCREEN MAGAZINE.

DECEMBER—

8—*Universal Screen Magazine. Issue No. 2.*

22—*Universal Screen Magazine. Issue No. 3.*

JANUARY—

5—*Universal Screen Magazine. Issue No. 4.*

BIG U.

JANUARY—

4—*The Uprising*.........(Indian Dr.)

11—*Shattered Ideals*.........(Drama)

14—The Call for Help.........(2-R. Mining Drama)

GOLD SEAL.

DECEMBER—

26—**Birds of a Feather**.........(3-Reel Drama)
Wm. Mong-Nellie Allen.

JANUARY—

2—**An Old Soldier's Romance**.........(3-Reel Dr.)
Wm. Mong-Nellie Allen.

9—**The Mystery of My Lady's Boudoir**
Violet Mersereau.........(3-R. Mys. Dr.)

IMP.

JANUARY—

5—**The Moral Right**.........(2-Reel Dr.)
Douglas Gerrard.

7—*The Whelp*.........(Drama)

12—*Honorably Discharged*.........(Drama)

13—*John Bates' Secret*.........(Drama)

14—*Midnight*.........(Drama)
Allan Holubar-Zoe Rae.

101 BISON.

DECEMBER—

30—**Giant Powder**.........(2-Reel Mining Drama)
Edith Johnson-Fred Church.

JANUARY—

6—**Harry Carey in "Blood Money"** (2-R. West. Dr.)
Louise Lovely.

13—**The Bad Man of Cheyenne** (2-R. West. Drama)
Harry Carey-Priscilla Dean.

L-KO.

DECEMBER—

27—*The Perils of a Plumber*.........(Comedy)

29—*Phil's Busy Day*.........(Comedy)

JANUARY—

3—**On the Trail of the Lonesome Pill** (2-R. Com.)
Phil Dunham.

12—**A Limburger Cyclone**.........(2-R. Comedy)
Phil Dunham.

RED FEATHER PRODUCTIONS.

DECEMBER—

18—**Mixed Blood**.........(5-Reel Drama)
Claire McDowell-Roy Stewart.

25—**Hobart Henley in "A Child of Mystery"**
with Gertrude Selby.........(5 Reels)

JANUARY—

1—**Polly Put the Kettle On**.........(5-R.)

8—**Fighting for Love**.........(5 Reels)
Jack Mulhall-Ruth Stonehouse.

JOKER.

DECEMBER—

22—*Jags and Jealousy*.........(Comedy)

30—*The Tale of a Turk*.........(Comedy)

JANUARY—

6—*Love in Suspense*.........(Comedy)

11—**When Damon Fell for Pythias** (2-R. Comedy)
Gale Henry-Wm. Franey.

13—*Mines and Matrimony*.........(Comedy)

NESTOR.

DECEMBER—

25—*Pretty Baby*.........(Comedy)

JANUARY—

1—*Practice What You Preach*.........(Comedy)

8—*One Thousand Miles an Hour*.........(Comedy)

BURTON RICE

BLUEBIRD PHOTOPLAYS (INC).

Announce

Lois Weber and Phillips Smalley in "Hop—the Devil's Brew."

Louise Lovely in "The Grip of Jealousy."

Louise Lovely in "Tangled Hearts."

Tyrone Power in "John Needham's Double."

Violet Mersereau in "The Great Problem."

J. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in "The Crippled Hand."

Louise Lovely in "The Gilded Spider."

Rupert Julian in "Naked Hearts."

Tyrone Power and Lois Weber in "The Eye of God."

Harry Carey in "The Three Godfathers"

Mary MacLaren in "Shoes."

Violet Mersereau in "Broken Fetters."

Ella Hall in "The Love Girl"

Louise Lovely in "The Grasp of Greed."

Myrtle Gonzalez in "The Secret of the Swamp"

Harry Carey in "Love's Lariat"

Ella Hall and Herbert Rawlinson in "Little Eve Edgarton."

Myrtle Gonzalez and Val Paul in "The Girl of Lost Lake"

"Saving the Family Name"

"Behind the Lines"

"The Evil Women Do"

Mary MacLaren in "Wanted--A Home"

Cleo Madison in "The Chalice of Sorrow"

Ruth Stonehouse in "Love Never Dies"

"End of the Rainbow"

"Gloriana"

"A Stranger from Somewhere"

"Measure of a Man"

"The Bugler of Algiers"

"The Eagle's Wings"

"The Sign of the Poppy"

"The Price of Silence"

"The Honor of Mary Blake"

"The Right to be Happy"

"Black Orchids"

"The Pipers Price"

COMING: "Her Soul's Inspiration" "God's Crucible" "The Devil's Payday"

For Bookings Communicate with your local BLUEBIRD Exchange, or
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Announcement

Get a copy of the Motion Picture News--Issue of Jan. 20th and see our 8 page advertisement, also our double page advertisement in the Moving Picture World on State Rights sale of

"20000 LEAGUES UNDER THE SEA"

Now Playing to Capacity Houses-three times daily at the BROADWAY Theatre in New York City

---

It is the Biggest State Rights proposition the Industry has ever known

Full particulars can be had by communicating immediately with the State Rights Dept. of the

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CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY NEW YORK

PRICE 10 CENTS

THE MOVING PICTURE WEEKLY

VOL. 3
NO. 23

JAN. 20
1917

The Museum of Modern Art
LIBRARY
Periodical

Gale Henry and Wm. Franey in
"LOVE ME, LOVE MY BISCUITS"
JOKER COMEDY

13
23
7
4-11-44

BLUE BIRD

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BETTY SCHADE

AND

WEDGEWOOD NOWELL

Directed by
Rex Ingram

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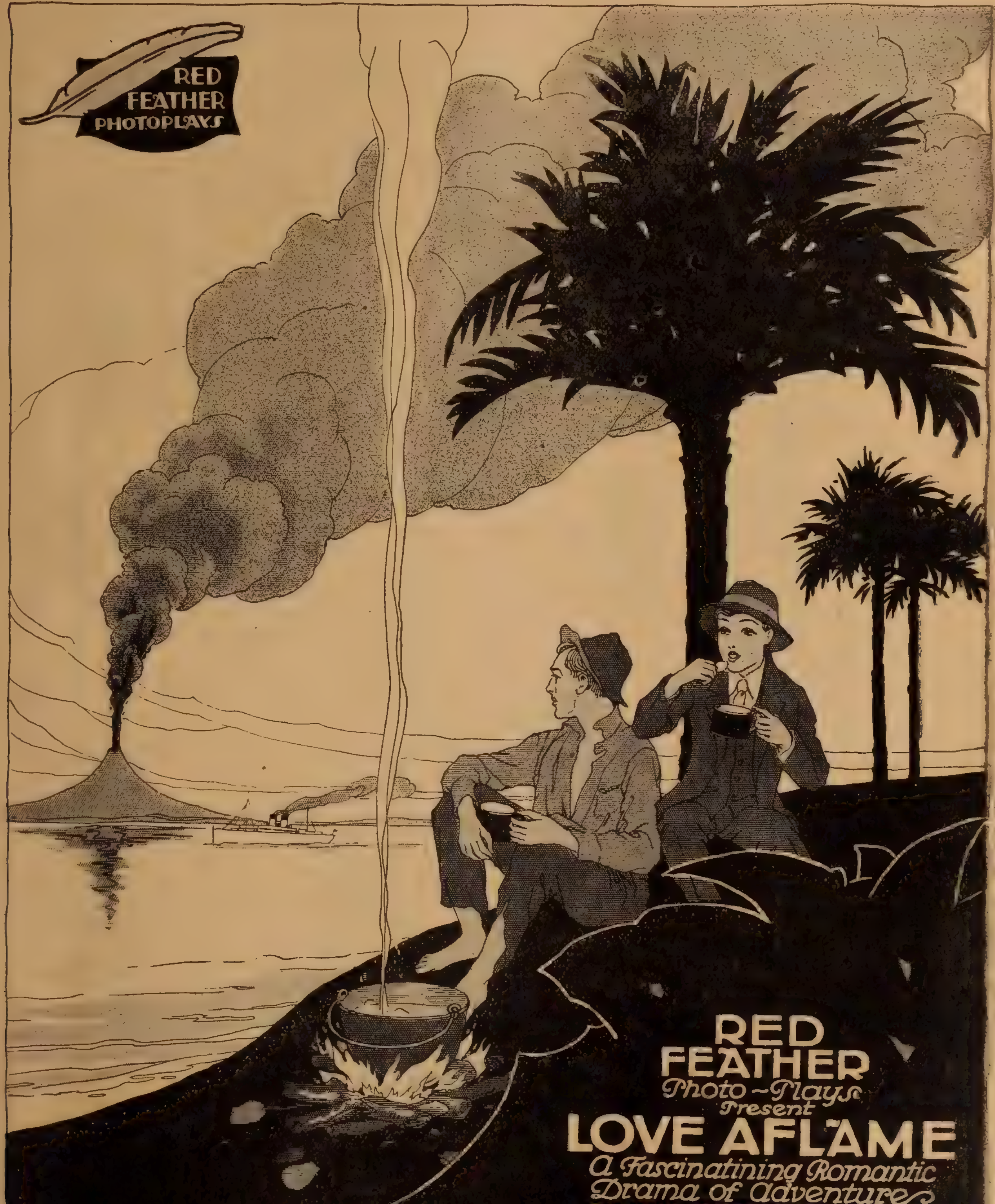
RED
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A Fascinatining Romantic
Drama of Adventure
RUTH STONEHOUSE
AND JACK MULHALL
Directed by Raymond Wells
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KARL LINK

Red Feather
Photo-Plays present

"Me and M'Pal"

A Soul-Stirring Screen
Characterization of Sweetness
and tenderness, interwoven
with smiles and tears.
Like "my Old Dutch", it goes
straight to the heart. ♡♡♡♡♡

with **Edna Flugrath**
Gerald Ames
and **Hubert Willis**

written by Richard Ganthony
produced by Harold Shaw
Book through any Universal Exchange.

RED
FEATHER
PHOTOPLAYS

HEART-STRINGS

A DRAMA OF TEARS & SMILES
FEATURING

ALLAN HOLUBAR

DIRECTED BY ALLAN HOLUBAR
BOOK THROUGH ANY UNIVERSAL
EXCHANGE

1000

Pages of Advertising Written by the greatest expert in the business could not convince you so thoroughly of the tremendous Box-office value of the UNIVERSAL'S Stupendous Spectacuiar Production

"20,000 LEAGUES UNDER THE SEA"

as these Newspaper Clippings reproduced on these two pages

STATE RIGHTS

NEW YORK AMERICAN—

SUBSEA FILM LIMIT OF THE MARVELOUS

Cinemasterpiece, "Twenty Thousand Leagues Under the Sea," at the Broadway, Shows How Man Is Fast Encroaching on the Realms of Nature.

By REV. THOMAS B. GREGORY

THE limit of the marvelous' Such, in brief is my estimate of '20 000 Leagues Under the Sea the cinemasterpiece that is now attracting the public attention at the Broadway Theatre

Jules Verne was the possessor of one of the most amazing imaginations ever known and but little inferior to the imagination of the distinguished Frenchman is that of Mr Stuart Paton who from Verne's famous novel, produced the wonderful combination of pictures I saw last night at the Broadway Theatre

The eight reels are full of such thrills as are to be found nowhere else I say this deliberately There is no end to thrills they are as thick as leaves in the Summer forest But there are thrills and thrills—thrills that affect the nerves mainly and thrills that reach and electrify the mind

It is the latter sort of excitement that abounds in 20 000 Leagues Under the Sea —the excitement of the Man within the Man the Man who thinks and peers into the mysteries of things and wonders at the miracles he runs across

NO TIME FOR WHOOPS.

In looking at the pictures in 20 000 Leagues Under the Sea one does not feel like raising the war whoop and scalping all creation and the rest of mankind he is just interested —deeply absorbingly

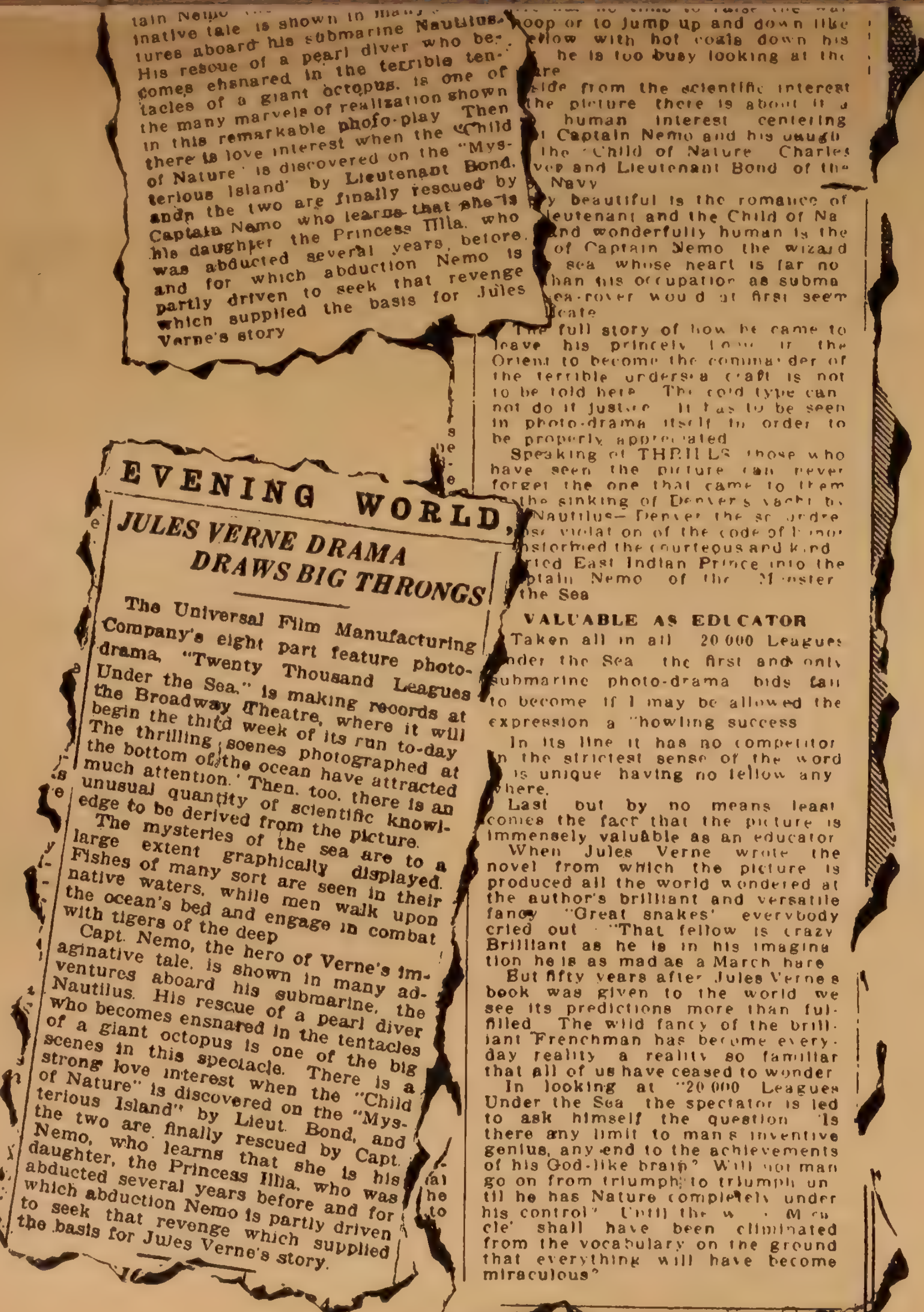
---

Photo Plays

BOADWAY THEATRE.

THE Universal Film Manufacturing Company's eight-part feature photo drama, "Twenty Thousand Leagues Under the Sea" is smashing all "movie box office records at the Broadway Theatre where it will begin the third week of its run to-day

The thrilling and amazing scenes photographed at the bottom of the ocean add sufficient story to satisfy the masses of photo-play "fans" Then too there is an unusual quantity of scientific knowledge to be derived from the picture The mysteries of the sea are to a large extent graphically displayed and in such a manner as appeals to old and [illegible] alike. [illegible] sorts are seen in



tain Nemo is shown in many inative tale is shown in many Nautilus. tures aboard his submarine who be- His rescue of a pearl diver terrible ten- comes ensnared in the terrible ten- tacles of a giant octopus, is one of the many marvels of realization shown in this remarkable photo-play. Then there is love interest when the "Child of Nature" is discovered on the "Mys- terious Island" by Lieutenant Bond, and the two are finally rescued by Captain Nemo who learns that she is his daughter the Princess Illa, who was abducted several years before, and for which abduction Nemo is partly driven to seek that revenge which supplied the basis for Jules Verne's story.

oop or to jump up and down like ellow with hot coals down his he is too busy looking at the are

ide from the scientific interest he picture there is about it a human interest centering Captain Nemo and his daugh the "Child of Nature" Charles ve and Lieutenant Bond of the Navy

y beautiful is the romance of ieutenant and the Child of Na nd wonderfully human is the of Captain Nemo the wizard sea whose heart is far no han his occupation as subma ea-rover would at first seem icate

The full story of how he came to leave his princely home in the Orient to become the commander of the terrible undersea craft is not to be told here. The cold type can not do it justice. It has to be seen in photo-drama itself in order to be properly appreciated.

Speaking of THRILLS those who have seen the picture can never forget the one that came to them the sinking of Denver's yacht by Nautilus—Denver the scoundrel se violation of the code of honor nsformed the courteous and kind ted East Indian Prince into the ptain Nemo of the Monster the Sea

VALUABLE AS EDUCATOR

Taken all in all 20,000 Leagues nder the Sea the first and only submarine photo-drama bids fair to become if I may be allowed the expression a "howling success."

In its line it has no competitor n the strictest sense of the word is unique having no fellow any here.

Last but by no means least comes the fact that the picture is immensely valuable as an educator.

When Jules Verne wrote the novel from which the picture is produced all the world wondered at the author's brilliant and versatile fancy "Great snakes" everybody cried out "That fellow is crazy. Brilliant as he is in his imagination he is as mad as a March hare."

But fifty years after Jules Verne's book was given to the world we see its predictions more than fulfilled. The wild fancy of the brilliant Frenchman has become everyday reality a reality so familiar that all of us have ceased to wonder.

In looking at "20,000 Leagues Under the Sea" the spectator is led to ask himself the question "Is there any limit to man's inventive genius, any end to the achievements of his God-like brain? Will not man go on from triumph to triumph until he has Nature completely under his control? Until the w M cle' shall have been eliminated from the vocabulary on the ground that everything will have become miraculous?"

EVENING WORLD,

JULES VERNE DRAMA DRAWS BIG THRONGS

The Universal Film Manufacturing Company's eight part feature photo-drama, "Twenty Thousand Leagues Under the Sea," is making records at the Broadway Theatre, where it will begin the third week of its run to-day. The thrilling scenes photographed at the bottom of the ocean have attracted much attention. Then, too, there is an unusual quantity of scientific knowledge to be derived from the picture.

The mysteries of the sea are to a large extent graphically displayed. Fishes of many sort are seen in their native waters, while men walk upon the ocean's bed and engage in combat with tigers of the deep.

Capt. Nemo, the hero of Verne's imaginative tale, is shown in many adventures aboard his submarine, the Nautilus. His rescue of a pearl diver who becomes ensnared in the tentacles of a giant octopus is one of the big scenes in this spectacle. There is a strong love interest when the "Child of Nature" is discovered on the "Mysterious Island" by Lieut. Bond, and the two are finally rescued by Capt. Nemo, who learns that she is his daughter, the Princess Illia, who was abducted several years before and for which abduction Nemo is partly driven to seek that revenge which supplied the basis for Jules Verne's story.

NOW SELLING

In response to the advertisements published in the Motion Picture News, Moving Picture World, and other Film Trade publications last week we have been swamped with inquiries and communications on State Rights on "20,000 LEAGUES UNDER THE SEA."

Two of the biggest State Rights Buyers in America, who made a special flying trip to New York to buy this production were given evidence extraordinary (without any talk) by simply viewing the jamming, cramming throngs, three times daily, fighting their way into the Broadway Theatre where this production is now playing. Already the following states have been sold: S. Carolina—Georgia—Alabama — Mississippi — Tennessee — Arkansas — Florida — Texas — Louisiana — Maine — New Hampshire—Vermont—Massachusetts—Rhode Island and Connecticut—Illinois—Wisconsin—Minnesota—North and South Dakota—Montana—and arrangements pending for other territory.

Now Playing to S. R. O. at the Broadway, N. Y. C.

If every State Rights Buyer could but see the surging mass of humanity three times daily—2:15—4:30 and 8:15 P. M. daily at the Broadway Theatre, cramming and jamming their way in to see this remarkable film drama, there wouldn't be a State open for sale in five minutes after viewing this sight. Every house record at the Broadway has been smashed in point of attendance and receipts. For the weeks of December 25th to 31st and 1st to 7th the Broadway took in over $21,000 in cash, and a stream of cash has been and is NOW pouring into the Box Office of the Broadway daily. THAT'S THE ANSWER, MR. STATE RIGHTS BUYER. Ask for a copy of the elaborate Ad Campaign book that tells you HOW to get the big money in ANY city or town like it was gotten in Chicago and New York. Direct all communications to the STATE RIGHTS DEPT. of the

UNIVERSAL FILM MFG. COMPANY
CARL LAEMMLE, President
"The Largest Film Mfg. Concern in the Universe."
1600 BROADWAY - - - NEW YORK

Time for the

(No. 160. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

In the January 6 issue of the Moving Picture World M. F. H. Richardson has an article entitled "An Unfair Condition" which ought to be read and digested and ACTED UPON by every exhibitor who cares a rap about the future of the moving picture business. The Moving Picture World has given us permission to reproduce the article and you will find it elsewhere in this issue. (Page 37)

There are two paragraphs which you ought to cut out and paste in your hat. Here is the first:

> "The matter of salaries paid by the producers would not be of interest to the moving picture world if these salaries were really paid by the producers, but when we come to analyze the situation it is found that this is not the fact. True, the producer makes the contract and pays the actual money, but in effect he merely advances that sum, later collecting it from the film exchange, which in turn collects it from THE EXHIBITOR, WHO IS THE REAL GOAT."

Mind you, this refers to the ridiculously high salaries which have become so common in the picture business, especially among the new concerns which are said to be more interested in selling pretty stock certificates than in making pictures. The second paragraph is as follows:

> "The exhibitor has it in his own hands to remedy this condition by refusing to pay exorbitant film rental fees WHICH HE KNOWS ARE VERY LARGELY BASED ON UNREASONABLE SALARIES PAID TO ACTORS."

As far as I know, the Universal is about the only company which has never been stampeded into GIVING AWAY THE EXHIBITORS' MONEY FOOLISHLY! I do not deny that we have been tempted, especially when we have seen so many exhibitors eagerly throwing money to the four winds.

Goat to Butt

Exorbitant salaries are responsible for a great deal of the serious damage that has come to the picture business during the past year or two. They are responsible for the rotten five-reel features that have flooded the market and made hundreds of thousands of erstwhile fans sick of the movies. And every dollar of this waste comes out of the pockets of the exhibitors—THE ULTIMATE GOATS!

The Universal has had some bitter experiences with actors. A vast majority of the present "stars" had their training with the Universal. After we had given them their opportunity to become great, other companies offered them fabulous salaries to quit us. We could have held them by paying them exorbitant salaries, but we knew only too well that it would boost the cost of production sky high and that we would have to make you pay the freight! This in time would ruin you and leave us without customers.

Every move the Universal has made has been based on the future of the business, BECAUSE THE UNIVERSAL IS IN BUSINESS TO STAY, NOT TO UNLOAD A PILE OF STOCK ON THE PUBLIC AND SILENTLY FADE AWAY!

Our motives have been selfish, but of the sort of selfishness that is best for the exhibitors who hope to continue making profits instead of losses!

Read Mr. Richardson's article from beginning to end and then use the brains God gave us!

If you decide you are the goat as he says, remember that a goat has a butting apparatus. If you're too tired to use your brains, use your butter!

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, - - - New York

SCENES
FROM THE
RED FEATHER
PRODUCTION
HERBERT RAWLINSON
IN "THE
SCARLET
CRYSTAL"

"SOULS UNITED"

GOLD SEAL Three - Reel Drama, starring Violet Mersereau. Written by Harry Ditmar and produced by Francis Grandon. Miss Mersereau has the role of an explorer's daughter brought up in the wilds of Africa.

CAST.

Marcia Randall	Violet Mersereau
John Randall	Fred Hearn
Burton Stanley	Harry Benham
Mrs. Stanley	Yolande Duquette

THIS is a story which alternates between London and the wilds of Africa. It was written by Harry Ditmar and produced by Francis Grandon, and serves Violet Mersereau as a good medium for the display of her gift of portraying alternate pathos and charm. A very appealing picture she makes in the trying costume which the exigencies of the script force her to wear. This is nothing more nor less than a sack, out of which she fashions for herself a garment as primitive as it is becoming. Not many leading ladies are young enough to look delightfully pretty in a sack. It is really quite a sartorial triumph.

Marcia, in the play, prefers this primitive costume to the ragged shirt and trousers which is all that is offered to her in the way of choice. This is another example of the eternal feminine—even a sackcloth petticoat is preferable to masculine attire, to the mind of a real woman.

The story is rather sad, but the ending is the only logical one, and it gives Miss Mersereau a splendid opportunity to show her powers as an emotional actress. She has one of those parts which she declares herself that she prefers. Marcia's character develops under the molding of destiny, from that of a playful, careless child to a woman who has to cope with an emotional situation. This change Miss Mersereau handles in an expert way. The picture was made some little time ago, and as Miss Mersereau has since become exclusively a Bluebird star, "Soul's United" offers a rare opportunity to see her on the Universal program. The story of the picture follows:

Burton Stanley, a noted London physician, returns from a long trip and finds his wife interested in another man. An expedition is about to depart for the West Coast of Africa to fight the sleeping sickness, thought thought to be caused by the tsetse fly. Stanley determines to join the expedition.

Dying of the illness is John Randall, an ivory trader, who, unable to remain in England after the death of his beloved wife, has taken his child, Marcia, and gone to Africa. A beautiful girl, she has grown up rather like a child of nature. She meets Stanley, after his entire party has deserted him, after learning that they are in to be caused by the tsetse fly. Stanley determines to join the expedition. the land of the sleeping sickness. Its symptons develop in an irresistable desire for sleep in the victim, and Marcia, feeling that her father has contracted it, rushes madly for aid. Stanley tells her he is a doctor, and together they seek the ivory trader. But he has succumbed.

Grief stricken, Stanley comforts the girl and a strong friendship develops between them which suddenly ripens into love. Intending to remain only a few weeks or months in the tropics, Stanley's stay covers a longer period, he teaching the girl the tricks of civilization and revelling in her innocent charm. Finally a letter arrives from his wife. She has regretted her folly in being temporarily interested in another man, and begs her husband to return to her. He tells Marcia the truth but promises her he will not go.

A young friend, Cecil Balfour, on a hunting expedition, arrives in Africa, and sees Marcia in Stanley's arms. He prevails upon the latter to go home, and he gives his promise to do so, telling Marcia he is going for new supplies and aid to fight the dread sickness. Thinking that he is going into the interior and attempting to prevent his departure, she empties his medicine chest, with preventatives in fighting the disease, into the ocean.

As Stanley prepares to leave, he becomes dizzy and knows that he has the disease. His medicine chest is missed and Marcia brings him the medicine he gave her father.

Meanwhile, the natives are in rebellion against the white doctor, declaring that he has put upon the village the "bad spell." So they repair to his hut to capture him. Marcia defends him until she is shot. Wounded, she tumbles to his bed, falling over his dead body.

Mrs. Stanley, arriving in Africa, is led to the single grave where, buried together, their souls have been united.

CAREY GIVES ACTRESS THRILL.

HARRY CAREY, featured western actor at Universal City, who is working under the direction of Fred Kelsey, has been assigned a new leading woman, Claire Du Brey, who for several months has been working in dramatic productions at the film capital. The young actress has been given some thrills by the well-known westerner and he is pleased with her grit.

In one of the scenes of his current production, "Their Hold-up," Miss Du Brey has to ride a horse down a mountain-side incline of forty degress. Carey appears next on the program in the Bison, "The Outlaw and the Lady."

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Snow shoe hikers—Rainier National Park, Wash.

Second inauguration of Gov. J. M. Cox—Columbus, Ohio.

Silent women sentinels picketing White House.

$5,000,000 *explosion—Projectiles picked up on fields.*

Man-killing devices for Allied Bazaar—Chicago, Ill.

Buffalo Bill meeting Carl Laemmle and P. A. Powers.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

How Would You Like to be The Cameraman?

Cameraman Bill Ganz.

DID you ever stop to think, when you were witnessing those explosions and fires and wrecks and hair-raising accidents of all kinds in the Animated Weekly, of the man who got the records of them for your edification? Of the risks he ran, the smoke he had to swallow, the cold he had to endure, the hours he had to wait without food or shelter, and all so that you might see pictures of the exciting and dangerous things which happen, every so often, in this big country? On Friday, January 12th, the great disaster in the munitions plant at Kingsland, New Jersey, happened in the afternoon, and the Animated Weekly had a picture record of it, ready for projection, at nine o'clock that night. This is how it was done, and Cameraman William Ganz, who did it, tells the story.

"I was up in the Animated room talking to Hy Mayer, when Jack Cohn says, 'There's a big fire over in Jersey; you'd better go over.' So I took my camera and hired a taxi and went over the Forty-second Street ferry. I saw where the crowd was going and followed them, until my driver would not go any further. He said it was a munition plant exploding, and that he wasn't raised to be a soldier. I wasn't either, but I got out of the taxi and went on as close as I could get to where the flames were spurting up into the sky. It was pretty exciting. Huge shells were exploding and some of them fell all around me. I set up my camera, and the bullets struck the very standards. They were not one-inch shells, such as caused such destruction at Black Tom—they were huge three-inch affairs, and the only difference between them and the ones that they use at the front was that the time fuses had not been screwed into their noses. But they would kill you just as nicely without a time fuse as with one.

"It was getting dark, and that's how I managed to get by the guards. Some of them yelled at me, but I went the other way. I picked up some of the unexploded shells, and some of the bits of those which did go off, for souvenirs." (One of them is reposing this minute on the desk of the editor.)

"No, I did not mind being 'under fire' much. I was getting some dandy 'stuff.' But what I did mind was the cold. It was awful! I left in such a hurry that I didn't have any gloves, and only B. V. D.'s, and I'm not a movie actor— only a cameraman—so I haven't any fur collar on my overcoat. I got the pictures and hurried back, and we had them ready to run at nine that night. Jack said I'd better go back in the morning and get some shots of the ruins. So I went and everything was knocked to pieces, hardly a house standing, the whole place in ruins. There were lots of guards now that it was light, and they all yelled at me to stop. I ran, but they caught me, and they were going to keep me under arrest and take my camera, but I chopped wood for them and made a dandy fire, and after a while they let me go."

The explosion at the Du Pont powder Works at Haskell, New Jersey, fired the Animated Weekly with a desire to score another beat. Cameramen Whipple and Gold were in an automobile speeding toward the scene ten minutes after it happened. But they were unable to get any record, as the explosion, being merely a powder explosion, left no fire behind it, and it would have taken a Mackensen or a Hindenburg to have plowed through the barbed-wire entanglements with which the plant at Haskell is surrounded.

CALIFORNIANS seldom have a chance to buckle on the skates and when they do—good-night! You'll see just how adroit they are in Animated Weekly No. 55.

ANIMATED WEEKLY, NO. 55.

Released January 17, 1917.

Again Rules Ohio.—Unique pageant precedes second inauguration of Governor J. M. Cox after two years out of office.—*Columbus, Ohio.*

Wouldn't Be Launched.—Ship held on ways two days by frozen grease, finally glides into water.—*Chelsea, Mass.*

Picketing the President.—Silent sentinels stand before White House to win Wilson to suffrage.—*Washington, D. C.*

Buffalo Bill Dead.—Colonel W. F. Cody, world's most famous scout and plainsman, with pet bison on his ranch.—*Cody, Wyoming.*

Reducing High Cost of Living.—Twelve husky policemen will try three-week plan to live on meals costing 25 cents a day.—*New York City.*

Grim Relics of War.—Man-killing devices from Europe's battlefields arrive for Allied Bazaar.—*Chicago, Ill.*

Welcome King Snow.—State noted for flowers and sunshine also offers Winter enjoyment.—*Truckee, Cal.*

Where Nature Blooms her Richest.—Millions of flowers make gorgeous floats in greatest flower carnival.—*Pasadena, Cal.*

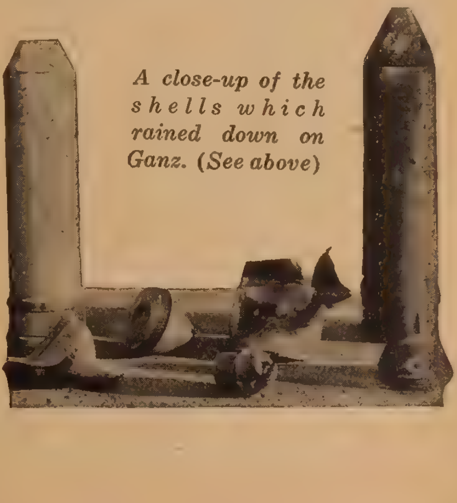
Snow Shoe Hikers.—One hundred mountaineers on annual outing in Paradise Valley's 13 feet of snow.—*Rainier National Park, Wash.*

East Meets West.—Visitors win Winter polo clash after cross-continent trip.—*Coronado, Cal.*

$5,000,000 *Explosion.*— Animated Weekly cameraman enters death's zone when large ammunition plant takes fire.—*Kingsland, N. J.*

Racing Through City Streets.—Athletes thread way among horses and autos in speed contest.—*San Francisco, Cal.*

Cartoons by Hy. Mayer, World Famous Caricaturist.



A close-up of the shells which rained down on Ganz. (See above)

"HEART STRINGS"

A RED FEATHER Photoplay, written by E. Magnus Ingleton, adapted for the screen by Fred Myton and produced by Allan Holubar. The tale of a little waif who nestles her way into the heart of a bachelor doctor and makes him her own.

THIS is the first five-reel photoplay which has been produced by the young actor-director Allan Holubar, who has been doing such fine things in both capacities lately. It is safe to predict that it will not be his last. The story is one of those tales of every day life which is best described by the words "heart-interest." From the beginning, which shows Jo as a child, to the end in which she takes her rightful place as queen of the doctor's heart, we follow her history with breathless interest, and alternate smiles and tears. Nor is the darker element wanting in the picture. The character of the unscrupulous Leonie, who ensnares her victims only to ruin them, furnishes the contrast of shadow to the sunshiny theme of the doctor and his little protegee.

Mr. Holubar has produced the picture with the greatest care. His sets are realistic and lavish alternately. The reproduction at the head of the page shows what a fine interior he used as the home of the doctor. Jo's bedroom, the garden, and other scenes are as well staged as this. Virginia Corbin—all of five years old—makes a most attractive little waif in the first part of the picture, while Francelia Billington is distractingly pretty as Jo, grown up. Mr. Holubar himself gives a convincing and carefully studied portrayal of the doctor, who is ready to resign his treasure to other hands, but only if they are worthy of it. The story in brief is as follows:

CAST.

Dr. John McClean	**Allan Holubar**
Johanna	**Francelia Billington**
Gerald	**Paul Byron**
Leonie	**Maud George**
Sue	**Irene Hunt**
Jo (as child)	**Virginia Corbin**
Housekeeper	**Mrs. Witting**
Hartley	**Charles Cummings**

John McClean is a hard-working doctor, who has worked all his young life to gain comfort for his mother in her old age. Unfortunately, just as fortune begins to smile on him, his mother dies, and so at the age of thirty, he is left a successful but a lonely man, waited on by a kind old housekeeper and with just one friend,

The doctor sees the wedding gown.

a little brown mouse, which he has tamed.

One night he attends the death-bed of a poor musician, who leaves a little girl of eight, penniless. John has shown kindness to the child and on the night of the funeral she appears at his door, saying that she has come to be his housekeeper.

He tries to explain the impossibility to her, but finding her starving and ill-treated, with nothing before her but the workhouse, he begins to weaken, and when the child goes to sleep in his arms, he determines to adopt her. Her only rival in John's affections is the little brown mouse, whose name she steals.

Ten years later we meet them again. John's success has continued, and he has become quite wealthy. His adopted daughter (christened Johanna, but called Jo for short), has become engaged to Gerald, a handsome acquaintance of the doctor's. When John's consent is asked he unselfishly hides his deep love for Jo, but questions Gerald about his past, knowing that he has recently had a love affair with a widow of doubtful reputation. Gerald assures him that all that is done with, but the re-appearance of the widow and the quickness with which she re-establishes her power over Gerald, soon puts a different light on the matter. When Gerald remains away from the doctor's, and offers no explanation, for two or three days, John, entirely on Jo's account, goes to the house of Leonie (the widow), to learn the real truth. He discovers her on the eve of departure with Gerald, who, though ashamed, cannot withstand the spell of his enchantress. She defies the doctor and laughs openly at his solicitude for the innocent Jo. After a strong scene, John leaves them and then the preparations for departure continue, although Gerald is much shaken by the unconcealed contempt of his old friend John.

Amongst Jo's friends, is a poor girl called Sue, whom she and the doctor have befriended. She was about to be married to a bank clerk, when he became attracted to a young widow (one of the depositors at the bank). By degrees he neglected Sue, and the matter ended in his serving a term of imprisonment for theft, at the instigation of the woman.

At the time of Jo's trouble, Sue's sweetheart has been released, and he comes back to her husband a crushed and broken man.

Sue recognizes in Leonie (the widow who has fascinated Gerald), the same woman who ruined her sweetheart. She takes him to her house and forcing an entrance, exposes the woman to Gerald. Leonie tries to deny her guilt, but proofs are too strong. Left alone, she determines to be revenged. John's words are fixed on her memory, "Jo does not know that such women as you exist." She sends for Jo, who comes in answer to a telephone call that seems to come from Gerald.

Leonie is about to open her eyes to the horrible side of life when she discovers that Jo is her own child, deserted by her years ago, when she left the poor musician whom she had married. She sends Jo home without a word. Next day she goes to John, telling him the truth and demanding the girl.

Jo is busy with preparations for her trousseau.

Leonie receives Gerald.

After a strong scene between the two, her better nature conquers, and she leaves forever, without disclosing the truth to Jo. Meanwhile, Jo discovers that John loves her, and she realizes that the love of such a man is worth twenty times more than that of the weak, vacillating Gerald.

MONG DIRECTS JEFFERSON.

"THE CASE OF SIMON DUDSBURY" is the title of a three-act drama being directed at Universal City by William V. Mong and featuring Thomas Jefferson. It originally had been intended that Mong would play the leading role himself, but a boil of large proportions appeared on the back of his neck, causing both inconvenience and pain. Consequently, another had to play the role and Jefferson was selected.

THE MOVING PICTURE WEEKLY

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Editorial Offices................1600 Broadway, N. Y.
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PAUL GULICK	Editor
M. WINKLER	Music Editor
PETER PEPPER	Interviews
MARJORIE HOWARD	Interviews
JOE BRANDT	Business Manager
W. A. BACH	Canadian Representative
GEO. H. BOWLES	Kansas Correspondent
JULIUS BERNHEIM	Minneapolis Corresp.
FRED T. GRENELL	Detroit Correspondent
KINTARO SAKAMOTO	Japan Correspondent
ROBERT S. DOMAN	London Correspondent
CHARLES E. HASTINGS	Holland Corresp.
BURTON RICE	Paris Artist

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UNIVERSAL'S "ROBINSON CRUSOE"

ROBINSON CRUSOE" on the regular program as a special for the week of February 12! Gee, that Universal Program is getting generous. A Big State Rights feature to every Universal exhibitor. "Robinson Crusoe" is a three-reel masterpiece production based on De Foe's world-famed novel, known to every man, woman and child in the civilized world. With the exception of Jules Verne's "Twenty Thousand Leagues Under the Sea," which the Universal has been enabled, through the Williamson's invention, to film as it originally was written, the Robinson Crusoe novel is the most famous in the English language. Exhibitors will make a tremendous drive with this remarkable three-reel classic.

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Stop The Fire Before It Starts!

MEMBER OF THE
NATIONAL ASSOCIATION
OF THE
MOTION PICTURE INDUSTRY
UNITY of ACTION SPELLS SUCCESS

LEAVE NOTHING FOR IT TO FEED ON, AND NO FIRE CAN EVEN GET UNDER WAY. GOOD HOUSEKEEPING WHEREVER FILM IS USED IS YOUR BEST INSURANCE.

THE National Association of the Motion Picture Industry, Inc., is distributing a pamphlet to the motion picture industry in order to stimulate an interest in fire prevention and thus effect a cooperation between the industry and governmental authority mutually helpful. Good housekeeping is the basis of industrial as well as domestic happiness in the opinion of the Association, and it is this slogan which they intend to carry, not only to the film manufacturers, but to the exchanges and the exhibitors as well.

The Universal is entirely in accord with this bulletin, and is very glad to give it space in the Moving Picture Weekly. When the huge studio and factory were erected at Leonia, so greatly impressed were the officials with the necessity for prevention of fire that they went to extreme lengths to construct everything in the most approved fashion, and no step was taken without the approval of the Fire Underwriting Boards of New York and New Jersey. The same carefulness has been exercised at Universal City and it is very strongly urged in all of their exchanges. Following is the letter, and in the opposite column will be found ten kinds of fire insurance which won't cost a penny in premiums.

The centre of the folder contains two cuts, one showing a horrible example of a film exchange run in utter disregard of all precaution, and the other showing an exchange run as it should be. The first has unguarded radiators, unprotected electric light globe over the film, wire wrapped around the steam pipe, film scrap and lengths of film on the floor, willow waste basket used, film on the fire extinguisher, waste paper and newspapers on the floor, posters kept in the same room with film, loose film all over the place, and the manager smoking. The other exchange shows an automatic sprinkler system, the radiator and electric lights properly guarded, metal waste cans, the floor free from all scrap, loose film, papers, etc., a minimum amount of film on each table, and all film except that in work being kept in cans, metal furniture used, one and a fourth inch hand-hose and fire extinguisher in proper place ready to be used, and a large "no smoking" sign.

FIRE PREVENTION BULLETIN No. 1

Published under the direction of the Committee on Fire Prevention Regulations and Insurance of the

NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY, INC.

Times Building, New York

MEMBER OF THE
NATIONAL ASSOCIATION
OF THE
MOTION PICTURE INDUSTRY
UNITY of ACTION SPELLS SUCCESS

To Producer, Exhibitor and Exchange Members:

You want lower insurance rates.

We believe insurance companies want to give you lower insurance rates.

AND here is the way to get lower insurance rates.

Insurance rates on film and buildings where film is used are regulated by two things: fire losses and the hazardous conditions now common in the industry. The losses will decrease, the confidence of insurance men will increase and rates will drop if you will take immediate steps to invest in the National Association's famous

TEN KINDS OF INSURANCE THAT WON'T COST A CENT OF PREMIUMS.

1—Keep plenty of water handy. (a) In an automatic sprinkler system suitable to your conditions; (b) In convenient buckets; (c) In faucets with an inch and a quarter hose and nozzle attached. (d) Have fire extinguishers, which everybody is shown how to use; (e) Keep sand pails handy. Sand will stop a small film fire quickly and will not damage the stock.

2—Keep film in containers when not actually in use. The time loss in replacing it is nothing. Naked film is the one condition that guarantees that a little fire will get beyond control in a few seconds.

3—Throw film scraps into self-closing metal cans, never into open waste baskets.

4—Keep the cutting rooms, etc., well swept. The tiny pieces of film that fly about make the dust as dangerous as so much gunpowder.

5—Have a professional electrician do all your wiring, in accordance with every city ordinance, no matter how "unreasonable" it seems. Have the light globes caged—a broken globe may make only one spark, but that can ignite $1,000 worth of film. Handle no film by any artificial light but electricity.

6—Box your radiators and steam pipes. The film that touches a hot pipe and crinkles up might just as easily have burst into flame.

7—Enforce the "no smoking" rule. Give the boys a smoking room if they need it, and make the boss and his guests who are looking over the place leave their cigars, cigarettes and pipes outside, as they would if they stepped into a theatre for a glimpse of the picture.

8—Banish the "strike anywhere" match. Furnish boxes of safety matches free, if necessary. But don't have anything that will light except when it is intended to.

9—Keep only enough cement, gasoline and collodion on hand for the day's work. They are highly inflammable, and should be stored where they can do no harm.

10—Appoint one man or woman as fire monitor, and let him know it is all his job is worth to fail to call down the boss, cutter, or the office boy for any carelessness.

"The Purple Mask"

EPISODE FIVE

"ABLAZE IN MID-AIR"

EPISODE FIVE of the great serial is called "Ablaze in Mid-air." Kelly is rescued from the alligator tank, but the end of this chapter leaves him with Pat in a blazing aeroplane.

CAST.

Patricia Montez	**Grace Cunard**
Detective Phil Kelly	**Francis Ford**
Eleanor Van Nuys	**Jean Hathaway**
Pete, Kelly's assistant	**Pete Gerald**
Bull, another assistant	**Jerry Ash**
Silk Donahue, an Apache	**John Duffy**

THE last chapter left Kelly in a precarious situation with Pat doing her utmost to rescue him. But with serial hero and heroines life is just one rescue after another. If we did not know that they must be saved in order to continue the story, the strain of leaving them, each week, in such a frightful situation might prove too much for the strongest nerves. Episode five gives Pat a chance to continue her depredations, and the chapter closes with the whole party ablaze in a helpless aeroplane. How they got there the following synopsis tells.

Pat at work.

Patricia and one of her Apaches work desperately to tear up the floor of the room above the water-tank, over which Kelly is suspended by gripping hands and feet into insecure holds upon the wall. Through the floor Pat calls encouragement to the Sphinx, who is gratified now to find the girl who has tormented him, turning to be his rescuer in his desperate strait. When there has been made a hole large enough to draw Kelly through the floor, a rope is passed down to him and he is rescued.

The action next takes place at a society leader's garden party, where jewels of great value are exposed as temptations to robbers. Kelly is engaged to protect these jewels and Patricia, with her aunt, are invited guests. When Pat learns that the Sphinx has been employed as a special guard for the jewels, she decides that here will be an excellent opportunity to demonstrate again that Kelly is not so adept in his line as his friends think he is. The girl lays her plans in advance.

She has found among the Apaches an aviator, on service in the war, who enters into her plans to steal the jewels. She instructs him to hover over the house and grounds during the garden party and at a signal from Pat to drop bombs. He is then to sail his machine to the hangar and there await developments. Just as Pat had anticipated, the explosion of the bombs creates great excitement at the society function, and when all the guests rush from the house to see what damage may result from the supposed attack, the girl steals the jewels.

When Kelly discovers that his mis-

(*Continued on page* 27)

She summons her accomplice.

"The Battle of 'Let's Go'"

L—KO KOMEDY in two reels, directed by Craig Hutchinson and featuring Dan Russell in the role of a border general who is forced to impersonate a female spy.

CAST.

General Debility	Dan Russell
General Concarne	Vin Moore
The Poison Ivy Blossom	Marjorie Ray

EVEN the L-Ko's are becoming "timely." Their latest is a "military drama" staged on the "border"—but the border of what they neglect to state. One side of the line possibly bears a slight resemblance to a comic opera presentation of Mexico, but the other is certainly totally unlike any one of the United States. But what does that matter, when Craig Hutchinson has given Dan Russell and Vin Moore a chance to be funny, Marjorie Ray an opportunity to look fascinatingly Carmenesque, and Dan to wear the garments of a female Falstaff?

Don't expect to be told what it's all about. Dan is the general of one side, and Vin of the other. Somebody warns Dan to look out for female spies, and he passes on the warning to his low-comedy sentries. They walk up and down the dividing line of their respective camps, trying to tickle each other with their bayonets. Then appears the Poison Ivy Blossom. Dan is so fond of flowers, he just can't resist her. Nobody could, for she's all dressed up and no place to go.

"Catch me and you may kiss me!" cries the coy little damsel to the susceptible Dan, and he forgets all about home and country on the spot and follows her over the border. The Blossom was a faithful jade and all she wanted was to decoy the head guy of the other side and lead him into the power of General Concarne, a ferocious personage, with an army whose mustaches were even more formidable than the facial decorations of Dan's own men.

Poor Dan had reason enough to curse the wiles of women, as he saw the elaborate preparations for an exhibition execution, with himself as the piece de resistance. But his fertile brain gave him an idea. Disguise! That's what all the heroes do in such predicaments.

Unfortunately the only disguise available was a female one. Dan looked just too sweet for words, as he lifted his skirt just a trifle, and draped his veil coquettishly over his blushes. Then he minced across the line, secure in the thought that his own mother would not know him.

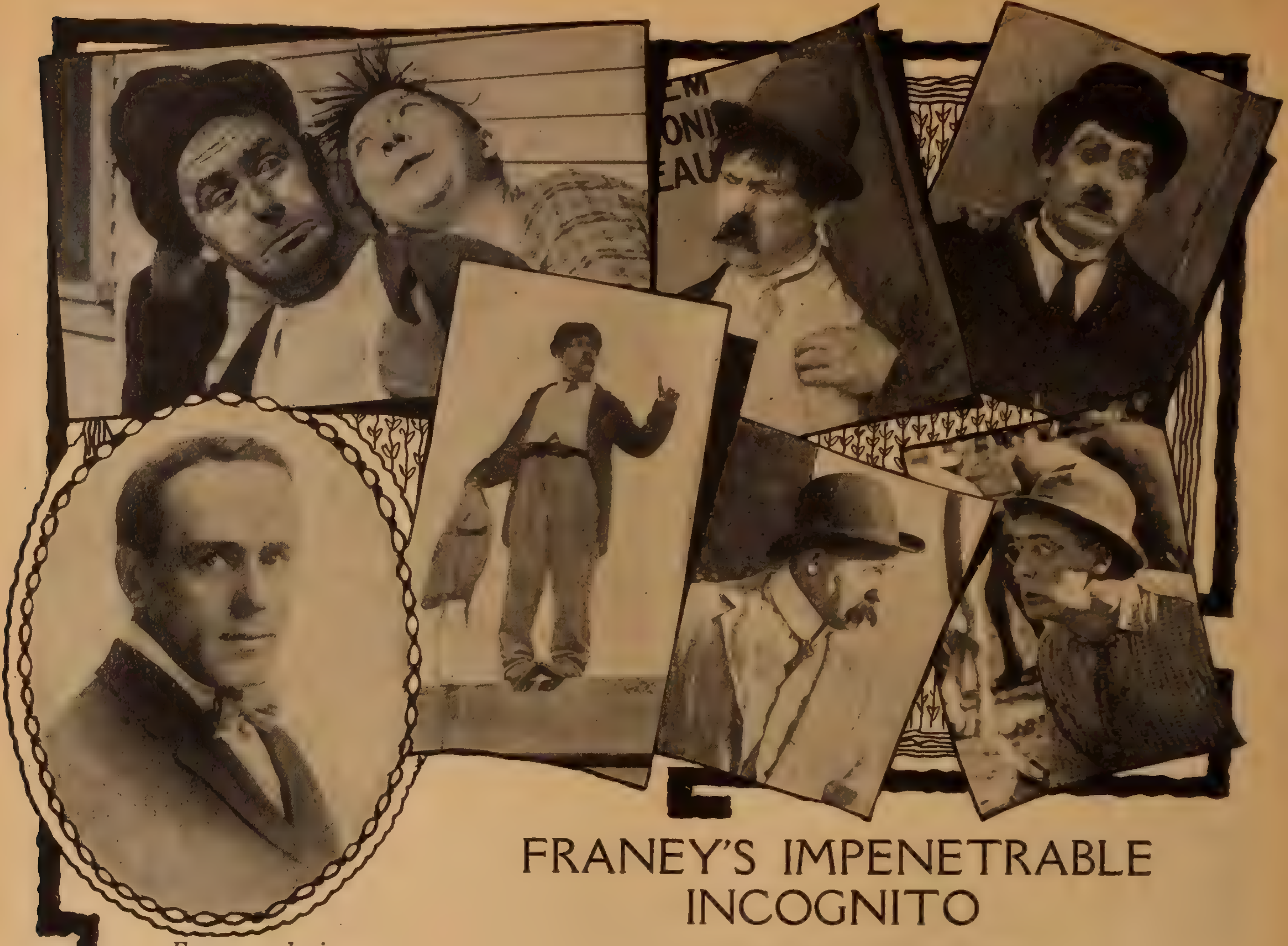
But alas! His men had been too well trained. "It's the spy!" they yelled, and with one accord they were upon him. No use to protest. The dove of peace had flew the coop, and a battle royal ensued. The last we see of Dan, he is being fired from the muzzle of a huge gun, in the interior of which he has sought a false security.

CAMERAMAN IS FINE CHEF.

HARRY GANT, one of the cinematographers attached to the big staff of Edward Ullman, chief cameraman at Universal City, and who now is filming the photoplays directed by F. A. Kelsey, is a master of the kitchen and his culinary gifts would entitle him to a position as chef in any well-regulated hostlery.

Gant takes a chafing dish outfit with him whenever Director Kelsey's company goes on location and often gives the members of the company a taste of his quality as a cook. He furnished a fine luncheon to Kelsey's star, Harry Carey, and the members of the company, during the making of the Bison picture, "The Outlaw and the Lady."

"Harry, if you don't have a heart and stop making these tempting dishes," said Director Kelsey, "I don't know what I'll do—I've gained eighteen pounds since you came to my company and 240 pounds is more than I care to have accompany me during my peregrinations."



Franey as he is
and as he makes up.

FRANEY'S IMPENETRABLE INCOGNITO

By MARJORIE HOWARD

IF you were asked to guess the profession of the nice-looking chap in the oval above, what would you say? Divinity student? Candidate for the ministry? All wrong! It's William Franey, the Joker comedian! You don't believe it? Neither did we, but we have the word of the whole staff of the Universal Film Manufacturing Company for it. None the less, it is an awful strain to put upon any one's credulity

To see him on the screen, you would suppose that Franey had been recruited to films from some other phase of theatrical life. When you watch the nonchalant way in which he allows himself to be kicked out of barrooms, thrown downstairs, and tumbled head over heels from swift-moving wagons, or autos, you feel certain that his former profession was that of an acrobat. You gasp at the risks he takes, and say to yourself:

"Oh, well, he's trained to do it. It doesn't hurt those fellows to fall, you know. They are brought up to it, and learn just how to save themselves."

Your theory is all right, but the trouble is that you are all wrong in applying it to Franey. He was not trained to do anything of the kind. When, about two years or so ago, he met Allen Curtis, at that time director of the Jokers, he had had no stage experience of any kind. He was traveling with a Carnival Company, it is true, but in a business, not a professional capacity.

Curtis recognized in Franey good material for pictures, however, and urged him to try them. It took a lot of persuasion, but Franey was finally lured by the thought of a settled home, an outdoor life, and a fifty-two-week salary season, as so many others have been. He followed Curtis to the Joker Company at Universal City, and in less than six months after his arrival, he was one of the mainstays of the company. At present he is its featured player, with Gale Henry, and adding to his popularity as a funmaker with every film produced by Director Beaudine.

Lots of film actors complain that they are "pestered to death" by being recognized in public places whenever they put their noses outside of the studio. Of course, most of them run far greater risk of dying from chagrin if they are not recognized at least once in a while, but that does not sound so well. Franey, however, has no difficulty in maintaining a comfortable incognito. His own associates in the studio world would not know him without his make-up, if they were not accustomed to seeing him put it on and take it off again every day. Look at the other photographs in the group at the head of this page and see if you would ever recognize, from them, the nice-looking, youthful, butter-won't-melt-in-my-mouth sort of a young fellow who appears in the oval. In one of them he is seen with his "friend and partner," Gale Henry, in a forthcoming release, called "Out for the Dough." Doesn't Miss Henry look like a human sea-serpent?

Every one remarks upon the wonderful harmony in the Joker Company, whose members are all good pals.

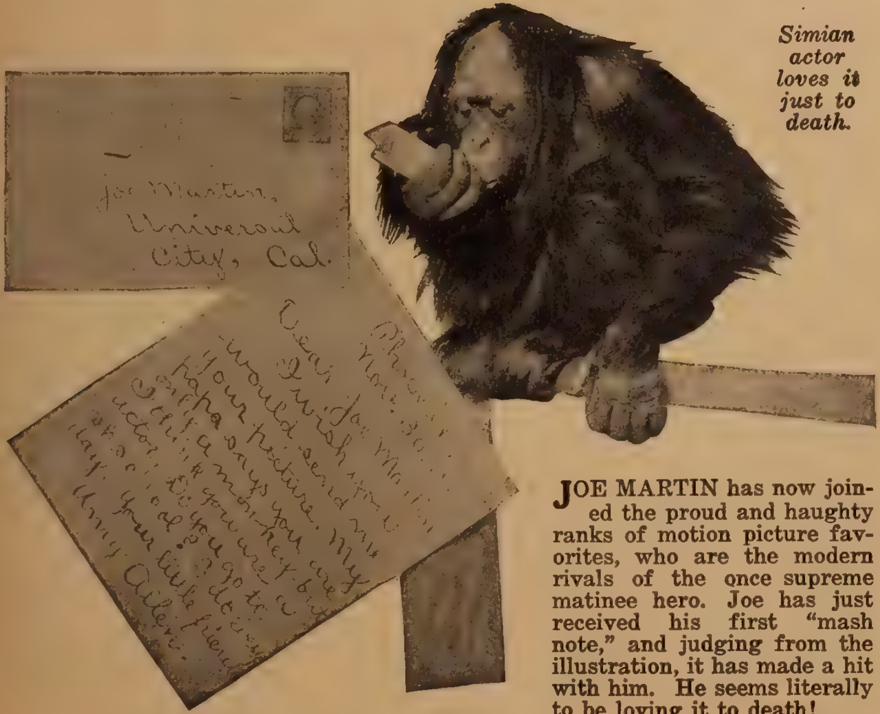
Holubar's Realism Goes Too Far

IN "The War Waif," a Universal Special in two reels, released on next week's program, Allan Holubar, the young actor-director, has taken as his theme a subject which will have the widest appeal. It does not in the least matter what one's sympathies may be in the present European conflict, the story of the tiny refugee who escapes death and finds a home at last will touch the heartstring of pro-Ally and pro-German alike. Zoe Rae is the baby who loses her home and her family in a tragic moment, and then finds a new one with an elderly aristocrat, the loss of whose arm prevents him from actively serving his country.

Holubar played the lead as well as directing the picture, and his make-up as a one-armed, elderly man is masterly. But the scene which will make the deepest impression is that of the wrecking of the peasant house by a shell "Somewhere in France." We see the interior of the cottage where little Zoe lives with her grandmother. Through its latticed windows we see the conflict as it looks to them—innocent non-combatants. Through the window comes suddenly a flying shell. There is a terrific explosion and the grandmother is seen lifeless on the floor.

Director Holubar is a believer in realism, and he wished this scene to be a triumph of actuality, but he succeeded in one particular far beyond his hopes. When the incident was safely filmed, he called to Mother Wright, who played the old woman, to get up, but she remained in the same position. Alarmed, he approached her and found, to his great consternation, that she was really unconscious. The shock of the mimic explosion had been in reality so violent that it had been too much for the elderly woman, and had thrown her literally to the ground. She sustained some painful bruises and a general shake-up which necessitated a trip to the Universal City hospital. She was put under the care of Doctor Mace, who found it advisable for her to remain for two weeks in the institution until she had entirely recovered from the shock. Director Holubar was deeply sorry for her injury, but he consoled her with reports of the wonderful realism of the incident, and she is such a conscientious "movie actress" that the news really made up to her for the suffering she had endured.

Joe Martin's First Mash Note



Joe Martin,
Universal
City, Cal.

Phoenix, Ariz.
Nov. 30.
Dear Mr. Joe Martin
I wish you
would send me
your picture. My
papa says you are
a [illegible]
actor [illegible]
[illegible]
Your little friend
Amy Allen.

Simian actor loves it just to death.

JOE MARTIN has now joined the proud and haughty ranks of motion picture favorites, who are the modern rivals of the once supreme matinee hero. Joe has just received his first "mash note," and judging from the illustration, it has made a hit with him. He seems literally to be loving it to death!

The reproduction of the letter which he received from little Amy Allen who lives in Phoenix, Arizona, is so clear that it is unnecessary to repeat it here. His correspondent is sure that Joe is a human in disguise. Knowing that his pedigree is longer than that of any man he resents being mistaken for one of the upstarts.

Joe has appeared in countless photoplays at Universal City and had a very important role in the Blue picture, "Black Orchids," which was produced by Rex Ingram, a little time ago. Joe had to change the position of two goblets, substituting the poisoned one for the harmless, and he performed the action without a slip.

His latest screen appearance was with the Jokers in a comedy which will soon be released. Joe loves to work for the camera and has his special friends among the actors and actresses. He is said to be particularly fond of Miss Claire MacDowell. He is a most accomplished person, understands almost everything that is said to him, can do endless tricks, and perform all sorts of stunts. He eats like a human being, drinks out of a bottle, dresses and undresses himself if need be, rides a velocipede and is learning to drive a car.

"God's Crucible"

George Hernandez as Lorenzo Todd.

BLUEBIRD Photoplay, written and produced by Lynn Reynolds, with the Grand Canyon of Arizona for his scenery and George Hernandez as his star, with Myrtle Gonzalez and Val Paul in support. A crowning triumph for Bluebird Photoplays.

CAST.

Lorenzo Todd	**George Hernandez**
Warren Todd	**Val Paul**
Dudley Phillips	**Frederick Montague**
Virginia Phillips	**Myrtle Gonzalez**
Oracle Jack	**Jack Curtis**
Wilkins, the valet	**Edward Brady**
Nephew	**Francis Lee**
Stepfather	**Harvey Griffith**

THIS is a picture of which the officials of Bluebird Photoplays feel very proud for more reasons than one. It was written and produced by Lynn Reynolds, who has already done such fine things for the Bluebird organization, and, in the opinion of all the members of the company who have seen it, he has here created his masterpiece. Seldom does a film production contain so many excellences. There is a delightful story to begin with, there is one of the best actors on the screen in the leading role, there is a strong cast of favorite players, ideally adapted to their roles, last but not least, there is the magnificent Grand Canyon of Arizona as a background, one of the scenic wonders of the world.

Strange as it may seem, this is the first time that the wonderful Canyon has been used in motion pictures. Mr. Reynolds has long wished to produce a play in this glorious setting, and was delighted when the Bluebird Company authorized him to take his company to the wonder spot. They made a long sojourn, exposing many more feet of film than have been used in this picture, for Mr. Reynolds did not forget that "the play's the thing" with Bluebird.

The featured role in this picture is undoubtedly that of the old grouch, Lorenzo Todd, upon whose sensibilities the Grand Canyon works such a miracle. Myrtle Gonzales is nominally star of the Reynolds company, and the director, knowing this, offered to put some one else into her part, when he found that the character of Lorenzo had come, almost without his knowledge, to dominate the play. But Miss Gonzales would not hear of it. She said that she was only too delighted to have the opportunity to support an actor of Mr. Hernandez' great attainments, and that she would willingly play second fiddle for once. There is no doubt of the fact that Mr. Hernandez is ideally fitted to portray the role. Not that he is a grouch by disposition, far from it, but that it gives him a chance for all those delicate shades of meaning, gems of humor, and changes of expression, which make his work so extraordinarily interesting on the screen.

There is no end to the stories that might be written of the experiences of the company in the making of this masterpiece—how the star's only pair of trousers were lost down a deep gully when they had to do duty on a dummy in a dangerous scene; how they were recovered full of cactus prickles; how Mr. Hernandez, thinking that one of the Hopi actors in the picture was ignorant of English, offered to present him with his watch, and was much chagrined when the offer was accepted in perfectly clear American; how little Frankie Lee, with an important part in the play, insisted upon saying his prayers in earnest when asked to do so for the camera, and convulsed the company by praying "Our Father who art in Heaven, Hollywood be thy name"; how Val Paul fell into an ice-cold spring for an impromptu bath which he had had no intention of taking. There never was a company which had so many adventures in the making of a photoplay. But space forbids more than a hint of the happenings which

Wilkins' attempt at cooking.

make the picture memorable to the actors; for a synopsis of the story must follow. Here it is:

The world had not given Lorenzo Todd the right kind of a start in life. As each succeeding blow upon his sensibilities made its impression, the heart of Todd shrivelled up, shutting out all human sunshine and love, till at last there were only two mortals who had access to his affections. They were his old-time friend, Dudley Phillips, with whom he played pinochle, and his only son, Warren, for whose life Todd's wife had given her own.

Warren was in love with Virginia, the daughter of Dudley Phillips, and she was in love with him. Warren, like most of the wealthy, was having his "fling" and cultivated dimpled chorus girls; but in his heart he loved Virginia with all the strength of his soul. Then came the time when Warren was arrested for speeding for the third time, and only the influence of his father saved him from a year in prison.

One of the chorus ladies happened to be with him on this particular night, and thought it a good opportunity to get some publicity. She filed a breach of promise suit against Warren. That was the end of everything—the last blow which completely closed the soul of Lorenzo Todd. For Dudley Phillips, incensed at the behavior of one who would marry his only daughter, informed Lorenzo that Virginia should never marry Warren. This ended the friendship between the two men.

"Kinda gets your goat, don't it?" said Jack.

Warren denies the truth of the basis of the suit, but Dudley is implacable. Lorenzo absolutely forbids his son to marry Virginia, but Warren declares that he loves the girl and insists that he will marry her. In a frenzy of rage, Lorenzo orders Warren from his home. So the two who had made up his life are eliminated.

Some time elapses. Lorenzo has grown more embittered, more cynical, and withdraws into his shell, until it might be said that a dozen souls such as his could be placed in a peanut shell and rattle. Warren has gone to the desert and is making good as a desert ranger until he allows a couple of bandits to escape and then he is dismissed in disgrace. Temptation comes at the opportune moment and Warren joins a band of outlaws.

Becoming very angry over some business affairs, Lorenzo has a stroke of apoplexy and is ordered, with his valet, to the Grand Canyon. He is cared for by Oracle Jack, a big, good-natured, God-loving man. Lorenzo will see none of the beauties about him, although the frequent suggestions of Jack and his small nephew are beginning to have their effect.

A big rainstorm comes while Jack has gone down the mountains to confer with the sheriff regarding the capture of an outlaw who is supposed of being in that vicinity. A landslide occurs, and Lorenzo, the nephew and the valet are imprisoned, and have to wait for a rescue party. Dudley Phillips and his daughter learn of his predicament and decides to be the first to greet the prisoners.

Up at the cabin, the valet is striving hard to do the work, but makes a failure of it, and Lorenzo has to take a hand himself.

Christmas is the next day, and the small boy wants a tree and a visit from Santa Claus, so Lorenzo finds himself planning to make the child happy. Then he and the valet are surprised by the advent of a visitor. This is none other than Warren, the outlaw, who has been hiding in the mountains. Just as they are impersonating Santa and the reindeer for the wondering boy, the others appear and everything is explained.

Lorenzo is hungry for the first time in years.

It's a Good Thing that Universal City is in a Sheltered Spot

This is the Cannibal Village in "Love Aflame," the next Red Feather.

IT was made perfectly evident that the dye shortage is no longer acute in this country the other day when the cannibal village scenes for the Red Feather photoplay, "Love Aflame," were filmed by Director Raymond Wells, at Universal City. In the scenes which depicted a typical South Sea Island village, several hundred people were used whose bodies had been colored for the occasion by the use of gallons and gallons of brown dye.

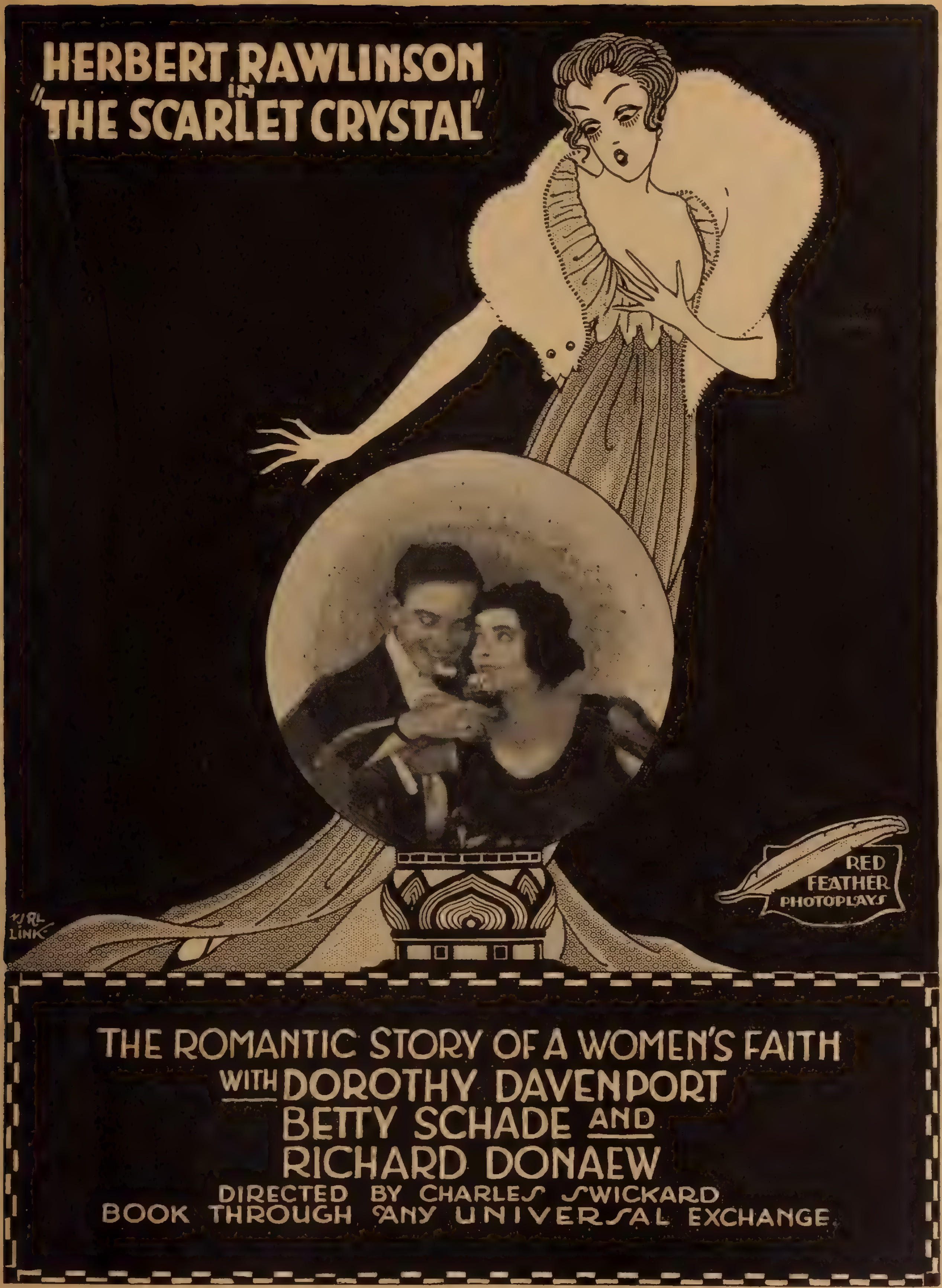
Raymond Wells is a director who loves the picturesque. The first picture that he made for the Universal was a "Special" called "The Caravan," in which Claire McDowell and Lena Baskette had the leads. This was staged in ancient Egypt, and was one of the most remarkable films, from a pictorial standpoint, which has ever been made. In it Mr. Wells made a liberal use of brown paint take the place of costume in a manner which was little short of audacious, but so artistic that the most prudish were unoffended. In this Red Feather he is certain to repeat the success of the former picture, for the cannibal scenes are really remarkable. The set was one of the largest ever used at Universal City, and stretched far into the distance. There were grass huts galore and a whole harem of pretty savages wearing costumes which were adapted strictly for a warm climate. In the center Noble Johnson, as the cannibal king, held his court, impressively decked out in a silk hat, a few beads, and a leopard skin.

FRANKLYN FARNUM'S SMILE IS REAL

SCREEN smiles seem to be the fashion. All the one-time matinee heroes who have deserted what Carter De Haven calls the "Talkies" for the "Movies," are sitting up nights trying to cultivate a winning and expressive expansion of the lips. But, boys, it's a waste of time. It can't be done. You may cultivate your muscles—you may cultivate your hair until it curls like Mary Pickford's—you may even induce a soulful look to linger in your eye—but—unless your smile is really one of those magnetic affairs in every day life, you won't succeed in cultivating it for the screen. Screen smiles—the magnetic kind—are born, not made.

How much more to be desired than fine gold, then, is the inborn magnetic smile, and how fortunate the possessor of one! Such a bit of property is the main asset of Franklyn Farnum, the youngest brother of the celebrated Farnum family, who has become a screen favorite in the course of a few short months. All the brothers have that indefinable quality which we call "personality," for want of a better name; but Franklyn has the picture actor's most envied attribute—the magnetic smile—as well. And he has always had it. When he was in the "legitimate," there was not a more popular chap on the whole American stage. Every stage-hand, call-boy, door-keeper, on the entire route over which he traveled, felt the better for seeing him, and catching the reflection of his winning smile. When he was "In stock" in St. Louis, he could attract a crowd by just standing on the corner of of a busy street.

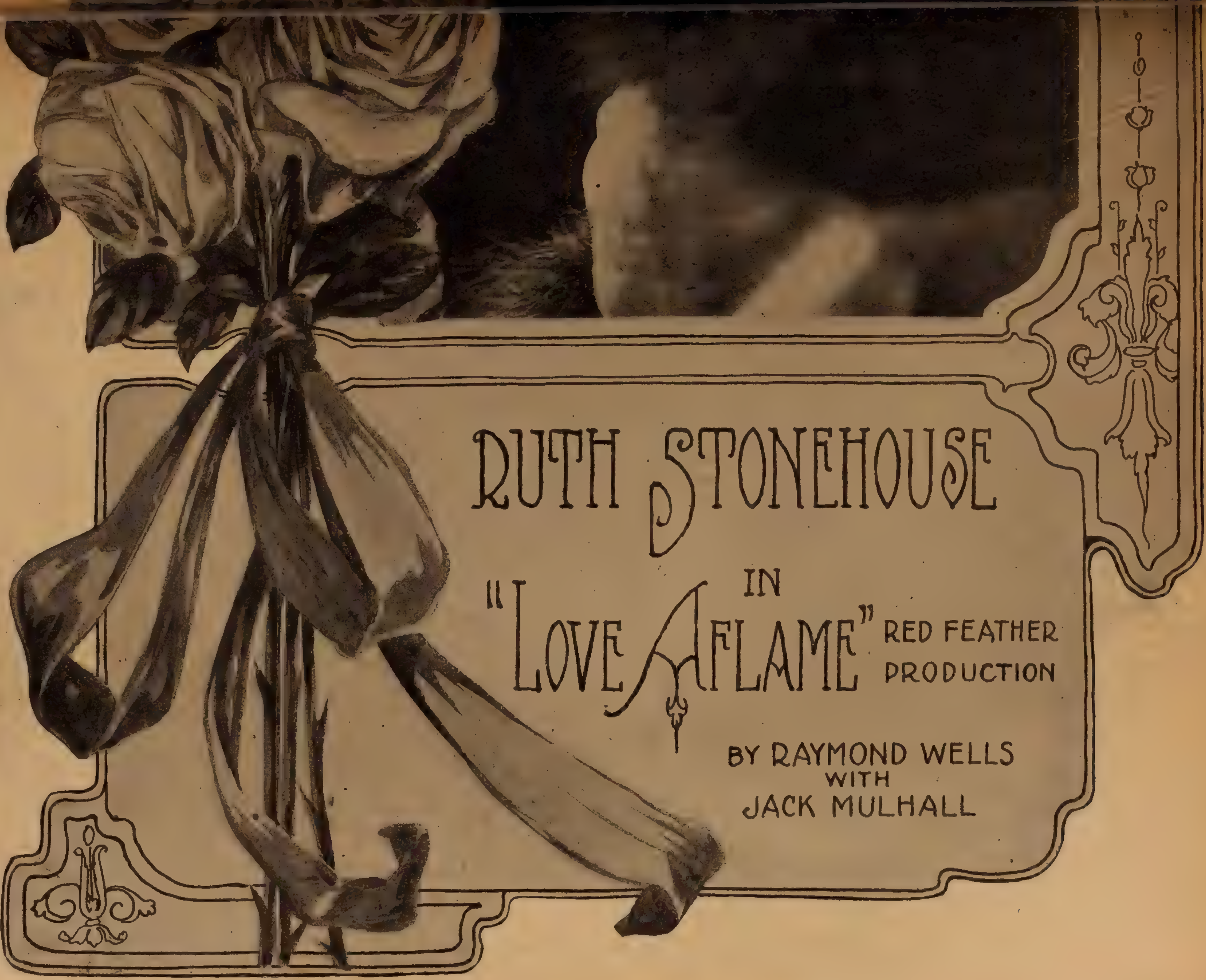
Franklyn Farnum and Leah Baird in the next Bluebird.



HERBERT RAWLINSON
IN
"THE SCARLET CRYSTAL"

RED FEATHER PHOTOPLAYS

THE ROMANTIC STORY OF A WOMEN'S FAITH
WITH DOROTHY DAVENPORT
BETTY SCHADE AND
RICHARD DONAEW
DIRECTED BY CHARLES SWICKARD
BOOK THROUGH ANY UNIVERSAL EXCHANGE



RUTH STONEHOUSE

IN

"LOVE AFLAME" RED FEATHER PRODUCTION

BY RAYMOND WELLS
WITH
JACK MULHALL

"This is "Hell Morgan's Girl"

You Doubt Her
You Accuse Her
You Pity Her
You Condemn Her
You Hate Her
You Love Her
SHE'S WONDERFUL

STATE RIGHTS SALE

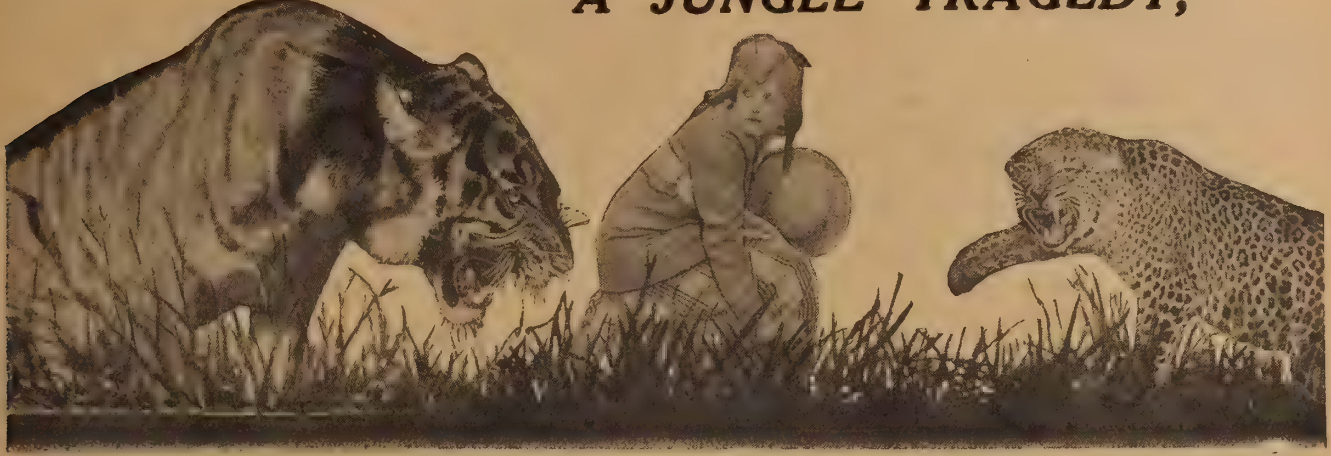
On the Extraordinary UNIVERSAL Production

"Hell Morgan's Girl"

A Wonderful Story Wonderfully Told, Wonderfully Produced
Get Complete Particulars-Territory-Terms-Etc-Immediately from
the STATE RIGHTS DEPARTMENT of the

UNIVERSAL FILM MANUFACTURING COMPANY
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway New York
]

"A JUNGLE TRAGEDY,"



BIG U Drama in Two Reels, written and produced by Henry McRae, with Marie Walcamp in the lead.

THIS Big U Drama, called "A Jungle Tragedy," was written and produced by Henry McRae, with Marie Walcamp, Sherman Bainbridge, and William Clifford in the leading roles, and some of the wonderful animals of the Universal Zoo taking important parts in the story. A brief synopsis of the story runs as follows:

Clifford and Sherman arrive at the house of Sherman's friend. Sherman is supposed to marry Marie, his friend's daughter. Marie prefers Clifford's love to Sherman's. Sherman, after a day's hunting, in which a lion is killed, tells Marie that he killed the lion; but it was really shot by Clifford. On the day of her marriage, Marie runs away. Sherman goes in search of her, and is killed by a lion. Clifford, who also has been on the lookout, sees Marie lying on the ground and a lion approaching her. With unerring aim he shoots the lion, thus saving Marie's life. On carrying her home they find the dead body of Sherman, which they bury.

Upon returning home they tell their story to Marie's father and he gives his consent to their marriage.

"THE PURPLE MASK."

Episode No. 5.

"ABLAZE IN MID-AIR."

(*Continued from page* 16)

sion has failed, he suspects Pat and follows her. She rushes to an automobile and is driven to the hangar, closely followed by Kelly, in another machine. Just as Pat is about to ascend with her Apache aviator, Kelly and his men attack Pat's lieutenants and in the fight the Sphinx is knocked senseless.

At that instant Pat and her aviator start for their trip in the clouds, but the machine acts badly and they are not able to ascend very far. Investigation proves that there is a man lying senseless on one of the wings of the biplane. As the machine starts to plunge downward, Pat is astounded to discover that the senseless man is none other than Phil Kelly.

The venturesome girl, the senseless detective and the Apache aviator are saved from being dashed to horrible death upon the ground when, by a rare stroke of good fortune, the machine, in its downward plunge, crashes into the upper branches of a giant tree, the force of its fall being thus broken. But new danger immediately assails them—the gasoline tank explodes and flames envelope the machine and its helpless passengers.

ANNOUNCEMENT

MARRIED
JANUARY 14th, 1917

AT THE MARBLE COLLEGIATE
DUTCH REFORMED CHURCH

Kathryn Bowman
TO
Paul Gulick

At Home
THE CAMBRIA
355 W. 55th Street
New York City

The surprising announcement which every Universalite at 1600 Broadway found on his desk last Monday morning.

Louise Lovely in "The Fugitive"

IMP Two-Reel Drama. Written E. Magnus Ingleton and produced by Fred A. Kelsey, featuring pretty Louise Lovely and a strong cast, in a story of the escape of her screen-husband from the meshes of the law.

CAST.

Jim Donovan	Roy Stewart
Dan Morgan	Harry Carter
Nan Donovan	Louise Lovely
Frank Foster	T. D. Crittenden
The Weasel	Vesta Pegg

THIS two-reel Imp Drama, written by E. Magnus Ingleton and produced by Fred A. Kelsey, is one of those stories which may offend the sensibilities of persons who believe in the upholding of the law on all occasions, but which is sure to delight those far more human creatures who have an unalterable feeling that the man is more important than the law, for whose benefit it was made, after all. It is only the crabbed "dry-as-dusts," as Charles Dickens called them, who will wish for the apprehension of "Jim Donovan" in this fine picture. All the red-blooded people in the audience will rejoice when he eludes the minion of justice in such a clever fashion, and succeeds in making his escape. He is materially assisted by the same wonderful dog which played an important part with Harry Carey recently in "The Bad Man of Cheyenne." This time the dog burrows its way into the cabin where the detective had tied up "Jim Donovan." The animal then gnaws apart the rope which binds him in the chair, and when the detective returns, Jim turns the tables on him in the neatest manner.

Louise Lovely has a rather small part in the production, but she looks more than true to her name, and acts the earlier scenes with forcefulness. The story of the picture is as follows:

Jim Donovan was a fugitive from justice, for he had committed murder. In his own mind, he was justified, for it had been to defend the honor of his wife, Nan.

Dan Morgan had long been his friend before they had entered partnership, and although there were times when the two quarreled, yet they always managed to make up.

Unknown to Jim, Dan admired his pretty wife, and one day, when he knew Jim was at the office, he visited Nan and told her of his love. She was shocked and surprised. Chagrined at her rebuff, he planned cunningly. On his way from her home, he sent a fake wire to Jim, purporting to come from his uncle, Frank Foster, and asking him to come at once, as he was dangerous ill. Jim, obeying the request, met Uncle Frank, who had just come to visit him.

With Jim gone from the office, Dan had the office boy telephone to Nan, telling her that Jim wished her to come to the office. When she arrived, she found only Dan, who began forcing his attentions upon her. She struggled with him, but being so much stronger, he soon had the upper hand. Jim and Frank had gone home and the maid had told of the message. So Jim hurried back to the office, to find his wife battling with Dan. Then it was that murder was done.

Now he is hiding in a cabin, cheered by a note from Nan saying that she and Frank are working so that he can make his escape. A detective is put on the trail, and he locates Jim in his cabin through the dog which has been his companion. The detective straps Jim in a chair and then leaves to get a horse. The dog, having been shut out of the cabin, manages to dig his way into the house, and tugs at the rope which binds Jim until it snaps and Jim is free.

When the detective returns, Jim straps him into the chair and then taking a horse rides to the point where he meets Nan and Foster. As the picture closes we see them safe on an outward-bound boat.

CALLS ZOE RAE "MOVIE QUEEN."

A SASKATOON, Canada, admirer of Zoe Rae, six-year-old film star of Universal City, refers to her as "The Little Queen of the Movies." Probably few actresses in the world have more admirers than little Zoe, and there is a constant demand from all parts of the country that she appear personally with her film plays. This, however, is impossible, as her services are required daily at Universal City. She appears in the name part in Director Holubar's fine production, "The War Waif."

Her Canadian correspondent writes her that she feels as if she could go up to the screen and kiss her, as she is her favorite of all. Baby Zoe receives an abundance of mail daily which her mother is very careful to answer. Many of the letters contain some little remembrance from Zoe personally.

"A Wife's Folly"

Above—Johan loses his reason. Centre—The family.

Johan is happy with his wife and child.

BIG U Two-Reel Drama. Written by Jas. R. Garey and produced by Ben Wilson, who also plays the lead. The story of a fisherman who is driven out of his senses by the desertion of his wife and restored to health by his child.

CAST.

Johan	Ben Wilson
Katrina	Edna Hunter
Martha	Violet Axtell
Adolph	Thomas Lehmann
Frieda	Jeanette Rutland
Father Ericson	Charles Ogle

FOR this fine Big U Drama, written by James R. Garey and produced by Ben Wilson, the Universal actor-director took his entire company to Gloucester, in order to obtain the proper atmosphere of the fishing village. The film was made just before Wilson left for Universal City, where he has done much to increase his reputation, both as a player and as a producer of photoplays. The scenery which he chose for the background of many of the scenes is wild and beautiful, and the greatest ingenuity has been used to create a foreign atmosphere. One of the prettiest children in the picture, little Violet Axtell, accompaned the company to Gloucester and played her important role with wonderful understanding for a five-year-old. Edna Hunter supported Mr. Wilson and wore her Old World gowns becomingly.

The story gave Mr. Wilson an opportunity to do some of the most intense emotional work in which he has been seen. Yet he acted with his usual restrain, in a situation in which he might have been forgiven for succumbing to the temptation to tear a passion to tatters. A synopsis of the story follows:

Katrina is a young fisherman's wife, who allows the flattery of Adolph to turn her head. So, with her child she elopes with him, their goal being America. But Johan, her husband, seeing Katrina and Adolph embrace, through the aid of the telescope, hastens home and takes the child from the boat before their departure. Katrina leaves a note to Johan saying she and the child have gone; Adolph adds another line, supposedly from Katrina, saying the child is not her husband's. Blind with rage, Johan prepares to abandon the child, but she is found by a kind priest and taken to a convent just as Adolph falls into the ocean from his boat, and Katrina, adrift, is pulled to shore by some fishermen.

The daughter of the innkeeper, pretty Frieda, also admired by the too-ardent Adolph, attempts to comfort the bereft Johan who, temporarily is insane and will alone no one else to minister to him. Only the sight of the child, it is said, will restore his reason, so the priest, with Frieda, concoct a plan whereby Johan opens his eyes in his own cottage and sees his child.

Katrina, meanwhile, in the convent, pleads with the priest to intercede for her with her husband. They bring her to the cottage and Johan almost chokes her. But at last the note from Adolph is discovered by Katrina. She is horrified by his duplicity and explains to Johan. The picture fades with the suggestion that all some day will be again right between the couple, thanks to the little tow-headed youngster, oblivious of her parents' tragedy.

VIOLET GROWS FINICKY.

DAINTY Violet Mersereau, Bluebird star, surely has a mind of her own, and asserts it whenever she wishes. Playing the part of Susan in "Susan's Gentleman," a forthcoming Bluebird picture, she had to carry a homeless young pup into her home. One of the boys around the studio at Leonia was sent out to look for a dog and succeeded in finding a stray, gaunt mongrel. It was near closing time, so Director Stevens wanted to finish the scene in which the dog appeared and then let it go to resume its wanderings. At this point, however, Miss Mersereau spoke her mind. "The dog is terribly dirty," she said, "so I refuse to carry it until it is bathed and thoroughly cleaned." There was no more work done that day. The dog was cared for during the night and the next morning the scene was shot.

On the UNIVERS

Specialties

Book these Special Features, released on the Regular Universal Program, because they are genuine attractions that will get the money for you. Any one of these releases—Comedies, Cartoon and Educational, and that Unusual Screen Novelty, The Universal Screen Magazine—will bolster up your performance and popularize your house.

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If you must have specialties--these are specialties you must ☛ have. Book them separately or get them on the Universal Program

SPECIAL RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF FEB. 5

RED FEATHER—"THE SCARLET CRYSTAL"—(Five-Reel Drama)—Herbert Rawlinson, Dorothy Daventport, and Betty Schade.

NESTOR—"HIS WIFE'S RELATIVES"—(One-Reel Comedy)—Eddie Lyons, Lee Moran, and Edith Roberts.

L-KO—"THAT DAWGONE DOG"—(Two-Reel Comedy)—Sammy Burns.

POWERS—"GIANTS OF THE AMERICAN FOREST"—(One-Reel Educational).

JOKER—"OUT FOR THE DOUGH"—(One-Reel Comedy)—Gale Henry and William Franey.

POWERS—"FEARLESS FREDDIE IN THE WOOLLY WEST"—(One-Reel Comedy Cartoon)—and "JOY AND TEARS IN CHINA"—(Educational) (Split Reel).

Twenty-nine Reels in all—including "Special" and "Regular" Releases—the backbone of the entire Program field. The Universal Program is divided as shown merely to give Exhibitors an opportunity to make individual bookings. On the full, complete Universal Program there is a varied and scientifically balanced list of releases that are making thousands of Exhibitors successful. If you are tired of struggling with a Feature Program that does not pay, write or wire today to your nearest Universal Exchange for full particulars regarding the complete Universal Program.

Book the Complete

AL PROGRAM

Regular Releases

Here on the Regular Universal Program is the cream of the moving picture market. Here are one, two and three-reel Dramas, Comedies, Educationals and the Universal Animated Weekly—each and every one so far in advance of the average program release that there is no comparison. On this side you read the releases of the week of Feb. 5, and they aggregate a list of attractions such as can be found on no other program on earth.

DON'T OVERLOOK THE ADVANTAGE OF THIS SPLIT ARRANGEMENT—It enables you to pick the cream of the world's special releases; it gives you a chance to add just the sort of one, two or three-reel feature to your present program—that will make it strong where it is now weak—or, if you realize that the public taste is demanding the full program of short subjects you can book the complete Universal Program and build such a success as you have never dreamed of. Wire or write for full particulars to your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

REGULAR RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF FEB. 5.

GOLD SEAL—"WON BY GRIT"—(Three-Reel Drama)—Neal Hart and Lois Wilson.

VICTOR—"THE VALLEY OF BEAUTIFUL THINGS"—(One-Reel Juvenile Comedy).

BIG U—"RED VENGEANCE"—(One-Reel Indian Drama).

REX—"THE MELODY OF DEATH"—(Two-Reel Drama)—Douglas Gerrard, Ruth Clifford, and Maude George.

IMP—"AVARICE"—(One-Reel Drama)—Claire McDowell.

BIG U—"THE LAST HOUR"—(Two-Reel Drama)—Title subject to change.

VICTOR—"THE HIGH COST OF STARVING"—(One-Reel Comedy)—Eileen Sedgwick.

101 BISON—"THE OUTLAW AND THE LADY"—(Two-Reel Ddama)—Louise Lovely and Harry Carter.

LAEMMLE—"A STUDIO CINDERELLA"—(One-Reel Drama).

IMP—"WHEN THIEVES FALL OUT"—(Two-Reel Drama)—Harry Benham.

REX—"IN THE SHADOWS OF NIGHT"—(One-Reel Drama)—William Shay.

UNIVERSAL Program

STORIES OF THE ONE REEL PHOTOPLAYS

"A MACARONI SLEUTH."

Nestor Comedy.

Written by Bess Meredyth.
Produced by L. W. Chaudet.

CAST.

Eddie, the Detective	Eddie Lyons
Lee, the Wop	Lee Moran
Edythe	Edith Roberts
Pietro	Harry Nolan
Lee's Wife	Jane Bernoudy

Fresh from the country came the correspondence school detective with his book, "How to Become a Detective," which he consulted on every occasion. Just arrived at the station of the city, he perceived a mysterious wop, who made queer signs to a peanut vender. Hearing a newsboy call, "All about the Smithson murder—murderer still at large," Eddie promptly concluded that this was the man wanted.

Edythe, an Italian girl, was held prisoner in a tenement room. Looking up, Eddie saw that her hands were bound and that she was wild with fury. He followed Lee to his home and witnessed a fight between him and his wife. She finally hurled a knife, dripping with fresh blood, at her husband, which landed at Eddie's feet. She had only been cutting up a chicken, but Eddie did not know it.

Eddie picked up a note dropped by Edythe, which read, "Save me." Then he saw Lee dash in, grab Edythe and throw her back into the room. Soon after, he watched the pursuit of Edythe and Pietro by Lee and two of his men, over houses, down trapdoors, fire-escapes and chimneys. Finally the girl and Pietro were caught. Eddie heard Pietro say. "I will not sign unless you give me the girl."

The detective read in his book that one whistle was for five cops and six whistles for one. Five policemen dropped in beside him, and broke into the room. The cops grabbed Lee, but he told them to read the agreement about which he and Pietro were arguing. It said, "I agree to shorten the length of macaroni one inch if I can have your daughter in marriage. Signed, Pietro Guiseppe."

"THE BLOOD-STAINED HAND."

Laemmle Drama.

Arthur Metcalf is an artist. Olga Carew, an adventuress, is in love with him. Enmity exists between her and the monkey owned by Arthur. Arthur's chum, a photographer, realizes the baneful effect the adventuress' association has on his friend. He attempts to make his friend break with the woman. In the heat of passion she strikes the monkey.

The photographer induces his friend to accompany him to the country. The artist meets an innocent country girl, Vera.

The adventuress finds the whereabouts of the artist and persuades him to go back to the city with her. This he does, leaving his friend behind to care for the country girl.

The photographer, though loving the girl himself, induces her to accompany him to the city with the hope that her influence will counteract that of the adventuress.

At her arrival at the studio, circumstances contrive to leave the two women alone. There is a terrible scream. The men rush in. There on the floor lies Olga, and over her with a dripping stiletto in her hand stands Vera. She is accused and arrested. Circumstantial evidence points to the guilt of Vera, yet her friend the photographer does not believe her guilty.

He photographs the eyes of the dead woman and finds the shadow of the real culprit—the monkey.

"THE HONEYMOON SURPRISE."

Victor Comedy.

Written and Produced by Capt. Leslie T. Peacocke.

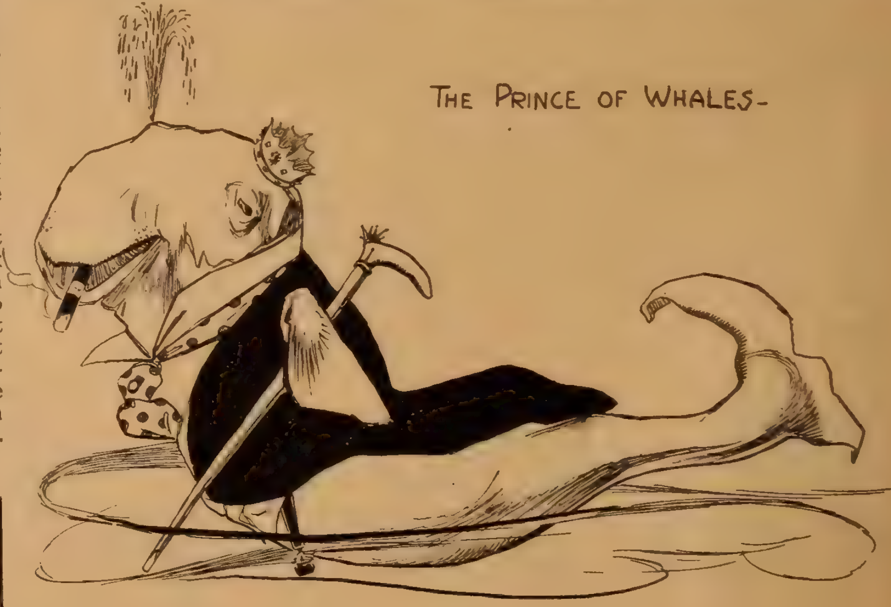
CAST.

Fred Brandon	**Fred Church**
Eileen	**Eileen Sedgwick**
Mr. Hardman	**Charles Perley**
Mrs. Hardman	**Claire Du Brey**

Fred Brandon and Eileen Northcote are the two heirs of a million-dollar fortune, on the condition that they are united in marriage within twenty-four hours. Both are highly indignant over the will.

Mr. and Mrs. Hardman, being friends of both, persuade them to submit to the marriage. This they do, Eileen standing on one side of a curtain and Brandon on the other.

The next day Eileen and Brandon are house guests of the Hardman's. When Eileen has finished dressing for dinner she locks her bedroom door, and turning quickly collides with Brandon, whose room is adjoining hers. The two have seen each other on different occasions and there has been mutual admiration. Eileen threatens to tell her husband if Brandon doesn't immediately leave this room, so near to hers. Hardman and his wife, listening at the keyhole, shout to Brandon not to be afraid, for Eileen is his own wife, upon which Eileen faints in her husband's arms.



Expressive cartoon by Hy. Mayer for the Universal Animated Weekly.

STORIES OF THE ONE REEL PHOTOPLAYS

"LOVE ME, LOVE MY BISCUITS."

Joker One-Reel Comedy.

Story by Karl R. Coolidge.
Scenario by Karl R. Coolidge.
Produced by W. W. Beaudine.

CAST.

Bill	**William Franey**
Lillian	**Dolly Ohnet**
Gale	**Gale Henry**
Heinie	**Milburn Moranti**

Bill loves his wife, Lillian, but rubber is her cooking's only rival. Furious, because he has been making fun of it, Lillian drives Bill from the house. He happens to sit on a bench in the park next to Gale, who is earnestly in search of a husband. She sees an advertisement of the Splicem Matrimonial Bureau and eagerly hastens to that office.

Bill receives a letter informing him of his wealthy uncle's approaching visit and of his intention to give Bill a fat check if his wife is the right sort. Bill, thinking of Lillian's culinary talent, decides to engage a cook, and trying to avoid a coleric janitor, he unintentionally enters the Splicem Matrimonial Bureau, instead of the Helpem Employment Agency. Bill arranges to take Gale as cook, she thinking he takes her as wife.

Uncle arrives and Bill is forced to introduce Gale as his wife. Soon Heinie, Gale's pugilistic brother, the minister and two friends hurriedly enter. Bill is compelled to submit to a marriage ceremony.

Lillian, meanwhile, returns home. She enters the house just as the ceremony is in progress, and faints. Recovering she rushes in and tells them that Bill is her husband. Gale then faints, regaining consciousness just in time to save Bill from being beaten up by Heinie, and to accept Uncle's proposal of marriage.

"BOOMER BILL'S AWAKENING."

Powers Comic Cartoon (Split Reel)

Boomer, asleep in an oasis, brought about by too much conviviality, dreams a dream which takes him to the far North, where there are reindeers, an elusive pole, bears and icicles dozens of feet long. Experiences a-plenty fall to his lot until he is gently but firmly tapped on the shoulder by an unsympathetic bluecoat.

"THE OLD TOYMAKER."

Rex Drama.

Written and produced by Allan Holubar.

CAST.

Toymaker	**Allan Holubar**
Henry	**George Pearce**
Wife	**Leah Baird**
Child	**Virginia Corbin**

The toymaker had come to America in which land he expected to make a fortune and then send for his wife and child. After toiling for many months he at last has the necessary sum. Meanwhile, he consoles himself with a beautiful doll which he has fashioned in the likeness of his child.

He receives word that the ship upon which his loved ones had taken passage has been lost at sea. So the doll becomes a greater part of his life than hitherto. At night in his dreams it seems to come to life and speaks to him.

Some time later he receives word from his sister asking him to return to the old home across the seas. He has saved up a little money but not enough for his passage. Seeing the advertisement of a mine promoter, he seeks him out and to him commits his savings. While at the promoter's office he sees Henry's wife and child.

Henry absconds with the money, leaving his child very ill. The child begs continually for the doll which the toymaker has refused to sell. The doctor thinks that if she can have this wish gratified, it may lead to her recovery. The mother goes to the toymaker's shop. The toymaker turns her away.

That night the doll becomes the living child in his dreams, but accuses him of being selfish. The toymaker takes the doll to the child. He arrives at the same time as the father, who has had a change of heart, and returned to repay the money.

"BEHIND THE GREAT WALL OF CHINA, WITH DR. DORSEY."

Powers Educational (Split Reel)

A peep behind the great Wall of China with Dr. Dorsey, reveals countless fascinating and intimate glimpses of Peking, her citizens, her streets, her fairs, her customs and her people, at work and at play.

BOOK
"THE WAR WAIF"

"HELL BY THE ENEMY."

Victor Comedy.

Story by F. S. Donn.
Scenario by Ben Cohn.
Produced by M. F. Forrester.

CAST.

Pat	**Pat Rooney**
American General	**Walter Clinton**
Mexican General	**Harry Griffith**

Pat sees in a newspaper that $100,000 is offered for the capture of Villa, dead or alive, so he immediately starts for the border to offer his services to the army.

Arriving at El Paso, he is taken for a recruit.

Being hauled up before the general, Pat finally gets a chance to explain the mistake, and asks that he be made a scout. Fully arming himself and party, he sets out for the interior of Mexico.

At night Pat dreams of having Villa surrounded and in his power. Villa dreams of Pat as a sort of superhuman being, who, by merely laughing, can strike men dead.

They almost run into each other, before either sees the other. Each beats it for shelter. The only cover available is behind two rocks about a hundred feet apart. Each hides behind a rock, and immediately begins pumping lead at the other. Pat soon runs out of ammunition, so hoists a flag and the two advance. Villa next produces a pack of cards and asks Pat if he "Sabe Poker." In the ensuing scenes, Pat wins everything that Villa possesses.

Pat springs his proposition on him, that he take him to headquarters as dead, secure the $100,000 reward, divide fifty-fifty, and then release him, providing he will leave the border for good.

The arrival at headquarters creates quite a little stir, and the soldiers are so anxious to see the victim that they almost spoil the little game, but Pat finally succeeds.

"THE RED GODDESS."

Big U Indian Drama.

A number of pioneers set out for Salt Lake City, Utah. On the way their guide dies. They continue their journey but lose themselves. They are prevented from being attacked by the Indians, who have a grudge against the white people, by an Indian maiden, who later leads them to safety.

MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

By W. A. BACH.

TORONTO.—Sault Ste Marie, Ont., has a splendid new theatre called the Princess. This new house will seat over 900 people and cost $60,000 to erect. Mr. Gibson, a well-known film man, is at the head of the new enterprise. Mr. Gerald Ruck, Special Representative of the Universal Co., in Ontario, states that Bluebirds, Red Feather Features and very likely "The Purple Mask" serial will be opened in this new theatre.

Mr. T. O. Byerle, of the Montreal Exchange of Universal Co., writes that the proposed raising of the Censor Fees from $2 to $5 a reel and from $1 to $5 for reconsideration was taken up again by Mr. Ouimet, Mr. La Ronte and himself in the presence of Mr. Mitchell, Provincial Treasurer, and after considerable discussion these Exchangemen were successful in having the bill reduced to read $3 a reel for Censor Fees and $5 for reconsideration. A promise was also given that the Censor Board would be carefully examined and several much needed reforms instituted.

Quite a commotion was caused among Toronto Exchangemen the other day when it was learned that the Toronto Board of Police Commissioners were considering charging five cents per sheet for the censoring of every poster to be used in front of a theatre or on a bill board. The Exchange Managers Association immediately held two emergency meetings to discuss the situation and, as the time happens to be just before the monthly meeting, it is expected that something will be done.

The Universal Film Co. announces that they are purchasing a print of Robinson Crusoe, special release with Robert Leonard for Canada and will release it almost immediately.

An unusual feat has just been performed by the Bluebird five-reel picture "SHOES," which was returned for second booking into the Rialto Theatre and the Red Mill. It is also showing in the Beaver Theatre, one of the largest suburban houses in this city, all within thirty days of its initial release in this town.

Montreal.—The Board of Directors of the St. Denis Theatre, including the President, Mr. MacKay, and Mr. E. L. Perry, the manager of same, gave an informal dinner at the Reform Club to the pioneer members of the newly organized Exhibitors League.

At the meeting following the dinner various matters were discussed and the most important motion of the evening was raised by Mr. Geo. Rotsky, manager of the New Grand Theatre, whereby all members of the organization were to refuse to pay any advance deposit on feature films. This motion was seconded by Mr. Connover, manager of the Imperial Theatre and unanimously passed by the entire organization. Mr. G. J. Barry, president of the League and one of the leading exhibitors, bespeaks of a brilliant future for this organization.

"THE BLACK NINE."

Victor Comedy.

Written and Produced by Billy Mason.

CAST.

Bill	Billy Mason
Penpoints	O. C. Jackson
Harem Girl	Ruby Cox

Bill is a lunatic in an asylum. His friend, Penpoints, happens along and Bill pleads so sorrowfully that his friend decides to use his strength. He spreads the iron bars and Bill escapes. The guards chase them until Bill and Penpoints find a raft on the beach.

They remain on the raft for one week, when they drift on an island, inhabited by cannibals. The cannibals decide to have a feast. As they are about to put their visitors in the boiling water, they discover a ring around the moon, which is a sign that no one should be killed that day. Bill tells them that he is the moon god. They all see his baseball and believe him. They make Bill the new king and he has the time of his life with the cannibal girls.

Bill suggests a game of ball, which he tries to teach the cannibals, but it ends in a fight.

Penpoints tells the cannibals that Bill is a baseball player and not a god, and they decide to kill him. But Bill's wonderful pitching saves his life.

MINNEAPOLIS LETTER.

By JULIUS BERNHEIM.

Mr. Spray Green, of the New Garden Theatre, asserts that he broke all records last week with "The Honor of Mary Blake." He pronounced it to be one of the most beautiful productions ever turned out by the Bluebird Photoplay Company and sincerely hopes that there will be many more like the before-mentioned one. It will certainly mean an increase in the box office receipts of the various theatres that have the good fortune of presenting Bluebird Photoplays.

The Universal Film Manufacturing Company arranged for a nice dinner, to celebrate the annual banquet of the Laemmle Film Service employees. The writer of this article took great pleasure in presenting a little talk on "LOYALTY," and Mr. Cubberly, manager of the Minneapolis branch, expressed his sincerest appreciation of all the good work and the assistance from his employees during the year just gone by.

"BLACK EVIDENCE."

Imp Detective Drama.

Written and Produced by John McDermott.

CAST.

Winthrope Halsey	Kingsley Benedict
Blevin	Malcolm Blevins
Mary	Lois Wilson

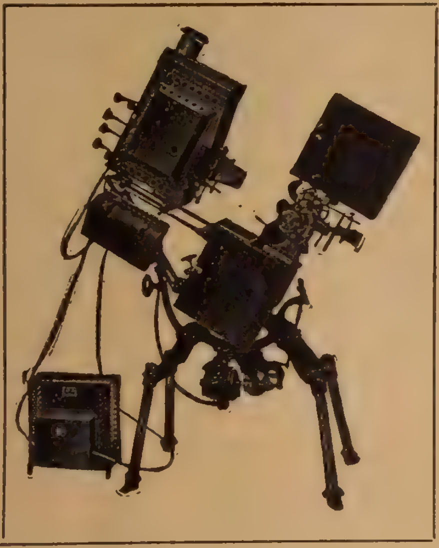
Morgan and Blevin fight when Morgan refuses to open the safe, and in the fight Morgan is killed. Placing the gun in Morgan's hand, Blevin removes the typewriter ribbon from the machine, fastens the key to the end of it, and throws it over the transom, leaving the other end fastened under a paper weight. He then goes out, locks the door, and slipping the key on the ribbon sends it back in the room, then pulls the ribbon out.

The chief of police puts Halsey on the case, as he does not believe it is suicide. Taking a new typewriter ribbon, Halsey goes to a Chinese joint where crooks and murderers usually hang out. Here he finds Blevin, who has just informed the political boss, that he killed Morgan.

Halsey flirts with the waitress, and orders a bowl of soup. Placing in it a typewriter ribbon, he sends it to Blevin. The crook is startled, and looks in his own pocket where he has the other typewriter ribbon concealed. In a fight, the crooks are captured.

"SIXTEEN YEARS OF KNOWING HOW"

SERVICE -- IS THE TRUE MEASURE OF -- **WORTH**



The Superior Service

RENDERED BY

THOUSANDS

OF

POWER'S CAMERAGRAPHS

PRACTICALLY SINCE THE BEGINNING OF THE INDUSTRY

CONCLUSIVELY DETERMINES WORTH WITHOUT COMPARISON

IN THE FIELD OF

Motion Picture Projection

WRITE FOR CATALOG U

NICHOLAS POWER COMPANY Ninety Gold Street New York

BLUEBIRD IDEAS FOR "GOD'S CRUCIBLE."

AMONG the characters in "GOD'S CRUCIBLE" are a little fat millionaire and his tall, lanky valet. You can use these characters to help you advertise this Bluebird feature.

Hire a short, fat man and a tall, lean and lanky individual possessing a solemn face. Dress the two up as tourists. Get a burro, a small one, and have the fat man ride him. The valet is to walk ahead and lead the burro. The valet should carry a pole sign containing the words, "We are on our way to see 'GOD'S CRUCIBLE' at the ———— Theatre. Follow us!"

An attractive idea for your lobby consists of a crucible, placed over an artificial fire. The crucible can be constructed of papier mache or any similar material. The "fire" should consist of colored lights, red and yellow, about which wood is piled. Red and yellow ribbons should be fastened to the top layer. An electric fan, concealed by the heaped wood, will cause the ribbons to resemble tongues of flame.

Steam can be made to issue from the crucible by means of a little solid alcohol burner over which a can of water is heated. The burner and the water should be placed at the bottom of the crucible, out of sight. The words "GOD'S CRUCIBLE" should be painted across the front of the crucible itself.

It is exceedingly likely that your railroad agent would be glad to help you advertise this production. The action is laid on the Grand Canyon of Arizona, one of the wonder spots of the world and a mecca for tourists; or get in touch with the travel bureau of the road.

Mr. Exhibitor:—

If you have the slightest doubt regarding the business-pulling powers of letters, have this letter multigraphed and mailed to the people on your mailing list. The results will amaze and delight you.

If you have no mailing list, your Bluebird exchange manager will be glad to have his advertising and publicity department to help you compile one. NO LIVE EXHIBITOR IS WITHOUT A MAILING LIST!

BLUEBIRD PHOTOPLAYS, Inc.

Dear Friend:—

Lorenzo Todd hated everybody and everything. Rainy, slushy, muddy weather delighted him because he knew it made all the rest of the world miserable and unhappy.

One day Lorenzo Todd decided to take a trip out to the Grand Canyon of Arizona. Not that he cared for the beauty and majesty of nature, but his doctor compelled him to go. There's a spot on one of the cliffs along the Grand Canyon where, according to the natives, no man can stand for more than five minutes without becoming filled with the firm conviction that there IS a God.

Then occurred a series of incidents in which a desperado, a sheriff, the latter's six-year-old son, Todd's valet, a jackass, an accident and a cloudburst all played their parts. By the time events resumed their normal course Todd was converted. Not only that, but he became a *human being!*

The story is told in the most delightful of all Bluebird Photoplays, "GOD'S CRUCIBLE." You may possibly have seen a better feature at some time or another—but we doubt it.

"GOD'S CRUCIBLE" will be shown at this theatre on (day and date here). The rest of the show is in keeping with the quality of this Bluebird, which means the best performance you have seen in many a day.

Come! ! !

Sincerely yours,
(Theatre name here),
Manager.

"THE DARING CHANCE"

BISON Two-Reel Drama, written by Harvey Gates and produced by William V. Mong, who also plays the lead, with Mina Cunard opposite. The story of a circuit barber of the West, who escaped death by a close shave.

CAST.

Lem Cooley	William V. Mong
Joe Christy	Harry Griffith
The Sheriff	Harry Holden
Deputy	Billy Human
Zillia	Mina Cunard

"THE DARING CHANCE" is an exciting Bison two-reel drama, written by Harvey Gates and produced by William V. Mong. Mong plays the part of a circuit barber, in the old days of the West, who loves the daughter of Christy, the town bully, but is no match for her coquetry. However, he thinks of an original way to win her. He plays poker with her redoubtable father, wins all the man's money away from him, and then induces him to wager his daughter. Lem, the barber, wins again, and rides off triumphantly with the girl, much against her will. But his wooing is interrupted by most of the men of the place, who ride after him to arrest him for the hold-up of the stage. However, everything comes out right in the end. Mong has a part that exactly suits him in "Lem Cooley," and Mina Cunard, who will do anything that a director asks of her in the way of a stunt for the films, does some daring riding in the picture, and wears overalls far more becomingly than most girls manage to do. A synopsis of the story runs as follows:

Lem Cooley, the circuit barber, is nonchalantly riding down a mountain trail, when he suddenly sees a lone bandit holding up the stage-coach, a few feet below him. Deciding that the affair is none of his, he moves quietly off in the opposite direction. Soon, however, his attention is attracted by a masked man in the thicket, who is hastily counting a pile of money wrapped in a handkerchief. Observing the bandit throw away the handkerchief, Lem retraces his steps, picks it up, deciding to keep it.

Riding into camp, Lem is soon the busiest man about. Men are taking their turns at the razor, when Christy, the town bully, blusters in and demands that Lem shave him at once. Sticking the shaving brush into his face, Lem is about to settle the argument when Christy draws his gun. Before either make a move, impulsive Zillia, Christy's daughter, jumps to his side and mockingly calls out, "Don't hurt the little barber, dad!"

That evening Lem again pays his respects to the camp beauty, but Christy's marked attentions in the shape of a basin of water on his head, rather dampen the ardor of the wooer's spirits, and he departs, vowing vengeance on Zillia and her dad.

Later on in the night, a card game is in progress and Lem is winning everything in sight, while Christy, as usual, is a heavy loser. A dispute arises between the two men, and Lem bets his pile against Christy's girl. Winning the wager, but dropping his handkerchief in his excitement, the barber makes for Christy's shack.

Meanwhile, Zillia has been exploring about the woods, and comes upon an express-box hidden in the bushes. She recognizes her father's handiwork, but loyally resolves to keep silent.

Finding Zillia at home, Lem masterfully orders her to accompany him to the preacher's, and carries her off by force. Before reaching their destination, Lem decides to return home with Zillia, as he doesn't care to force her love. Soon, however, they are overtaken by a posse sent out by the sheriff, who has recognized Lem's handkerchief as the one stolen by the bandit.

Realizing Lem is not guilty, Zillia hurriedly returns to her shack. She is shadowed by the sheriff. She angrily accuses her father of stealing the express-box. Then she cautiously makes her way to the prison and helps Lem to escape. He is caught again, however, and about to be hanged, when the sheriff appears, leading Joe Christy, having discovered in him, the return to the express company.

Zillia is heart-broken at her father's shame, and Lem, now a free man, says he has won the money and will return it to the Express Company.

ACTOR HEARN IS PROUD PAPA.

EDWARD HEARN, one of the leading actors at Universal City, who recently played the lead in the Red Feather, "The Double-Room Mystery," arrived at the studios a few days ago with the announcement that an eleven-pound son had been born early that morning.

ANIMAL IMITATOR AT BIG U.

FRED WOODWARD, who is considered one of the best imitators of animals in the world, has arrived at Universal City and will alternate between Directors W. W. Beaudine and Allen Curtis in comedies to be filmed at the Pacific Coast studios.

(Reprint from the Moving Picture World of Jan. 6, referred to on pages six and seven of this issue)

An Unfair Condition

By F. H. Richardson

THE writer hereof is a firm believer in adequate remuneration for labor performed, no matter whether that labor be the digging of a sewer or the performance of the duties of the President of the United States. It has always seemed that the holding of remuneration of labor down to the lowest possible level is bad business, from any and every point of view, and a policy which must perforce react detrimentally upon the industries of any country.

The moving picture industry has, however, in one of its branches, gone to an utterly absurd length in the other extreme, and this condition has been brought about by the use of tactics to which I think no one who has studied the situation could give unqualified approval. I refer to the salaries of "stars."

There are today scores of artists playing leading roles and receiving therefor sums absolutely out of all proportion to any remuneration they could, by any stretch of the wildest imagination, hope to receive were their efforts confined to the legitimate stage. In fact, until some of the thousand-dollar-a-week talent broke into moving pictures they considered one-tenth of that sum as the standard price.

The matter of salaries paid by producers would not be of interest to the moving picture world if these salaries were really paid by the producer, but when we come to analyze the situation it is found that this is not the fact. True, the producer makes the contract and pays the actual money, but in effect he merely advances that sum, later collecting it from the film exchange, which in turn collects it from the exhibitor, who is the real goat.

I have remarked that an element of unfairness was contained in the matter and firmly believe my statement to be correct. Let us examine into that phase, taking an extreme case of the untrained schoolgirl, who "butts" into moving pictures, and due, of course, to some measure of talent, plus certain personal qualities, "makes a hit." As soon as she displays the fact that she has real ability, coupled with the energy and sticktoitiveness necessary to success, she is placed in leading roles and the producer proceeds to advertise her. Now this advertising is not done for nothing. It costs money; also it is likely to cost a lot more money in kick-back, which almost invariably results. Mazie has now become a "movie queen." She has made good, is now given leading roles, and calls herself a star; also the producer overlooks no opportunity to advertise her as such. Mazie now, in the parlance of the racing stable, "begins to feel her oats," and promptly demands added remuneration, backed by the threat that unless she gets it she will go over, bag and baggage, to an opposition company.

Now, if her demands were reasonable, taking into due consideration the fact that she owes to the producing company the advertising which has made it possible for her to become a popular star, there would be no complaint. Mazie does not do anything of that sort, however. Far be it from her to indulge in such unseemly modesty. It is a case of "grab the money" with, please remember, *the exhibitor as the goat.* A few months ago Mazie was literally tickled out of her shoes when she was put on the salary roll at fifty dollars per week. Now she demands five hundred, with a short-time contract, and when that contract is up she, having meanwhile nosed around among other producing companies, comes in with a demand for double that sum, again backed up with the threat that if the producer don't "come across' she can get it elsewhere.

The second contract is signed at the higher figure. She is still advertised to the limit, and pretty soon some "enterprising" feature producer hunts Mazie up and says: "You working for one thousand dollars a week? Why, good heavens! I would not insult you by offering such an absurd sum. Come over to us and we will pay you three thousand!"—and so it goes.

The figures may be somewhat exaggerated, but the fact unquestionably remains that the moving picture industry, as a whole, and the exhibitor in particular, is laboring under an unwarranted burden of absurd salaries paid to leading men and women. Mind you, I say this as one who, as I said in the beginning, firmly believes in adequate remuneration for labor performed. I don't, however, regard it as reasonable to pay moving picture stars the huge salaries which are now all too common. It is this burden which is pushing up the film rentals to absurd and impossible figures.

The exhibitor has it in his own hands to remedy this condition by refusing to pay exorbitant film rental fees which he knows are very largely based on unreasonable salaries paid to actors. Why kill the goose that lays the golden eggs, for that is what it will mean in the long run to all concerned?

Western, Railroad and Other Outdoor Pictures, Detective Scenes

By M. Winkler

WESTERN, railroad and outdoor scenes in general are crowded with vivid action and dramatic incident. In their musical treatment absolute synchronization (see "Music and Picture," p. 846) and an intelligent use of contrasting music is the great cue to success. In choosing his music for such scenes the musician should first decide which *kind* of action predominates in the picture to be illustrated, slow or rapid action. From this standpoint he should make his choice. Once selected he should not change his music, *but his tempos.* In a railroad hold-up; the bandits lurking in ambush, waiting for the train to flash by, call for a *mysterioso* (in treatment and tempo, if not in name). The galop or quick *allegro* of Western hold-up scenes can often be made to express a totally opposite mood by changes in tempo and inflection. Good heavy 2/4 time *moderato* movements are excellent for cowboy barroom scenes and others of rougher character, and a liberal use of tympani rolls can also be recommended. In barroom dance scenes improvisation on a *standard* not "popular" rag are advised. In shooting affrays involving a number of men, and either slow or rapid shooting by a crowd, two small rattan sticks beating continuously against a leather chair-bottom give a perfect reproduction of revolver or gun fire. In detective scenes, where mystery, secrecy, and the atmosphere of intrigue dominates, the *pizzicato* and "croom" are invaluable, and in their climaxes and, for that matter, climaxes of any kind, the tympani can be relied on for a maxium of effect.

PUTTING IT OVER

A PAGE OF PROGRAM SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

WE are now far enough into the New Year to know whether our good resolutions are going to stick or not. The Editor is not referring to your private resolutions regarding life and conduct. Far from it. But there are certain business resolutions all Exhibitors have made, about which we, uninvited, are about to make a few remarks.

First—you all decided to profit this year by last year's mistakes. You are going to run your house on more profitable lines. If flivver features have cost you a lot of money, you are going back to the program.

Yes, and you are going to begin booking some Specials to help put your show over, even if you are so situated that you cannot change all your plans in a minute, and must continue to run features for a time.

We ask you to turn to pages 30 and 31, look at the releases listed there. Wonderful one, two and three-reel subjects of the most varied and entertaining nature. Look these over as a showman and as a business man. Study your people. Listen to what they say as they come out of your theatre. Then book from these pages a Comedy, or a Juvenile, or an Educational, or a Comic Cartoon, or the Universal Animated Weekly, or the Universal Screen Magazine—or one of those crackerjack dramatic subjects and watch your business pick up.
Just try this for a week or two, and then—

WATCH THIS SPACE FOR SUGGESTIONS AS TO HOW TO PUT YOUR SHOW OVER.

WHAT a pity that the Red Feather for January 29th is released during the cold season! That is, a pity from the point of view of the "Putting it Over" editor, because there is the most attractive savage harem of brown-skinned beauties in it, that you ever saw in a picture. But you can't ask any one to pose in a near imitation of the "altogether" in this weather. However, the flaming volcano which, in the story, is the signal for the strongest man in the Cannibal Islands to challenge the king to single combat for his throne, will make a good substitute and be considerably warmer. Get some very big posters showing this volcano, or have a local artist paint you two pictures of it, in full blast. Then hire a horse and wagon, or an automobile, and put the two, mounted on stiff card or thin board, tentwise over the conveyance, and drive through the streets. The sight of so much heat on a cold day will be sure to start the crowd in the direction of your theatre.

IN the Nestor for January 29th, Eddie Lyons and Lee Moran turn, temporarily, into angels. Each thinks the other a model boy, and prepares to receive him as such. If you can get a nice-looking young chap to don a pair of calico, or cardboard wings—very large ones—and have a halo of Christmas tree tinsel, which is elevated above his derby hat by a wire stuck in the band, people would surely take time, in looking at him, to read the announcement of the picture which he carries on a placard.

THE L-KO Komedy for January 31st is called "Faking Fakirs," and is set amid the scenes of a typical county fair. Phil Dunham is hired to put his head through the hole in a canvas curtain, for the rubes to throw balls at. You can't do better than repeat this in reality for a lobby stunt. Have a man in a regular comedy make-up, with red nose, and white rings around his eyes, huge red mouth, etc., stick his head at intervals through the hole in a curtain, which carries the announcement you wish to make lettered in large letters on it.

THE Universal Special for February 1st really does not need any boosting, it is so wonderful in itself. But you want to let people know that you are showing it for this reason. It is one of the very finest things that has been done in connection with this war, and the beauty of it is, that it will be enjoyed by everybody—no matter what their sympathies may be in the conflict. A child should be used to advertise this picture. Have a pretty, attractive little girl, dressed in Old World fashion, with a little ragged frock, which nearly touches the ground, a shawl over her head, and wooden shoes, have her lead through the streets by a man with an announcement which says something like this: "This is one of the thousands of innocent victims of the European war. Who will give her a home? What is to become of her? See 'The War Waif' at the ——— Theatre."

THE Imp for Sunday, February 4th, is called "Diamonds of Destiny," and features Louise Lovely in the role of the fair accomplice of a band of crooks. Incidentally several diamonds, real ones, of great price, were hired from a jeweller to be photographed in the picture. Fix up a glass case in your lobby, lined with black velvet and standing on a pedestal, in a conspicuous place. Have several large, unset stones inside and have a detective, or a man in police uniform on guard over them. Announcements, plainly lettered, on the front of the pedestal.

THIS·WEEKS PROGRAM

MONDAY, JANUARY 22.

02106 RED FEATHER—"Heart Strings" (5 reel dr.) (Allan Holubar and Maud George). 1-3-3-6

02107 NESTOR—"A Macaroni Sleuth" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, JANUARY 23.

02108 GOLD SEAL—"Souls United" (3 reels South African dr.) (Violet Mersereau). 1-3-6

02109 VICTOR—"The Honeymoon Surprise" (Com.) (Fred Church and Eileen Sedgwick). 1

WEDNESDAY, JANUARY 24.

02110 L-KO—"The Battle of 'Let's go' " (2 reel com.) (Dan Russell). 1-3-6

02111 UNIVERSAL ANIMATED WEEKLY—Weekly No. 56.

02112 BIG U—"The Red Goddess' (drama) (Mona Darkfeather). 1

THURSDAY, JANUARY 25.

02113 BIG U—Ben Wilson in "A Wife's Folly" (2 reel Sea dr.) (Edna Hunter). 1-3-6

02114 IMP—"Black Evidence" (Dr.) (Kingsley Benedict and Lois Wilson). 1

02115 VICTOR—"The Black Nine" (Com.) (Billy Mason). 1

FRIDAY, JANUARY 26.

02116 IMP—"The Fugitive" (2 reel Crook dr.) (Louise Lovely). 1-3-6

02117 VICTOR—"Hell by the Enemy" (C.) (Pat Rooney)). 1

SATURDAY, JANUARY 27.

02118 BISON—"The Daring Chance" (2 reel Western dr.) (Wm. V. Mong and Nellie Allen). 1-3-6

02119 JOKER—"Love Me, Love My Biscuits" (Com.) (Gale Henry and Wm. Franey). 1

02120 LAEMMLE—"The Bloodstained Hand" (Drama). 1

SUNDAY, JANUARY 28.

02121 REX—"The Old Toymaker" (dr.) (Allan Holubar and Leah Baird). 1

02122 POWERS—"Boomer Bill's Awakening" (Com. Cart.) and "Behind the Great Wall of China" Dorsey Ed.

02123 BIG U—"A Jungle Tragedy" (2 r. Animal dr.)

WEEK OF JANUARY 22.

02124 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 5) "Ablaze in Mid-Air" (Two reels). 1-3-6

NEXT WEEK

MONDAY, JANUARY 29.

02125 RED FEATHER—"Love Aflame" (5-reel dr.) (Ruth Stonehouse and Jack Mulhall). 1-3-3-6

02126 NESTOR—"Why, Uncle" (Com.) (Eddie Lyons, Lee Moran and Priscilla Dean). 1

TUESDAY, JANUARY 30.

02127 GOLD SEAL—"June Madness" (3-reel dr.) (Roy Stewart and Wadsworth Harris). 1-3-6

02128 VICTOR—"Some Baby" (Novelty) and "Nellie, the Fireman's Daughter" (Com.) (Split reel). 1

WEDNESDAY, JANUARY 31.

02129 L-KO—"Faking Fakirs" (2-reel Com.) (Phil Dunham). 1-3-6

02130 UNIVERSAL ANIMATED WEEKLY—Weekly No. 57.

02131 BIG U—"The Gold Lust" (Drama). 1

THURSDAY, FEBRUARY 1.

02132 VICTOR—"It's Cheaper to be Married" (Com.) (Babe Sedgwick). 1

02133 UNIVERSAL SPECIAL—"The War Waif" (2-reel war drama) (Allan Holubar and Zoe Rae). 1-3-6

02134 IMP—"The Diamond Thieves" (Detective dr.) (Robert Leonard and Margarita Fischer). 1

FRIDAY, FEBRUARY 2.

02135 IMP—"The Forbidden Game" (2-reel Underworld dr.) (Edward Hearn). 1-3-6

02136 UNIVERSAL SCREEN MAGAZINE—Issue No. 6.

02137 VICTOR—"The Hero of Bunko Hill" (Com.). 1

SATURDAY, FEBRUARY 3.

02138 BISON—"The Boonton Affair" (2-reel Mountain Dr.) King Baggot). 1-3-6

02139 JOKER—"His Coming Out Party" (Com.) (Gale Henry and Wm. Franey). 1

SUNDAY, FEBRUARY 4.

02140 IMP—"Diamonds of Destiny" (Dr.) Louise Lovely) 1

02141 POWERS—"Mr. Fuller Pep—His Wife Goes for a Rest" (Com. Cart) and "In North China" as seen by Dr. Dorsey (Ed.) (Split reel). 1

02142 IMP—"Life's Pendulum" (2-reel drama) (Robert Leonard). 1-3-6

WEEK OF JANUARY 29.

02143 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 6) "The Silent Feud" (Two reels). 1-3-6

THE WEEK AFTER

MONDAY, FEBRUARY 5.

02144 RED FEATHER—Herbert Rawlinson in "The Scarlet Crystal" (5-reel dr.) (Betty Schade-Dorothy Davenport). 1-3-3-6

02145 NESTOR—"His Wife's Relatives" (Comedy) (Eddie Lyons, Lee Moran, and Edith Roberts). 1

TUESDAY, FEBRUARY 6.

02146 GOLD SEAL—"Won By Grit" (3-reel drama) (Neal Hart-Lois Wilson). 1-3-6

02147 VICTOR—"The Valley of Beautiful Things" (Juvenile Comedy). 1

WEDNESDAY, FEBRUARY 7.

02148 L-KO—"That Dawgone Dog" (2-reel Comedy) (Sammie Burns). 1-3-6

02149 UNIVERSAL ANIMATED WEEKLY—Weekly No. 58.

02150 BIG U—"Red Vengeance" (Indian drama). 1

THURSDAY, FEBRUARY 8.

02151 REX—"The Melody of Death" (2-reel dr.) (Douglas Gerrard, Ruth Clifford, and Maud George). 1-3-6

02152 POWERS—"Giants of the American Forest" (Ed.) 1

FRIDAY, FEBRUARY 9.

02153 IMP—"Avarice" (dr.) (Claire McDowell). 1

02154 VICTOR—"The High Cost of Starving" (Comedy) (Eileen Sedgwick). 1

02155 BIG U—Title not decided (2-reel drama). 1-3-6

SATURDAY, FEBRUARY 10.

02156 BISON—"The Outlaw and the Lady" (2-reel Western dr.) (Louise Lovely-Harry Carey). 1-3-6

02157 JOKER—"Out for the Dough" (Com.) (Wm. Franey-Gale Henry). 1

02158 LAEMMLE—"A Studio Cinderella" (1-reel dr.) 1

SUNDAY, FEBRUARY 11.

02159 IMP—"When Thieves Fall Out" (2-reel Crook dr.) (Harry Benham). 1-3-6

02160 POWERS—"Fearless Freddie in the Woolly West" (Com. Cart.) and "Joys and Tears of China) (Dr. Dorsey Educational) (Split reel). 1

02161 REX—"In the Shadows of the Night" (drama).

WEEK OF FEBRUARY 5.

02162 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "ThePurple Mask" (Episode No. 7) "The Race for Freedom" (2 reels). 1-3-6

MUSIC FOR "HEART STRINGS"—WEEK OF JANUARY 22, 1917

"Love in Idleness," by Macbeth, is the Theme.

REEL I.

1. "*Adoration*," by Barnard, until "I sentence you to ten years." 2. Continue ff., until "Yes, I'm the wife of the man." 3. Theme until "And in one of the cities." 4. "*Little Serenade*," by Gruenfeld, until "Night's shadow as they advance." 5. "*After Sunset*," by Pryor.

REEL II.

6. Continue "*After Sunset*" until "The sullen sky stroke." 7. "*Furioso for Storm Scenes*" until "Change of scene." 8. "*Melody*," by Heurter, until "All the pleasures of life." 9. Repeat "*Furioso*" until "I didn't want to be an orphan." 10. "*Gretchen*" *Intermezzo*, by Martin, until "To one it was ten years. 11. Organ to action until "To the good doctor," etc. 12. "*Flirtation*," by Meyer Helmund.

REEL III.

13. Continue "*Flirtation*" until "Considine has paid," etc. 14. "*Notturno*," by Grieg, until "I'll call again to-morrow." 15. Theme until "So the days wore on." 17. "*Berceuse*," by Delacour.

REEL IV.

17. Continue "*Berceuse*" until "Dear, I'm not happy here." 18. "*Melody*," by Friml, until "Have you no thought." 19. "*Dramatic Tension No.* 1," by Reissiger, until "You think this woman," etc. 20. Theme until "Is Miss Jon there?" 21. "*Dramatic Tension No.* 2," by Reissiger.

REEL V.

22. Continue "*Dramatic Tension*" until "Just a moment." 23. "*Reverie*," by Rissland, until "After a sleepless night." 24. "*Heart Throbs*," by Arnold, until "Telegram." 25. Theme until end.

NESTOR—"A Macaroni Sleuth"....................(Comedy)

1. "*Trombone Frolic*," by Lake. 2. "*Cyclone in Darktown*," by Barnard, until end.

VICTOR—"The Honeymoon Surprise".........(Comedy)

1. "*Love is so Fickle*," by Kruseman. 2. "*Harlequin*," by Roberts, until end.

BIG U—"A Wife's Folly"..............................(Two Reels)

REEL I.

1. "*Intermezzo*," by Arenski, until "Two Strings to His Bow." 2. "*Rustle of Spring*," by Sinding, until end of Reel I.

REEL II.

3. "*Heavy Dramatic*," by Oehmler, until "A passing fishing smack." 4. "*Agitato*," by Tobani, until "In Tender Hands." 5. "*Dramatic Andante*," by Ascher, until "He's dead! He's dead!" 6. "*Agitato No.* 4," by Becker, until "Katrina in chair." 7. "*Dramatic Adagio*," by Kretschmer, until "The penitents return." 8. "*Rustle of Spring*," by Sinding, until end.

IMP: "The Fugitive"....................................(Two Reels)

REEL I.

1. "*Flower Song*," by Barnard, until "Telegram." 2. "*Serenade*," by Czerwonki, until "The struggle." 3. "*Moderato Agitato*," by Becker, until "After the fight." 4. "*Dramatic Tension*," by Winkler, until end of Reel I.

REEL II.

5. "*La Grace*," by Bohm, until "The Weasel on the Trail." 6. "*Fantasia* by Bach, until "I'll take no chances." 7. "*Canzonetta*," by Godard, until "The fight." 8. "*Dramatic Tension No.* 1," by Ascher, until end.

VICTOR—"Hell by the Enemy"......................(Comedy)

1. "*Manzano*," by Brooks. 2. "*Olla Podrida*," by Puerner, until end.

BISON—"The Daring Chance"..................(Two Reels)

REEL I.

1. "*Mayflower*," Overture, by Kretschmer, until "Simple-minded Lem," etc. 2. "*Melody*," by Trinkaus, until "When darkness falls." 3. "*Rustle of Spring*," by Sinding, until "I've won you." 4. "*Western Allegro*," by Winkler, until end of Reel I.

REEL II.

5. "*Allegro*," by Bach, until "Christies girl," etc. 6. "*Olympia*," Overture, by Ascher, until "I'll go if you come with me." 7. "*The Chase*," by Koelling, until "Dawn." 8. "*After Sunset*," by Pryor, until end.

JOKER—"Love Me, Love My Biscuits".......(Comedy)

1. "*Joker March*," by Lake. 2. "*Folle Extase*," by Milok, until end.

REX—"The Old Toymaker" ....(Drama)

1. "*In Lovers' Lane*," by Pryor, until "Newspaper clipping." 2."*Romance*," by Goem, until "Henry Covington, stock broker." 3. "*Lunita*," Intermezzo, by Loraine, until "In the broker's home," etc. 4. "*Tale of Two Hearts*," by Roberts, until end.

IMP—"Black Evidence" ....(Drama)

1. *Martinique*," Intermezzo, by Loraine, until "Yuen Chop Suey Place." 2. "*Chinese Characteristic*," by Winkler, until "You're a criminal." 3. "*Agitato No.* 6," by Lake, until end.

L-KO—"The Battle of Let's Go".........(2-R. Comedy)

REEL I.

1. "*Love Me At Twilight*" (Popular). 2. "*Sliding Jim*," by Losey.

REEL II.

3. "*Along the Rocky Road*" (Popular). 4. "*Canhainbalms Rag*," by Pryor, until end.

GOLD SEAL—"Souls United" ....(Three Reels)

REEL I.

1. "*Illusion*," Intermezzo, by Bustanoby, until "In England," etc. 2. "*Menuet No.* 2 *in G*," by Beethoven, until "His suspicion," etc. 3. "*Longing*," by Bendix, until "Several weeks later." 4. "*Martinique*," Intermezzo, by Loraine, until "Late that night," etc. 5. "*After Sunset*," by Pryor, until end of Reel I.

REEL II.

6. "*Melody*," by Friml, until "My father is worse." 7. "*Dramatic Tension*," by Winkler, until "After the death of her father." 8. "*Pathetic Andante*," by Kretschmer, until "A stranger in camp." 9. "*Camelia*," Melody, by Yon, until "Weeks later." 10. "*Dramatic Tension No.* 1," by Reissiger, until end of Reel II.

REEL III.

11. "*Among the Roses*," by Lake, until "Make believe that the doctor," etc. 12. "*Agitato*," by Becker, until "After the battle." 13. "*Dramatic Tension No.* 2," by Reissiger, until "Nearing the African Shore." 14. "*Return to me Soon*," by Gregh, until end.

Musical Program

TO

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M. WINKLER

THEME CHANSON D'AMOUR BY SAAR **THEME**

	SUB-TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	1 minute & 20 seconds	Balladora by Tobani
T	Mary's Mother	1minute & 15 seconds	Continue to Action
T	When I'm Gone	2 minutes & 45 seconds	Nocturno in F by Krzyzanowsky
T	A Traveling Show Visits the Town	1 minute & 15 seconds	Tarantelle Sicilienne by Tobani
S	Exterior Theatre—People Coming Out	1 minute & 30 seconds	Malena, Intermezzo by Ellis
T	A Surprise for Mary	2 minutes & 5 seconds	Caprice by Ascher
T	And Through the Country Towns	4 minutes & 40 seconds	L'Adieu by Favarger
T	I haven't Much to Leave	4 minutes & 25 seconds	Serenade by Chaminade
T	John Weston of Longport	3 minutes & 25 seconds	Felice, Canzonetta by Langley
T	And in the Baggage-Car Ahead	45 seconds	Pathetic Andante by Margis-Berger
T	The Children's Aid Society	1 minute & 40 seconds	Theme
S	Interior of Kitchen	4 minutes & 30 seconds	Nature's Adoration by Brooks
T	I'm Going to Drown that Dog	2 minutes & 25 seconds	Solitude by Czibulka

to action pp or ff

T	In the Churchyard	1 minute & 10 seconds	Largo by Haendel
T	Silent Bob, the Fisherman	5 minutes & 50 seconds	In Lovers' Lane by Pryor
T	Daddy, I'm So Tired	45 seconds	Dramatic Andante by Ascher
T	When Morning Dawned	3 minutes & 30 seconds	Sweet Ponderings by Ravina
T	Partners	4 minutes & 25 seconds	Reverie by Arnold
T	What's Your Name?	4 minutes & 55 seconds	Serenade by Drigo
T	His Love Won't Last	2 minutes & 20 seconds	By the River, Romance by Morse
T	Are You Interested in that Girl?	4 minutes & 35 seconds	Theme

ff during fight and disputes

T	In a Distant City	3 minutes & 5 seconds	Balladora by Tobani

to be played as a Violin Solo

T	In the Musician's Hands	2 minutes & 5 seconds	Ninfa by von der Mehden
T	After a Year of Success	1 minute & 25 seconds	Largo by Haendel
T	Aren't You Dead?	3 minutes & 40 seconds	Simple Aveu by Thome
T	You Look Just Like My Daddy	2 minutes & 30 seconds	Theme

to action pp or ff.

UNTIL THE END

LETTER "T" INDICATES—TITLE OR SUB-TITLE—FOR CHANGE OF MUSIC
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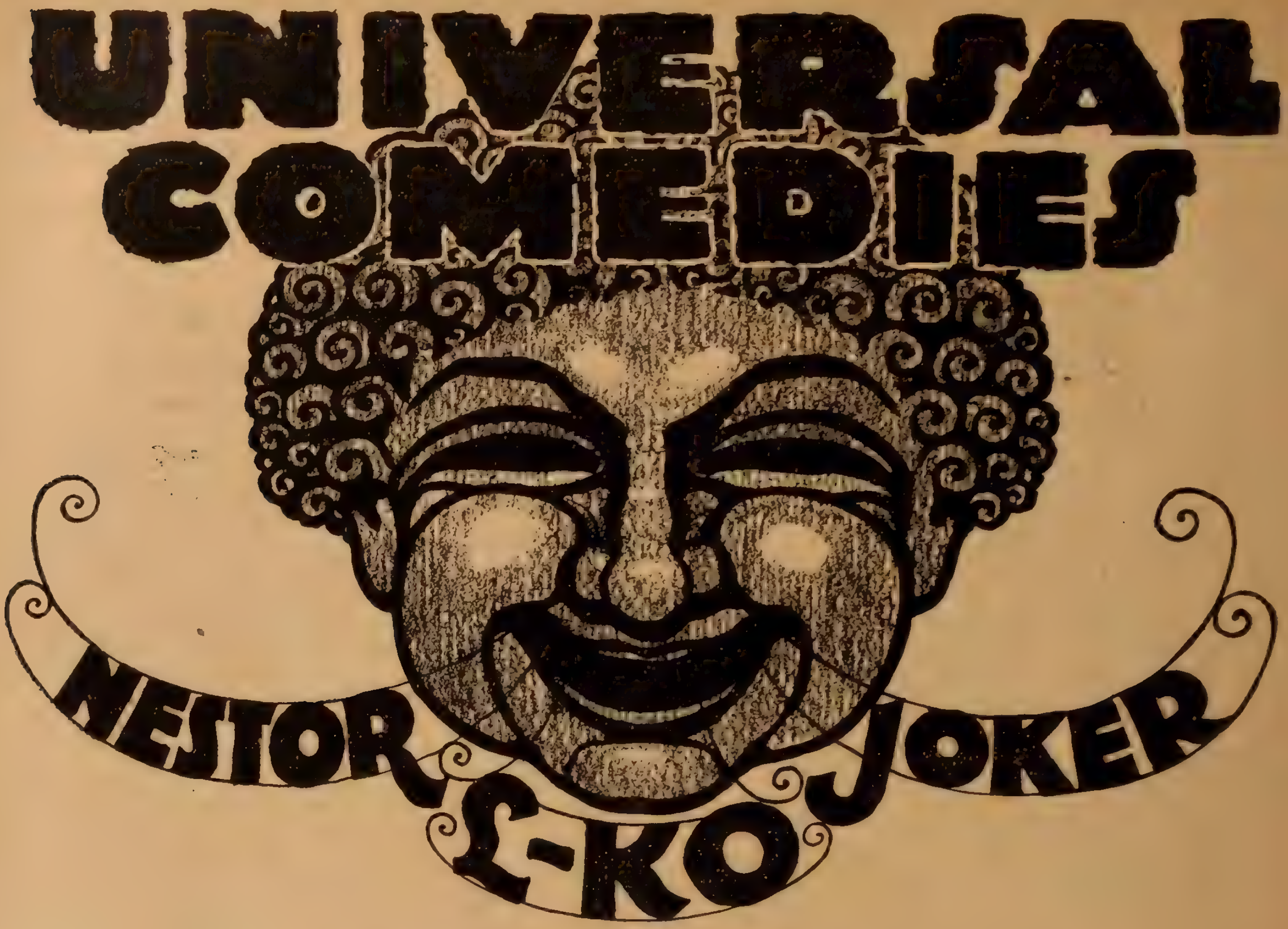

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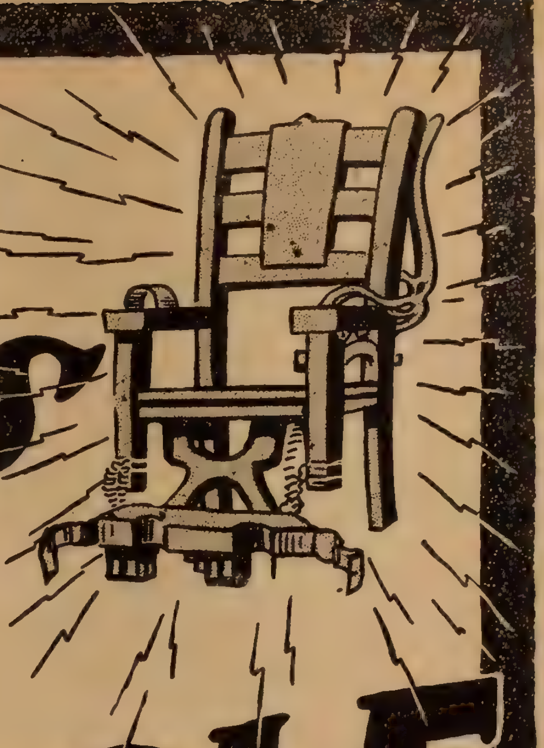

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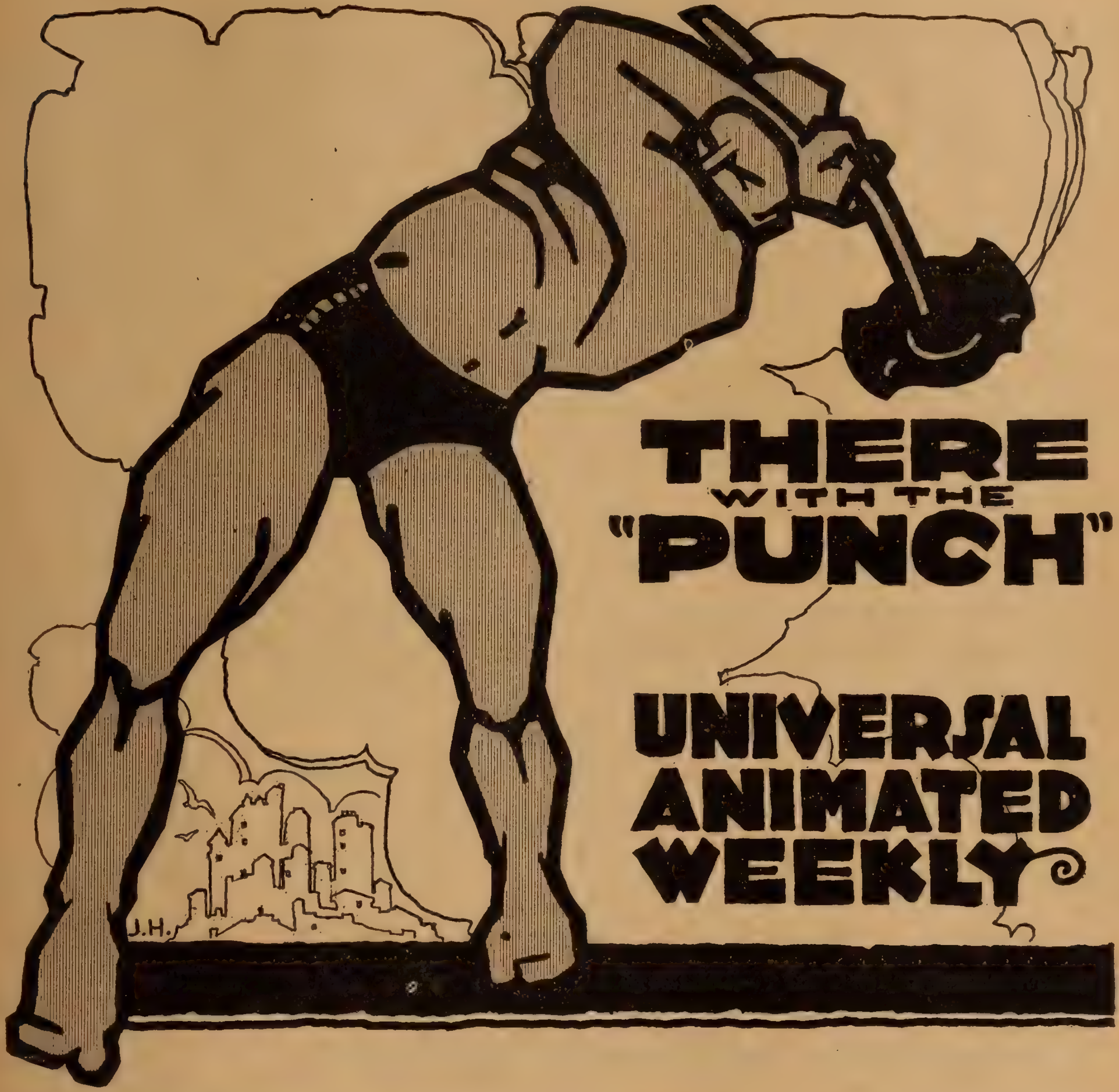

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These two pages are the most important in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"Heart Strings," with Allan Holubar and Maud George. Written by E. M. Ingleton. Produced by Holubar.	52nd Red Feather Production—5 Reels January 23
"The Battle of 'Let's Go,'" with Dan Russell and Splendid L-KO Cast. Directed by J. G. Blystone.	Prize L-Ko Komedy de Luxe Jan. 24—2 Reels
"The Fugitive," with Louise Lovely and Roy Stewart. Directed by Fred. A. Kelsey.	Prize Imp Heart-Interest Story Jan. 27—2 Reels
"The Desperate Chance," with Wm. V. Mong and Mina Cunard. Directed by Wm. V. Mong.	Prize 101 Bison Out West Drama Jan. 26—2 Reels

Feature Releases in the Universal Program of Three Weeks from this Week

"Love Aflame," with Ruth Stonehouse and Jack Mulhall. Written and produced by Raymond Wells.	53rd Red Feather Production—5 Reels January 29
"June Madness," with Roy Stewart and Wadsworth Harris. Dir. by Hobart Henley, written by Willis-Woods.	Prize Gold Seal Romantic Drama Jan. 30—3 Reels
"Faking Fakers," with Phil Dunham and an unusual L-KO cast of komedy experts.	Prize L-KO Just-For-Fun Komedy Jan. 30—2 Reels
"The Forbidden Game," with Edward Hearn. Written by Ben Cohn, produced by Harry Millarde.	Prize Imp Underworld Drama Feb. 2—2 Reels

Feature Releases in the Universal Program of Four Weeks from this Week

Herbert Rawlinson in "The Scarlet Crystal," with Dorothy Davenport and Betty Schade.	54th Red Feather Production—5 Reels February 5
"Won By Grit," with Neal Hart and Lois Wilson. Written by Willis and Woods.	Prize Gold Seal Tenderloin Drama Feb. 6—3 Reels
"The Melody of Death," with Douglas Gerrard, Ruth Clifford and Maud George. Story by E. M. Ingleton.	Prize Rex Italian Vengeance Drama Feb. 8—2 Reels
Harry Carey in "The Outlaw and the Lady," with Louise Lovely. Produced by F. A. Kelsey.	Prize Bison Western Drama Feb. 10—2 Reels

Advance Notices

Every Exhibitor
should read every
word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

Herbert Rawlinson in "The Scarlet Crystal." With Dorothy Davenport and Betty Schade. Fifty-fourth Red Feather Production. Released February 5. That Herbert Rawlinson certainly leads a gay life. He is a fine chap, they say, good to his folks and everything. But those darned directors out there take advantage of his nice manners and his big wardrobe, and what they don't make that poor boy do isn't worth a line of type here. In other words, you'd think he was the he-vampire. For instance, in "The Scarlet Crystal" he is young, handsome, wealthy, bored and a friend introduces him to Betty, who is the sweetest thing that ever came from the farm. They are married and start on a travel honeymoon. Betty sees a scarlet crystal and in its depths a future that she dreads. She buys it and your audience will watch the story she sees unfold in the gradual drifting away of Herbert and his return to the old crowd. But also she sees in the crystal ball that which bids her keep faithful, loyal and true. All of which provides a climax that is most unusual and makes you think that Herbert isn't that kind of a chap at all. Your audiences will ask for more Red Feathers after they have seen this one. Book it and cheer up.

"Won by Grit." With Neal Hart and Lois Wilson. Three-reel Gold Seal Tenderloin Drama. Released February 6. Say, what do you think of a girl testing the nerve of a guy like Neal (who played Major Winston in "Liberty", you remember). But then, you see, she was only after his money and having a little fun with him. They visit the Tenderloin and Mina sees to it that he gets into a scrap with big Dago Frank. Frank's daughter, attracted by Neal, turns out the light, and gives him a chance to get away. He proves himself all right, but it does Mina no good, for if any one spends Neal's money I'm betting on Lois, the sweetest thing on the screen even when she's playing Dago Frank's daughter. A wonderful picture.

"The Melody of Death." With Douglas Gerrard, Ruth Clifford and Maud George. Two-reel Rex Emotional Drama. Directed by Douglas Gerrard. Released Feb. 8. B-r-r-r rh! Don't that title make your be-lood run co-o-o-o-ld? Well, never mind, you'll all enjoy it, in spite of the tragic significance of the title. Douglas knew a lovely tune, way back in Italia. He wooed Nina with it. Nina ran away with a "handsomer man." All the way to America. Douglas followed her. He played-a da org'. All day he would hunt for Nina. All day he would play the old tune. One day she heard music. She threw pennies to the organ a'man. Doug, he spotted the face at the window and—that night? Oh, well, she deserved it, but there is another girl in the play, and you want to see her and learn that a tune can be played on the hand-organ and have two entirely different meanings. Honest to goodness.

Harry Carey in "The Outlaw and the Lady." With Louise Lovely. Two-reel 101 Bison Weally Western Drama. Directed by Fred. Kelsey. Released February 10. When I think of the Ex-Hibitors who are booking phoney five-reelers, and then when I see Harry Carey, the champion of all the Wild West boys, and beautiful Louise Lovely—a star in her own right—appearing in a marvelous picture like this—and boiled down to two reels at that—well, goodness, godness, agnes, actress, what can I do to convince them they are in wrong? What can I say to convince them that they had better hurry and book the Universal Program, and catch up with Old Man Prosperity's bookings for 1917. Why not book the full Universal Program and get acquainted with a bank account? I ask you?

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

JANUARY—

14—*Mr. Fuller Pep, "He Celebrates His Wedding Anniversary"* (C. Cart.) and (Ed.)
21—*Mr. Fuller Pep, "He Goes to the Country," and "In the Land of the Son of Heaven,"* as seen by Dr. Dorsey.

REX.

DECEMBER—

31—*The Prodigal Daughter* (Drama)

JANUARY—

4—**The Red Stain** (2-Reel Drama)
Molly Malone-Jack Nelson.
12—**The Whispered Name** (2-R. Drama)
Lois Wilson-Lee Hill.
21—**The Bubble of Love** (2 Reels)
Douglas Gerrard-Ruth Clifford.

UNIVERSAL SPECIAL FEATURE.

Week of December 25—

"Liberty" (Episode 20) "A Daughter of the U. S. A."
"The Purple Mask" (Episode 1) "The Vanished Jewels" (Two Reels)
Francis Ford-Grace Cunard.

JANUARY—

Week of January 1—

"The Purple Mask" (Episode 2) "Suspected"
Grace Cunard-Francis Ford (2 Reels)
8—**"The Purple Mask" (Episode No. 3) "The Capture"** (Two Reels)
15—**"The Purple Mask" (Episode No. 4)**
Grace Cunard-Francis Ford (2 Reels)

VICTOR.

JANUARY—

5—*How to be Happy, Though Married* (Com.)
9—*A Gentleman of Nerve* (Drama)
12—*The Wrong Mary Wright* (Drama)
16—*The Masked Cupid* (Comedy)
18—*Putting One Over On Ignatz* (Comedy)
19—**His Little Room Mate"** (2 Reels)
Carter De Haven.

LAEMMLE.

DECEMBER—

30—*The Face On the Screen* (Drama)

JANUARY—

3—*Alone in the World* (Drama)
6—*The Wall of Money* (Drama)
10—*The Face Downstairs* (Drama)
20—*Homeless* (Drama)

UNIVERSAL ANIMATED WEEKLY.

DECEMBER—

27—*Animated Weekly, Vol. 2, No. 52* (News)

JANUARY—

3—*Animated Weekly, Vol. 2, No. 53* (News)
10—*Animated Weekly, Vol. 2, No. 54* (News)
17—*Animated Weekly, Vol. 2, No. 55* (News)

UNIVERSAL SCREEN MAGAZINE.

DECEMBER—

22—*Universal Screen Magazine. Issue No. 3.*

JANUARY—

5—*Universal Screen Magazine. Issue No. 4.*
19—*Universal Screen Magazine. Issue No. 5.*

BIG U.

JANUARY—

14—**The Call for Help** (2-R. Mining Drama)
18—**Bloodhounds of the North** (2-R. Drama)
Pauline Bush-Allan Forest-Lon Chaney.
19—*The Little Rebel's Sacrifice* (Drama)

GOLD SEAL.

JANUARY—

2—**An Old Soldier's Romance** (3-Reel Dr.)
Wm. Mong-Nellie Allen.
9—**The Mytsery of My Lady's Boudoir**
Violet Mersereau (3-R. Mys. Dr.)
16—**The Prodigal Widow** (3 Reels)
Edward Cecil-Neva Gerber.

IMP.

JANUARY—

7—*The Whelp* (Drama)
12—*Honorably Discharged* (Drama)
13—*John Bates' Secret* (Drama)
14—*Midnight* (Drama)
Allan Holubar-Zoe Rae.
17—**The Slave of Fear** (2-Reel Drama)
Agnes Vernon-M. K. Wilson.

101 BISON.

JANUARY—

6—**Harry Carey in Blood Money** (2-R. West. Dr.)
Louise Lovely.
13—**The Bad Man of Cheyenne** (2-R. West. Drama)
Harry Carey-Priscilla Dean.
20—**Brute Force** (2-Reel Drama)
George Pearce-Jane Bernoudy.

L-KO.

JANUARY—

3—**On the Trail of the Lonesome Pill** (2-R. Com.)
Phil Dunham.
12—**A Limburger Cyclone** (2-R. Comedy)
Phil Dunham.
17—*Heart-Sick at Sea* (Comedy)
21—*Up the Flue* (Comedy)

RED FEATHER PRODUCTIONS.

DECEMBER—

25—**Hobart Henley in "A Child of Mystery"**
with Gertrude Selby (5 Reels)

JANUARY—

1—**Polly Put the Kettle On** (5-R.)
8—**Fighting for Love** (5 Reels)
Jack Mulhall-Ruth Stonehouse.
15—**The Double-Room Mystery** (5 Reels)
Hayward Mack-Edward Hearn.

JOKER.

DECEMBER—

30—*The Tale of a Turk* (Comedy)

JANUARY—

6—*Love in Suspense* (Comedy)
11—**When Damon Fell for Pythias** (2-R. Comedy)
Gale Henry-Wm. Franey.
13—*Mines and Matrimony* (Comedy)
20—*Barred from the Bar* (Comedy)

NESTOR.

JANUARY—

1—*Practice What You Preach* (Comedy)
8—*One Thousand Miles an Hour* (Comedy)
15—*Treat 'Em Rough* (Comedy)

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Lois Weber and Phillips Smalley in "Hop—the Devil's Brew."

Louise Lovely in "The Grip of Jealousy."

Louise Lovely in "Tangled Hearts."

Tyrone Power in "John Needham's Double."

Violet Mersereau in "The Great Problem."

J. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in "The Crippled Hand."

Louise Lovely in "The Gilded Spider."

Rupert Julian in "Naked Hearts."

Tyrone Power and Lois Weber in "The Eye of God."

Harry Carey in "The Three Godfathers"

Mary MacLaren in "Shoes."

Violet Mersereau in "Broken Fetters."

Ella Hall in "The Love Girl"

Louise Lovely in "The Grasp of Greed."

Myrtle Gonzalez in "The Secret of the Swamp"

Harry Carey in "Love's Lariat"

Ella Hall and Herbert Rawlinson in "Little Eve Edgarton."

Myrtle Gonzalez and Val Paul in "The Girl of Lost Lake"

"Saving the Family Name"

"Behind the Lines"

"The Evil Women Do"

Mary MacLaren in "Wanted--A Home"

Cleo Madison in "The Chalice of Sorrow"

Ruth Stonehouse in "Love Never Dies"

"End of the Rainbow"

"Gloriana"

"A Stranger from Somewhere"

"Measure of a Man"

"The Bugler of Algiers"

"The Eagle's Wings"

"The Sign of the Poppy"

"The Price of Silence"

"The Honor of Mary Blake"

"The Right to be Happy"

"Black Orchids"

"The Pipers Price"

"Her Soul's Inspiration"

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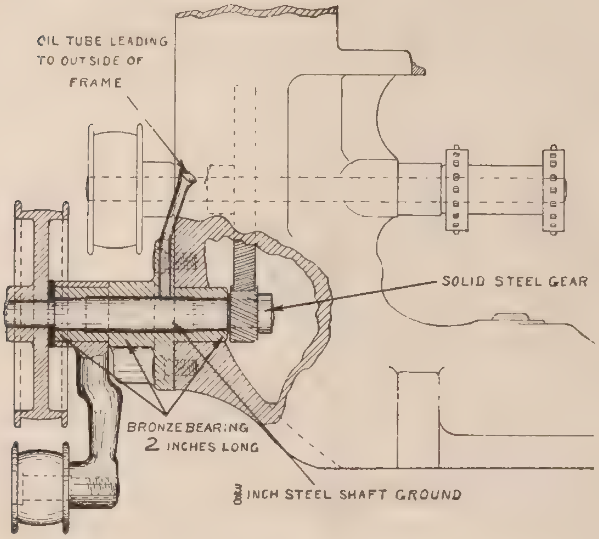
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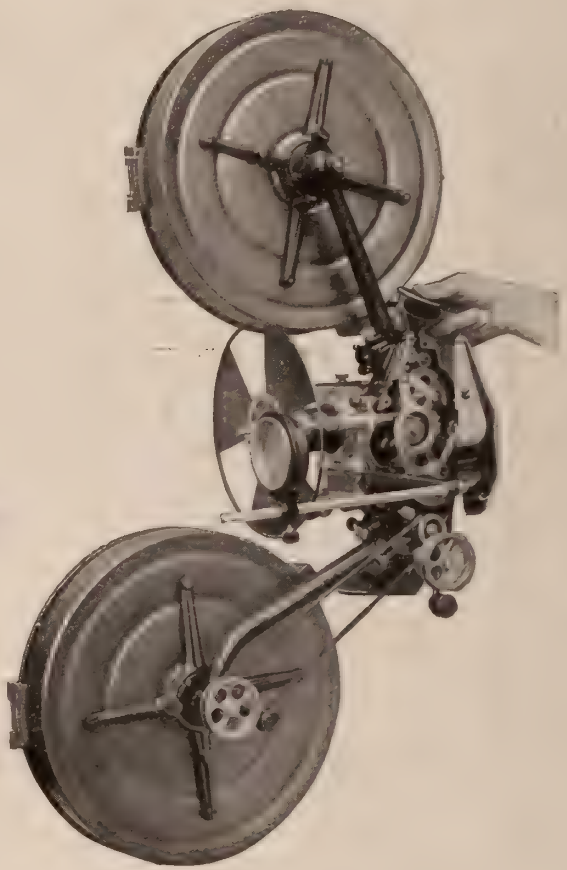

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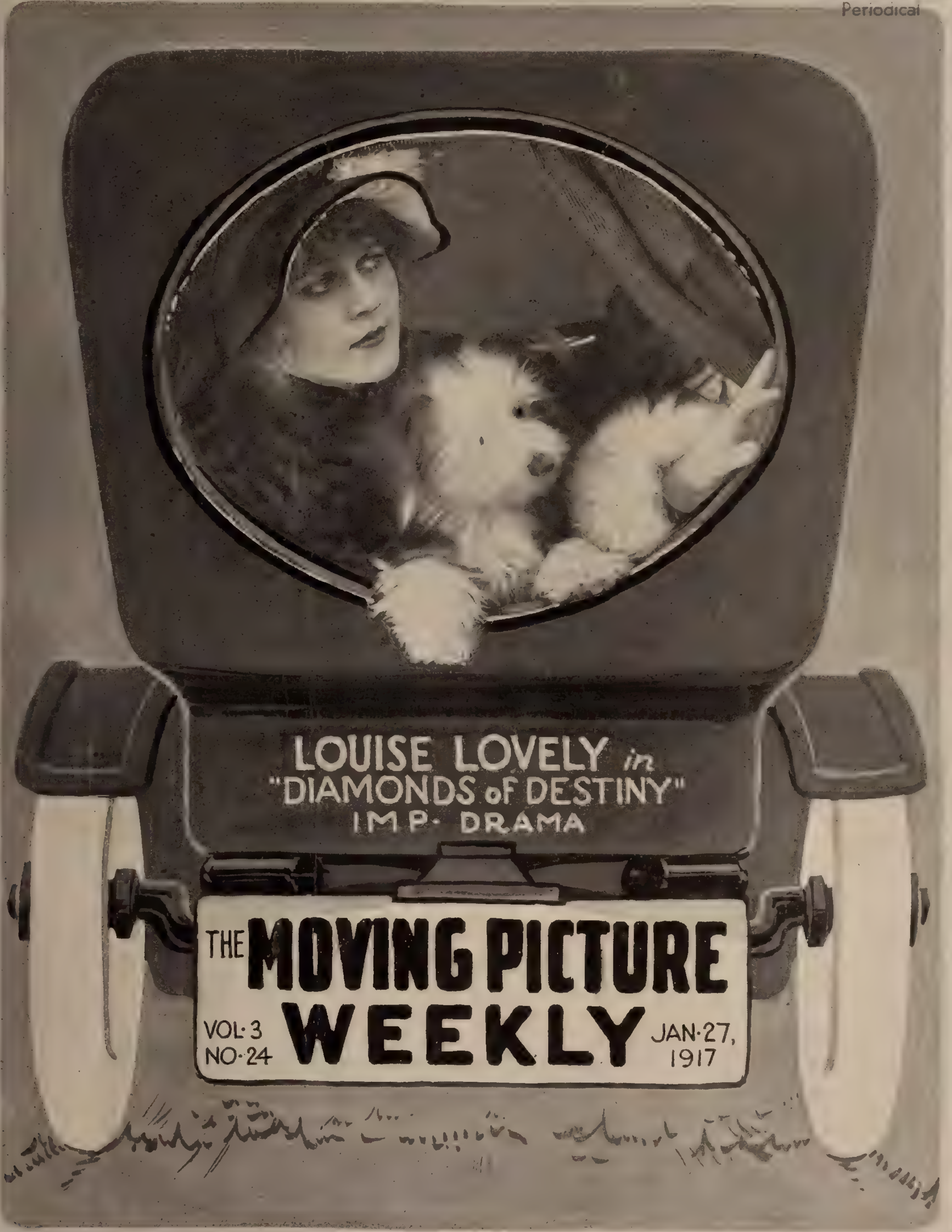

LOUISE LOVELY *in*
"DIAMONDS of DESTINY"
IMP. DRAMA

THE MOVING PICTURE WEEKLY

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NO. 24
JAN. 27, 1917

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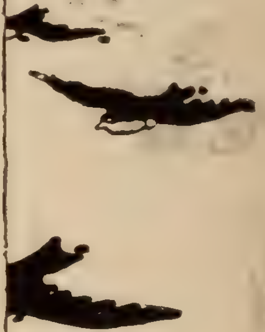

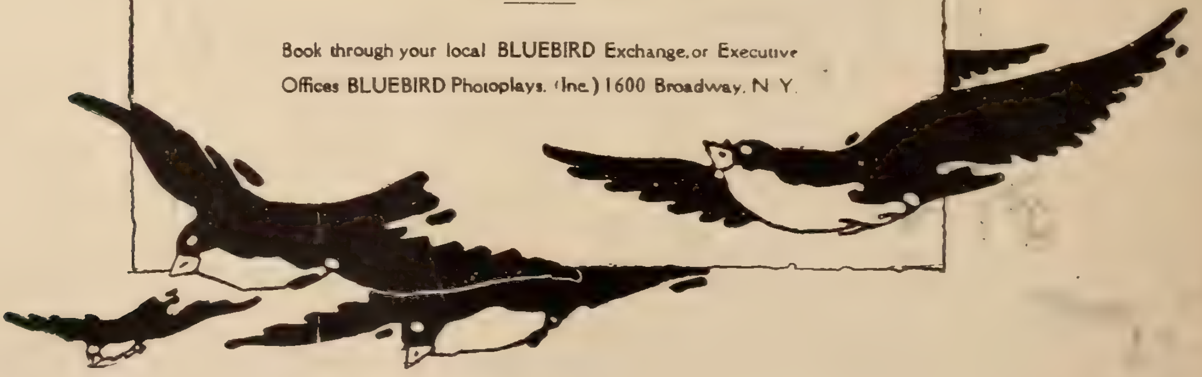

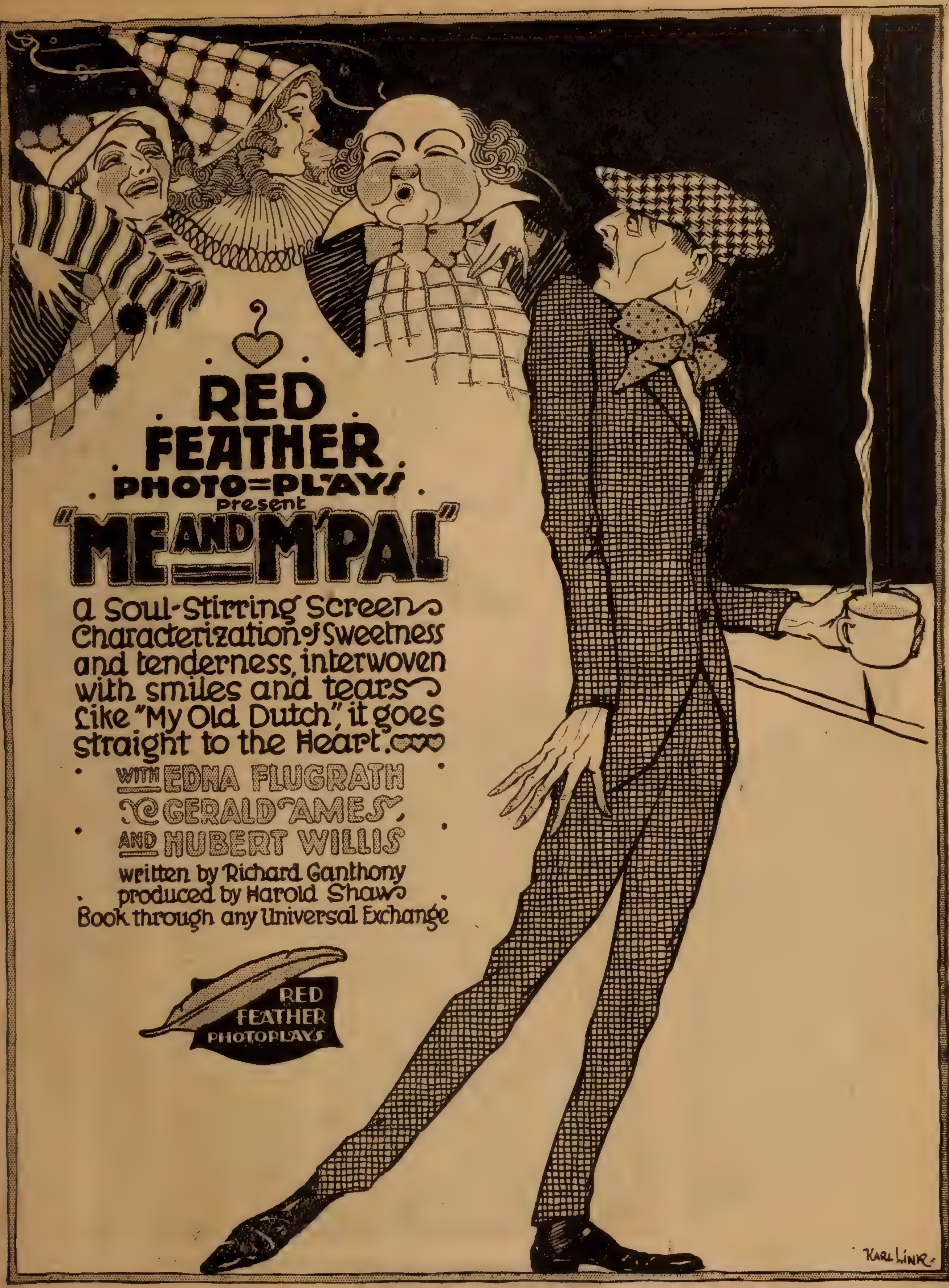

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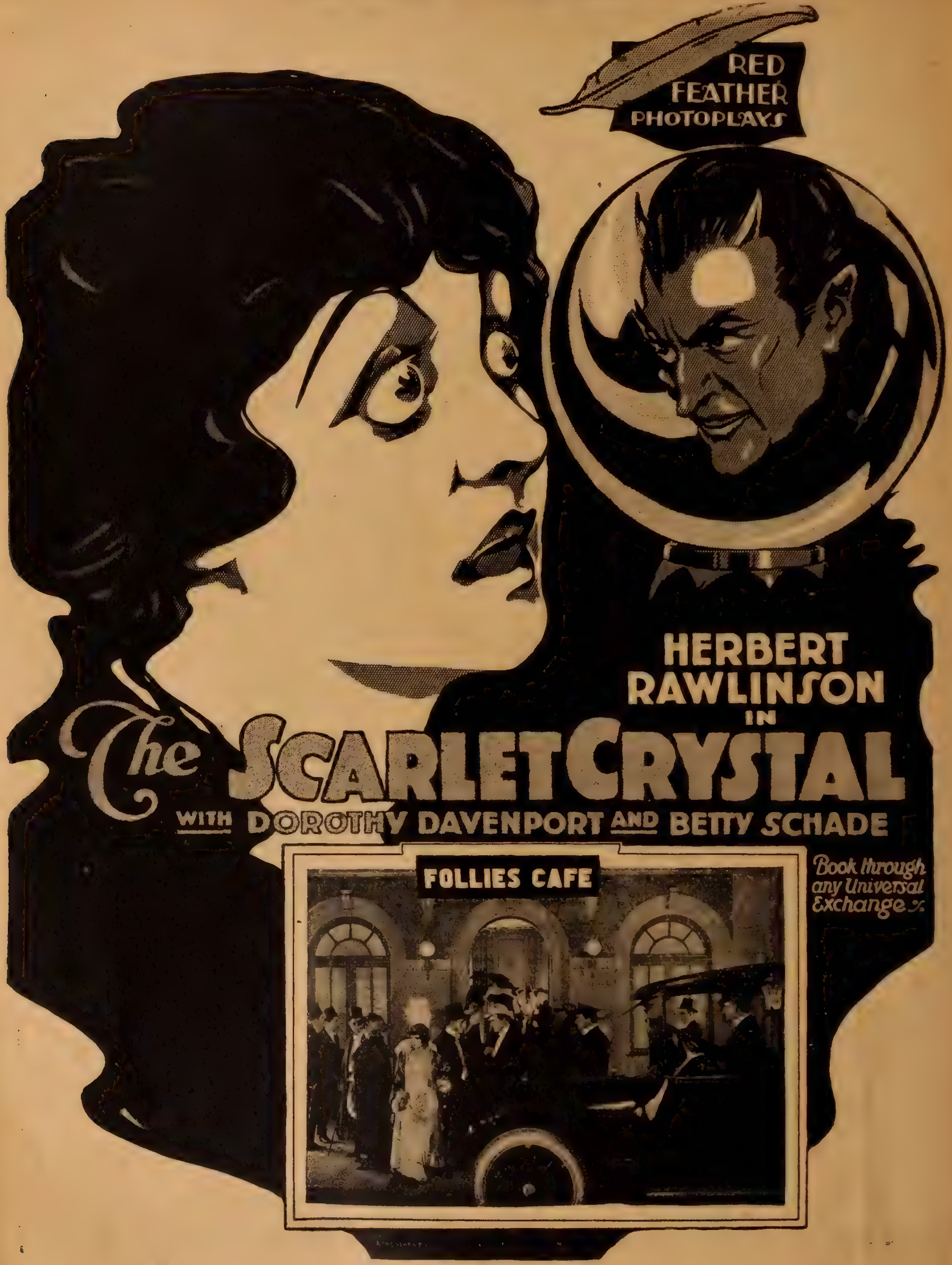
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Special Releases on the Universal Program for the week of February 12, 1917

RED FEATHER—"ME AN' ME PAL," with Edna Flugarth. Five-Reel Drama.

NESTOR—"A HASTY HAZING" (One-Reel Comedy). Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"THE END OF A PERFECT DAY" (One-Reel Comedy), with Hank Mann and Gertrude Selby.

UNIVERSAL SCREEN MAGAZINE, No. 7.

JOKER—"MULE MATES" (One-Reel Comedy), with Gale Henry and William Franey.

POWERS—"MR. FULLER PEP—HE DOES SOME QUICK MOVING." (Comic Cartoon) and "Drama of the Orient As Seen by Dr. Dorsey" (Educational) (Split Reel).

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The Releases given on these two pages constitute the complete Universal Program of 29 Reels a Week

Better Take The Complete

The Special Releases listed on this page in the panel above are genuine attractions—short subjects that you can book separately, and improve your program no matter what kind of a show you are giving. Comedies, Dramas, Educationals, Cartoons, the wonderful Screen Magazine, the greatest one-reel novelty ever filmed—here is an opportunity to get the class of picture and the variety of subjects that make a snappy, popular entertainment. Write your nearest Universal Exchange for full particulars regarding the Universal Program.

UNIVERSAL FILM

You Choose

Regular Releases on the Universal Program for the week of February 12, 1917

GOLD SEAL—"THE INDIAN'S LAMENT" (Three-Reel Indian Drama). Marie Walcamp and Lee Hill.

VICTOR—"THE GIRL OF THE HOUR" (One-Reel Drama). Herbert Brenon and Vivian Prescott.

IMP—"THE GIRL REPORTER'S SCOOP" (Two-Reel Detective Drama). Irene Hunt and Roy Stewart.

UNIVERSAL ANIMATED WEEKLY, No. 59.

VICTOR—"THE LOSING WINNER" (Two-Reel Comedy-Drama). Carter De Haven and Flora Parker De Haven.

BIG U—"THE HALF BREED'S CONFESSION" (One-Reel Western Drama). Val Paul, Phyllis Gordon.

LAEMMLE—"THE FOURTH WITNESS" (Two-Reel Drama). Louise Lovely and Lee Hill.

L-KO—"BRAVE LITTLE WALDO" (One-Reel Comedy). Fatty Voss.

BISON—"JOHN OSBORN'S TRIUMPH" (Two-Reel Drama). Murdock MacQuarrie.

LAEMMLE—"BROKEN-HEARTED" (One - Reel Drama). William Shay.

Both - Book UNIVERSAL Program

On this page are given the regular releases on the Universal Program. The releases on both pages combined constitute the Complete Universal Program —the greatest on earth. The purpose of splitting the program in this way is to enable the man who wants to book the specials to get them without having to take the entire 29 reels a week. But he must expect to pay a slight advance over the pro rata for the privilege of individual bookings. In the specials, the regulars, or the complete Universal Program you get the world's greatest pictures. Book now through any UNIVERSAL Exchange, or from the Home Office.

MFG. CO.,

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, - New York

Bulldozing

(No. 161. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufatcuring Company.)

It is mighty distasteful to be placed in the position of defending the Universal company against attacks by men of the type of Lee Ochs, of the Exhibitors Trade Review, but if I remained silent under the scurrilous tirade he has published about this company it is quite possible that such silence would be misunderstood in some quarters.

Mr. Ochs has started a campaign to read the Universal company out of business, or at least to prevent this company from being represented in the councils of the other picture producers.

He asserts that the Universal company has insulted the exhibitors of this country, has sullied their fair names and has done all sorts of just perfectly awful things. He endeavors to paint the Universal as about the worst enemy the exhibitors ever had.

Where the Universal stands in the hearts and minds of the exhibitors is best known to the exhibitors themselves. We stand on our record of many years' duration. This record is proof enough whether the Universal has been the booster or the killer of the exhibitor. I have nothing further to argue on that point.

But the point I wish to make clear to all exhibitors is the fact that Mr. Ochs started his campaign just exactly ONE DAY after the Universal company politely declined to buy advertising space in his Exhibitors Trade Review.

We declined strictly for the business reason that we do not need the columns of that publication in order to reach the exhibitors of this

the Universal

country, since we are already reaching them through several other trade papers and have done so for years.

Mr. Ochs is supposed to have such a strong influence with exhibitors that he can get a great many of them to cancel Universal Films. We don't know whether this is true or not. But if it is true that he has such influence and that he uses it to further his own interests as part owner of a trade paper, we really don't care how quickly we lose the business of any exhibitor who can be influenced in such a manner. There is an ugly word for such a method of soliciting advertising. The Universal company does not propose to be clubbed into buying the good will of any publication.

As for our films, we submit them on their merits as to quality and price. We ask no exhibitor to use them on sentimental grounds, but solely on a business basis—the same basis on which we propose to buy advertising space.

The Universal has been threatened a great many times, but we have always found that threats did not hurt us as long as we continued to make the best pictures we knew how, and played our cards on the top of the table with exhibitors.

Bulldozing the Universal is a merry little game, but the accent is largely on the bull.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, - - - New York

STATEMENT

BY R. H. COCHRANE, VICE-PRESIDENT UNIVERSAL FILM MFG. CO.

ON Wednesday, January 17th, Mr. Lee Ochs called at my office and solicited advertising from the Universal Film Mfg. Co. for the Exhibitors' Trade Review, in which Mr. Ochs has a proprietary interest.

After listening to all that Mr. Ochs had to say, I called his attention to the fact that he had not given me any reason why the Universal Company should advertise in his publication. I likewise called his attention to the fact that unless he wanted the Universal Company to pay his publication some money for either charity or blackmail, there was nothing for our company to gain by advertising in his columns. He denied that he wanted either charity or blackmail.

He then asked me if I did not believe in reciprocity to the extent of giving advertising to the Exhibitors' Trade Review (Mr. Ochs' paper), because exhibitors pay money to the Universal Company for film rental. I replied that every exhibitor who paid money to us got full value for it; and that whenever he did not get full value, he transferred his business to some of our competitors; that I would not buy advertising space on any but business grounds; and that if we could not hold the exhibitors' business on the merit of our film we surely would not try to hold it by advertising in Mr. Ochs' publication.

THIS WAS ON WEDNESDAY, JANUARY 17th.

On Thursday, January 18th, Mr. Ochs wrote a scurrilous letter to various trade papers, making a bitter attack on the Universal Company as a whole and on the officers in particular.

From various sources the Universal Company has heard that if it did not support the Exhibitors' Trade Review, scores or even hundreds of exhibitors, would cancel their orders with Universal exchanges. I have forgotten how many thousands of dollars per week was to be taken from us. This has been threatened ever since the Exhibitors' Trade Review (Mr. Ochs' paper) first entered the field of trade papers.

The Universal Company does not believe that the Exhibitors' Trade Review is owned by exhibitors. Neither does it believe that the exhibitors of this country would approve of the methods used by Mr. Ochs to compel the Universal and other companies to buy advertising space in his paper.

Mr. Ochs, however, endeavors in every way to make it appear that the exhibitors of the country either own his paper or are backing it. For example, the letter in which he attacks the Universal was written on stationery bearing the imprint of the Exhibitors' League of America, but was mailed in an envelope bearing the imprint of the Exhibitors' Trade Review.

In his letter he rakes up an editorial which was published in the Universal's own weekly publication a year or more ago. It was an article on smutty pictures and was a part of a series of articles, the intention of which was to bring forth from exhibitors a storm of protest against such pictures. It accomplished its end, but ever since then it has been used by pro-censors as an argument for censorship. To do this they resorted to the old trick of quoting only extracts from the series, instead of the whole. Before the articles were published in our house organ we showed them in proof form to Mr. Stephen Bush, then employed on the Moving Picture World, and now working for the Exhibitors' Trade Review, and explained the campaign to him. Mr. Bush instantly saw what the plan was and pronounced it a good thing. I feel confident that Mr. Bush will bear me out in this statement, regardless of the fact that he is interested in the Exhibitors' Trade Review at the present time.

Kindly remember, Mr. Ochs' remarkable letter was written the day after the Universal refused to advertise in his paper.

The Universal's editorial, to which he takes such violent exception, was published something over a year ago. At that time, so far as I can recall, Mr. Ochs did not fly into a public fury over it and ask to have the Universal put out of business. Since then he has been elected president of the national league and has been enjoying that office for several months. But not until the day after the Universal finally refused to give him some advertising did he decide that we had insulted the exhibitors of America. On the day that he solicited advertising the Universal was all right in every respect, but overnight we had become a menace to the whole industry!

With these facts to judge by, the Universal is more than willing to let the exhibitors and the trade in general judge the case and pass their verdict against Mr. Ochs and his methods or against the Universal, as they see fit.

"JUNE MADNESS"

GOLD SEAL Three-Reel Drama of the East and West. Story by Willis and Woods. Produced by Hobart Henley. An unconventional tale told in an unconventional way.

CAST.

Jay Sax	Roy Stewart
Martin Bellman	Wadsworth Harris
Lem Barlow	Frank Brownlee
June, his daughter	Gypsy Hart
Tom Coast	Lloyd Whitlock

IN the spring a young man's fancy lightly turns to thoughts of love," sang the poet. The trouble with the hero of this story, written by Willis and Woods, and produced by Hobart Henley, is that, while the thoughts of every one around him seemed to be turning in this direction, his own remained fixed upon prosaic affairs. When he found his stenographer contemplating an engagement ring, and the office boy kissing a girl's picture, he could not stand it, and decided to go West, where possibly the inhabitants might have remained sane. This promising beginning has been carried out by Director Hobart Henley in a novel and interesting fashion, and runs through three reels to a conclusion which will be satisfactory to every one. The manner of its working out is as follows:

Jay Sax, junior member of the firm of Sax and Bellman, is a woman hater. Arriving at his office on the first of June he is driven nearly mad by varrious signs of love displayed by his partner and employees. On going over the mail he finds a letter from a man in the west asking if someone connected with their firm could go west and investigate his gold mine. Sax and his partner laugh at this as they are in the habit of getting letters of this sort. Later in the morning Sax's chum calls and insists that Sax act as best man at his wedding. In vain Sax hunts for an excuse, but after his friend goes, he gets the idea that there might be something in that Western gold mine. He tells his partner that he will be gone a month. Bellman has been reading in the paper about a woman bandit in the vicinity where Sax intends to go, and he warns the latter to be careful.

Sax arrives, and being thirsty, he goes into the saloon. Tom, engaged to Barlow's daughter, is standing at the bar and notices the size of the roll with which Sax pays for his drink. Sax secures a horse and starts for the Barlow ranch, while Tom also leaves town. In a lonely part of the trail a woman holds Sax up and takes all his valuables away, among them being a ring.

Tom tells June that they must be married the next day. Then he slips the ring that he took from Sax, on her finger. In the mid-afternoon, Sax reaches the Barlow place. After he has told June and her father about the hold-up, the latter suggests that they visit the mine. That evening June and Sax go out on the veranda and suddenly Sax takes June's hand. He notices his ring and demands to know where she got it. June realizes that if she tells the truth she will betray Tom, but before she has time to reply Sax accuses her of being the female bandit. Sax abruptly asks Barlow if he will lend him the money to get back to town. Barlow orders a horse for Sax. June, in the meantime, has gone into the house, written a note, left the back way with a gun concealed in her skirt and given the note addressed to Tom, to one of the punchers.

Sax bids Barlow good-by. As he passes the place where the hold-up occurred, he again is held up by a female bandit. This time she makes him dismount, and covering him with a gun tells him that he must stay there all night.

In town, Tom receives the note. He is playing cards and is forced to deal another hand, before he can escape. One of the men present discovers that he is cheating and also finds the note and reads it aloud. They realize that Tom is the female bandit and he is arrested.

June releases Sax, but he has not gone far before he finds that he cannot go on without her, so he turns back and takes her in his arms.

ALONG CAME RUTH.

NO one in front of the curtain realized what a strenuous time Ruth Stonehouse, who danced Mendelssohn's "Spring Song" before 7,000 persons at the Shrine Auditorium in Los Angeles, had had during the several hours before her appearance on the stage.

Miss Stonehouse, who is playing the leading role in "Love Aflame," a feature production directed by Raymond Wells, had been chased up a mountain near Universal City by several hundred cannibals at six o'clock; had been scared out of her bungalow in Hollywood by a hydrophobic canine at seven o'clock, and then, to cap the climax, had been pursued by a motorcycle policeman while racing to the Auditorium at eight o'clock. The latter released her after securing a promise from Miss Stonehouse to appear in court for speeding on the following afternoon.

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE
UNIVERSAL
ANIMATED WEEKLY

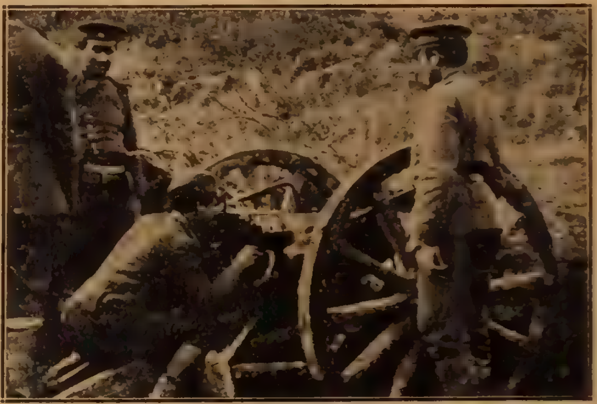
Largest Submarine Ever Built Here for Spain.

First Serbian Minister to U. S. Arrives.

Five-Year-Old Guides Blind Father 2,400 Miles.

Burying Admiral Dewey at Washington, D. C.

Cruiser Milwaukee Wrecked Off California Coast.


Bulgarian Troops Sighting Mountain Battery Gun.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

AS BAD AS THE WOMEN.

CINCINNATI has sponsored a sartorial innovation. A fashion show for men was held there this week, and the Animated Weekly cameraman was on hand to photograph the "perfect 36s" who exhibited the new clothes. Spring styles for 1917 were shown on living models, who promenaded coyly before the spectators, wearing wrist watches. The new "trench coat" was a decided hit, while brand-new features were introduced in evening dress.

MARCHING TO BATTLE.

VERY unusual pictures of the activities of the Bulgarian troops make an interesting part of Animated Weekly No. 56. These little-known soldiers are shown taking their places in the railroad train which is to transport them to the front. The road lies over a mountainous trail, and all troops and supplies have to be transported on a single-track line. The men are shown nearing Erdlitz, on their way to an engagement with the foe. Later they are seen sighting a mountain battery gun, which they have unloaded from the truck and set up in a good position.

ENDING TWO-YEAR FAIR.

IT is not often that an exhibition remains open for two years. On January 1, 1917, the "Exposition Beautiful" at San Diego was officially closed, and the event is recorded by Animated Weekly No. 56. We see the arrival of the troops for the preliminary exercises, and the gathering of a large crowd, in spite of the downpour of rain. Madame Schumann-Heink was present on the occasion, and sang "Auld Lang Syne" in her most touching manner. She was then presented with a beautiful medal in commemoration of the day. At midnight a message of peace to the world was shown as the last word of the fair, which has been one of the most successful in the history of fairs. Thousands of people who visited the beautiful grounds will be interested in the closing ceremonies as shown by the Animated Weekly.

BURYING ADMIRAL DEWEY.

THE highest honors in the nation's gift were bestowed upon Admiral Dewey at the funeral of the famous naval commander. America can never pay sufficient tribute to one of the greatest heroes of modern times, but whatever could be done to show the nation's respect and affectionate recognition of his great services was performed at the funeral ceremony, which was deeply impressive. Animated Weekly No. 56 shows the cortege as it passed in slow time through the streets. The President paid his respects tc the dead warrior and throngs of spectators stood in silent homage as the funeral train went slowly by. No one was too busy to devote a moment's respectful silence to the memory of the hero. The casket was lowered into the grave to the sound of "Taps," and with every mark of respect which the service knows how to bestow.

MADE IN AMERICA.

UNCLE SAM has gone into the business of manufacturing submarines on a large scale. The biggest undersea boat ever built in this country slipped into New London the other day, to load torpedoes and supplies for her maiden trip to Spain. She was ordered by the Spanish Government, and was constructed at Quincy, Mass., by the Electric Boat Company. After an uneventful trip through the Cape Cod Canal she came into the New London harbor flying the American flag and manned by the crew which will take her across the Atlantic to her Spanish home. Her name is "Isaac Peral," and she is commanded by Capt. Fernandez Carranze, who has made his headquarters for several months in New London while waiting for the completion of the vessels. She is about 200 feet long, and similar in type to the German U-53, which put into New London last summer. She is of 800 tons burden and can make 15 knots per hour on the surface, and 10½ when submerged. She is equipped with four torpedo tubes in the bow and carries a three-inch rapid-firing gun in the stern, which is so mounted that it can be turned against aircraft. Two 600-horsepower Diesel engines made at the Groton plant of the Electric Boat Company, supply the power when she is running on the surface. The Peral has a surface speed of over 50 per cent. in excess of the German submarine. She is manned by three officers and twenty men. She has been under construction thirteen months. She was launched at Quincy and christened by the wife of the Spanish ambassador. This, however, is not the first boat of American construction to cross the Atlantic. In July, 1915, ten boats of smaller tonnage safely made the trip. The Peral is named for the Spanish naval officer who in 1887 completed the first practical Spanish submarine.

ANIMATED WEEKLY, NO. 56.

Marching To Battle.—Bulgar soldiers and supply train rushing over mountains to repel foe.—*In the Balkans, near Erdlitz.*

One Of Ocean's Victims.—British schooner "Wanola" driven ashore by storm.—*Point Allerton, Mass.*

As Bad As The Women.—"Perfect 36's" exhibit 1917's Fall styles in clothes for men folk.—*Cincinnati. O.*

Panama's New President.—Throngs honor Dr. Valdes at his inauguration as nation's ruler.—*Panama City, Panama.*

900 *Animals Drown.*—Sheep and cattle perish when tug rams slaughter house lighter.—*New York Harbor, N. Y.*

Busy Week In Washington Probing Peace Leak.—Capitol busy at Congressional inquiry into "tip" that netted millions.—*Washington, D. C.*

Serbian Envoy Arrives.—Ljoubomir Michaelovith, first minister from Serbia to United States and his secretary as they left the State Department, after presenting credentials to Sec. Lansing.—*Washington, D. C.*

Baby Guides Blind Lawmaker.—Five-year-old is sole companion to Congressman T. D. Schall, of Minneapolis, in 2,400 miles trip.—*Washington, D. C.*

Making Riding Cheap.—New electric taxi proves success on invasion of West.—*Chicago, Ill.*

Burying Admiral Dewey.—Throngs pay last tribute to nation's hero, mourned everywhere American flag waves.—*Washington, D. C.*

Ending Two-Year Fair.—Crowd witnesses impressive ceremonies as great Exposition closes.—*San Francisco, Cal.*

Lake Steamship Aground.—Indiana of the Goodrich line stranded on rocks of breakwater.—*Chicago, Ill.*

Made In America.—New Spanish submarine "Isaac Peral" largest U-boat built in U. S. loads torpedoes and supplies for homeward voyage.—*New London, Conn.*

Another Warship Sea's Prey.—Cruiser Milwaukee wrecked while trying to rescue stranded American submarine H-3.—*Humboldt Bay, Cal.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

"LOVE AFLAME"

RED FEATHER Photoplay, written and produced by Raymond Wells and adapted for the screen by Fred Myton. Featuring Ruth Stonehouse and Jack Mulhall.

A GREAT many interesting things happened during the filming of this Red Feather Photoplay, in which Ruth Stonehouse and Jack Mulhall are featured, and which was written and produced by Raymond Wells, the script being the work of Fred Myton. In the first place, Miss Stonehouse had to wear boy's clothes the greater part of the time, and she found that the usual consideration shown her was considerably diminished while the people about the studio thought that she was a member of the opposite sex. Then any number of animals, including lions, leopards, and last but not least, Charlie, the Universal elephant, were employed in the production, to the disgust of Jack Mulhall, who protested vigorously, but ineffectually, that his mother did not raise him to be an animal trainer. Also Director Wells ordered the production to imitate in every particular a village in the cannibal islands. Of course the sets were outdoor ones, and the weather had the temerity to turn cold just as they were ready. A whole harem of savage beauties, dressed in very little more than a coat of brown paint, shivered and shook through the filming of the scenes and positively envied the fate of the cannibal king who was thrown head first into the crater of a flaming volcano. The story is very original and runs as follows:

Betty meets her uncle.

CAST.

Betty Mason	Ruth Stonehouse
Jack Calvert	Jack Mulhall
Reginald	Jean Hersholt
Martha	Nita White
Mason	Raymond Whitaker
King's Favorite	Fronzie Gunn
Cannibal King	Noble Johnson

The biggest of the king's warriors, having decided he wants the king's favorite, proceeds after the cave-man fashion, when a sacred volcanic mountain suddenly bursts forth in lurid flames, which, according to the cannibal customs, forces the king to accept a challenge of his supremacy.

Meanwhile, the favorite, finding the winner will be her new master, throws herself on the beach in despair. Three white traders, who have been negotiating with the natives, seize the woman, and press her into their service as they hasten their departure from the island.

Betty Mason, the pride of her father's house, whose only regret is that she was not a boy, is quite excited upon learning that her Aunt Martha and Cousin Reginald are to pay them a visit. But when she meets her sissified male relation, her opinions undergo a speedy transformation. Reginald, however, is soon deeply in love with his fair cousin and persuades his fond parent to break the news to Betty's father. The old man is delighted at the idea of his daughter settling

In Constantinople by the sixth after all.

down, but Betty raves and storms, finally declaring she will run away.

The following day consternation reigns supreme, for Betty has disappeared. The forlorn Reginald discovers a note from his charming cousin, stating she has gone West, and if he can catch her she will marry him. She is wearing her brother's clothes.

In a popular city club, three young men are having an enthusiastic dispute over the question of women's rights. Jack Calvert, the worldly wise cynic of the party, declares he could start without a cent and be in Constantinople by the sixth of November, taking the attitude that no woman could perform such a feat. The other boys echo his remarks, when an old man calls their bluff, by proposing a bet of five thousand dollars on the proposition. All are rather chagrined, but fearing the jeers of their fellow clubmen, accept the wager and get busy to ride the rods.

Betty Mason, meanwhile, has been traveling the box-car route. Hearing groans issuing from her vicinity, the girl investigates, discovering none other than our Jack Calvert, whom she startles by the question, "Are you a tramp?" In brother's gray suit, Betty also looks the part, so both are soon on very friendly terms, when a brakeman appears and orders them to move on. Acting upon the suggestion they are wondering what to do next, when a bona fide tramp accosts them, inviting the supposed tramps to join his gang. After participating in hobo hospitality, Jack announces he must be in Constantinople by the sixth, and Betty decides she will accompany him, so the two start on their long journey.

Speeding across the country, Reginald, glancing listlessly out of the car window, suddenly gets a flashing glimpse of Betty in the gray suit. Making a wild dash for the car door he is effectually blocked by the obtuse conductor, who naturally imagines the man has gone mad.

Meanwhile, Betty and Jack, having reached the wharf, learn that the steamer for Constantinople is about to sail. They smuggle aboard and stow themselves in one of the lifeboats. Later, while Betty is prowling about the deck for food, she runs into Reginald. So they make a dive for the fishing launch, lying at anchor some distance shoreward.

When hauled aboard by the king's favorite and cutthroat traders, Betty's disguise is soon detected by one of the pirates. Finding a fight next in order, Betty is in danger of forgetting her mannish role, but Jack innocently comes to the rescue, throws the ruffians overboard and orders the favorite to steer for Constantinople.

Before they can glory in their newfound liberty, a sudden squall hits the launch, it quickly goes to pieces and the shipwrecked trio are landed on the Cannibal Island. A crowd of natives gather about the shore. The King appears, recognizes his former dusky beauty, and orders all three taken to his palace.

The day following, a big feast is arranged, but when Jack and Betty realize they are considered the piece de resistance of the menu, both seriously object. The King's favorite comes to their rescue by suggesting Jack challenge the king. The sacred mountain again belches

(*Continued on page* 35)

The King of the Cannibal Islands.

THE MOVING PICTURE WEEKLY

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PAUL GULICK.......... Editor
M. WINKLER..........Music Editor
PETER PEPPER.......... Interviews
MARJORIE HOWARD.......... Interviews
JOE BRANDT..........Business Manager
W. A. BACH..........Canadian Representative
GEO. H. BOWLES..........Kansas Correspondent
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APPROVED TITLES.

We wish to announce the following titles of films under production at Universal City. These titles have been passed upon in the copyright office at Washington:

"THE WISHING SLIPPER."
"THE MAGIC OF THE SLIPPER."
"THE SUBSTITUTE MINISTER."
"OUT FOR THE DOUGH."
"A KNIGHT FOR A NIGHT."
"THE M. T. RANCH."
"THE COOK COMES BACK."
"GOOD-FOR-NOTHING GALLAGHER."
"THE LOSING WINNER."
"AVARICE."
"A VOICE FROM THE PAST."
"THE LITTLE GIRL FROM OVER THERE."
"THE COLONEL'S LITTLE WAR CHILD."
"BIGGER THAN WE ARE."
"A WIFE'S LOVE."
"THE RECTOR'S DISCOVERY."
"DOWN WITH THE ENEMY."
"THE MYSTERIOUS WOP."
"THE GREAT SPAGHETTI MYSTERY."
"HER TRUE DEVOTION."
"IT'S CHEAPER TO BE MARRIED."
"THE BACHELOR'S DOWNFALL."
"THE GOOD-FOR-NOTHING."
"THE SCARLET CRYSTAL."
"TESTING HER DEVOTION."

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Louise Lovely's Luxuriant Locks

By MARJORIE HOWARD

ANOTHER *picture of the girl on cover, Louise Lovely who, though a Universal actress, has been loaned so frequently to the Bluebird that a program picture is a real treat. She will be seen this week in "Diamonds of Destiny," an Imp Drama, and next week in "The Outlaw and the Lady," a two-reel Bison. Harry Carey is the outlaw.*

IF you have curls, prepare to show them now," is the order which seems to have been passed around by directors and studio managers to the feminine contingent of the applicants for motion picture honors. Before pictures grew big enough to engage the attention of the statisticians, nobody knew that there were so many curly-headed girls in existence. But the supply seems to be absolutely unlimited, though the demand grows from reel to reel. Sometimes the wavy-locked beauties are imported from other climes for the sake of their tresses. Miss Louise Lovely is a case in point. She came all the way from Australia, where she had made a reputation, first on the stage as an eighteen-year-old "Camille," and then in pictures in the native haunts of the kangaroo. Perhaps she read stories of the fabulous sums to be earned in this hemisphere by those whose locks wandered sufficiently from the straight and narrow. Perhaps recruiting had diminished the number of her admirers to the vanishing point. At any rate, for one reason or the other, Miss Lovely left her native land, equipped with a great many curls of large calibre, forty wardrobe trunks, and the name of Carbasse.

The last was a strategical mistake, as she found out after she had made a big hit in her first Universal picture, "Father and the Boys." What was the use of making every one talk about you, if nobody could pronounce your name? "That little Miss Something-or-other, Carbossy, Carbase, Carbassy—whatever her name is," is not the sort of conversation which leads to publicity. Anyway, how can people discuss your work or your beauty if they can't remember what you are called? Something had to be done, because everybody wanted to discuss the new screen beauty and nobody could.

Mr. Laemmle, the Universal's president, came to the rescue. "As she is so lovely, why not call her so?" he said. No sooner said than done; lovely she was and Lovely she became and has remained ever since, only more so. The air of California suits her tresses, and they have become more luxuriant than ever. She has tried their effect with the gowns of the society maid, and the rough-and-ready garments of the heroine of Western plays; and they have stood the test in every case. No matter what the weather, no matter what the temperature, they retain their watch-spring-like attributes.

Curls to the right of them,
Curls to the left of them
Curls on each side of them
Straighten and straggle.
Stormed on by wind and rain,
Bravely they curl again—

until their proud possessor has earned the reputation of being able to look beautiful under all circumstances, which for the modern motion picture heroine is as fortunate as it is unusual.

"The Forbidden Game"

Left—Clax defies Forsythe.

Centre—Forsythe is wounded.

Right—Grace and Larry.

IMP Two-Reel Drama of the Underworld and Society. Written by Ben Cohn and produced by Harry Millarde, with Edward Hearn in the lead.

CAST.

Frank Forsythe	**Edward Hearn**
Grace	**Fronzie Gunn**
Clax	**Tom Walsh**
Larry	**Richard Ryan**

"THE FORBIDDEN GAME" was directed by Harry Millarde from a story by Ben Cohn. A peculiar thing about the production was the fact that it was put on in such a hurry that Cohn had no time to prepare a script. Millarde, however, read the synopsis of the story and saw so great a possibility in it, that he undertook to produce it without a regular continuity. No one would ever suspect the lack, from the finished picture, which is as logical and complete as any ever staged. Edward Hearn has the role of the son of a prominent jeweler, who has become the leader of a band of crooks, just for the excitement, and he does fine work in it. A feature of the picture is the expert manner in which the suspense has been worked up. The plot runs as follows:

Forsythe, supposed by society to be only a wealthy jeweler's son, is in reality a thief, having a band of crooks working with him. Forsythe only plans the operations of the gang and then recuts the stones and sells them.

His sister, Grace, and he are very devoted, but he does not wish her to visit the tenement districts, fearing she might learn something about him as this is where his rendezvous is located. She, however, visits the slums without his knowledge and here meets Larry, a reporter; when Forsythe learns of this acquaintanceship, he forbids her seeing Larry again.

Clax, the gang leader, kills a banker and Forsythe gives him a beating which so angers the former that he, with part of the gang, leaves Forsythe plotting to "get" him. He kidnaps Grace while she is on a slumming party with Larry, and the latter gives the alarm to Forsythe, who tries to find his sister.

Slim, one of the gang who has remained with Forsythe, discovers Clax and his gang; Larry with the police, and Forsythe with his gang, attempt to rescue the girl. A desperate fight takes place in which Clax and Forsythe are mortally wounded, but before Clax dies he discloses the dual life led by Forsythe.

Forsythe, dying, exacts a promise from Larry that he will let this knowledge remain a secret from Grace, leading her to believe that he was simply called in to help rescue her from the band of ruffians. Grace is inconsolable for a time, but later she finds happiness with Larry.

AGNES VERNON THROWN FROM AUTO.

FOR several days Agnes Vernon, known as "Brownie," who plays one of the leading roles in Director William Worthington's company, in the forthcoming Bluebird "The Man Who Took a Chance," was confined to her home following injuries she received when thrown from an automobile.

The members of the Worthington company were en route to a location near Chatsworth, a few miles from Universal City, when the machine in which Miss Vernon was riding suddenly plunged into a ditch. She was in the front seat and was thrown completely out of the car by the impact. Eddie Laemmle, Bill Gillis and Fred Robinson also were "spilled," but escaped with merely a few bruises.

“THE WAR WAIF”

UNIVERSAL SPECIAL

HERE is a new kind of war picture, one which arouses sympathy in the heart of every spectator, no matter on which side he has taken his stand. It was written by Grace Helen Bailey, adapted for the screen by Maie Havey and produced by Allan Holubar, and the Weekly has been heralding it for several weeks, for it is really the finest thing which this maker of fine things has done, so far.

Holubar is a comer, there is no doubt of that fact. He plays the lead in this, and he chose Zoe Rae, the wonder-baby, for his tiny partner. She does emotional work in the name-part which is nothing short of astonishing for a child of her years. Holubar's direction seems to inspire her, and she loses herself in the portrayal of the role of the little waif, in a way which makes it impossible to believe that she is acting. It seems as if the camera-man must have been present at some such tragedy in Belgium, and caught the scenes which were later incorporated into a picture. This impression is deepened by the realism of the village sets. We see the sadness and destruction of war, not from the heroic standpoint of the soldier, but from the pitiful viewpoint of the innocent non-combatant. That is why this picture makes better peace propaganda than all the lectures in a Chautauqua course. A brief summary of the film tells this story.

Colonel Daw, a veteran and hero of the Boer War, regrets his uselessness in his country's present need. Crippled and living rather a lonely life in the country, while his young wife seeks the pleasures of the city, he feels neglected and cynical toward the world.

Through the request of Nurse Grey of the Red Cross Service, the colonel finally turns his home into a hospital for the wounded soldiers. Among them are two Frenchmen, Francas and a boy, who appear to be great friends. Francas, one day, tells Colonel Daw of his past life; how his wife died when their babe was tiny and how the aged grandmother had cared for the child since. Then he recited the story told by the boy there, who had tried to escape with the baby when the grandmother was killed, but while going in search of food, had lost the little one. Breaking down, Francas begs Colonel Daw to find his child and protect her. The colonel soothes the anguished soldier and consents to do all he can to discover the little girl.

UNUSUAL picture in two reels. A new kind of war drama. Story by Grace Helen Bailey. Adapted for the screen by Maie Havey and produced by Allan Holubar, with himself and Zoe Rae in the leads.

CAST.

Colonel Daw	Allan Holubar
Mrs. Daw	Irene Hunt
Zoe	Zoe Rae
The Boy	Eugene Walsh
Nurse	Nellie Allen
Grandmother	Nanine Wright
Butler	George Pearce

As he sits by the fire, gazing at the baby face of the picture given him, Colonel Daw falls asleep and dreams of the coming of Zoe, the lost infant. Suddenly awaking, he sees his wife, burdened with packages and leading a small girl by the hand. He immediately recognizes the little waif as the child of Francas. She had been brought over from France by the nurses and was found by his wife at the station amid a lot of luggage.

It is Christmas Eve. The soldiers are hilarious and Francas has recuperated wonderfully since seeing his baby. The Christmas tree is gayly decorated and Zoe flits about like a bird, distributing the many presents to the soldiers and nurses, while Colonel Daw sits with his arm about his wife in the firelight. Wistfully she is telling him that the child has awakened her love for him and that she is going to stay in the country home with him to try to make up for her past neglect. And once again, a little child has worked miracles.

ELEPHANT SCARES STAR.

IN several of the scenes in Director Raymond Wells' Universal production of “Love Aflame,” Charlie, the big elephant of the film city, plays an important role. On the day the scenes were being photographed Charlie was in a peevish humor, and he seemed to take particular delight in knocking over sets, tearing up trees and throwing clouds of dust in the air.

For some unaccountable reason, he seemed to take a sudden dislike to Ruth Stonehouse, who is starred in the production, and when the dainty little actress appeared on the scene, laid in the cannibal village, Charlie, with a snort, made a rush in the direction of the actress. However, Miss Stonehouse, who was playing the part of a boy, took immediate advantage of her wearing apparel and ran.

Since then her many friends at Universal City have been offering a wager that Miss Stonehouse can outrun any other girl at Universal City.

Dorothy's Dogs and Her Roses

FEATURED player in "Scarlet Crystal" is a home body in spite of family theatrical inheritance and the hair of a vampire.

Dorothy Davenport with her pets.

ISN'T it tragic when your two greatest pleasures in life suffer from incurable incompatibility of temperament?" asks Dorothy Davenport, the Titian-haired Universal actress, who appears in "The Scarlet Crystal," the Red Feather for February 5.

"My hobbies, outside of my profession of course, are my dogs and my garden, and yet I can never enjoy them together, for the one has to be kept forcibly from the other."

Miss Davenport's garden is a serious affair. There is something besides the ordinary amateur bed of geraniums, or row of sweet-peas. The most important part of it indeed is strictly utilitarian, and contains beds of lettuce, radishes and parsley, besides rows of peas and beans, tomatoes, a small patch of coy spring onions, a large patch of asparagus, and even more solid and homely things like turnips and beets. Almost any day, the little actress can be seen, her frock covered with a big gingham apron, and her hands protected by loose gloves, working over her vegetables, and encouraging them to shoot. She despises "fixed up," painted tools, which she declares are only fit for amateurs. Hers are very businesslike, of the best steel with practical wooden handles. She does not believe in wearing pretty cretonne things, either. She says that gardening is real work, and that one ought to dress as a real workman while engaged in it.

"I'm going to give a vegetarian dinner at the bungalow before long," said Dorothy, "and all the food will be of my own growing."

Imagine the joy of cutting your own lettuces and digging your own new potatoes, while we in the benighted East are shoveling paths to the front gate, or slipping around on frozen sidewalks! California is certainly the paradise of gardeners.

It is only when she thinks of her dogs that Miss Davenport finds any objection to having a garden. The dogs, to be sure, love it as much as she does, but the trouble is that they are so demonstrative. They can't enjoy the garden quietly, they have to just about destroy it in their affection. Young lettuces are not robust enough to play with such energetic puppies as hers. After much damage had been done, Miss Davenport had to issue a decree that the dogs were to be allowed in the garden only when some one held them on the leash.

The popular actress is a student of Luther Burbank's work with plants, and has taken a leaf out of his book—a rose leaf. She is trying to develop something quite new in roses, which shall make a floral sensation at the California flower shows, and be called by the celebrated name of Davenport. For there is no better known cognomen connected with the American stage, and Miss Davenport is the only picture representative of the famous family. She thinks a new and beautiful variety of rose would be a splendid way to perpetuate her name, and so she is constantly experimenting, and hopes soon to have a real discovery to report. What with her pets, her vegetables, her roses, and last but not least, her husband, Miss Davenport can hardly find time in the day for pictures! Nevertheless, she undertook to "vamp" for the first time in her life the other day, through five reels of "The Scarlet Crystal," and certainly got away with it wonderfully. And on the screen, too, where her natural red hair, which is just the color for vampires, is turned to a black which might be perfectly innocent.

As is well known, Miss Davenport in private life is Mrs. Wallace Reid, for she was married to the screen actor at the time when both were playing for Universal. The ceremony was performed during the filming of a picture in which the two were playing the hero and heroine, and they continued to appear opposite each other for some time afterward. Since then, Miss Davenport played many parts, but very few of them have been "vampires." Something quite new is in store for her many admirers, in her role in "The Scarlet Crystal."

The Girl with Two Mothers

NATURE gave the girl a remarkable one and opportunity gave the actress one still more remarkable.

Mary MacLaren and her really truly mother.

MARY MACLAREN was brought up by her mother to be a nice, polite little girl. She learned the rhyme by heart which tells us to "let dogs delight to bark and bite, for 'tis their nature to"; and that children should try to keep their tempers, and never, never, never allow themselves to strike one another, no matter what the provocation. Mary absorbed all this and determined to put it into practise; and yet such is the contrariness of fate, almost the first thing of any importance that she was asked to do for the camera, was to strike a young man, and full in the face at that!

Mary had already made up her mind to make sacrifices for art, so she put her whole soul, and all the strength of her very considerable young biceps into that slap, and the actor very nearly bit the dust. He made an uproar which brought the director hurrying in his direction. The director was none other than Mrs. Smalley, and she was looking perfectly delighted.

"Hurt you?" she demanded; "of course she hurt you! She's going to do it again, and just as hard as the last time. She has the very temperament that I've been looking for!"

And that was the end of maid's parts for Mary. Mrs Smalley decided to make a star of her, and when Mrs. Smalley decides to do a thing, it is just as good as accomplished. She was adapting the story "Shoes" at the time, for the screen, and she determined to put the girl, who had never done anything for the camera but carry on a card, and slap an actor's face, into the leading role. And the play was one which theatrical people call a "one part play."

"Shoes" was followed by two other successes, "Saving the Family Name" and "Wanted—A Home," both Bluebirds, and both with emotional, pathetic roles for Mary. In "The Mysterious Mrs. M.," her next feature, Mrs. Smalley has given Mary a role of light comedy character. We should have said, before seeing the picture, that this experiment would not be successful; but after her first appearance we changed our mind. The fact is, that under Lois Weber's direction, Mary MacLaren can do anything.

Mrs. Smalley is the mother of the *actress*, but Mary is more fortunate than most girls—she has a real mother as well, and a very dear one, to whom she is devoted. The illustration shows them together, and they are not acting their affection for each other. Mary's mother was the proudest woman in the United States when her daughter, who had hoped for a chance as an extra girl, became, overnight, a Bluebird star. She had given her consent, reluctantly, when Mary had the opportunity of dancing for a season at the Winter Garden in New York; she again gave permission when the girl asked to be allowed to try her luck at Universal City in the ranks of "extras." Now she has had her reward, and the two enjoy it together.

In "The Mysterious Mrs. M." Mary wears the frocks of sweet seventeen.

"I have a chance, at last," she says, "to wear things that really suit me. In 'Shoes' I had such an awful skirt, and those terrible old boots! In "Wanted—A Home," my principal costume was a nurse's uniform; and in "Saving the Family Name" I had to wear things that were suitable for a musical comedy actress. But in this play I can have really pretty, youthful things, and thank goodness there are hundreds of feet of film in which I don't have to cry a single tear!"

BEAUDINE CHALLENGES CHECKER PLAYERS.

THE principal diversion at Universal City for directors and actors on cloudy or rainy days, when it is impossible to work on exteriors, is playing checkers. William W. Beaudine undertook to play the game a week or two ago and was badly beaten, so he adopted the habit of cutting out the checker column of the daily papers to make a study of the different moves. As a result, he claims now to be highly proficient and is willing to meet all comers, his particular challenge being directed against William Franey, principal comedian of the Universal Joker Company, the star checker player "on the lot." Their this week's release is called "His Coming-Out Party."

"THE DEVIL'S PAY-DAY"

SCREEN version by Fred Myton of George Hivley's story, "The Toll of Vengeance." Produced by William Worthington with Franklyn Farnum and Leah Baird in the leads.

CAST.

Gregory Van Houten	**Franklyn Farnum**
Jean Haskins	**Leah Baird**
Hazel Davidson	**Gertrude Aster**
James Hanley	**Charles Perley**
Mrs. Haskins	**Countess Du Cello**
Farmer Haskins	**Seymour Hastings**

THIS Bluebird Photoplay was adapted from the novel called "The Toll of Vengeance," by Fred Myton and produced by William Worthington, as a starring vehicle for Franklyn Farnum, supported by Leah Baird. Mr. Farnum has already made a secure place for himself by his work in "Love Never Dies" and "A Stranger from Somewhere." In these plays his roles were of the lighter order, but in "The Devil's Pay-Day" he has serious work to do, and proves his versatility by the way in which he handles the heavier scenes.

The call of the Gay White Way.

The production has been staged by Director Worthington with every advantage of setting, both interior and exterior. For the outdoor scenes some of California's beauty spots were visited by the company. One particularly charming scene of gaiety was photographed at Coronado Beach during the height of the season. The bright sunshine and the summery attire of the jolly crowds make a splendid contrast for those of us who are in the grip of winter.

Miss Baird has been chosen to play the leading feminine role because of her suitability to the part. She has beauty, talent and long experience, and she brings them all to the role, which gives her an opportunity to portray most varied emotions. Mr. Farnum is admirable as the pleasure-loving, selfish young man, who wrecks his own life and those of the two women with whom it is most closely

Left—Hazel demands her rights.
Centre—Jean's first dinner party.
Right—Gregory brings gifts.

associated. There is a splendid lesson in the picture, but it has not been allowed to interfere with its first purpose—good entertainment. The story runs as follows:

When Gregory Van Houten went to the country to recuperate from the fatigue of club life and society functions, he intended to remain only a few weeks and then return to plunge into the swirl of city gaieties. But fate wills and we must obey—when Van Houten returned again to town he brought with him a country girl wife and imposed upon himself new duties and obligations.

Jean Haskins was the beautiful daughter of Farmer Haskins, who owned the place where Van Houten boarded. She was a simple child of nature, trustful and devoted to the new ideals of happiness that Van Houten brought into her young life. Farmer Haskins warned the young folks that they were storing up trouble for themselves in marrying; he told them that their lives had been so different that they would eventually find, when the freshness of their love had died away, that they could not continue happily.

Young love had its way and the Van Houtens returned to town blissfully happy. But at the first social function the Van Houtens attended, Gregory realized that his wife had not been prepared for the butterfly life. And the husband soon began, as well, to realize that his club habits were hard to break.

One of Gregory's club friends saw in the young bride a chance for a conquest. He knew she was being neglected and banked on sympathy, properly placed, to do the right amount of damage. James Hanley's attentions to Jean soon centered Van Houten's suspicions upon them, Gregory, meanwhile, turning to a woman in his own set for companionship. The inevitable happened. Upon an incident that looked worse than it really was, Gregory based cause for a divorce and won his case. Then he married the other woman, a society butterfly who offered shallow sentiment in exchange for Jean's good and wholesome love he had so ruthlessly cast aside.

Jean had waited all night.

The shock changed Jean's nature completely. From a good woman she turned into a viper, bent upon revenging herself upon the man who had so flagrantly violated his obligations and made a mockery of her love. Hanley gained his point, but in possessing himself Jean gained more of companionship than love as recompense. Jean lived to revenge herself upon her faithless husband. Years passed before Van Houten and Jean again met.

When Stanley was called away upon an extended business trip, Jean refused to accompany him, setting up as an excuse that a few months' separation would lead them to a better understanding of their position. Van Houten took advantage of a free field and Jean coyly led him on to the entanglements of a desperate infatuation. Gregory neglected the wife he had married when he divorced Jean and turned all his attention to Jean. Suddenly Hanley appeared upon the scene, and Jean arranged the way to a greater revenge than she had ever planned.

The men engaged in a personal encounter and when Hanley seemed to be getting the better of the fight, Jean fired a revolver at their struggling forms and killed Hanley. The sudden outcome benumbed Van Houten's senses. Jean placed the revolver in his hand just as the police entered, and they found Gregory bending over the prostrate form of his rival. In the trial that ensued Jean swore that Van Houten fired the shot, and her vengeance was alomst completed by the verdict of the jury that Gregory was guilty of deliberate murder.

But when the court guard goes to bring the prisoner to hear his doom, they find him dead upon the cot of his cell. The devil has paid off his last score, and Jean is left to contemplate the sad ending of her youthful romance, to realize, in years of agonizing sorrow, that her father was right.

INVOKING COPYRIGHT LAWS

STANCHFIELD & LEVY PROSECUTING UNIVERSAL LOST FILMS CASE WITH VIGOR, SECURE CONVICTIONS WHICH INVOLVE OTHERS.

THE legal proceedings instituted by the Universal Film Manufacturing Co., for the recovery of their lost film, have been the means of assisting other companies, who have also suffered in this manner, to obtain redress. The campaign is being vigorously prosecuted; several individuals against whom evidence has been obtained are constantly under surveillance, and arrests might be made at any time.

Aaron Dreyer, the shipping clerk who confessed to the theft from the Twenty-third Street Branch of the Universal Film Exchange of New York, Inc., of several thousand dollars worth of positive prints, has pleaded guilty in the second degree, thus avoiding the necessity of a trial. It is expected that sentence will be imposed upon him this month. His confession has implicated others, against whom evidence is being gathered in order to continue ridding the field of unscrupulous receivers.

Hugo Maienthau, the individual charged by the Universal with receiving from Dreyer most of the positive prints stolen by the latter, waived examination before the committing magistrate. His case was presented to the Grand Jury, which body forthwith indicted him. The trial of his case is rapidly approaching. He has been able to give considerable information concerning film dealers in his neighborhood, which information will prove of great value in the Universal's campaign to rid the field of thieves and receivers.

A complete copy of the serial "Graft," confiscated under the copyright laws from Edward Martorell, is in the possession of the United States marshal. Great difficulties are experienced by the Universal in seeking to protect themselves, as owners of the film, from the "duping" of a positive print of a motion picture film. The copyright laws in this respect seem peculiar. It is the current belief among film dealers that the copyright laws will protect the owner of the film from "duping." This belief is declared to be entirely erroneous, as has been demonstrated in the Martorell case as well as in several others. Any person in possession of a copyrighted positive print, who has not acquired the same from the owner thereof by a bona fide sale, and who is not licensed to possess or use the same, infringes the owner's copyright. The Universal Film Company has adopted a system of not selling, but only licensing the right to use their positive prints. Such license is given only to the exchanges or special representatives. Consequently, any person other than their exchanges or special representatives and the exhibitors with whom they deal, in possession of or using any such copyrighted print, does so in contravention of the Universal's copyright. The remedy, among others, lies in confiscation. Whenever, therefore, such prints are unauthorizedly in the possession of other parties, the Universal intends to exert this remedy and obtain immediate possession thereof, under the copyright laws of this country.

SIXTY DOLLARS REWARD

UNIVERSAL FILM & SUPPLY CO. OF OKLAHOMA WILL PAY FOR THE RETURN, INTACT, OF SIX REELS STOLEN FROM EXHIBITOR.

THE Universal Film & Supply Company of Oklahoma City was robbed on Sunday, December 31, and again on the following Sunday, January 7, under circumstances so mysterious that they are offering a reward of ten dollars a reel for the six reels stolen, and have sent out a notice to all of their exhibitors to be on the lookout for this film. The exhibitor from whom it was stolen has offered to pay for the re-issues, but the exchange doesn't for a moment entertain any suspicion of him, and is very anxious to locate the film without replacing it by new.

On December 31 a can of films was delivered by the express company to the Idion Theatre at Shawnee, Okla., addressed to A. B. Momand, manager. Before the theatre was opened on Sunday these films were stolen from the lobby, and the following Sunday a similar theft was committed in exactly the same manner. The first can contained Universal Animated Weekly No. 50, and a two-reel Bison entitled, "The Taint of Fear," military drama. These were stolen on December 31. The other can contained the Universal Animated Weekly No. 51, and a two-reel Rex society drama entitled "Mr. Vampire." These were stolen from the lobby of the same theatre on January 7.

The thefts were conducted so mysteriously that no clue has as yet developed, although the exchange has engaged detectives, and has the chief of police at Shawnee, and his entire force, working on the trail of the stolen films. The only useful bit of evidence so far discovered is the two empty cans which were used in the shipment of the films from the previous exhibitors to Mr. Momand. The most mysterious part of this piece of evidence is the place where it was discovered—in the back yard of Mr. Momand's theatre. The police were inclined to take this as implicating Mr. Momand, but Mr. Hensley, manager of the Universal Film Exchange, entertains absolutely no question as to the reliability of Mr. Momand.

"I would as soon trust him with a thousand dollars as I would with five cents," said Mr. Hensley. "He is as honest as the day is long, and as reliable as clock-work. It is either some employee of his house, which Mr. Momand thinks is absolutely impossible, or else some one who is in the habit of hanging around the theatre. The thefts indicate that the person who took them knew the habits and the procedure of all of the people connected with the theatre, knew when films were delivered, and when they were opened by the employees of the theatre."

So far the police and the detectives have been absolutely baffled, and it was in order to get the films themselves back, as well as to clear Mr. Momand from the slightest responsibility in the matter, that the Universal Film & Supply Company has offered a reward for the recovery of the stolen films. They offer ten dollars per reel for the return of the entire amount of film, or any part of it intact.

BABY GUIDES BLIND LAWMAKER

AN unusual task for a five-year-old is the guidance of his father throughout a 2,400-mile trip. This feat was accomplished by little Douglas Schall, who was the sole companion of his blind father on their trip from Minnesota to the National capital. Congressman Thomas D. Schall says that his son was a most efficient guide, and that he never felt the need of an older person. Douglas is shown in No. 56 of the Animated Weekly buying the railroad tickets and putting them into his father's wallet.

Bryson Buys "20,000 Leagues Under the Sea" for Northwest Territory

TERRITORY on the wonderful State Rights feature, "20,000 Leagues Under the Sea," filmed by the Universal in connection with the Williamson brothers, under the direction of Stuart Paton, is disappearing from view like snow under a summer sun. Within a week or two the Moving Picture Weekly expects to be in a position to announce that all of the territory in the United States has been sold at wonderfully attractive prices. For the time being, and as an example merely of other sales, it may be interesting to cite the case of the Northwest territory, which was sold to James V. Bryson, late manager of the Laemmle Film Service of Minneapolis, for $50,000. This territory includes Minnesota, Wisconsin, North and South Dakota, and the fifty thousand, which, by the way, was put up spot cash, is the highest price ever paid for any State Rights feature for this territory. Mr. Bryson is to be heartily congratulated upon his purchase, which will mean, with all of the publicity and preparation which he has undertaken to put this film over in the proper manner, an investment of something like a $100,000 dollars. He is also to be congratulated upon the manner in which he obtained the rights from Mr. Laemmle, and the gentlemanly and fair and square attitude he assumed to his nearest competitor directly he had secured title. Without mentioning any names, it is only fair to Mr. Bryson to cite the circumstances under which this purchase was affected.

James V. Bryson

Mr. Bryson came to Chicago to meet Mr. Laemmle on a matter entirely unrelated to "20,000 Leagues Under the Sea," and it was not until he reached Chicago that his thoughts were directed toward this feature. Every one in the Windy City in film circles was talking about the record that the picture had made at the Studebaker Theatre in Chicago, and the enormous business piled up in its nine weeks' run there. Jimmie, as his friend call him, always has an ear to the ground for anything which looks like money, and talk like this certainly looked like money to Jimmie. He hustled up the operator of the exchange in Chicago, and induced him to show him the picture the first thing in the morning, before the rest of Chicago was fairly awake. Then he went to Mr. Laemmle at his hotel, and never left his side until the deal had been put over, and a certified check from Mr. Bryson deposited in Mr. Laemmle's hand. Fast work was required because Bryson knew that two other bidders were in the field, and that one of them was in the Chicago exchange at that moment also with a certified check in his hand, and he knew he had to bid over him and get Mr. Laemmle's decision quickly. And this is exactly what he did. Directly he had done so, however, he went to his competitor and told him that, in view of the circumstances, and of his desire to retain the friendly relations which he had always enjoyed, he would be pleased to turn over any part of the rights to the picture which this gentleman would accept, not because he needed the money for it, but merely because he realized that this was an investment opportunity of a life-time, and the competition had been so keen that he felt the other man was entitled to a portion of the contract.

That is the kind of a man James V. Bryson is.

There is not a shadow of a doubt that "20,000 Leagues Under the Sea" will be the biggest proposition ever put over in the Northwest territory, and he is assured at the start-off of the good wishes not only of the entire Universal organization, but even of his competitors in his own territory.

Mr. Bryson has been in New York for nearly a week getting together all of the material which he required, and the size of his orders has opened the eyes of the Supply Department at 1600 Broadway. He is equipping his campaign with a lavish hand, and nothing which can be desired to put this film over right, is lacking. He will open offices not only in Minneapolis, but in Milwaukee and Fargo as well, and it is the present intention to work at least ten copies of the picture through the territory.

Mr. Bryson is a hustler. After a long association with Mr. Laemmle in the Laemmle Film Service of Minneapolis, he was elected president of the Northwest Motion Picture Equipment Company, with offices in the Pantages Theatre Building, Minneapolis. He will retain his connection with this company, and also will use these offices as the headquarters of his amusement enterprises.

Mr. Bryson was much impressed, during his New York visit, by the tremendous success of the undersea picture at the Broadway Theatre.

AUTHOR FORBES LINDSAY VISITS UNIVERSAL CITY.

FORBES LINDSAY, the well-known author and traveler, was among the distinguished visitors who were entertained at Universal City this week. One of the first persons he met at the motion picture plant was George Bronson-Howard, one of America's best-known young authors, who at present is directing some of his own stories for screen presentation.

Lindsay, who commenced to write fiction when he was a schoolboy at Rugby, first became known through his juvenile books, among the most popular juvenile called "Ralph Somerman Adventurer," "Daniel Boone, Backwoodsman," and later another popular juvenile being "Ralph Somerday at Panama." His short stories in the magazines attracted wide attention. For several years Lindsay was in the government service and while serving Uncle Sam wrote numerous articles on the reclamation service, the forest reserve and material concerning Panama and the Indian Reservations.

Among others of Lindsay's well-known works are "Panama, the Isthmus and the Canal," "Panama, the Canal and the People," "India, Past and Present," and "The Philippines."

Lindsay was greatly impressed by the magnitude of the Universal's Pacific Coast studios, and while at the plant met many of the leading directors and players. He plans to write a series of articles on the motion picture industrv for several of the leading American magazines.

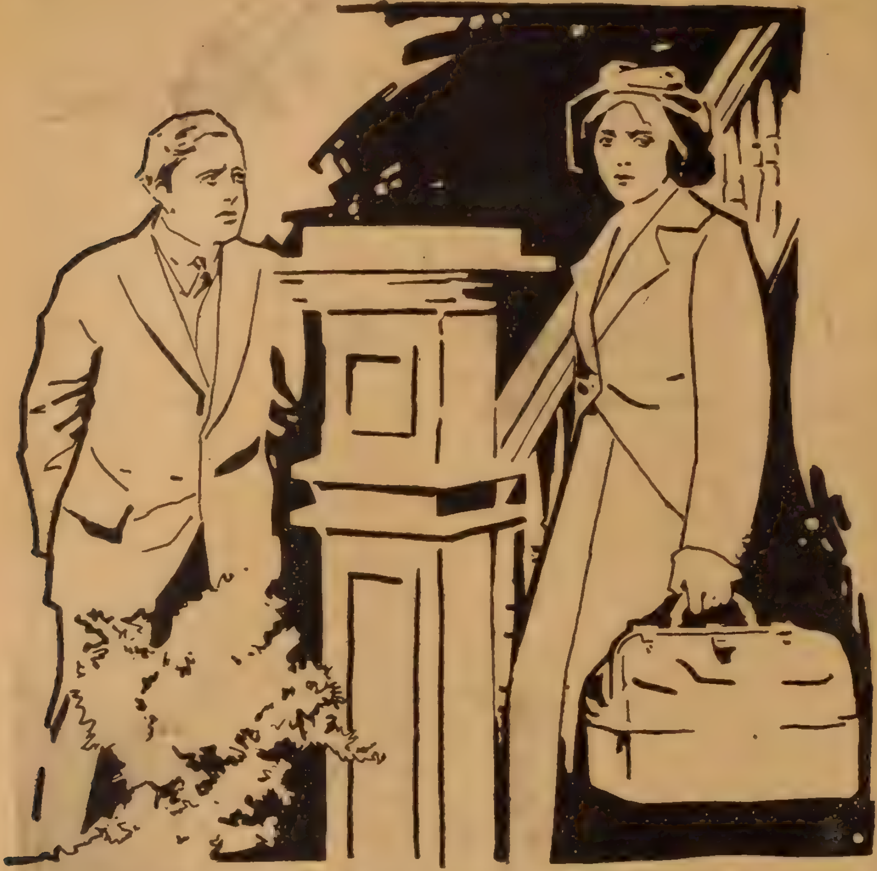
DOROTHY DAVENPORT
IN
"THE SCARLET CRYSTAL"
RED FEATHER PRODUCTION

"Life's Pendulum"

IMP drama of society and the underworld in two reels, written and produced by Robert Leonard with himself and Hazel Buckham in the leads.

CAST

Bob	Robert Leonard
Hazel	Hazel Buckham
Dart	Harry Carter
Betty	Betty Schade



Bob sees Hazel in the light of her explanation and forgives her.

THIS Imp Two-Reel Drama, written and produced by Robert Leonard, is the story of a girl who wanted to "go straight," and is hindered in her intention by the machinations of the man with whom she has been associate in her criminal life, and who has no sympathy with her aspirations. A real man comes into her life, and her reformation is completed.

Hazel, a girl who has been living a vile life, becomes tired of it, and seeks an honorable position as maid. The leader of the gang to which Hazel had belonged, was Dart, known as the Earl of Sair when moving about in better society. This fellow had managed to gain the confidence of the wealthy family for whom Hazel worked. He also won the hand of Betty, their daughter. Betty's brother is Bob, a good-hearted fellow. Hazel secretly raises her eyes to him and falls in love with him. Bob, on the other hand, is favorably impressed with the new maid, unaware of her former mode of life.

Hazel is not familiar with this latest of Dart's intrigues, and she is terrified when she meets her recent companion in crime posing as a nobleman and deceiving a good but vain girl. Dart tries to win Hazel back as his confederate. Failing, he threatens that he will send her brother to jail if she reveals his identity.

Knowing the pain and shame that her family would have to endure, and the probability of losing the man she loves, and her brother, if she informs the authorities, she adopts a clever scheme. Seeing that Betty is entering the room, she allows Dart to kiss her. The sister breaks off the engagement and explains things to Robert, who heretofore has trusted Hazel implicitly.

Dart returns to his old haunts and shortly afterward is killed in a fight with the police. Robert reads in the papers of Dart's double life and he shows the paper to Hazel. She can no longer restrain her emotion. She explains why she allowed Dart to caress her. Robert forgives her, and happiness follows for all.

FRISCO FOILS CENSORS.

SAN FRANCISCO has had its wrestle with the censors and the people have once more conquered over blue laws and medieval censorship. The petition to the board of supervisors of the city and county of San Francisco, signed by a vast number of the voters of the city and county of San Francisco, has just been received by the Universal Film Manufacturing Company, and in order that it should do the most good, has been turned over to the National Association of the Motion Picture Industry to do with as they see fit. The petition contains over ten thousand names and is a very bulky and formidable-looking affair. It accomplished the purpose for which it was intended, and the photoplay public of San Francisco is no longer in danger of having its photoplays pre-digested beforehand.

Following is the full petition:

To the Honorable Board of Supervisors of the City and County of San Francisco:

We, the undersigned, electors of the City and County of San Francisco, respectfully request your Honorable Body not to enact any legislation or regulations which discriminate against the motion picture industry as against other forms of amusement.

We further petition your Honorable Body to repeal any and all existing ordinances provided for the censorship of motion pictures.

We submit that censorship is un-American, unjust, oppressive and is a curtailment of our guaranteed liberty.

We are more competent to judge for ourselves and children what is proper amusement or entertainment for them than any commission which you would designate to perform this function for us.

Two Universal Parties

Fourth Annual Supper and Dance, and Carl Laemmle's Fiftieth Birthday

LAST week was so full of parties and dances for the Universal people that those so unfortunate as to have no connection with the Universal Film Manufacturing Company accused the elect of a continuous celebration.

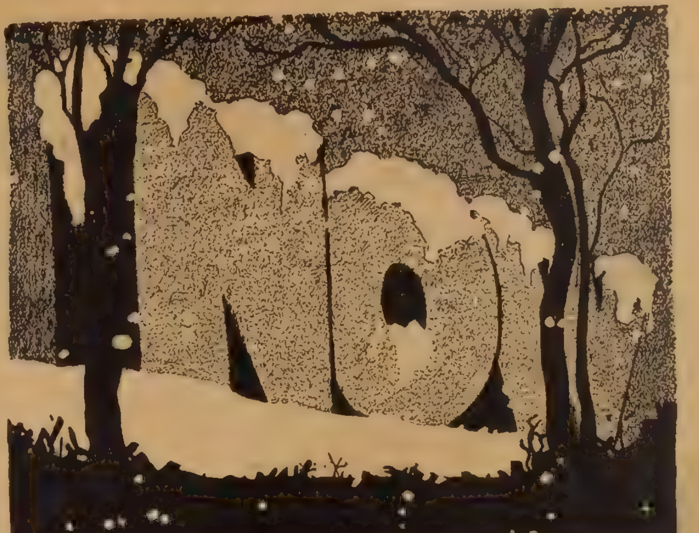
On Saturday night, January 13, the officers and directors of the Universal tendered to their employees and their friends the Fourth Annual Supper and Dance. It marked the opening of Reisenweber's enlarged restaurant at Columbus Circle, New York. Although the quarters were none too large to accommodate the 950 celebrants, arrangements had been so perfected by the Supper Committee that every one had an excellent time, and the Fourth Annual will be remembered as one of the best. Albert Tuchman, secretary to the General Manager, and chairman of the Supper Committee, deserves credit for his untiring and effective work in making these arrangements. The attractive souvenir dance orders, and the various announcements and tickets, were designed by Nat G. Rothstein.

Immediately after the close of the party, however, Mr. Laemmle stipulated that next year a larger hall was to be engaged, and the date and place were settled on the spot. The next day a contract was signed for it, assuring plenty of floor room for the Fifth Annual affair.

The other happy Universal occasion was the celebration of Carl Laemmle's fiftieth birthday, which took place on Tuesday night, January 16, at the Cinderella, Eighty-sixth Street and Lexington Avenue. Elaborate preparations had been made for a wonderful time, and it was the intention to surprise Mr. Laemmle. This intention was so cleverly contrived by his friends that he supposed he was going to the Cinderella to meet a noted English author, and the surprise he received when he walked in the door was one which he will never forget to his dying day. Nearly a hundred of his Universal friends, and a score of friends of his childhood from Laupheim, Oshkosh, New York and Chicago, were gathered there to do him honor on his fiftieth birthday, and they did not stop this pleasurable exercise until the milkman reminded them of home. In other words, it was no place for a newly-married man.

Of course, there was a cake, and it had fifty candles burning happily on it. Mr. Laemmle carved the first piece with a huge knife, and gave it to Ernest Einstein, whose health he had previously pledged in a glowing tribute to this friend of his youth. Among the others from Laupheim who were present were I. N. Landauer, Louis Friedberger, I. M. Noerdlinger, Albert Noerdlinger of Philadelphia, Sam Einstein of Attleboro, Mass., and Leo Hirschfeld.

Hy Mayer, the celebrated cartoonist of the Universal Animated Weekly, acted as toastmaster, and introduced some of the best vaudeville talent to be seen on any of the New York stages. As was fitting, a moving picture was taken of the affair, and a testimonial engraved in gold letters, and bearing the picture and the signature of every man present was presented to the president, and now adorns the most conspicuous place in his office at 1600 Broadway. Here's hoping we are all present at the celebration of the full century anniversary of Carl Laemmle.



SNOW WHITE

A Timely, Beautiful and Lavish Production

Featuring

ELSIE ALBERTS

This marvelously beautiful production—now ready for booking, is the timeliest picture on the market. It enables you to show a splendid picture of universal appeal—that will draw crowds of both sexes and all ages—at a time when the demand for such a subject is great. It enables you to show a wonderfully popular picture at a price that will net you bigger than average PROFITS. Full particulars and booking reservations through any BLUEBIRD Exchange.

"FAKING FAKERS"

L-KO
Komedy

Two Reels. Directed by J. A. Howe, and featuring Phil Dunham with Lucille Hutton in the unusual surroundings of an amusement park.

HERE is an L-Ko Komedy staged in one of the big amusement parks. Southern Californians will recognize it. Director J. A. Howe cast Lucille Hutton as a nymph in a bathing suit, Phil Dunham as the target of a ball-throwing concession, and Myrtle Sterling as Mabel Carryflesh, a lady who believed that there could not be too much of a good thing. Then he took them all out to the park, and had somebody leave some one a legacy of $50,000, all neatly packed in a black leather bag. That was all the plot they needed, and things immediately began to happen, continuing uninterruptedly for two thousand feet. This is what it was all about.

Springboard Sally is the envy of the fish, and she and Mabel Carryflesh pull all the sightseers to their side-show. Phil and Charlie, in love with Sally, are in despair when they hit upon a plan to try to get her into their booth. They make love to her until Phil opens and reads a telegram addressed to the peerless one. In it Messrs. Takeing Ways, attorneys-at-law, inform the diver that she is the heiress to $50,000, left by her aunt.

To steer Charlie from her, Phil hits on the plan to rewrite the telegram, making Miss Carryflesh the heiress, and when Charlie sees this, sure enough, straightway to Rev. Dr. Jones do he and the weighty one march. Then, when he discovers that Sally is the heiress, he hates Phil until that gentleman learns the divine one already has a husband, in a strong man. Sally, informed of her legacy, takes a satchel all filled with greenbacks, over to his tent, the disconsolate Phil following and receiving the surprise of his career on learning that she is already wed. Consternation follows when he grabs the loot and is off. The entire outfit of side-shows give chase and some funny scenes follow, notably when the chasers take to the chute-the-chutes, after the chase. Phil finally succumbs when the valise with the coin is taken from him by the proud Sally, and she pins a rose upon his manly chest as he reclines in peace in the amusement park, where most of the chase is staged.

CAST.

Phil	Phil Dunham
Springboard Sally	Lucille Hutton
Mabel Carryflesh	Myrtle Sterling
Charlie	Charles Inslee

L-KO NOTES.

MISS ALICE HOWELL, the L-Ko's feature comedienne, has just returned from her two-weeks' vacation which she spent midst the hills and dells of Bear Valley.

Under J. A. Howe's direction, Phil Dunham has completed a picture in which that droll character stands out pre-eminent, and which marks him as the best wall-paper hanging comedian in the world.

Owing to the inclement weather, Mr. J. G. Blystone, director general of the L-KO, has for the time being put his circus picture on the shelf and is starring Alice Howell in a picture which calls for interior setting.

Fatty Voss, under the direction of J. G. Blystone, has completed a picture that sets this fat comedian off to great advantage. The story, which was written by Mr. Blystone, contains some novel situations. Events of the day have been burlesqued in the picture, but it took a Blystone touch to make the burlesque unoffensive.

Craig Hutchinson is having Dan Russell put the finishing touches to his six-day bicycle picture. In order to get the proper effect of a circular track, it was necessary for Frank Ormston, the technical director, to get the plans from the architect that builds the six-day track at Madison Square Garden, New York City. Besides Mr. Russell's ability as a comedian he has shown himself to be a man of courage, declining to let anybody double for him when it came to that portion of the picture which made it necessary for him to smash through a break-away wall, while riding on his bicycle.

Joe Moore, the brother of Owen, has been cast in Alice Howell's new picture. He will assume the role of juvenile, also husband.

Phil Dunham and Lucille Hutton are being starred in a new picture under the direction of J. A. Howe.

Dynamite is being used quite extensively on the L-KO lot. Last Thursday night, in order to get the effect of a bomb being thrown from a Zeppelin, and also the result, it was necessary for J. G. Blystone to blow up an entire street set. Even the approximate cost of this set cannot be accounted for, as on three different occasions within the past month the winds have blown it to the ground. Some excitable resident of Hollywood, upon hearing the explosion, turned in a fire alarm.

MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

By W. A. BACH.

TORONTO.—A new idea has been sprung on the Motion Picture industry in Canada.

For some time there has been an active movement in this country for a National Association covering all Canada, combining together the Exchangemen, Exhibitors and Operators in one body.

To further this idea, the Publicity Service Department of the Canadian Universal Film Company of Toronto is conducting a campaign in their trade paper, "The Bulletin," for a Canadian Film Directory. Coupons are printed in the magazine which show the name and address of the member of the industry, his occupation, birthplace, experience, etc., and when all this data is in and collected, it will be published in the shape of a list, which will be available for reference to all manufacturers and employers of skilled labor, as far as the Moving Picture industry is concerned.

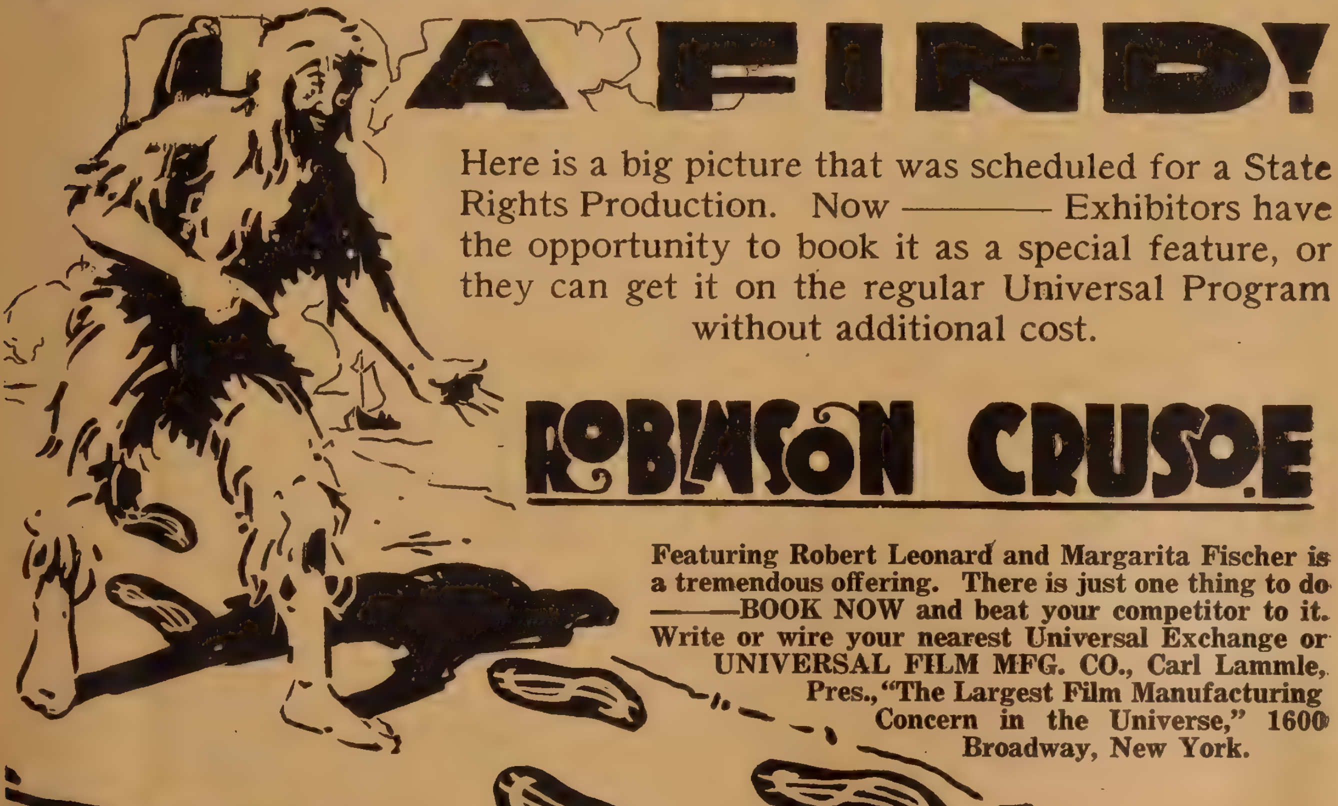
Moreover, it will present a splendid list upon which to do the work as far as the National Organization is concerned.

When interviewed on the subject, W. A. Bach of the above department stated that the results already attained were well up to his expectations and that he had already been in communication with the various Operators Unions and Exchanges, and all had promised their support. This will be the first complete list of the Canadian industry ever made.

The latest Joker comedy release, "When Damon Fell for Pythias," was viewed by Mr. R. Roberts of the Regent Theatre in the projection room of the Canadian Universal Film Company and booked it for a week's run at that theatre. The Regent Theatre Toronto, compares very favorably with the Rialto of New York, where this same comedy had a previous week's run.

Mr. McKenney, manager of the Bluebird Photoplays Department of Toronto, reports that the special release "Robinson Crusoe," with Bob Leonard, is receiving a very enthusiastic reception and he has closed some very good bookings up to the present time, even before the screening.

Mr. Jules Levine, manager of the Canadian Universal Film Company in Vancouver, succeeded in putting over some very extensive publicity for Bluebird films in both Vancouver and Victoria. Half pages of space were used by the houses running these photoplays with very excellent results, it is reported.

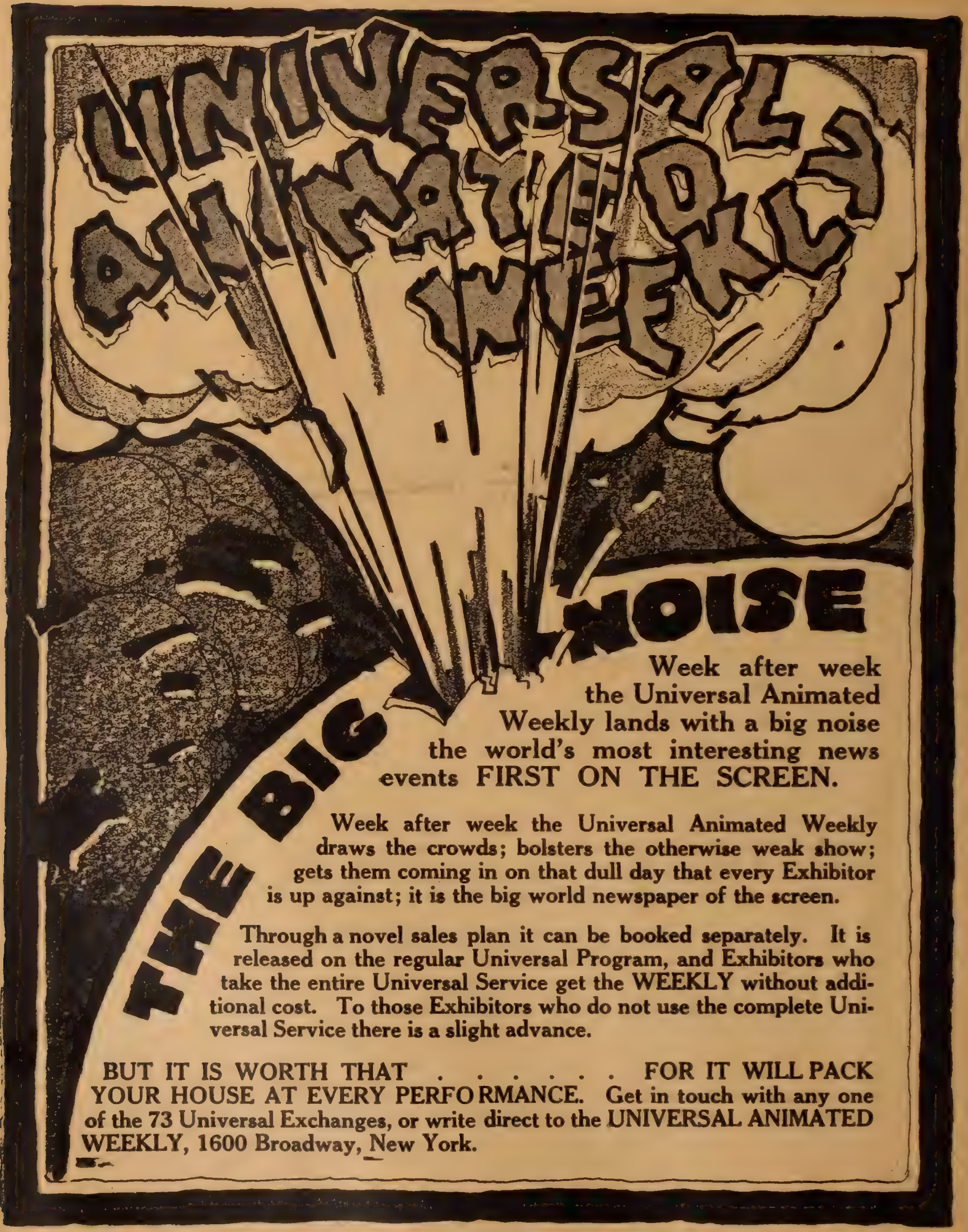


A FIND!

Here is a big picture that was scheduled for a State Rights Production. Now ——— Exhibitors have the opportunity to book it as a special feature, or they can get it on the regular Universal Program without additional cost.

ROBINSON CRUSOE

Featuring Robert Leonard and Margarita Fischer is a tremendous offering. There is just one thing to do ———BOOK NOW and beat your competitor to it. Write or wire your nearest Universal Exchange or UNIVERSAL FILM MFG. CO., Carl Lammle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



Week after week the Universal Animated Weekly lands with a big noise the world's most interesting news events FIRST ON THE SCREEN.

Week after week the Universal Animated Weekly draws the crowds; bolsters the otherwise weak show; gets them coming in on that dull day that every Exhibitor is up against; it is the big world newspaper of the screen.

Through a novel sales plan it can be booked separately. It is released on the regular Universal Program, and Exhibitors who take the entire Universal Service get the WEEKLY without additional cost. To those Exhibitors who do not use the complete Universal Service there is a slight advance.

BUT IT IS WORTH THAT . . . . . . FOR IT WILL PACK YOUR HOUSE AT EVERY PERFORMANCE. Get in touch with any one of the 73 Universal Exchanges, or write direct to the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

"The Purple Mask," Episode 6

EPISODE SIX of the super-serial is entitled "The Silent Feud" and takes the chief players to a Balkan principality.

CAST.

Patricia Montez	Grace Cunard
Detective Paul Kelly	Francis Ford
Mrs. Van Nuys	Jean Hathaway
Pete Bartlett	Pete Gerald

The aeroplane in the last episode had providentally fallen into a giant tree, so its occupants were able to make their way to the ground, before they were seriously burned in the flaming machine. Farmers in the vicinity, attracted by the glare, come to the rescue of Phil Kelly and Pat, bearing them to shelter, and the pilot of the aeroplane returns on foot to the hangar. In a few hours Pat and Kelly are able to make their way to their individual homes in Paris.

There is now an interval of quiet, while Kelly is constantly worried about Pat's next move in the campaign of humiliation she is waging against the famous detective. Very unexpectedly they meet again in the small principality of Dufrane where King Fergus has aroused the displeasure of his subjects through his selfish determination to thwart the wishes of his late queen.

Upon her death the queen had bequeathed a valuable necklace to be sold and the proceeds distributed among the peasant and poor of Dufrane. The king has decided to sell the jewels and keep the money. He has brought Phil Kelly to the palace to fathom plots against the throne. Prince Angus covets the jewels and is plotting to secure them while Duke Hesta is a friend of the people and would have the queen's will obeyed.

To help in the cause of the People's League, organized by Duke Hesta in behalf of the peasants, Pat has been brought from Paris to secure the jewels and see that they are disposed of in the manner the queen had willed. Duke Hesta has the combination to the king's safe, where the jewels are known to repose. He gives this combination to Pat, and by adroit maneuvers the girl obtains entrance to the king's library.

Watching her opportunity she unlocks the safe, secures the jewels and takes them to a diamond merchant who has declared himself always ready to pay cash for the gems immediately they are brought in to him. With the money in her possession, Pat goes to the meeting place of the People's League and turns the proceeds into the treasury. Having accomplished her mission she goes to the palace to secure her passports.

The episode ends with Pat in the palace library, where she is confronted by the king.

"The Boonton Affair"

BISON Two-Reel Mountain Drama, written and directed by King Baggot.

Mary Hatfield	Irene Hunt
Jack Walton	King Baggot
Bill Hatfield	Frank Smith
Jim Calahan	Jack Newton

Mary Hatfield, a moonshiner's daughter, resents the advances of Jim, another moonshiner who determines to have revenge. Jack Walton, a revenue officer, arrives.

The moonshiners with Mary's father see her talking to a stranger and rush back to the cabin. Taking Jack for a revenue officer, they throw moonshine into his face, beat, gag and bind him, locking Mary up in an adjoining room.

Doby, a friend, sees Jack's horse, becomes suspicious and returns to town for help. Mary continues to pound on the door. Finally she hears the men declare that they are going to take Jack out and string him up. Then Doby, at the point of a gun, holds the men up, freeing Mary, who frees Jack.

Jack determines to ride across the hills for a doctor for her father, who is hurt. When he returns the father gives him his daughter.

STORIES OF THE ONE REEL PHOTOPLAYS

"THE HERO OF BUNKO HILL."

Victor Comedy.

Written and produced by Capt. L. T. Peacocke.

CAST.

Bertie Bellew	Billy Musgrove
Casaga	Liane Carrera
George	Al McKinnon
Joe	Eugene Walsh

Bertie Bellew, a leading man, is apprised by his manager that the company is almost bankrupt and that some means must be devised to raise some funds. George and Joe, two of the actors in the troupe, are sent out ostensibly to solicit funds for old soldiers, but their real intention is to abscond with the money.

Bertie has been carrying on a mild flirtation with Casaga, a pretty girl who lives with a wealthy aunt; George and Joe call at her home and the aunt tearfully tells them of her only son who had been a soldier. In the photo they see a strong resemblance to Bertie and persuade him to impersonate the lost son.

He visits a dentist and has his teeth removed; he has his body tattooed only to be revealed as a fraud.

"NELLIE, THE FIREMAN'S DAUGHTER."

Victor Comedy (Split Reel).

Eddie, the brave fire laddie, loves Nellie, the captain's little daughter. Lee, a cowardly villain, has designs on the girl. With the help of two bearded cutthroats, the villain abducts the maiden and takes her to the den of crime. Eddie wades his way through blood and fire, and fights his way into the villain's lair. He is overpowered by the cutthroats while the villain looks on and snarls, "Tie the cutup while I go and marry the girl."

The cutthroats carry the girl downstairs; Eddie bursts his bonds, and from the window throws a rope to the sidewalk and lassoes the villain's revolver. He then shoots six blocks down the street, and each of his five bullets ring the fire gong.

In the meantime, the Justice of the Peace, at the point of a revolver, is marrying the villain and the innocent girl. The hero escapes from the den and joins the fire department, which is speeding toward the Justice's office. The girl is rescued in the nick of time, however, as the wicked villain outwits the hero. He jumps into a cab and blows himself up.

"WHY, UNCLE!"

Nestor Comedy.

Story by Bess Meredyth.
Scenario by Charles J. Wilson, Jr.
Produced by Louis Chaudet.

CAST.

Harry	Eddie Lyons
His Uncle	Fred Gamble
Milton	Lee Moran
Lizette	Priscilla Dean

Harry and his uncle have wonderful heads "the morning after." The uncle receives a telegram stating that his nephew Milton, whom his mother describes as an angel, is coming to visit them. The uncle tells Harry, who imagines Milton to be a little angel.

Now in fact, Milton at that hour of the morning has just finished a very interesting game of poker, and come out winner. On his way to his compartment he meets Lizette of the Follies, flirts with her, and she hands him her card telling him to call. Milton, who imagines his uncle and cousin are of the angelic type, dolls up to meet them on their own ground.

Complications arise when each keeps up his acting "role," a climax being reached when "uncle" is discovered at supper with three blonde beauties. Explanations make everything all right.

"THE GOLD LUST."

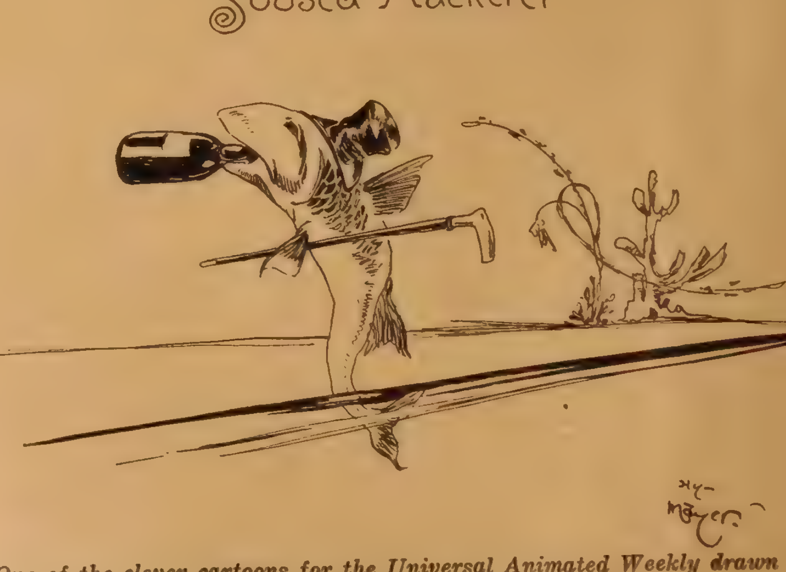
Big U Drama.

Two miners come across a hut where a man is dying. He has been shot by his partner, a half-breed. The man tells the partners where they can find gold. They go there, and to their astonishment it is true. Jim, one of the partners, wishes to get all of the gold for himself. So he attempts to poison the other man by filling his bottle with poisoned water. During a fight with the half-breed the bottle is broken. Jim, after he has left the bottle with his partner, strolls away from the camp. Realizing what he has done, he starts back to try and save his partner. Upon his arrival, he sees that the bottle has been broken, and his partner has not even taken a sip. Jim says nothing, but works fifty-fifty ever after.

"SOME BABY."

Victor Novelty (Split Reel).

Gertrude, a very young hopeful, practically demonstrates her love for flowers by chewing up half a dozen roses—or attempting to. Then she proceeds, after the same dare, to smoke a pipe, smears herself with jam and, to do the job up brown, indulges in a mud-bath, followed by a conventional one.


Terms that are sometimes misunderstood.
"Soused Mackerel."
Hy-Mayer

One of the clever cartoons for the Universal Animated Weekly drawn by Hy. Mayer, the celebrated caricaturist.

STORIES OF THE ONE REEL PHOTOPLAYS

"DIAMONDS OF DESTINY."

Imp Drama.

Story by Beverly Griffith.
Scenario by Ryder and Cunningham.
Produced by Maxwell Ryder.

CAST.

Jane Lowe	**Louise Lovely**
Dan Willis	**Alfred Allen**
Corey Houston	**Victor Rothman**
Ramsey Clark	**Marshall Hageman**

Dan Willis is the dominating mind of a bunch of crooks who specialize in diamonds. Corey Houston, a well-known diamond importer purchases several wonderful gems, according to newspaper announcements.

A fight in a saloon has resulted in an innocent young chap being accused of murder. Drunk, he sprawls over a table while the real murderer skillfully places his revolver in his hand. "One squealer less," say gang members on seeing that "Shifty," the murdered man, is dead on the floor, unmindful of the fact that evidence for the crime has been shoved upon the boy Paul's shoulders. Peggy, in the saloon, tries to arouse him, to make his escape, but they are discovered by the police and taken into custody.

Jane Lowe, a crook through circumstances, learns of her brother's arrest on a murder charge, just as she determines to "go straight."

Willis pushes his advantage and she says she will turn one more deal, on his promise to free Paul. The deal consists of stealing the diamonds from Houston. For the purpose, Jane takes a suite in Corey's apartment. He is attacked by crooks in the park (of course, they are Willis' men), and Jane, arriving in her machine at the psychological moment, takes him home. A friendship ensues, meanwhile the date of Paul's trial for murder being set.

Entirely in Houston's good graces, Jane asks if she can bring her uncle to see the gems he has shown her, the ones Willis wants. As he is called from the room, Willis, orders her to put them in the wine glass. He holds her brother's plight over her, and she obeys. Houston returns to the room and begins the search just as officers surround the house, and Jane turns over her wine glass, thus depositing the gems on the table cover. Willis is the murderer it is discovered, and Houston, Paul and Jane find happiness together.

"THE DIAMOND THIEVES."

Imp Detective Drama.

With Robert Leonard and Margarita Fischer.

There is a mysterious flooding of the American market with gems of astonishing brilliancy and a value which alarms the Kimberly interests which control the output. Unable through their own efforts to locate the new stones, they secure the services of Westerly, a famous American detective.

The detective has very little trouble in finding a clue, and he soon manages to run to earth a girl, Shedah. His hardest task follows, as she is always guarded by her two Hindoo servants. Only through his double, disguised to represent himself, is he able to shadow Shedah to the sacred laboratory, where the alchemist manufactures the diamonds.

He is found and a fight takes place. The detective is battered out of the place, as Shedah destroys the laboratory with all its secrets. They elude the detective and his assistants for some time.

Westerly, goaded by his temporary failure, determinedly traces the Hindoo party to another seaport and at length rounds them up at a fashionable ball. Again they escape, and again they are followed to their private yacht. Here the Hindoos are overpowered and as the alchemist is about to be taken in the custody of the law, he slips from his pocket a small bottle of poison and drinks it. A minute later he drops to the floor dead, taking with him the secret of the manufacturing of the fake diamonds.

"IN NORTH CHINA, AS SEEN BY DR. DORSEY."

Powers Educational (Split Reel).

With Dr. Dorsey, another enticing trip to China is taken, showing the caravan from Mongolia, the Chinese at work, their street vocations, an outdoor barber and a boy shoemaker. Other interesting views showing the shoeing of a mule, the making of willow chairs, the making of joss-sticks, rope-making, peddling coal, baking sweet potatoes and a real candy cart make the film of unusual interest.

BOOK
"THE WAR WAIF"

"IT'S CHEAPER TO BE MARRIED."

Victor Comedy.

Scenario by W. Warren Schoene.
Produced by Allen Curtis.

CAST.

Bill	**Ralph McComas**
Fritz	**Milton Sims**
Lizz	**Eileen Sedgwick**

Fritz eats the best of the lunch. Bill, his partner, a bachelor, goes to "Hash House Kate's" for a square meal. Lizz waits upon him and is smitten with Bill's appearance.

Bill reads an article in the newspaper warning the bachelors of New York that a heavy bachelor tax has been levied. Determined not to pay any such tax, Bill begins to regard Lizz with great interest. They later are married.

Fritz receives a letter informing him and Bill that their uncle has just died, had willed the entire fortune to either nephew, Bill or Fritz, who had the most money at the time of the reading of the will. Fritz hides the letter and determines not to tell Bill about it.

But, when he learns he is married, he figures their accounts and has the most money. Fritz lights the money with his pipe, just as the tax collector arrives, levies an awful fine because he is a bachelor and Bill is at last the wedded winner.

"HIS COMING-OUT PARTY."

Joker Comedy.

Written by Karl Coolidge.
Produced by W. W. Beaudine.

CAST.

Gale	**Gale Henry**
Bill	**William Franey**
Milt	**Milburn Moranti**
Lillian	**Lillian Peacock**

Gale strenuously objects to having her husband, Bill, play cards, and when Milt calls and wants Bill to take a little walk with him, she tells him there is nothing doing.

Bill, with a royal flush tucked in his vest pocket, pretends that he is very sleepy, and that after he has his bath he is going to bed. But he manages to conceal his clothes under his bathrobe, puts them on and departs.

Lillian, Milt's wife, tells Gale that Milt spends all his time gambling, and Gale suggests that they cure him. They do, after various experiences in which the tables are turned.

"This is "Hell Morgan's Girl"

You Doubt Her
You Accuse Her
You Pity Her
You Condemn Her
You Hate Her
You Love Her
SHE'S WONDERFUL

"Hell Morgan's Girl"

The Production with "The Punch"—
The Production that Will Pack 'em In—
Is now being sold on

STATE RIGHTS

"HELL MORGAN'S GIRL" is a whale of a picture. It's a tremendous dramatic production, telling the gripping story of "Heaven on Earth" and "Hell on Earth." Special paper on ad props. It's a money-getter for State Rights men and all Exhibitors. Write or wire for full particulars to the STATE RIGHTS DEPT. OF THE

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
1600 BROADWAY - - "The Largest Film Manufacturing Concern in the Universe." - - NEW YORK

UNIVERSAL SCREEN MAGAZINE.

ISSUE No. 6.

The Universal Screen Magazine, issue No. 6, begins with the making of Old Glory, and shows every step in the process as it is conducted at the Brooklyn Navy Yard. Here the flags which are used in our navy are made. The stripes are cut, sewn together by machine, the union added to the corner, the stars cut out by another machine, and stitched in place. Lastly, the flag is pressed and the rope and canvas heading added. Then the completed banner is hoisted.

Next comes the Magazine's travelogue, which is a trip through the residence section of the city of New York, showing the homes of some of America's most famous sons, such as Charles Schwab, the steel baron; Henry Frick, the steel magnate, and many others.

Beauty hints come next, posed by Catherine Calvert. She illustrates in graphic fashion the care of the hair. Egg inspection by the New York City Department of Health makes a timely subject, of great interest to housewives. The process of candling eggs is shown, and many other interesting views of the preservation of the high priced culinary necessities.

Animated sculpture, one of the greatest art novelties of the screen, the work of Willie Hopkins, closes this issue. We see the Evolution of Eve in Clay, from the celebrated lady of the Garden of Eden, to the present siren of the beach.

"MR. FULLER PEP—HIS WIFE GOES FOR A REST."

Powers Comic Cartoon (Split Reel)—

Mr. Fuller Pep has every intention of obeying wifie when she goes to the country on a much-needed vacation, but he decides that a flivver will bring him the very best of company. And it does—also mild and varied flirtations and lots of experience. He at last succeeds in purchasing a nutchaser, a sadder and a wiser hubby.

BABY WON'T CRY.

ONE of the most sought-after babies in pictures is Mary Elizabeth Murphy, the tiny daughter of Mr. and Mrs. Joe Murphy of Hollywood. Murphy is assistant director for the Universal Joker Company, and is one of the oldest employees of the institution.

Little Mary Elizabeth not only plays in comedy, but in serious dramas. It is usually difficult to persuade the baby to cry, which is necessary at times, as she has a sunny, happy disposition and much prefers the laughter of the comedy to the tears of the drama.

BLUEBIRD
PHOTOPLAYS (INC.)

Announce
"The Three Godfathers."
Mary MacLaren in "Shoes."
Violet Mersereau in "Broken Fetters."
Ella Hall in "The Love Girl"
"The Grasp of Greed."
"The Secret of the Swamp"
Harry Carey in "Love's Lariat"
"Little Eve Edgarton."
"The Girl of Lost Lake"
"Saving the Family Name"
"Behind the Lines"
"The Evil Women Do"
Mary MacLaren in "Wanted--A Home"
"The Chalice of Sorrow"
Ruth Stonehouse in "Love Never Dies"
"End of the Rainbow"
"Gloriana"
"A Stranger from Somewhere"
"Measure of a Man"
"The Bugler of Algiers"
"The Eagle's Wings"
"The Sign of the Poppy"
"The Price of Silence"
"The Honor of Mary Blake"
"The Right to be Happy"
"Black Orchids"
"The Pipers Price
"Her Soul's Inspiration"
"God's Crucible"
"The Devil's Payday"
COMING:
"The Mysterious Mrs. M."
"The Reward of the Faithless"

For Bookings Communicate with your local BLUEBIRD Exchange, or
Executive Offices of BLUEBIRD Photoplays (Inc.) 1600 Broadway, New York.

"LOVE AFLAME."

Continued from page 13)

forth volumes of fire, while the bloodthirsty natives loudly yell for the fight. As Jack quickly runs up the mountain to meet the king, with Betty following a close second, a small launch draws to shore and Reginald sallies forth, totally ignorant of his whereabouts.

A moment later, after a short but terrific battle, Jack hurls the King over the rim of the crater. As Betty hurries to his side she catches sight of Reginald, and hastily suggests they descend by the opposite route.

Securing Reginald's boat, they reach Constantinople by the sixth. The other boys are found, each with a lady close at hand. Explanations follow; a banquet is in progress, when Mr. Mason introduces his daughter Betty. Jack the cynic, gets the surprise of his life, and is more than delighted to change his views concerning all womankind in general and his little pal in particular, who promises to tramp by his side forever.

McDERMOTT DESIGNS SETS.

ONE of the reasons why John McDermott, one of the youngest directors affiliated with the Universal Company, makes such good time with his productions is that he designs all of the sets he requires for each photoplay.

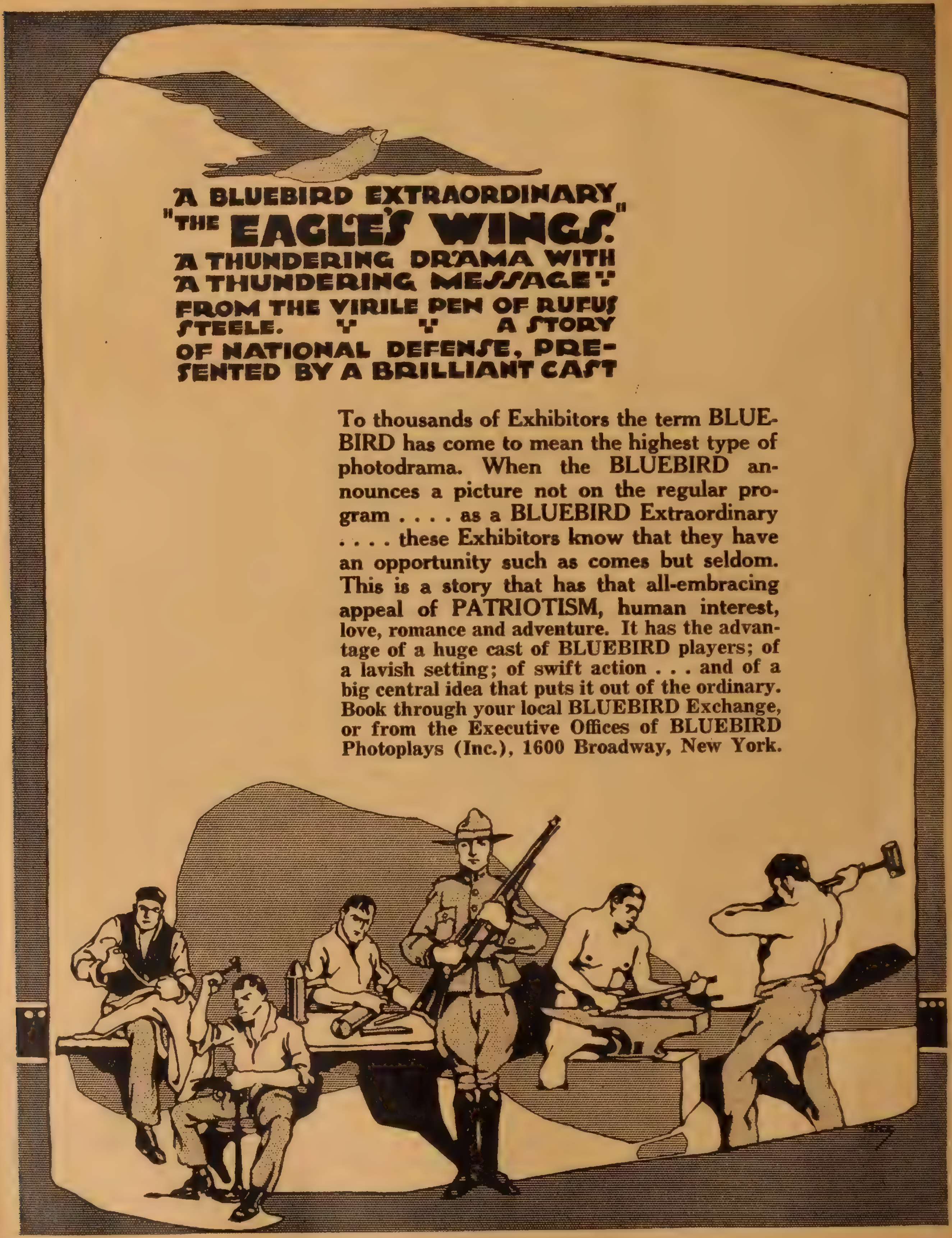
These designs are sent to the production department long before actual production begins, and prove of great assistance to the department, according to the production manager. McDermott at one time planned to become an artist, and whenever he is not directing, constantly is busily occupied in sketching designs for future sets or making portraits of the members of his company.

GIRL'S CLOTHES PREFERRED.

"YOU know I don't get the same kind of treatment in boy's clothes that I do in a pretty dress," declared Ruth Stonehouse, one of the well-known Universal stars, who was talking to a friend a few days ago.

Miss Stonehouse is playing the part of a boy in Director Raymond Wells' production, "Love Aflame." She said men don't seem to recognize her and push her to one side when they are passing in a hurry and she does not receive the little attentions she is used to at the film capital.

"When I wear a pretty dress every one seems to want to wait upon me, but these boy's clothes seem to change the whole situation. I've concluded while these are very comfortable, I'd much prefer to be a lady in skirts."



A BLUEBIRD EXTRAORDINARY
"THE EAGLE'S WINGS"
A THUNDERING DRAMA WITH A THUNDERING MESSAGE
FROM THE VIRILE PEN OF RUFUS STEELE. A STORY OF NATIONAL DEFENSE, PRESENTED BY A BRILLIANT CAST

To thousands of Exhibitors the term BLUEBIRD has come to mean the highest type of photodrama. When the BLUEBIRD announces a picture not on the regular program . . . . as a BLUEBIRD Extraordinary . . . . these Exhibitors know that they have an opportunity such as comes but seldom. This is a story that has that all-embracing appeal of PATRIOTISM, human interest, love, romance and adventure. It has the advantage of a huge cast of BLUEBIRD players; of a lavish setting; of swift action . . . and of a big central idea that puts it out of the ordinary. Book through your local BLUEBIRD Exchange, or from the Executive Offices of BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

Bluebird Ideas For "THE DEVIL'S PAY DAY"

THE title of the newest Bluebird, "THE DEVIL'S PAY DAY," is itself sufficient to provide the exhibitor with a world of ideas for novel and attractive advertising.

Here is a suggestion that will attract attention for you. Hire a man to dress in a Mephistopheles costume. Have several thousand fake dollar bills printed with the advertisement announcing the showing of the production at your theatre. Give these throwaways to the "devil" and send him out in an automobile to distribute them on the most crowded street corner of your community.

Fasten a pole sign containing the following copy to the machine in such a manner that it will be seen a block away:

This Is

"THE DEVIL'S PAY DAY"

COME AND GET YOUR SALARY!

If each fake dollar bill is inclosed in a regular pay envelope, it will help you get the stunt over more effectively. It would also be a good idea for you to dress the chauffeur of the car in a devil's costume.

A variation of this idea consists in having the man in devil's attire parade up and down in front of your theatre. His post should extend from corner to corner. You might have him distribute the fake money advertisements, or you might simply instruct him to slowly walk up and down and stop for a moment each time he reaches the entrance of your theatre. While standing in front of the house he should point his hand toward the box office. A silent suggestion that would arouse curiosity is a sign containing the words "Follow Me!" fastened to this imp's back.

Do not overlook the fact that Franklyn Farnum and Leah Baird, two of the most popular players in filmdom, appear opposite each other in the production. Farnum has attracted considerable attention as the result of his work in "The Stranger from Somewhere" and "Love Never Dies," while Miss Baird has for several years been a photoplay favorite. These names, in addition to the word "BLUEBIRD" in your ads, will bring business.

HOUSE TELEGRAM

Dear Friend:—

Just a line to remind you that tomorrow sees the initial presentation in this community of

"THE DEVIL'S PAY DAY"

one of the most absorbing modern dramas ever screened by Bluebird.

The theme upon which this production is based is as big and as vital as all life itself. Its counterpart is enacted every day. You and I have seen its workings.

You cannot afford to miss seeing "THE DEVIL'S PAY DAY." I expect you to be on hand.

Sincerely,

(Name of theatre),
Manager.

"THE BUGLER OF ALGIERS"
A BLUEBIRD Photo Play

With RUPERT JULIAN—ELLA HALL—KINGSLEY BENEDICT—LITTLE ZOE RAE and a brilliant cast.

A screen version of the novel "WE ARE FRENCH", from the All-Story Weekly Magazine, by Robert H. Davis and Perley Poore Sheehan.

Tearful—Joyful
Thrilling—Sublime

This beautiful drama is positive proof of the fact that BLUEBIRD means *an evening of delightful entertainment.* It means that no pains are spared to make story, cast and production everything that the public expects them to be. It means that we do not make BLUEBIRDS for the Star's benefit, but rather the benefit of the public on the theory that "the play's the thing."

The term BLUEBIRD means more than the brand of an advertiser. It definitely exemplifies quality because no second-rate picture can possibly be a BLUEBIRD. It has got to be highest-grade, cleanest in tone, most comprehensive in plot and utterly fit for the whole family, Father, Mother, son and daughter.

BLUEBIRD in the concrete means "the best in motion picture plays." And when you have learned the fact you will begin to demand that your favorite theatre show BLUEBIRDS. Be sure to see "The Bugler of Algiers" and—

A thundering drama with a thundering message

BLUEBIRD
Photo Plays
1600 Broadway New York City

"If it's a BLUEBIRD it's got to be good"

PUTTING IT OVER

A PAGE OF PROGRAM SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

EXHIBITORS everywhere. This page is written especially for you. It is written for the purpose of helping you to be more successful; to make your house more popular and to help you make more money.

The suggestions are such as will attract people to your house. They are not hard to do, nor expensive. To begin making use of these stunts is all you need to do to find how well they pay, and how little real trouble they are. We know some Exhibitors who think any kind of stunt advertising is only for the big, popular houses. This is wrong. It is the small house on the side street, or the neighborhood theatre that really gets the most benefit from stunts.

Read the suggestions given below and make up your mind to try one of them. We are sure that if you ever begin using these stunts you will be so well pleased with the results that you will keep it up every week.

WATCH THIS SPACE FOR SUGGESTIONS AS TO HOW TO PUT YOUR SHOW OVER.

THE L-KO Komedy for February seventh is called "That Dawgone Dog." There are more canine than human actors in it, and a dog, used as an advertisement, is a sure bet. Great crowds collected in the streets of New York, the other day, to watch a dog drive an automobile, and all the metropolitan papers carried the story of his doing it. So when you get a chance, use dogs to advertise your specialties. Fill an automobile with them, and run through the main streets of the town, with announcements on the car saying that these are the L-Ko Komedians who appear in the picture at your theatre on such and such a date.

ON Thursday, February eighth, there is a wonderful Powers educational, far out of the ordinary run of such things. It is called "Giants of the American Forest," and is a photographic study of the redwood trees of California, the oldest living things in the world. It is far more than the usual film of little beauty and less interest which is so often issued under the name "Educational." This picture should be brought to the attention of every school in your town, because one of the best ways in the world of encouraging patriotism in small citizens, is to make them acquainted with the wonders of their country. A circular letter to the principals of the schools would be well worth sending.

THE Red Feather for February fifth is called "The Scarlet Crystal," and stars Herbert Rawlinson with Dorothy Davenport and Betty Schade in his support. His young wife, Betty, reads in a crystal which they bought on their wedding trip to Egypt, all that is happening to her husband when he is away from her. He becomes dissatisfied with the simple charms of the young and innocent girl, and returns to the Gay White Way, to lead the dissipated life in which he indulged before his marriage. His wife preserves her faith in him because of her ability to see beneath the surface of things, and this reclaims him in the end. You could arrange an original lighting scheme in your lobby to draw attention to this unusual story. Have a very large globe of transparent red paper made to fit over a brilliant light suspended from the centre of the ceiling. Letter it appropriately, "This is the scarlet crystal in which a woman read the truth." If you have large arc lights in front of your theatre you might have the globes colored for the occasion, and letter them with announcements of the Red Feather.

HARRY CAREY and Louise Lovely are starred in a fine Bison picture called "The Outlaw and the Lady" on February eighth. Harry carries the girl off to his "hide-out" to revenge himself on her father, and then when he is captured, she turns the tables by saving him in an original way. She says that he is her prisoner and claims the right to drive him in her racing car. She loses the deputy on the way and lets the outlaw escape. Have a girl in the attractive, mannish riding costume which Miss Lovely wears in the picture, drive a small racing car through the streets, with a man in typical Western garb seated beside her, and placards on the car.

YOU are not forgetting the serial "The Purple Mask," are you? Of course by this time people are flocking back each week to see the continuation of the adventure of Pat and the detective, but you might as well get a lot of new ones in each time as well as the regulars. Some of the stunts which have been already suggested are worth repeating, and there may be some that you have overlooked. Glance over your Weeklies.

THIS·WEEKS PROGRAM

MONDAY, JANUARY 29.

02125 RED FEATHER—"Love Aflame" (5-reel dr.) (Ruth Stonehouse and Jack Mulhall). 1-3-3-6
02126 NESTOR—"Why, Uncle" (Com.) (Eddie Lyons, Lee Moran and Priscilla Dean). 1

TUESDAY, JANUARY 30.

02127 GOLD SEAL—"June Madness" (3-reel dr.) (Roy Stewart and Wadsworth Harris). 1-3-6
02128 VICTOR—"Some Baby" (Novelty) and "Nellie, the Fireman's Daughter" (Com.) (Split reel). 1

WEDNESDAY, JANUARY 31.

02129 L-KO—"Faking Fakirs" (2-reel Com.) (Phil Dunham). 1-3-6
02130 UNIVERSAL ANIMATED WEEKLY—Weekly No. 57.
02131 BIG U—"The Gold Lust" (Drama). 1

THURSDAY, FEBRUARY 1.

02132 VICTOR—"It's Cheaper to be Married" (Com.) (Babe Sedgwick). 1
02133 UNIVERSAL SPECIAL—"The War Waif" (2-reel war drama) (Allan Holubar and Zoe Rae). 1-3-6
02134 IMP—"The Diamond Thieves" (Detective dr.) (Robert Leonard and Margarita Fischer). 1

FRIDAY, FEBRUARY 2.

02135 IMP—"The Forbidden Game" (2-reel Underworld dr.) (Edward Hearn). 1-3-6
02136 UNIVERSAL SCREEN MAGAZINE—Issue No. 6.
02137 VICTOR—"The Hero of Bunko Hill" (Com.). 1

SATURDAY, FEBRUARY 3.

02138 BISON—"The Boonton Affair" (2-reel Mountain Dr.) King Baggot). 1-3-6
02139 JOKER—"His Coming Out Party" (Com.) (Gale Henry and Wm. Franey). 1

SUNDAY, FEBRUARY 4.

02140 IMP—"Diamonds of Destiny" (Dr.) Louise Lovely) 1
02141 POWERS—"Mr. Fuller Pep—His Wife Goes for a Rest" (Com. Cart) and "In North China" as seen by Dr. Dorsey (Ed.) (Split reel). 1
02142 IMP—"Life's Pendulum" (2-reel drama) (Robert Leonard). 1-3-6

WEEK OF JANUARY 29.

02143 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 6) "The Silent Feud" (Two reels). 1-3-6

NEXT WEEK

MONDAY, FEBRUARY 5.

02144 RED FEATHER—Herbert Rawlinson in "The Scarlet Crystal" (5-reel dr.) (Betty Schade-Dorothy Davenport). 1-3-3-6
02145 NESTOR—"His Wife's Relatives" (Comedy) (Eddie Lyons, Lee Moran, and Edith Roberts). 1

TUESDAY, FEBRUARY 6.

02146 GOLD SEAL—"Won By Grit" (3-reel drama) (Neal Hart-Lois Wilson). 1-3-6
02147 VICTOR—"The Valley of Beautiful Things" (Juvenile Comedy). 1

WEDNESDAY, FEBRUARY 7.

02148 L-KO—"That Dawgone Dog" (2-reel Comedy) (Sammie Burns). 1-3-6
02149 UNIVERSAL ANIMATED WEEKLY—Weekly No. 58.
02150 BIG U—"Red Vengeance" (Indian drama). 1

THURSDAY, FEBRUARY 8.

02151 REX—"The Melody of Death" (2-reel dr.) (Douglas Gerrard, Ruth Clifford, and Maud George). 1-3-6
02152 POWERS—"Giants of the American Forest" (Ed.) 1

FRIDAY, FEBRUARY 9.

02153 IMP—"Avarice" (dr.) (Claire McDowell). 1
02154 VICTOR—"The High Cost of Starving" (Comedy) (Eileen Sedgwick). 1
02155 BIG U—"The Crimson Arrow" (2-reel drama) (Mona Darkfeather). 1-3-6

SATURDAY, FEBRUARY 10.

02156 BISON—"The Outlaw and the Lady" (2-reel Western dr.) (Louise Lovely-Harry Carey). 1-3-6
02157 JOKER—"Out for the Dough" (Com.) (Wm. Franey-Gale Henry). 1
02158 LAEMMLE—"A Studio Cinderella" (1-reel dr.) 1

SUNDAY, FEBRUARY 11.

02159 IMP—"When Thieves Fall Out" (2-reel Crook dr.) (Harry Benham). 1-3-6
02160 POWERS—"Fearless Freddie in the Woolly West" (Com. Cart.) and "Joys and Tears of China) (Dr. Dorsey Educational) (Split reel). 1
02161 REX—"In the Shadows of the Night" (drama).

WEEK OF FEBRUARY 5.

02162 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 7) "The Race for Freedom" (2 reels). 1-3-6

THE WEEK AFTER

MONDAY, FEBRUARY 12.

02163 RED FEATHER—"Me an' Me Pal" (5-reel drama) (Edna Flugrath). 1-3-3-6
02164 NESTOR—"A Hasty Hazing" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, FEBRUARY 13.

02165 GOLD SEAL—"The Indian's Lament" (3-reel Indian drama) (Marie Walcamp-Lee Hill). 1-3-6
02166 VICTOR—"The Girl of the Hour" (Com.) (Herbert Brennon-Vivian Prescott). 1

WEDNESDAY, FEBRUARY 14.

02167 IMP—"The Girl Reporter's Scoop" (2-r. detective dr.) (Irene Hunt-Roy Stewart). 1-3-6
02168 L-KO—"The End of a Perfect Day" (Com.) (Hank Mann-Gertrude Selby). 1
02169 UNIVERSAL ANIMATED WEEKLY—Weekly No. 59.

THURSDAY, FEBRUARY 15..... ....

02170 VICTOR—"The Losing Winner" (2-reel Com. dr.) (Carter De Haven-Flora Parker De Haven). 1-3-6
02171 BIG U—"The Half-breed's Confession" (Western drama). 1

FRIDAY, FEBRUARY 16..... ....

02172 LAEMMLE—"The Fourth Witness" (2-reel drama) (Louise Lovely-Lee Hill). 1-3-6
02173 UNIVERSAL SCREEN MAGAZINE—Issue No. 7.
02174 L-KO—"Brave Little Waldo" (Com.) (Fatty Voss). 1

SATURDAY, FEBRUARY 17.

02175 BISON—"John Osborn's Triumph" (2-reel drama) (Murdock MacQuarrie). 1-3-6
02176 JOKER—"Mule Mates" (Com.) (Gale Henry-William Franey). 1
02177 LAEMMLE—"Broken-Hearted" (drama) (Wm. E. Shay). 1

SUNDAY, FEBRUARY 18.

02178 POWERS—"Mr. Fuller Pep, He Does Some Quick Moving" (Com. Cart) and Drama of the Orient (Dorsey Educational) (Split reel). 1
02179 UNIVERSAL SPECIAL FEATURE—"Robinson Crusoe" (3-r.) (R. Leonard-Margarita Fischer). 1-1-3-3-6

WEEK OF FEBRUARY 12.

02180 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 8) "The Secret Adventure" (Two reels). 1-3-6

MUSIC FOR "LOVE AFLAME"—WEEK OF JANUARY 29

Specially selected and compiled by M. Winkler.

REEL I.

1. "*Spring*," Overture, by Ziegler, until "Wanenee the flaming hill." 2. "*Olympia*," Overture, by Ascher, until "Betty Mason, a daughter of the Sunflower state." 3. "*Sparklets*," Intermezzo, by Puerner, until "Cousin Martha and her son." 4. "*Lunita*," Intermezzo, by Loraine, until "Remember that from today." 5. '*Budding Roses*," Caprice, by Kretschmer.

REEL II.

6. Continue '*Budding Roses*," until "She was rather taken by surprise." 7. "*Fata Morgana*," by Tobani, until "The shunting of the freight." 8. "*Melody*," by Trinkaus, until "Well, he said," etc. 9. "*Intermezzo*," by Orenski.

REEL III.

10. Continue "*Intermezzo*," until Scene: "On board of ship." 11. "*Les Sylphes*," by Margis, until "Letter." 12. "*Reverie*," by Barton, until 'There is a chance," etc. 13. "*Finale*," from "*Ariele*," by Bach, until end.

REEL IV.

14. "*The Tempest*," by Lake, until "The Calm of another dawn." 15. "*Guiding Star*," Overture, until "This is not so bad." 16. "*Albumleaf*," by Kretschmer, until "Hula Kay—Dance." 17. "*African* 400," Rag, by Roberts, until "We were near an island." 18. "*Creepy Creeps*," by Tyers.

REEL V.

19. Continue "*Creepy Creeps*," until "The feast of the great good." 20. "*African* 400," Rag, by Roberts, until "He is white," etc. 21. "*The Chase*," by Koelling, until "The sixth of November." 22. "*Star Dreamer*," Oriental Serenade," by Bratton, until "Jim Feris did things," etc. 23. "*Cupidetta*," by Tobani until end.

NESTOR—"Why, Uncle!" ....(Comedy)

1. "*Kiddies*," by Lake. 2. "*Plenty o' Pepper*," (Popular).

GOLD SEAL—"June Madness" ....(Three Reels)

REEL I.

1. "*Tendresse*," by Ravina, until "Even Bertie the office boy," etc. 2. "*Dawn of Love*," by Bendix, until "Organ grinder." 3. "*I Love the Ladies*," (Popular), until "Well, this is the month." 4. '*Lohengrin Wedding March*," by Wagner, until "Say, Bellmann, after all," etc. 5. "*Passacalle*," Intermezzo, by Gregh, until end.

REEL II.

6. "*Wild Rosebud*," by Tobani ,until "Girl Dancing." 7. "*Tarantelle Sicilienne*," by Tobani, (to be played as a Piano Solo), until "Dance is finished." 8. "*Western Moderato*," by Bach, until "Towards evening." 9. "*Love Song*," by Puerner, until end.

REEL III.

10. "*Souvenir of the Ball*," Intermezzo, by Boccalari, until "After the supper.". 11. "*Au Matin*," by Godard, until "Where did you get my ring." 12. "*Dramatic Tension*," by Winkler, until "Get a house for me." 13. "*Finale*," from "*Ariele*," by Bach, until "Letter." 14. "*Garden of Love*," Caprice, by Ascher, until end.

L-KO—"Faking Fakirs" ....(Two-Reel Comedy)

REEL I.

1. "*Le Secret*," Intermezzo, by Gautier. "*Les Sylphes*," Waltz, until end.

REEL II.

3. "*That Flying Rag*," by Pryor. 4. "*Globe Trot*," by Roberts, until end.

UNIVERSAL SPECIAL—"The War Waif" (2 Reels)

REEL I.

1. "*Berceuse*," by Delacour, until "Nurse Grey of the Red Cross." 2. "*Adoration*," by Barnard, until "And so on New Years Eve." 3. "*Melody*," by Kretschmer, until "Before the war." 4. "*March Loraine*," by Ganne, until "The boy, he is from the village," etc. 5. "*The Tempest*," by Lake, until end.

REEL II.

6. "*Sweet Reverie*," by Tschaikowsky, until "Poor Francis died." 7. "*After Sunset*," by Pryor, until "Little girl getting out of bed." 8. "*Intermezzo*," by Arenski, until "The beginning of a new year." 9. Silence; just watch church bells for effect, etc., until end.

VICTOR—"It's Cheaper To Be Married" ....(Com.)

1. "*C'est si leger l'amour*," Waltz. 2. "*Dreams of Delight*," by Milok, until end.

IMP—"The Forbidden Game" ....(Two Reels)

REEL I.

1. "*Mysterioso Agitato*," by Becker, until "The Gopher Gangs' hang-out." 2. "*To Spring*," by Grieg, until "Remember now," etc. 3. "*Agitato*," by Bendix, until "Larry Stedman," etc. 4. "*Sunshine and Shadows*," by Sudds, until' 'The fight." 5. "*Agitato No. 6*," by Lake, until "I'll give you just twenty-four hours." 6. '*Furioso*," by Becker, until end.

REEL II.

7. "*Sweet Jasmine*," by Bendix, until "The green light dance hall." 8. Any good fox trot, until "It's Frank's sister." 9. "*Joyous Allegro*," by Lake, until "The fight." 10. "*Finale*" from "*Ariele*," by Bach, until "How Larry played his scoop." 11. "*Heart to Heart Melody*," by Trinkaus, until end.

VICTOR—"The Hero of Bunko Hill" ....(Comedy)

1. "*Serio Comique*," by Sorensen. 2. "*Frozen Bill*," by Pryor, until end.

BISON—"A Boonton Affair" ....(Two Reels)

REEL I.

1. "*Sweet Pondering*," by Langey, until "The moonshiner." 2. "*Creepy Creeps*," by Tyers, until "A friend in need." 3. "*Allegro Agitato*," *by Becker*, until "Mary is attracted," etc. 4. "*Forest Whispers*," by Losey, until "We'll show you," etc. 5. "*Rustle of Spring*," by Sinding.

REEL II.

6. Continue "*Rustle of Spring*," until "We'll settle him outside." 7. "*Dramatic Tension*," by Ascher, until "The fight." 8. "*Hurry No. 4*," by Lake, until "Debs shot just," etc. 9. "*Rustling Leaves*," by Koehler, until "Some time later." 10. "*Little Serenade*," by Gruenfeld, until end.

JOKER—"His Coming Out Party" ....(Comedy)

1. "*Joker March*," by Lake. 2. "*Grizzly Trot*," by Roth, until end.

IMP—"Diamonds of Destiny" ....(Drama)

1. "*Serenade*," by Widor. 2. "*Love in Idleness*," by Macbeth, until end.

Musical Program
TO
GOD'S CRUCIBLE
SPECIALLY SELECTED AND COMPILED BY
M. WINKLER

THEME CUPIDIETTA BY TOBANI **THEME**

	SUB TITLES, ETC.	TIME	
	Opening	2 Min. & 45 Sec.	Gretchen, Intermezzo by Martin
T	His Teachers Failed to Understand	30 Seconds	.....Continue to action
T	In His Early Manhood	2 Min. & 45 Sec.	....Elegy by Czibulka
		to action pp or ff	
T	Afterwards, in a City	1 Min. & 40 Sec.	Swing Song by Barns
T	Success Had Come...	1 Min. & 35 Sec.	Sunshine and Shadows by Sudds
T	There We Two People	3 Min. & 5 Sec.	Fascination, Characterestic by Tobani
T	Dudley Phillip's Daughter	1 Min. & 45 Sec.	....Continue to action
T	The Following Morning	1 Min. & 50 Sec.	.... Theme
T	Dolly Dimples Dugan	3 Min. & 15 Sec.	......Extase by Ganne
		ff during disputes	
S	Telephoning	1 Min. & 50 Sec.	.... Theme
T	Thus di Lorenzo Todd	1 Min. & 30 Sec.	...Longing by Bendix
T	For Many Months, Warren	1 Min. & 55 Sec.	........Alita by Losey
S	Warren Gets His Gun	25 Seconds	............Continue ff
T	Lorenzo's Rage Grow Worse	2 Min. & 5 Sec.	....La Grace by Bohm
T	Jack Cousins Guide	40 Seconds	....Continue to action
T	A Day's Travel......	1 Min. & 30 Sec.	Causerie by MacMillen
T	A Portion of the Outlaw, etc.	2 Minutes	.... Agitato
		to action pp or ff	
T	A Week of Narrow Escapes	3 Min. & 50 Sec.	Reverie by Vieuxtemps
T	I've Heard It Makes Folks	2 Min. & 40 Sec.	....Continue to action
T	And When the Sun Came Over	1 Min. & 45 Sec.	Dawn by Kate Vannah
T	Porter Gets One's Goat	55 Seconds	....Continue to action
T	Eight O'Clock	2 Min. & 15 Sec.	Rustling Leaves by Koehler
T	Can I Say My Prayers	35 Seconds	.......Organ to action
T	The Trail Is Washed Out	45 Seconds	Repeat "Rustling Leaves"
T	In Daylight, Serious Damage	4 Minutes	Serenade by Chaminade
T	Three Days Passed By	4 Min. & 10 Sec.	Esperanza by Johnstone
T	For the First Time in a Long Life	1 Min. & 10 Sec.	.......Organ to action
T	An Hour Later	3 Minutes	Albumleaf by Kretschmer
T	Can a Hungry Man..	2 Min. & 10 Sec.	Dramatic Tension by Winkler
T	It Was the Day.....	2 Min. & 10 Sec.	Christmas Dreams, Waltz
T	Sleighbells	35 Seconds	..Continue with effects
T	Christmas Eve Found	1 Minute	Last Rose of Summer, Song
		Note—Do not substitute—this is a direct Cue	
T	You'd Better Dance.	1 Min. & 10 Sec.	.........Any good Jig
S	Dance Is Fnished...	2 Min. & 35 Sec.	Sparkling Eyes by Puerner
		(Watch Effects of Sleighbells)	
T	That's Our Outlaw...	1 Min. & 25 Sec.	....Continue to action
T	Merry Christmas, Folks	1 Min. & 45 Sec.	.... Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

"God's Crucible"

A BLUEBIRD PHOTOPLAY

A picture too big to be described. A screen achievement so unusual as to merit the term EXTRAORDINARY. It tells the story of the regeneration of a man with a shriveled soul. It tells this story through the medium of a most brilliant cast of BLUEBIRD players. The picture is staged and was photographed in the Grand Canyon of Arizona. And the picture is as big and true and real and marvelous as God's Great Outdoors. A box-office attraction—that's what you want to know about it. BOOK IT NOW for PROFIT. Through your local BLUEBIRD Exchange, or the Executive Offices BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

Here are 2 Telegrams tha
than a thousand pages of ad

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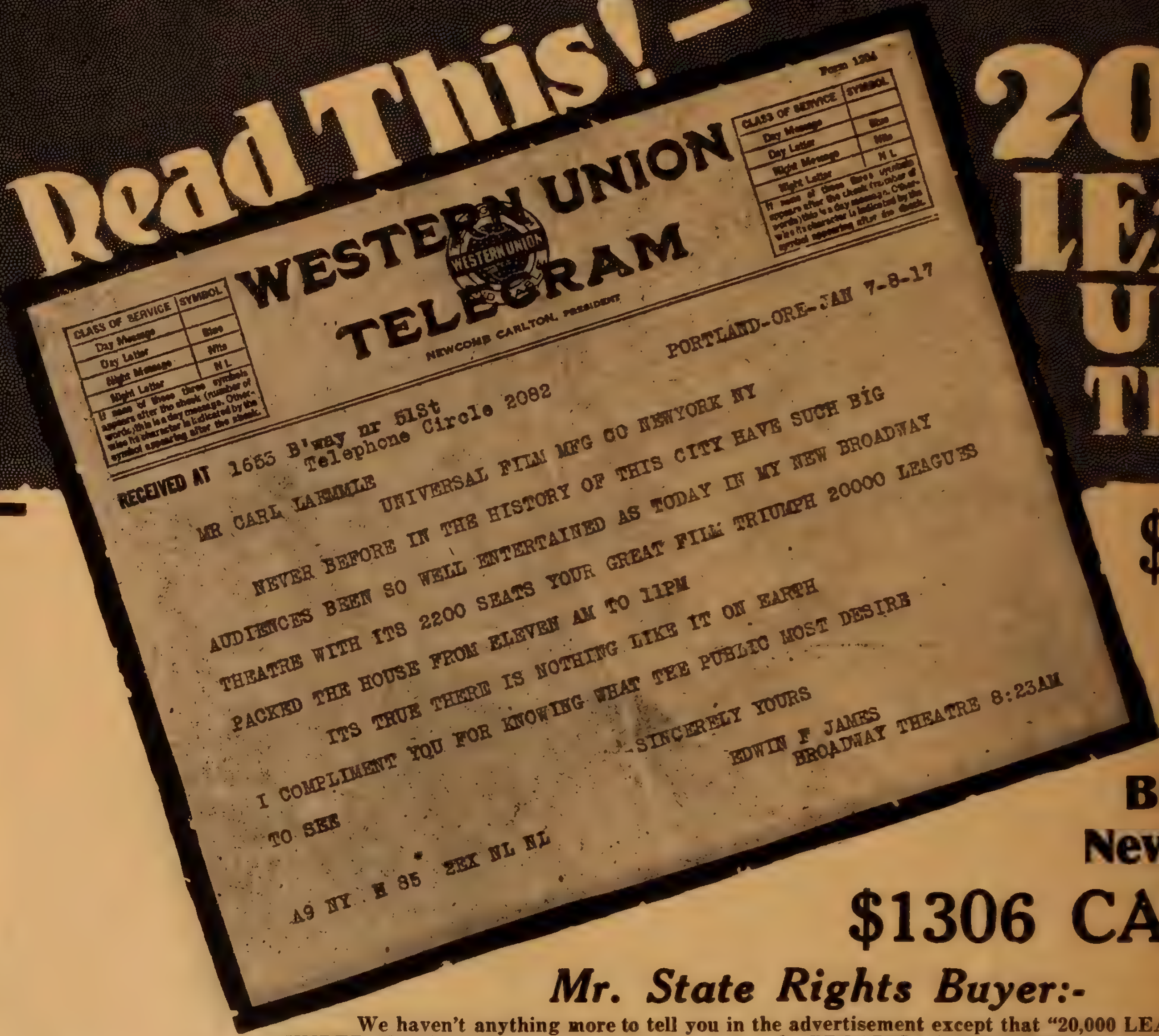

Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

RECEIVED AT 1653 B'way nr 51St
Telephone Circle 2082

PORTLAND-ORE-JAN 7-8-17

MR CARL LAEMMLE
UNIVERSAL FILM MFG CO NEWYORK NY

NEVER BEFORE IN THE HISTORY OF THIS CITY HAVE SUCH BIG AUDIENCES BEEN SO WELL ENTERTAINED AS TODAY IN MY NEW BROADWAY THEATRE WITH ITS 2200 SEATS YOUR GREAT FILM TRIUMPH 20000 LEAGUES PACKED THE HOUSE FROM ELEVEN AM TO 11PM

ITS TRUE THERE IS NOTHING LIKE IT ON EARTH

I COMPLIMENT YOU FOR KNOWING WHAT THE PUBLIC MOST DESIRE TO SEE

SINCERELY YOURS
EDWIN F JAMES
BROADWAY THEATRE 8:23AM

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Mr. State Rights Buyer:-

We haven't anything more to tell you in the advertisement except that "20,000 LEAGUES UNDER THE SEA" has smashed every record at the BROADWAY THEATRE in New York City for cash receipts in a given time. Over $22,000.00 in two weeks. Broke all records of the STUDEBAKER THEATRE, Chicago, in cash receipts. Took in over $1,300.00 in the city of Portland, Ore., in one day, with five big features in competition, proving that "20,000 LEAGUES UNDER THE SEA" has no competition. We believe that THE MONEY TAKEN IN constitutes the ONLY argument recognized by showmen. All other arguments are BUNK. Extremely valuable territory still available. Wire the STATE RIGHTS DEP'T for information and ask for the FREE Ad Campaign Books that tell everything to both State Right men and Exhibitors.

UNIVERSAL FILM MANUFACTURING COMPANY

tell you more in a minute rtising could tell you in a month

— Then This!

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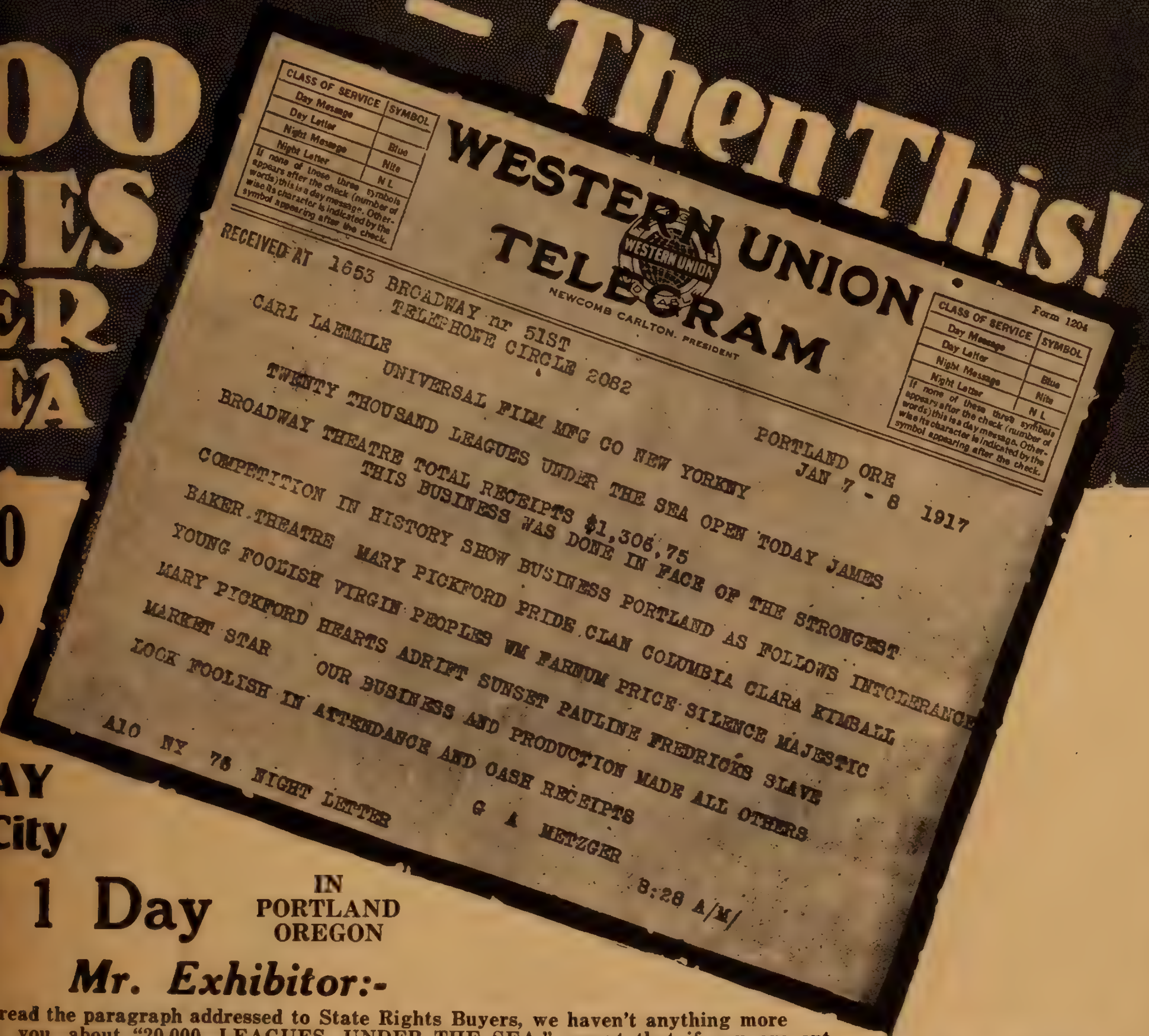

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Form 1204

WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT

RECEIVED AT 1653 BROADWAY nr 51ST
TELEPHONE CIRCLE 2082

PORTLAND ORE
JAN 7 - 8 1917

CARL LAEMMLE
UNIVERSAL FILM MFG CO NEW YORKNY

TWENTY THOUSAND LEAGUES UNDER THE SEA OPEN TODAY JAMES
BROADWAY THEATRE TOTAL RECEIPTS $1,306.75
THIS BUSINESS WAS DONE IN FACE OF THE STRONGEST
COMPETITION IN HISTORY SHOW BUSINESS PORTLAND AS FOLLOWS INTOLERANCE
BAKER THEATRE MARY PICKFORD PRIDE CLAN COLUMBIA CLARA KIMBALL
YOUNG FOOLISH VIRGIN PEOPLES WM FARNUM PRICE SILENCE MAJESTIC
MARY PICKFORD HEARTS ADRIFT SUNSET PAULINE FREDRICKS SLAVE
MARKET STAR OUR BUSINESS AND PRODUCTION MADE ALL OTHERS
LOOK FOOLISH IN ATTENDANCE AND CASH RECEIPTS
G A METZGER

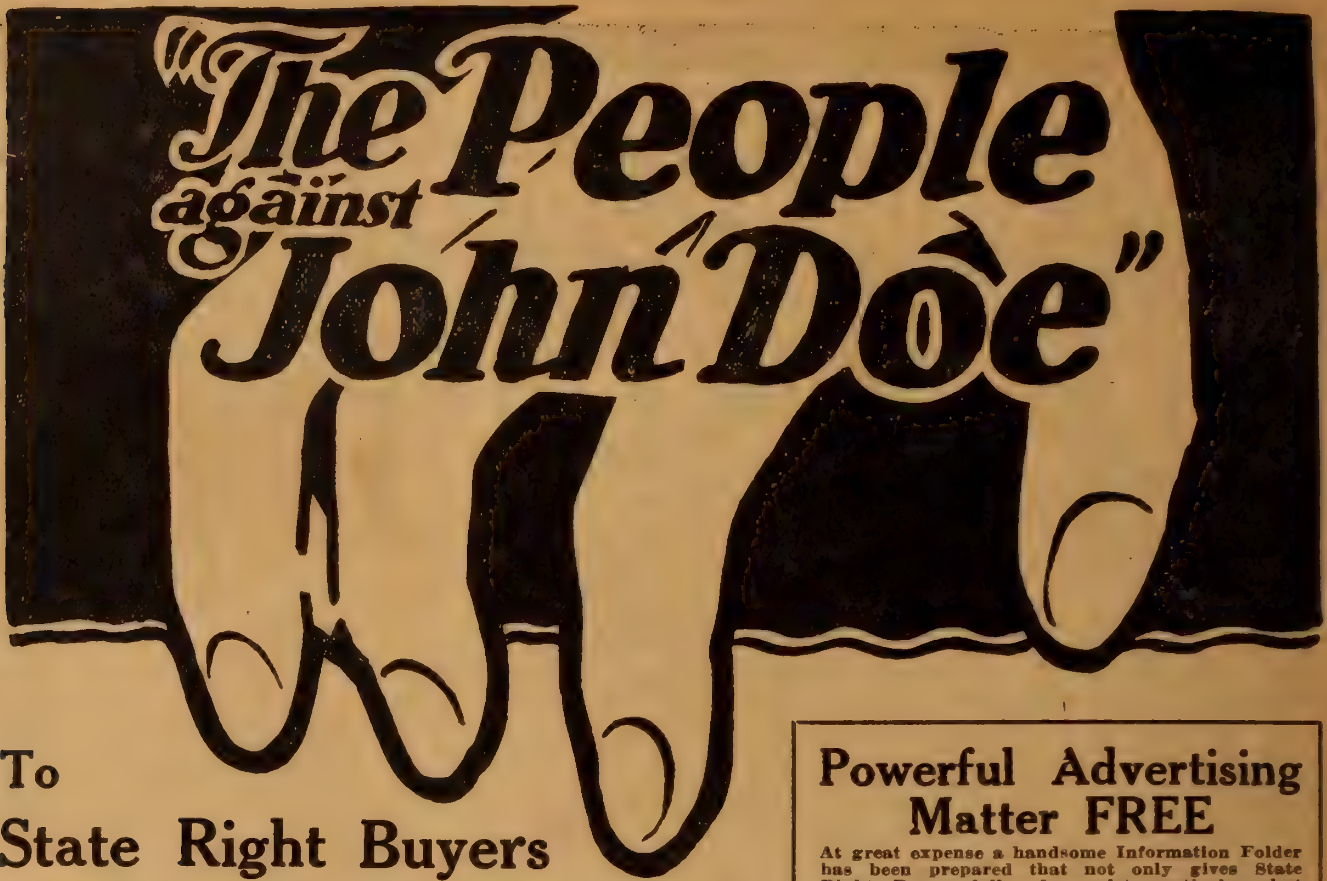
A10 NY 78 NIGHT LETTER
8:28 A/M/

in 1 Day IN PORTLAND OREGON

Mr. Exhibitor:-

you read the paragraph addressed to State Rights Buyers, we haven't anything more tell you about "20,000 LEAGUES UNDER THE SEA," except that if you are out r the money, get in touch with the State Rights Buyer of "20,000 LEAGUES UNDER THE SEA" in your territory as uickly as you can. Lose no time. If a theatre in a city of the size of Portland, Oregon, can take in over $1,300.00 in NE DAY, with five big feature productions in competition, you can draw your own conclusions what "20,000 LEAGUES NDER THE SEA" CAN DO IN YOUR TOWN. Ask your State Rights man for the elaborate advertising campaign ok that tells you how to put "20,000 LEAGUES UNDER THE SEA" over in huge style. Count yourself lucky indeed you get first chance to book in your House.

1600 BROADWAY - - - NEW YORK


"The People against 'John Doe'"

To State Right Buyers

This stupendous LOIS WEBER production played to capacity at the Broadway Theatre, New York, and received from the newspaper and film critics an endorsement rarely given to any cinema production.
The significant fact that it was

Powerful Advertising Matter FREE

At great expense a handsome Information Folder has been prepared that not only gives State Rights Buyers full and complete particulars, but also tells in detail how to handle this remarkable production; how to get publicity; how to advertise; with a full line of ready prepared ads that will get the business for any Exhibitor. Write today.

Produced by LOIS WEBER

Producer of such huge successes as "Where Are My Children?" . . . . "Hypocrites" . . . . "Scandal" . . . . "Jewel" . . . . "Shoes" . . . . and others, is a sufficient guarantee of the class and character of this supreme film achievement,

STATE RIGHTS

Now offered in certain territory. This is that form of moving picture entertainment that makes the ideal State Rights Production. It is the type of picture that makes people discuss it; the class that is self-advertising; the strong meat play that makes a deep impression on pulpit, press and public. Full particulars by communicating with STATE RIGHTS DEPT.

UNIVERSAL FILM MANUFACTURING COMPANY
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway - - - - - New York

PRODUCED BY LOIS WEBER

UNIVERSAL SCREEN MAGAZINE

The Screen Novelty That Took the Country By Storm

Travel; Educational; Science; the Arts; Inventions; Industrial Progress; Comedy; Juvenile; the Home; World-wide Oddities; a Wonderful, Popular Magazine in Moving Picture Form—something for every man, woman and child—clever, smart and up-to-date—the greatest single reel release ever filmed.

Released on the UNIVERSAL Program Or You Can Book It Separately

A distinct and appealing novelty that will add to any show. The most successful one-reel specialty on the market. Book this and you will strengthen your performance; it will pack your house on your dullest day. Wire or write your nearest Universal Exchange, or address direct THE UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

These two pages are the most important in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"Love Aflame," with Ruth Stonehouse and Jack Mulhall. Written and produced by Raymond Wells.	**53rd Red Feather Production—5 Reels January 29**
"June Madness," with Roy Stewart and Wadsworth Harris. Dir. by Hobart Henley, written by Willis-Woods.	**Prize Gold Seal Romantic Drama Jan. 30—3 Reels**
"Faking Fakers," with Phil Dunham and an unusual L-KO cast of komedy experts.	**Prize L-KO Just-For-Fun Komedy Jan. 30—2 Reels**
"The Forbidden Game," with Edward Hearn. Written by Ben Cohn, produced by Harry Millarde.	**Prize Imp Underworld Drama Feb. 2—2 Reels**

Feature Releases in the Universal Program of Three Weeks from this Week

Herbert Rawlinson in "The Scarlet Crystal," with Dorothy Davenport and Betty Schade.	**54th Red Feather Production—5 Reels February 5**
"Won By Grit," with Neal Hart and Lois Wilson. Written by Willis and Woods.	**Prize Gold Seal Tenderloin Drama Feb. 6—3 Reels**
"The Melody of Death," with Douglas Gerrard, Ruth Clifford and Maud George. Story by E. M. Ingleton.	**Prize Rex Italian Vengeance Drama Feb. 8—2 Reels**
Harry Carey in "The Outlaw and the Lady," with Louise Lovely. Produced by F. A. Kelsey.	**Prize Bison Western Drama Feb. 10—2 Reels**

Feature Releases in the Universal Program of Four Weeks from this Week

"Me an' Me Pal," with Edna Flugrath, Gerald Ames and Hubert Willis. Written by Richard Ganthony.	**55th Red Feather Production—5 Reels February 12**
"The Indian's Lament," with Marie Walcamp and Lee Hill. Directed by Henry McRae.	**Prize Gold Seal Indian Drama Feb. 13—3 Reels**
"The Girl Reporter's Scoop," with Irene Hunt and Roy Stewart. Written and directed by F. A. Kelsey.	**Prize Imp Detective Drama Feb. 14—2 Reels**
"The Fourth Witness," with Lee Hill and Louise Lovely, and Chas. Mailles. Dir. by John MacDermott.	**Prize Laemmle Emotional Drama Feb. 16—2 Reels**

Advance Notices

Every Exhibitor
should read every
word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"Me an' Me Pal." With Edna Flugrath, Gerald Ames and Hubert Willis. Written by Richard Ganthony. Produced by Harold Shaw. Fifty-fifth Red Feather Production. Released February 12. You remember "My Old Dutch?" Of course you do, and thousands of Exhibitors who showed that wonderful picture played it for return dates. This is to serve notice that here is another such an opportunity. A play of such sweetness, wholesomeness and charm that it goes straight to the heart. It has to do with Gerald, an unsuccessful artist, who, cast off by a wealthy uncle, beats his way back to success by doing whatever he could find to do. How he wins the girl of his heart, proves himself a friend and a man, is told in one of the strongest Red Feathers we have had for some time.

"The Indian's Lament." With Marie Walcamp and Lee Hill. Three-reel Gold Seal Indian Drama. Directed by Henry McRae. Released February 13. A dare-devil and a dare-devil-ess—that's what you see in this marvelous three-reeler. When Henry McRae starts digging up stunts for the people in his company he can think faster than Marie Walcamp can ride horseback, and you all know that is going some. There are a few pleasant little doings, like tying a man on a runaway horse's back; throwing another guy to the wolves; a fight between the game wardens and a band of Indians. But talk about punches; it's so full of them you get on the edge of your seat, and gasp and stay there till the last fade-out. The kind of picture that puts the move in the movies. Book it.

"The Girl Reporter's Scoop." With Irene Hunt and Roy Stewart. Two-reel Imp Detective and Newspaper Drama. Released February 14. Here is one of the cleanest-cut dramas ever filmed, swiftly told, stirring action, breath-taking suspense. Irene, a newspaper reporter, discovers that the supposed robber who has startled the city with his daring, looks like a chap she had a mild flirtation with while on her vacation. The plot discloses how she leads him to believe she is a crook, and supposedly joins him in his thieving operations. That he learns you can't always trust a woman, especially when she is a pretty clever amateur detective, makes a wonderful entertainment. It is strictly Universal Program class, and that is the limit of good stuff.

"The Fourth Witness." With Lee Hill and Louise Lovely. Two-reel Laemmle Emotional Drama. Released February 16. One strong two-reeler, gentlemen. A remarkable cast, headed by Lee Hill, energetic and popular; and Louise Lovely, than whom there are no lovelier. In fact, Louise is about the most than-whomer in the business. In the play she has a brute of a husband, and a friend, a doctor. Suspecting that these two nice people care for each other, the brute who is an invalid, plans to commit suicide and throw suspicion on the doctor. But the fourth witness frustrates this jolly little plan in a rousing climax that will sweep your audiences off their feet.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

JANUARY—
21—*Mr. Fuller Pep, "He Goes to the Country,"* and *"In the Land of the Son of Heaven,"* as seen by Dr. Dorsey.
28—*"Boomer Bill's Awakening"*..........(C. Cart.) and *"Behind the Great Wall of China"*..........(Dorsey Educational)

REX.

JANUARY—
4—**The Red Stain**..........(2-Reel Drama)
Molly Malone-Jack Nelson.
12—**The Whispered Name**..........(2-R. Drama)
Lois Wilson-Lee Hill.
21—**The Bubble of Love**..........(2 Reels)
Douglas Gerrard-Ruth Clifford.
28—*The Old Toy Maker*..........(Drama)

UNIVERSAL SPECIAL FEATURE.

JANUARY—
Week of January 1—
"The Purple Mask" (Episode 2) "Suspected"
Grace Cunard-Francis Ford..........(2 Reels)
8—**"The Purple Mask" (Episode No. 3) "The Capture"**..........(Two Reels)
15—**"The Purple Mask" (Episode N 4)**
Grace Cunard-Francis Ford..........(2 Reels)
Week of January 22—
"The Purple Mask" (Episode 5)..........(Two Reels)
"Ablaze in MidAir"..........
Francis Ford-Grace Cunard.

VICTOR.

JANUARY—
16—*The Masked Cupid*..........(Comedy)
18—*Putting One Over On Ignatz*..........(Comedy)
19—**His Little Room Mate"**..........(2 Reels)
Carter De Haven.
23—*The Honeymoon Surprise*..........(Comedy)
25—*The Black Nine*..........(Comedy)
26—*Hell by the Enemy*..........(Comedy)

LAEMMLE.

JANUARY—
3—*Alone in the World*..........(Drama)
6—*The Wall of Money*..........(Drama)
10—*The Face Downstairs*..........(Drama)
20—*Homeless*..........(Drama)
27—*The Bloodstained Hand*..........(Drama)

UNIVERSAL ANIMATED WEEKLY.

JANUARY—
3—*Animated Weekly, Vol. 2, No. 53*..........(News)
10—*Animated Weekly, Vol. 2, No. 54*..........(News)
17—*Animated Weekly, Vol. 2, No. 55*..........(News)
24—*Animated Weekly, Vol. 2, No. 56*..........(News)

UNIVERSAL SCREEN MAGAZINE.

DECEMBER—
22—*Universal Screen Magazine. Issue No. 3.*
JANUARY—
5—*Universal Screen Magazine. Issue No. 4*..........
19—*Universal Screen Magazine. Issue No. 5*..........

BIG U.

JANUARY—
19—*The Little Rebel's Sacrifice*..........(Drama)
24—*The Red Goddess*..........(Drama)
25—**Ben Wilson in "A Wife's Folly"** (2-R. Sea Dr.)
Edna Hunter.
28—**A Jungle Tragedy**..........(2-Reel Animal Dr.)

GOLD SEAL.

JANUARY—
9—**The Mystery of My Lady's Boudoir**
Violet Mersereau..........(3-R. Mys. Dr.)
16—**The Prodigal Widow**..........(3 Reels)
Edward Cecil-Neva Gerber.
23—**Souls United**..........(3-R. So. African Dr.)
Violet Mersereau-Harry Benham.

IMP.

JANUARY—
13—*John Bates' Secret*..........(Drama)
14—*Midnight*..........(Drama)
Allan Holubar-Zoe Rae.
17—**The Slave of Fear**..........(2-Reel Drama)
Agnes Vernon-M. K. Wilson.
25—*Black Evidence*..........(Drama)
26—**The Fugitive**..........(2-R. Crook Drama)
Louise Lovely.

101 BISON.

JANUARY—
13—**The Bad Man of Cheyenne** (2-R. West. Drama)
Harry Carey-Priscilla Dean.
20—**Brute Force**..........(2-Reel Drama)
George Pearce-Jane Bernoudy.
27—**The Daring Chance**..........(2-R. Western Drama)
Wm. V. Mong-Nellie Allen.

L-KO.

JANUARY—
12—**A Limburger Cyclone**..........(2-R. Comedy)
Phil Dunham.
17—*Heart-Sick at Sea*..........(Comedy)
21—*Up the Flue*..........(Comedy)
24—**The Battle of Let's Go**..........(2-R. Comedy)
Dan Russell.

RED FEATHER PRODUCTIONS.

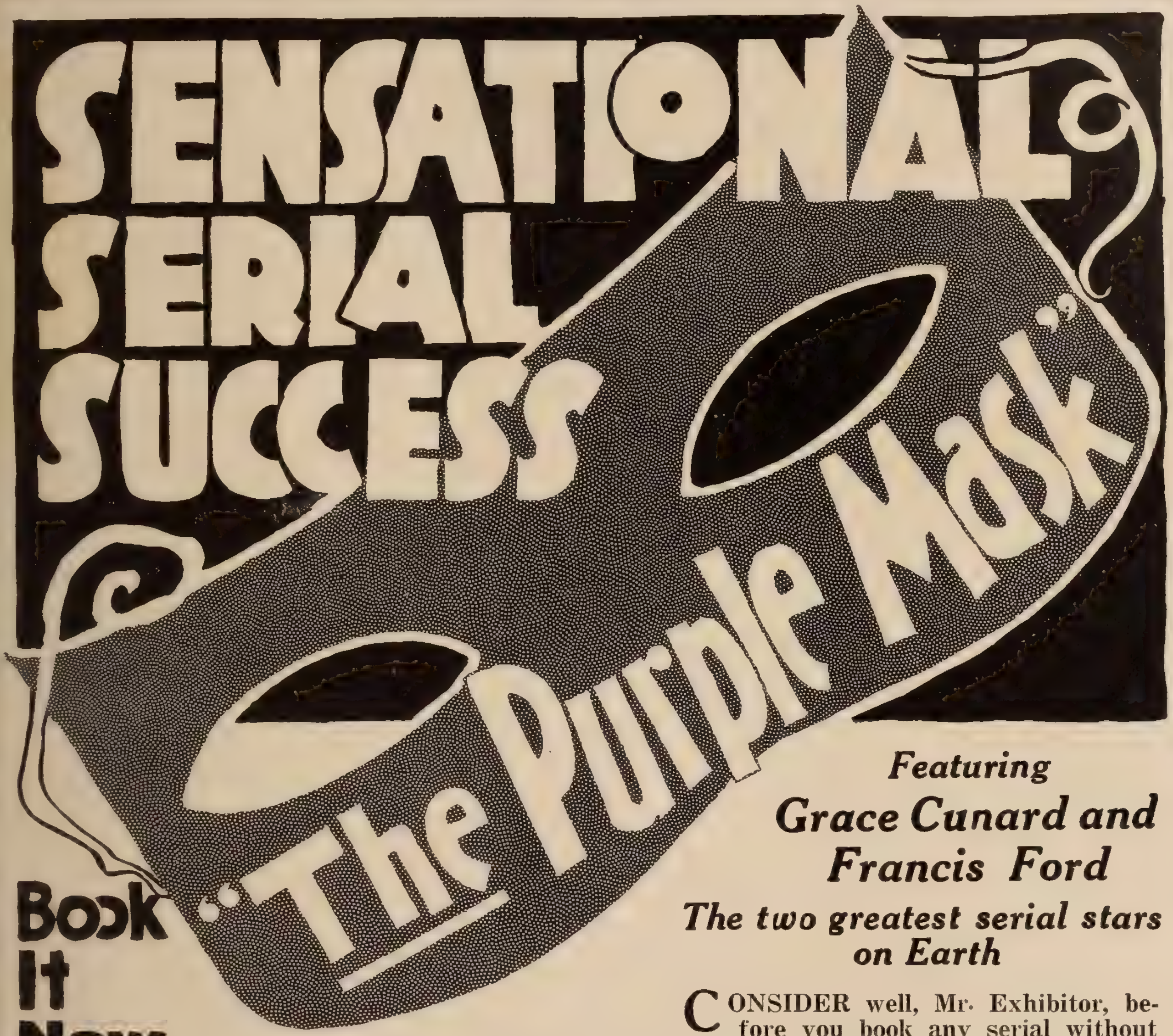
JANUARY—
1—**Polly Put the Kettle On**..........(5-R.)
8—**Fighting for Love**..........(5 Reels)
Jack Mulhall-Ruth Stonehouse.
15—**The Double-Room Mystery**..........(5 Reels)
Hayward Mack-Edward Hearn.
22—Allan Holubar in **"Heart-Strings"** with *Maud George*..........(5 Reels)

JOKER.

JANUARY—
6—*Love in Suspense*..........(Comedy)
11—**When Damon Fell for Pythias**....(2-R. Comedy)
Gale Henry-Wm. Franey.
13—*Mines and Matrimony*..........(Comedy)
20—*Barred from the Bar*..........(Comedy)
27—*Love Me, Love My Biscuits*..........(Comedy)

NESTOR.

JANUARY—
8—*One Thousand Miles an Hour*..........(Comedy)
15—*Treat 'Em Rough*..........(Comedy)
22—*A Macaroni Sleuth*..........(Comedy)



Featuring

Grace Cunard and Francis Ford

The two greatest serial stars on Earth

Book It Now For Profits

CONSIDER well, Mr. Exhibitor, before you book any serial without Stars. There are feature productions that win without Stars, but without Stars a serial can't stand up. You know that, and so do thousands of Exhibitors who have been "thru the mill."

Every Universal Serial presents Stars. In Grace Cunard and Francis Ford you get the two best known, most popular serial Stars on earth. There is no argument to that at all.

You know it and so do all other Exhibitors.

In "THE PURPLE MASK" you get a story full of the kind of action that makes business, that brings back the crowded houses episode after episode. You give your patrons real thrills, real action, in France, Paris, Russia, New York and other places. You give them a story that rivets attention; in short, you give your people a genuine UNIVERSAL SERIAL. You know what that means better than we can tell you if you ran a UNIVERSAL SERIAL. The Universal has never put out a flivver.

You don't gamble with a Universal Serial. "The Purple Mask" is drawing business for thousands of Exhibitors right this very minute. WHY NOT YOU? Wire your nearest Universal Exchange and

BOOK IT NOW

Get in Touch With Your Nearest Universal Exchange

UNIVERSAL FILM MANUFACTURING COMPANY
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - - - - NEW YORK

LIBERTY

UNIVERSAL SERIAL GLORIOUS

GOING BIG

with Evidence here

To That Effect

THE officials of the Universal Film Mfg. Co. believe that FACTS are the only arguments that Exhibitors care to have. A fact is a fact, an open and shut proposition. Either it IS or it ISN'T. There can be no modification, no abbreviation and no compromise to a FACT. With this in mind, after noting out statements that "LIBERTY," the Universal Serial Glorious, is still packing 'em in, read the telegram from Mr. B. Rovin, Mgr. Amusu Theatre, Springfield, Ill.:

Jan. 13—4:40 P. M., Springfield, Ill.—To the Universal Film Mfg. Co., New York City: "LIBERTY" went over great—more than twelve hundred for matinee—expect more tonight—wonderful business, as my house is the EIGHTH to run "LIBERTY" in Springfield. I congratulate the Universal Film Company for this wonderful serial and thank you for the valuable assistance rendered by your Mr. Goldbaum. (Signed) B. Rovin, Mgr. Amusu Theatre.

Here is a FACT for you to think about, to study over and to ruminate on, Mr. Exhibitor. After (7) seven showings in Springfield, Ill., a city of 55,000, along comes another house, making it the eighth showing and still packs 'em in. If this doesn't answer the question of the power of Universal Serials in general, and particularly "LIBERTY," then we have nothing more to say. Your nearest Exchange will arrange bookings on "LIBERTY" for you. Get busy today.

STILL PACKING IN THE CROWDS EVERYWHERE

BOOK IT NOW

UNIVERSAL
FILM MANUFACTURING COMPANY,
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway **New York**

The Moving Picture Weekly

February 3, 1917
Vol. 3.—No. 25

Claire McDowell
in
"Avarice"
Imp. Drama

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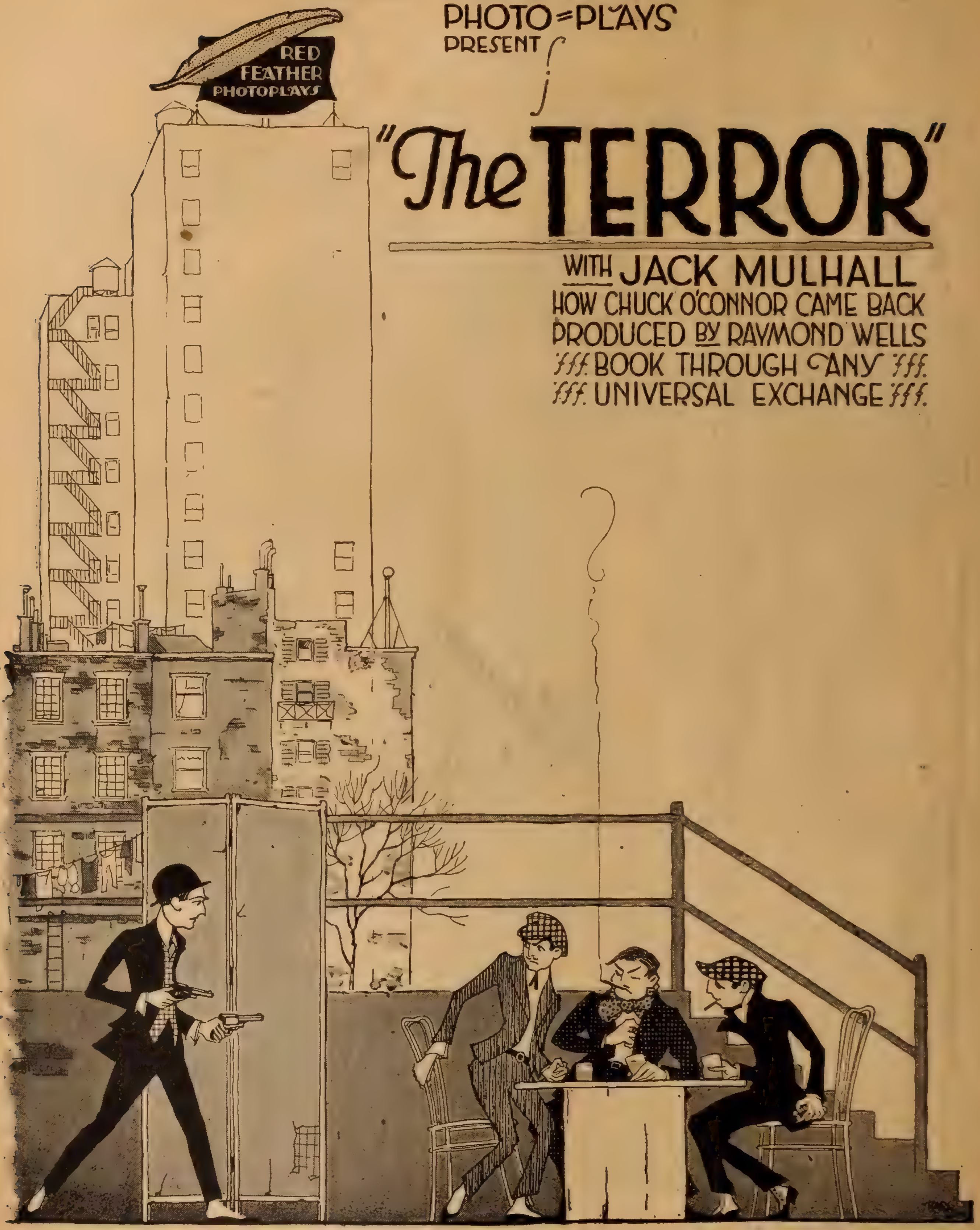
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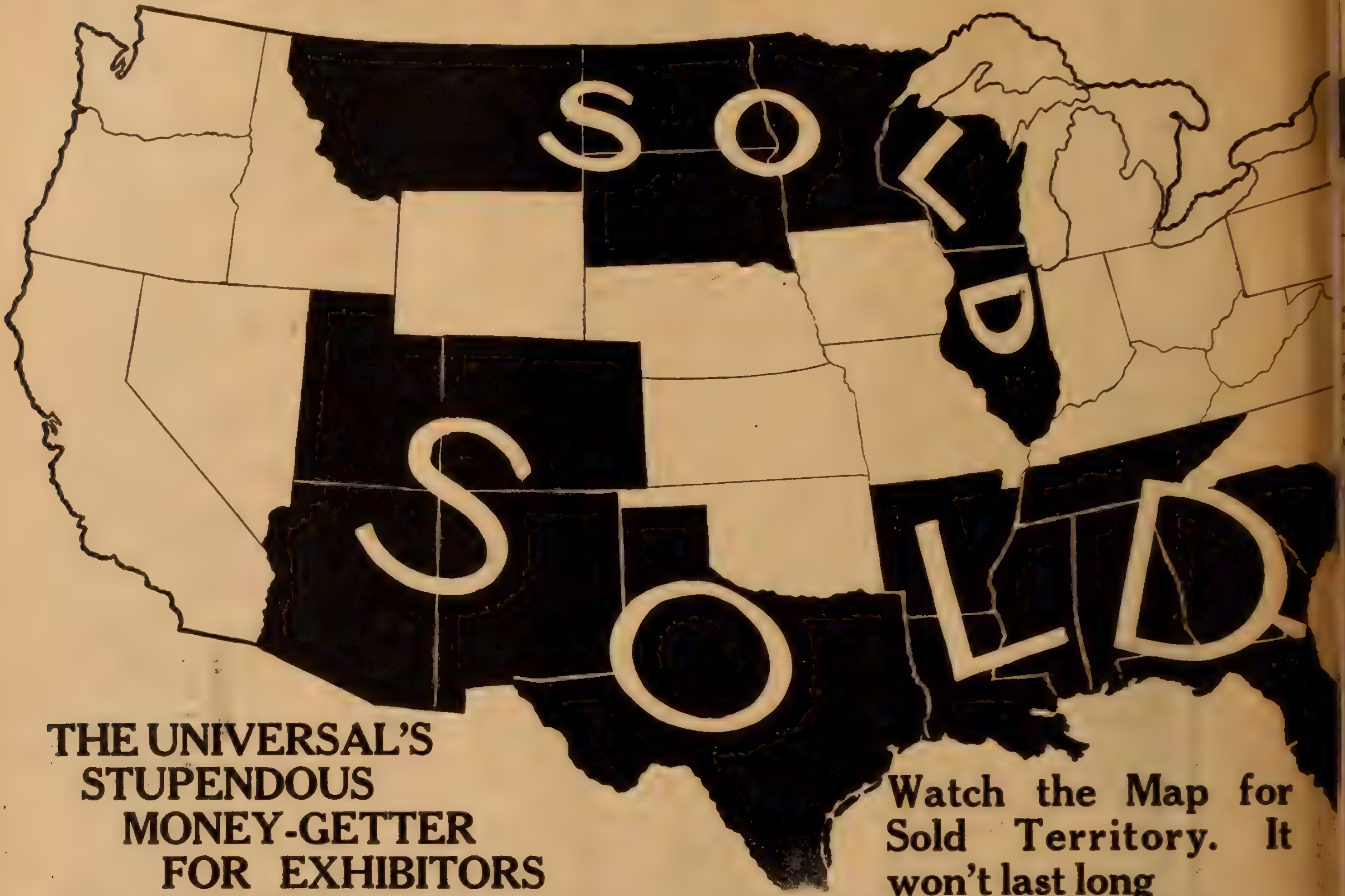

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CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway - New York

Don't Go Up

(No. 162. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

The whole trend of the picture business right now is BACK TO THE REGULAR PROGRAM!

You can't stop it any more than you can cause an avalanche to hesitate. So there's nothing to gain by even trying to stop it.

If you're still trying to force your patrons to digest too many features, you're simply going plumb up against the current---that's a dernfule policy in any line of business. The best thing to do is to keep your eye on the stream all the time, find out exactly where the current is going and then go with it, NOT AGAINST IT!

I don't suppose any man in the picture business gets as many letters direct from exhibitors as I do. For years I have been asking them to write, and for years they have been doing it. In this way I have always kept my finger on the national pulse and, as a result, have never given you a wrong diagnosis of what was doing.

If you have any doubt about whether the people are getting sick of too many features, answer these questions to yourself:

Where are the regular movie fans who used to drop into your theatre in the mornings when you were using a regular program of short and varied subjects?

Where are the fans who used to slip in for a few minutes

Against It!

at the noon hour? They could drop in and out without cutting into the middle of a long feature, but they can't do it now. Where are the fans who used to come in regularly two, three or even four nights every week, taking their good sweet time about it and not having to worry whether they got there early or late?

Where are they?

They're home. Or they're taking a walk at noon. Or they're dropping into some friendly boozatorium to help schooners across the bar. BUT THEY'RE NOT PASSING THEIR NICKELS AND DIMES THROUGH THE WINDOW TO YOU ANY MORE, and that's what ought to make you do some real thinking.

Their failure to support you as they used to do is proof in dollars and cents that you are not going with the current of public desire any more. You're going against it, and if you don't swing into line and give the people the regular and varied program that they really want you'll be UP AGAINST IT.

This is no threat of mine. It is a threat from the millions of movie fans who know what they want and who are going to get it some place else if they can't get it from you!

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

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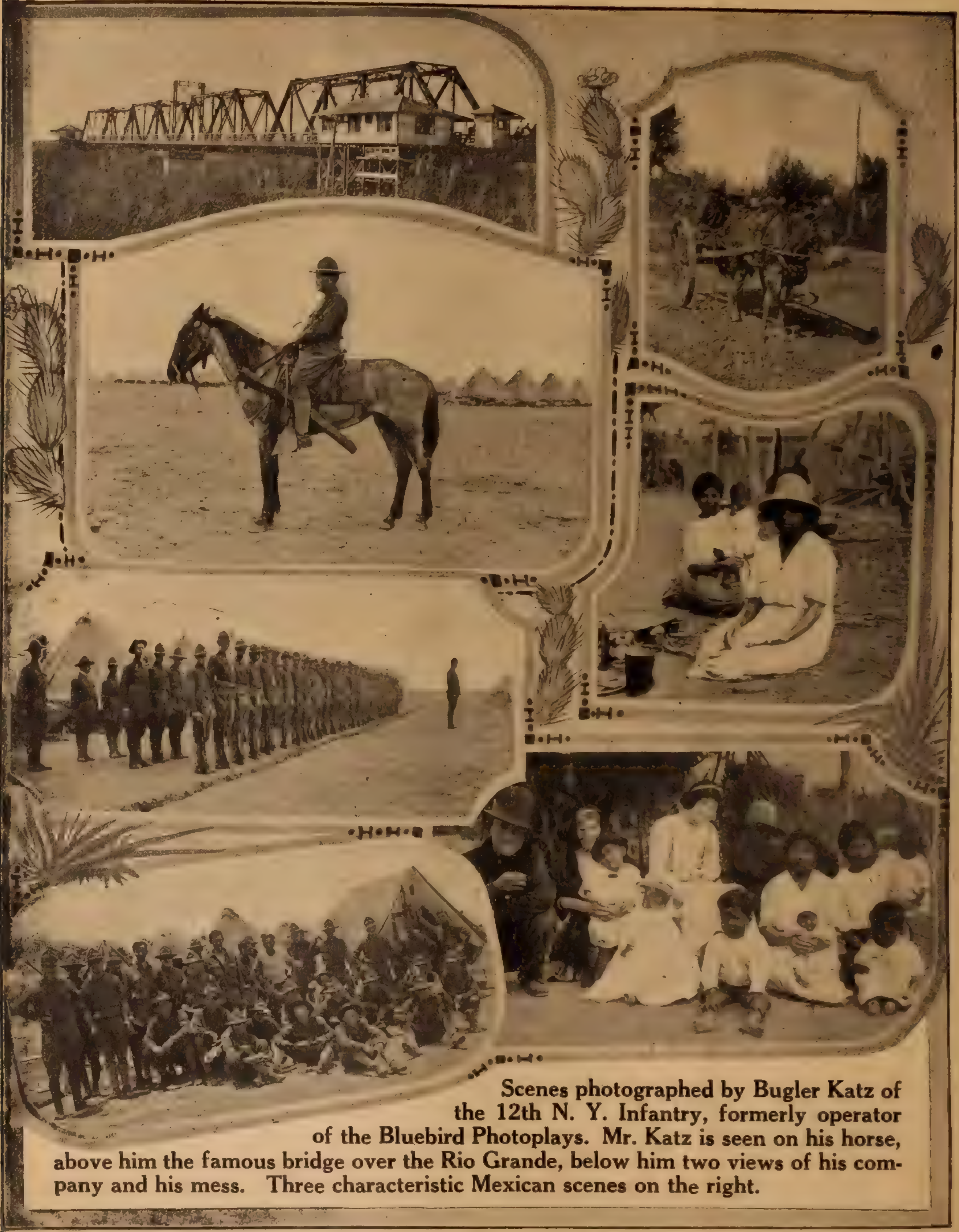
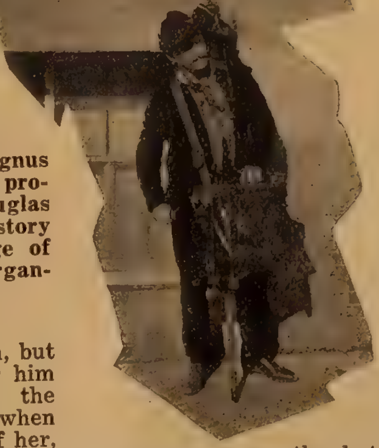


Scenes photographed by Bugler Katz of the 12th N. Y. Infantry, formerly operator of the Bluebird Photoplays. Mr. Katz is seen on his horse, above him the famous bridge over the Rio Grande, below him two views of his company and his mess. Three characteristic Mexican scenes on the right.

"The MELODY of DEATH"



IN "The Melody of Death" Douglas Gerrard has another of the Italian roles in which he excels. He played an exacting part in this picture, which was written for him by E. Magnus Ingleton, as well as producing the film. Ruth Clifford and Maud George played the two strongly contrasted feminine roles. One of the unnamed actors in the cast who nevertheless is very important to the story, was the monkey which Gerrard borrowed for the occasion from a Los Angeles organ-grinder. The director himself played the son of Italy who hunts all over the world for his faithless wife, playing the "Habanera" from Carmen, under thousands of windows in the hope of causing her involuntary response. An organ of an old fashioned type and its Simian attendant were required by the text, and Gerrard made a trip to Los Angeles to find them. That was easy, but persuading the monkey to work with him instead of its lawful master, to perch on his shoulder, and acknowledge gifts from the charitable, and then turn them over to him, was a matter of great difficulty. The director had to devote the better part of two days to making friends with the little creature. But at last he won its affections so completely that it cried like a child when the picture was finished and it had to be separated from him. The story of this intense play is as follows:

REX two-reel drama, written by E. Magnus Ingleton, and produced by Douglas Gerrard. The story of the revenge of an Italian organ-grinder.

Lorna and Denis have been engaged for some time and she is very happy. One day she receives a missive from Denis, breaking the engagement. She is heartbroken, but writes, telling him that if ever the time comes when he has need of her, that she will welcome him back.

Denis is infatuated with the singer, Nina, but she is the vampire type of woman and sees in him only a means toward a more luxurious life. He escorts her from the theatre one night and she invites him to have breakfast with her in the morning.

Ferrando, an organ grinder, goes from door to door making a livelihood. He plays continually a certain melody and seems ever on the lookout for some one. One night he plays in front of Nina's apartments. The tune brings back to her the memory of the days when she was happily married in faraway Italy, content with her husband, Ferrando, and baby.

The maestro of the opera had heard her sing, offered her instruction, and finally had made love to her until she had run away with him to America to earn the plaudits of the multitude. Taking a few coins, she throws them to the organ grinder below. He thus catches a glimpse of her whom he has been seeking.

That night he steals into her room, and his coming awakens her. With all the vehemence of his Latin nature he portrays for her the death of their child and his vow of vengeance. He threatens her life, and she manages to wrest the knife from him and throw it into the street. But the hatred of the long months was not to be so easily thwarted and Nina pays the ultimate penalty.

CAST.

Ferrando	Douglas Gerrard
Nina	Maud George
Lorna	Ruth Clifford
Denis	Albert MacQuarrie

The next morning, when Denis finds that Nina is dead, his thoughts revert to Lorna. As he is making his peace with her, fate decrees that Ferrando shall play his oft-repeated melody in front of their garden.

CUNNINGHAM IS CREATING LAUGHS.

THE two leading comedy companies at Universal City are making pictures this week from the pen of Jack Cunningham, one of the most prolific writers on the staff of Scenario Editor Lewis. "For Art's Sake" is the title of one of the pictures, which is extremely funny and is being produced by Director Louis Chaudet and the Nestors, Eddie Lyons and Lee Moran. The other is called "The Specimen Hunters," which is being directed by W. W. Beaudine of the Joker company, with Gale Henry and William Franey.

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Louise Sachen, the girl who fooled New York.

Off for the Front—207th Battalion leaves Ottawa, Can.

Preparing for Annual Winter Carnival—St. Paul, Minn.

Engine that leaped a bridge—Cincinnati, Ohio.

Gowns of a chorus girl—Billie Allen shows late fashions.

Launching U. S. Dreadnought Mississippi—Newport News.

**ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES**

ANIMATED WEEKLY NEWS

Geo. E. Bailey, St. Louis, Mo.

ANIMATED WEEKLY No. 57 contains views of the opening of the $6,500,000 Free Bridge spanning the Mississippi River at St. Louis, the largest bridge of any type in America. George E. Bailey, the representative of the Animated Weekly at St. Louis, secured wonderful views of the ceremony, and of the immense crowds which witnessed it. As he says in his own words:

"This is the biggest thing any mayor has ever put over for St. Louis, and the town has just gone wild over it. Of the six movie cameramen on the job, I am proud to say that I was the only one permitted to bring an automobile within 100 feet of the scene of action, thereby enabling me to get a picture with the full ceremonies in plain view and the mass of people in the background. The other fellows were forced to work from the roadway."

Bailey has been in motion pictures since they started, in one capacity or another. Like all cameramen, he absolutely ignores personal risk, if there is a picture to be taken. He has secured wonderful "fire stuff," by exposing himself to smoke and to the risk of being hit by the deadly streams of water from the great hoses. The Editor of the Animated Weekly never feels the slightest anxiety about the St. Louis territory. He knows that if it is humanly possible to get a picture, Bailey will send it in. His boast is that no one has ever photographed a current event which he has failed to get.

Bailey has original ideas, too, and the carrying out of one of them caused him to spend many weary months in the hospital. His idea was to get a picture of the famous southpaw, Rube Marquard, pitching a curve, and to take him directly in front of the camera. He trusted to luck that the Rube would be able to make the curve break before the ball smashed the lens. Well, it broke all right, but unfortunately just to one side of the lens, so that it struck Bailey exactly on the eyeball and knocked him out cold. For weeks they thought that he had forfeited the sight of his eye, but he declares that he can see as well as ever.

OFF FOR OVERSEA DUTY.

THE leavetaking of the 207th Battalion for overseas duty, which was entrained on the first stage of their journey to the front the other day at Ottawa, Canada, was photographed by the cameraman for Animated Weekly No. 57. Last year the Dominion Government authorized the 207th, and recruiting took place, a high physical, moral and mental standard being set by the officers. Thus "MacLean's Athletes," as they have come to be called, received an enthusiastic send-off, when after a year of training, they were ready to "do their bit." They were reviewed by the new Governor General of Canada, the Duke of Devonshire, before they took their place in the special train which took them to the ship. Streets were jammed, and business was practically at a standstill until they were off.

A COWBOY'S FUNERAL.

ANIMATED WEEKLY No. 57 contains unique views of the funeral of "Kid" Willoughby, champion broncho buster, an old-timer of the West. Final tribute was paid to him by more than one hundred well-known cowboys and cowgirls, at Los Angeles. They accompanied the strange cavalcade through the streets to the railroad station, for Willoughby had expressed the wish to be buried on the plains near Cheyenne, his boyhood's home. His horse, with empty saddle, was led after the casket, which was carried by cowboys. His boots and saddle were sent with him, and were buried with him. The cowboys chanted the doleful "Cowboy's Lament." Many well-known men and women of Western pictures, including Harry Carey, Harry Gant, Bill Gillis, Neal Hart, Bill Gettinger, Pedro Leon, Douglas Fairbanks, "Al" Jennings, the reformed outlaw, Jane Bernoudy, and Minnie Williams, accompanied the casket to the station. At Cheyenne it was received by another group and escorted to the lonely grave out on the prairie.

ANIMATED WEEKLY, NO. 57.

Largest Bridge Opened. — 100,000 people at opening of $6,500,000 free bridge spanning the Mississippi River.—*St. Louis, Mo.*

Sub-Titles.—Mayor Kiel turns the key in the big lock. Huge padlock thrown into river. Span free for all time.

Died While On Duty.—Military funeral for Colonel N. B. Thurston, 74th N. Y. Infantry, who died on Mexican border.—*New York City.*

Sub-Titles. — Police soldiers pay honors. His horse "Dynamite" follows master's body.

Engine Leaps Bridge.—One dead, four hurt as locomotive plunges 30 feet to street.—*Cincinnati, Ohio.*

Off For "Overseas."—207th Battalion, C. E. F., start for battle line. —*Ottawa, Canada.*

Sub-Titles. — Duke of Devonshire reviewing officer. "Good-by."

A Show Girl's Gowns.—Billie Allen, "Century girl" beauty, shows latest styles .—*Century Theatre, N. Y.*

Sub-Titles.—Blue serge walking suit, green and yellow trimmings with mandarin hat. Ballroom costume, white net with ribbon flowers, with lace bodice. Evening gown of green chiffon and silver lace, gray squirrel trimming. Opera cloak, cerise velvet lined with pale green satin. Black bear trimmings.

Champion Ski Jumpers.—International tournament brings stars from Canada and United States into rivalry.—*Cary, Ill.*

Sub - Titles. — Over their heads. Whew!

Preparing For Joy Fest.—Thousands enjoy rehearsals for annual winter carnival and snow sports.—*St. Paul, Minn.*

Sub - Title. — John Philip Sousa, noted bandmaster.

A Cowboy's Funeral.—James "Kid" Willoughby, peerless broncho buster honored by scores of cowpunchers and cowgirls.—*Los Angeles, Cal.*

Latest Addition To U. S. Navy.— The "Mississippi," newest and biggest American sea fighter built at cost of $8,000,000 glides into water.—*Newport News, Va.*

Sub-Titles.—"I christen thee Mississippi" — Miss Camille McBeath, sponsor. Secretary Daniels and sponsor.

Cartoons by Hy. Mayer, World Famous Caricaturist.

“Me an’ Me Pal” Takes Place of “Scarlet Crystal”

The vegetable hawker at home.

The picture.

A PERFECTLY delightful photoplay which has never been forgotten was “My Old Dutch,” released more than a year ago, before the Red Feather brand come into existence. “Me an’ Me Pal” has been pronounced by every one who has seen it, so far, to be another “My Old Dutch”—only more so. It is another human interest story of the picturesque London costers, who have their own creed, customs and manners as if they were a little nation all by themselves. This picture, which was written by Richard Ganthony and produced by Harold Shaw, will be a success wherever it is shown, because of the depth and truth of its sentiment, as well as on account of its picturesque setting. On another page will be found a description of the reproduction of the famous Covent Garden Market, in London, in which many of the scenes of the photoplay are staged.

RED FEATHER Photoplay, written by Richard Ganthony and produced by Harold Shaw, with Edna Flugrath, Gerald Ames and Hubert Willis in the leads, not forgetting “Lancelot,” specially imported and played by himself. This second “My Old Dutch was jumped into the place made vacant by the withdrawal of the “Scarlet Crystal.”

Labby inspects his portrait.

A very important member of the cast is the donkey, the painting of whose portrait restores the hero and heroine to happiness. His name is Lancelot, and he has spent his days, until his picture debut, in exactly the occupation which he follows for the camera. He declared to an interviewer that he missed the genuine Scotch thistles which form the dessert part of his diet at home, but that he highly approved of the American carrots. The charming story runs in this way:

Harry Masterman is a young artist with a very good opinion of himself, but he does not seem to make much headway with his art. On the very day that he receives notice that his picture has been rejected by the Academy, he has a visit from his

Labby brings every one together at the art exhibition.

rich uncle, James Hilliard. Mr. Hilliard tells his nephew that he cannot continue making him an allowance, and that, since he is obviously a failure as an artist, he had better get to work. Angrily Harry refuses the offer of a job, and as angrily Mr. Hilliard cuts him off without a shilling, and leaves him.

But Harry cannot find buyers for his pictures, and things get so bad with him that at last he decides to clear out and look for some employment. He leaves a note for his landlady, telling her that the things he is leaving behind will be enough to pay his rent; and he also leaves a note for Kitty Kingsland, the young actress who lives with her mother in the flat below his, and with whom he has been on friendly terms.

Harry's case gets worse and worse, and he is thankful to get any odd job in Covent Garden Market. There he meets the old coster, Labby, who recognizes in him the young toff of an artist who used to be his customer and who cleared off owing him five and ninepence. Harry tells his story and offers to work off the debt he is unable to pay. Labby gives him a job, and is so pleased with the way he carries it out that he takes Harry home with him and after consultation with his "missus," it is decided that Harry shall remain and work as Labby's regular assistant and accompany him on his rounds. In this work Harry is so successful that he not only regains all the custom which Labby, through old age, had lost to his rival, Hawkins, but he also captures most of Hawkins' customers, much to the chagrin of that gentleman.

Mr. Hilliard has on one of his visits to Harry's flat met Mrs. Kingsland and recognized in her his old sweetheart. Since then he has visited her a good deal, and through his influence Kitty gets a part in a West End production. The morning after the first show, the "Press" proclaims Kitty's performance a great success, and, to celebrate the occasion, she goes off to Covent Garden to buy lots of flowers.

Harry and Labby are at work in the market and Harry is helping a man to load a van. Just as they are hoisting a heavy crate, the revengeful Hawkins passes. He decides to cause an "accident." He gives a lunge and the crate hurtles to the ground on top of Harry, whose leg is badly injured. From a neighboring flower stall Kitty has witnessed the accident. She recognizes Harry. He is lifted on to Labby's barrow and, Kitty accompanying them, Labby drives to his home. Here Harry is carefully tended and Kitty brings him necessary comforts and dainties. Harry pledges her not to divulge his secret to his uncle.

CAST.

Labby, a coster vegetable peddler	Hubert Willis
Mammy, his missus	Sidney Fairbrother
Lancelot, their pal	By himself
Flash Hawkins, rival paddler	Lewis Gilbert
Harry Masterman, an artist	Gerald Ames
James Hilliard, his uncle	Douglas Munro
Mrs. Kingsland, a widow	Gwynne Herbert
Kitty, her actress daughter	Edna Flugrath

Harry hires out to Labby in the market.

When Harry's birthday arrives, he has almost recovered from his injuries. Kitty calls and gives him as a present a set of artist's materials, but he has done with art forever. But through the joint persuasion of Kitty and Labby and his wife, Harry finally agrees to paint a picture of Labby and his moke by way of wiping off his debt.

When finished, the picture is excellent, and Labby, on Kitty's advice and unknown to Harry, sends it off to the Academy, where in due course it is accepted and hung.

Meantime Kitty has a surprise. Mr. Hilliard informs her that he has married her mother. She tells him she also has a surprise for them. They must come with her to the Academy on the opening day.

The Academy opens. Labby makes some excuse that he and Harry must

(*Continued on page* 34)

THE MOVING PICTURE WEEKLY

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PAUL GULICK........................Editor
M. WINKLER........................Music Editor
PETER PEPPER........................Interviews
MARJORIE HOWARD........................Interviews
JOE BRANDT........................Business Manager
W. A. BACH................Canadian Representative
GEO. H. BOWLES..........Kansas Correspondent
JULIUS BERNHEIM......Minneapolis Corresp.
KINTARO SAKAMOTO..Japan Correspondent
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APPROVED TITLES.

We wish to announce the following titles of films under production at Universal City. These titles have been passed upon in the copyright office at Washington:

"From Dawn To Dawn."
"The Silent Guardian."
"Helping Him Into It."
"The Wishing Bracelet."
"Her Wonderful Adventure."
"Just Girls."
"Boarding School Romance."
"Three Women."
"The Mystery of the Department Store."
"The Floorwalker Foiled."
"Wanta Make A Dollar?"
"Getting A Man."
"Truth Shall Prevail."
"The Mission of Angeleno."
"On Eight Cylinders."
"One Lively Ride."
"Beyond the Pale."
"My People and Thy People."
"India and the Woman."
"A Night With Whispering Smith."
"Marcel's Birthday Present."
"The Mistress."
"Dollars and a Heart."
"Heart of Gold."
"The Way of a Child."
"The Right to Kill."
"Justification."
"Down Went the Key."
"The Fireman's Bride."
"A Bare Living."
"The Clean Up at Hell's Hole."
"He had to Cut Out Smoking."
"Ralph's Affinity."
"A Will and a Widow."
"When the Cat's Away."
"I Am the Doctor."
"The World Against Her."
"Money Madness."

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CLASSIC CLAIRE McDOWELL

By MARJORIE HOWARD

"ONE of my greatest ambitions is to play frequently in costume pictures," says Claire McDowell, who appears on the cover in a scene from "Beyond the Pale," a five-reel production in which she is playing the lead at Universal City. "My favorite role of all those I played on the speaking stage was 'Bathsheba' in 'Herod,' with William Faversham. How I did enjoy that play. I revelled in the costumes, for I look better in them, and am much more at home in them than in modern dress plays. I hate myself in modern clothes.

"At the close of the 'Herod' season I saw the handwriting on the wall and went into pictures. I was identified with the Biograph for six years, and almost wept to see it close. I belong to the public with all my heart, and love my work. I don't think that the public realizes the wild, enthusiastic devotion that the temperamental actor feels towards them. Letters are the only applause we have in pictures, and we do miss the approval that comes instantaneously on a piece of work well done. The letters are very sweet, though, and more tangible, as we can keep them with us and read them over in years to come."

Miss McDowell has had her wish of appearing in costume films, since she joined the Universal. Her first picture was a decided hit, and was called "The Caravan." The scene was laid in ancient Egypt, and the production was compared by the professional critics to those of the Ballet Russe, which is high praise for a motion picture to receive. Another photoplay in which Miss McDowell had the lead, and in which she might be as picturesque as she wished in costume, was the Red Feather "Mixed Blood," in which she played a Mexican Carmen, with an Irish mother. The second picture of the four above is from this photoplay, while the others are from the forthcoming release, "Beyond the Pale," which has a Hindoo setting. Miss McDowell also has the lead in the unusual Imp drama, "Avarice."

CLAIRE McDOWELL, a lover of costume plays, as a Hindoo maiden in a forthcoming production, called "Beyond the Pale," in which she is playing the lead.

HARRY CAREY

in

"The Outlaw and The Lady"

BISON Two-Reel drama, written by Harry Carey and played by him, with Louise Lovely as his leading lady, under the direction of F. A. Kelsey, who also made the scenario.

CAST.

Cheyenne Harry	Harry Carey
Ruth Carter	Louise Lovely
Her Father	Jack Richardson
Sheriff	William Gettinger

SUPPORTING Harry Carey in one of his own stories, directed by F. A. Kelsey, Louise Lovely has a strenuous role as the daughter of a Western mine owner, who is carried off to his "hide-out" by the "outlaw," besieged there by the sheriff, and then heaps coals of fire on the "bad man's" head, by rescuing him from justice and setting him free, while she goes home to dream of him. Miss Lovely is an ardent motorist, and in this picture she certainly drove her racing car like the probervial whirlwind. Carey has taken quite a few risks in his screen career, but he declares that her driving comes near making a new record. She has to spill the deputy, whom the sheriff assigns to ride with them, in the road, and his tumble had far more truth than fiction about it, to which sundry bruises testified. The costume in which she performs these feats is remarkably attractive, as may be seen from the cut above, and all together Miss Lovely makes about the best leading lady whom Harry Carey has ever had. The story, in which Carey again assumes his well-known character of "Cheyenne Harry," is briefly as follows:

Major Carter, owner of the Sunset mines, is at breakfast in his home. He happens to read of a reward offered for Cheyenne Harry if captured. The butler gives him a telegram telling of the flooding of several shafts in his mine. He orders his car immediately. Ruth, his daughter, wants to go with him. He refuses, but she starts upstairs, telling him that she is going anyhow. While she is packing, he leaves, but this does not daunt Ruth. She orders her roadster and is soon on the way.

In the hills, Cheyenne Harry reads the newspaper account of himself, laughs, and looks at the road below where the sheriff and several of his men are riding. Harry picks up a stone and succeeds in hitting the sheriff. The sheriff and his men dismount and as Harry yells "Peek-a-boo!" they draw their guns and fire in his direction. Harry only laughs and moves off. Ruth's car sticks fast in crossing a stream, and when she sees Harry riding toward her, she calls to him to help her. At first he refuses, but she is so commanding that at last he asks her what she wishes. She tells him that she wants to rent his horse, but he only laughs at this. At last he consents to let her ride the horse and he will lead it. On the trail he tells her who he is, and that he is going to get even with her father by taking her to his hang-out. On the sly, she succeeds in tearing up some of her cards and scattering them along the way. When they arrive at the cave, Ruth lets Harry get supper.

Down by the stream her father and the sheriff meet, and all start to trail the horse, after finding her car. Later they come across the torn cards, and it is an easy matter to find the cave. The sheriff calls to Harry to surrender and he answers with a shot. They exchange shots and finally Ruth begs him to surrender and trust her. Harry consents and waves a flag of truce, but the sheriff shoots him through the shoulder. Ruth starts to bind Harry's wound and the men come up. She tells them that he is her prisoner, and that she will drive him back to town. The sheriff says a deputy must go along. Ruth agrees, and they start. She drives very fast and is soon ahead of the other machine. Suddenly she has engine trouble and the deputy gets out to see what is the matter. Quickly she starts the car and he is left behind. She drives to the river and points to Harry that his road lies ahead.

At dinner that night Ruth has a vision of Harry sitting at the table with her.

BENEDICT SIGNS LONG-TERM CONTRACT

AFTER having worked at Universal City for a long period, Kingsley Benedict has been given a long-term contract to play leading roles in Universal productions.

Benedict made a distinct impression by his performance in Director Rupert Julian's Bluebird production, "The Bugler of Algiers."

"WON BY GRIT"

GOLD SEAL Three - Reel Drama, written by Willis and Woods and produced by George Marshall, with Neal Hart in the lead. The story of a spoiled girl's challenge and how a real man accepts it.

"WON BY GRIT" is a very fine Gold Seal, and introduces Neal Hart, who will be well remembered for his role in the serial "Liberty," as a hero. He makes a very convincing one, in the role of a real man, who will not take a dare from his spoiled and selfish fiancee, who sends him to face great odds for a whim of her own. This is a modern version, written by Willis and Woods and produced by George Marshall, of the old story of the fair lady who threw her glove into the lion's den, and dared her lover to bring it to her. He did so, if you remember, but he said farewell to the lady as he returned it to her.

A tremendous fight, against six men, is a feature of the picture, and when it was being filmed, it was witnessed by no less a personage than the daughter of the president. Mr. and Mrs. William McAdoo were visiting Universal City at the time, and the Secretary was anxious to see one of the famous Universal fights. So he was escorted to the set where Neal Hart had the little job of defending himself from the assault of six huskies in a saloon. Mrs. McAdoo was much afraid that some of the men had been hurt, but was reassured to see them appear again laughing. Lois Wilson is most attractive as the daughter of the saloon-keeper who rescues Hart. A brief synopsis of the story follows:

CAST.

William Hadfield	Neal Hart
Rose Montgomery	Mina Cunard
"Dago" Frank	Richard La Reno
Teresa	Lois Wilson
Mrs. Montgomery	Helen Wright

William Hadfield, a powerful man, has made a fortune in cattle in the West and has come to the city to settle down. Rose Montgomery is about to become his fiancee, but his wealth is his only attraction for her, as she really has the greatest scorn for him and his life business.

While slumming, Rose and Hadfield with their party are guided into "Dago" Frank's dive, which is considered the toughest spot in the town. On leaving the place, Rose purposely drops her gloves, and as they are later getting into the auto to drive home, she asks Hadfield to return for them. He laughs at her request, but she looks at him contemptuously and taunts him with being afraid. Suddenly awakened to her real feelings, he smilingly turns back, while Rose is satisfied that this is a very clever way to test his devotion.

Soon after he enters the dive, a fight begins, and though Hadfield is a great fighter, he quickly loses strength struggling with Dago Frank and three gangsters at once. Teresa, Dago Frank's pretty young daughter, is a flower girl, of whom Hadfield has for some time been a customer. She has the greatest admiration for him, and has been watching the battle. Seeing him weakening, she suddenly switches off the light, at the same time telling him that the door is open. He escapes to her room, entering the wrong door in the darkness. She hides him among her clothes, and lovingly cares for his wounds.

Perceiving that she really loves him for himself alone, Hadfield asks her to marry him and go West with him. Dago Frank is finally persuaded to give his consent, and his marriage with her takes place in the morning.

Hadfield goes to Rose merely to return the gloves and bid her a cold good-by.

GAINSBORG DONE IT!

SURE, he went and done it! Lee Gainsborg is the fellow. In these hard times, when people are about ready to boycott eating, Lee's engagement is announced. But you really can't blame him—you should see the girl, Miss Sayre Gwendolyn Rutkin, of Newark, and the newly married Editor of the Weekly joins with many others in wishing Miss Rutkin and Mr. Gainsborg success. Mr. Gainsborg is the manager of the Universal Film Exchange, at 286 Market St., Newark, N. J.

Three Bluebirds Booked at the Rialto

> **"There is a tide in the affairs of men**
> **Which, taken at the flood, leads on to fortune."**
>
> ....*Julius Caesar.*

OLD BILL SHAKESPEARE said that. And, with the possible exception of another widely quoted Bluebird maxim, "The Play's the Things," he never spoke a truer word. Furthermore, it's just as true today as it was the day he slapped it down on his little old last year's typewriter. The above quotation is eminently pertinent to the situation in which Bluebird Photoplays finds itself at the present moment. The company has just turned its first milestone, a year of which any company would be immensely proud. The success which has come to Bluebird has been phenomenal in the motion picture field. But all of last year's work, all of last year's advertising, all of its prestige, and all of its success, have merely served to put the company in a position from which it can see the rising sun of a wonderful success just peeping over the next hill. That is the goal toward which Bluebird is striving, and the path is getting more and more level.

THE stamp of S. F. Rothapfel's approval is set on Bluebirds. He has booked three Bluebirds at the finest of motion picture palaces, The Rialto.

ALREADY SHOWN

"THE MYSTERIOUS MRS. M."

TO BE SHOWN NEXT WEEK

"POLLY REDHEAD"

TO BE SET

The next Lynn Reynolds feature.

Only this week comes word that S. F. Rothapfel, manager of the Rialto Theatre, has booked his second Bluebird, and made arrangements for a third to follow as soon as the title is chosen. Already "The Mysterious Mrs. M." has played the Rialto Theatre, and on Page 25 of this issue will be found a letter from him stating in black and white what he thought of it. He also backs up his opinion by booking for the week of February 5th the Bluebird photoplay, "Polly Redhead," with Ella Hall as the star. His next Bluebird will be the Lynn Reynolds story, the working title of which is "The Cruise of the Alden Besse."

Booking a film at the Rialto Theatre in New York does not make that film in itself any better than it was before, but it is undeniable that it adds prestige, for there is no gainsaying that S. F. Rothapfel is the leading motion picture exhibitor in the world, and that his house, the Rialto, is the quintessence of photoplay exhibiting palaces. Every other company which has had a booking at the Rialto has played that fact up in the strongest possible manner, and with the desired result. With the recognition which comes to the Bluebird Company through Rialto bookings, Bluebirds are placed on a par with the best pictures in the world.

Marcus Loew recognized the quality of Bluebirds long ago by setting aside a Bluebird day at all of his chain of theatres, and what he thinks about the latest Bluebird which has played his house, "God's Crucible," is contained in his letter which will be found on Page 24 of this issue. The judgment of these two showmen in conjunction would be enough to make any picture. But it gave just the fillip to Bluebird which was necessary to push it to the top of the hill, where the going is smooth as a motor speedway.

Another side of the Rialto booking is worth noting, as it signals the victory which Bluebird has scored in another direction. When the Bluebird company was organized, it was founded on the principle that "The Play's the Thing," and that the star was the subordinate factor in the picture. It had the greatest of difficulty at the start in convincing exhibitors of this fact. Constant hammering, constant advertising, and one excellent Bluebird after another, have finally built up this proposition to a place where a man like Mr. Rothapfel can advertise with safety in front of his theatre in this way: "MYSTERIOUS MRS. M."—BLUEBIRD. Now, mind you, Mary MacLaren was in this picture, and Mary MacLaren is one of Bluebird's most highly prized stars. If Mr. Rothapfel was not convinced that Bluebird's campaign on the name Bluebird, and "The Play's the Thing," had been effective, and had put the word Bluebird where it *should* be in the popular mind, he would never have advertised in this way. He would have put the star first. When he opened the Rialto he was asked, "What is your opening attraction?" and his answer was, "Douglas Fairbanks." In that instance he billed the star, and up until the time the Bluebird came to him, he continued to do so. With the advent of Bluebird he realized that the name of the company stood for more than the name of any star, however great that star's prominence or drawing power. The accumulative advertising value of the name Bluebird has been proven.

"The Mysterious Mrs. M." went over with a great, big smash at the Rialto. Everybody liked it, and everybody wanted more Bluebirds. When they see "Polly Redhead" with Ella Hall—and, mind you, it will be advertised "Polly Redhead, Bluebird,"—they will be all the more anxious for more Bluebirds, and they will get them. Mr. Rothapfel will see to that. "Polly Redhead" was formerly called "Polly-ooly," and was filmed by Jack Conway from Edgar Jepson's famous "Polly-ooly" stories which ran in a number of magazines, and were later put out in book form, in which style they had a wonderful success. Ella Hall is the star, and she is supported by a cast of excellent Bluebird players, among whom may be mentioned Charles Mailes and Gretchen Lederer.

Ella Hall has already proven her popularity, and her work shows a steady increase in public favor. Her role in "The Bugler of Algiers" won her many new friends, while her last Bluebird "Her Soul's Inspiration" fitted her to a T. She has a dual role in "Polly Redhead," and is on the screen in one character or the other, nearly all the time. There is some wonderful double exposure work in the picture. In one place a character walks right across the stage, while the two "doubles" are seen at the same time.

Bluebird Policy Achieves Pinnacle's Peak

M. H. Hoffman, in an address before the New York Theatre Club at Hotel Astor, shows how the slogan, "The Play's the Thing,' has brought success to Bluebird.

AT the last meeting of the New York Theatre Club at the Hotel Astor, New York City, the subject of discussion was "The Motion Picture." Mr. M. H. Hoffman, General Manager of the Bluebird Exchanges, gave the address of the day on "The Destiny and Wider Development of the Industry," which was received with great appreciation by the large audience. Among the invited guests of honor were Mr. R. H. Cochrane, Vice-President of Universal, and Miss Violet Mersereau, the Bluebird star. The Universal Screen Magazine, and "The War Waif," a two-reel picture featuring Allan Holubar and Zoe Rae, were shown to the guests. It is impossible, unfortunately, to give Mr. Hoffman's talk in full owing to lack of space.

He said in part, that in analyzing life, we found that its necessities ranged themselves into the classification—Food, Sleep, Work and Amusement. Of the last, the motion picture, within the reach of all, meets the requirements ideally. At first it was regarded as a mere toy, next as a scientific novelty, then as an educative force, and finally as a recognized form of comedy entertainment. The success of the screen comedy brought a thinking element with mercenary motives into the business. Melodramatic classics like "The Two Orphans" were screened—badly if compared to present-day productions—but they pleased the patron of the "nickel show." Pictures began to flourish. Vaudeville and repertoire theatre players entered the field, and the financial returns encouraged the investment of capital. A trust was formed, with the inevitable result of inviting rival competition. Both factions strove mightily to improve their products. The result was a tremendous development of the industry and the wide popularizing of the motion picture among all classes of society.

—"and the motion picture is justly entitled to the distinction of being "the art sublimating the arts." It is at once a record and an embellishment; the faithful mirror, and an idealizing force. It is the poor man's necessity and the rich man's pastime; an amusement and an educative force in one—and yet they want to close it up on Sunday."

The legitimate stage, following the example of Madame Sarah Bernhardt, who became a screen star, gave recruits to pictures. Players with names that had a commercial value on the legitimate stage were placed bodily in pictures, and the plays in which they had appeared in the dramatic field, were placed upon the screen without relation to their real fitness to the motion picture production.

About a year ago, Mr. Hoffman noticed that interest in motion pictures was lagging. At the same time the theatrical attractions had a better season than in the previous eight years. He came to the conclusion that the star was over-emphasized, and that no stress was laid on the importance of the play. This was the germ and nucleus of the corporation which was then started, and which is known as Bluebird Photoplays. All its policies, all its advertising are subordinated to the one central idea—"the play's the thing."

Bluebird believes that the patron does not want to see his favorite actor in a misfit role, solely because said actor is scheduled to appear each week. They rather believe that he wants a clean, snappy, logical story, played by natural types, and dealing with some prominent social problem or interest that concerns all real red-blooded people. Judging from the thousands of letters of felicitation on this policy received from all parts of the world, it may safely be said that this policy has been universally indorsed.

"This is the latest evolution of the motion picture. What is going to happen in the future, we can only tell from what has happpened in the past. So far, the motion picture has developed from a toy to an art. Its future is that of both art and a science. Even now, many churches throughout the country are using motion pictures to help them drive home their sermons. The schools are beginning the use of motion pictures to develop the motion picture taste of the children, and to lead it to higher instructional planes. University extension courses, State boards of health and agriculture, and boards of education throughout the country are beginning a concerted use of motion pictures for instructional purposes.

"This all presages a use for moving pictures in the future of which we have only a minute conception. Through their use the entire present method of teaching will be changed."

Mr. Hoffman prophecied that astronomy, engineering, mathematics, mechanics, medicine, surgery, sociology and public welfare, and in fact every science, whether applied or theatrical, will be taught by motion pictures.

"The Screen Magazine has become just as much a necessity to the man or woman who wishes to be up-to-date, as the printed periodical. Through its flicker—shall we say?— we are given the latest information on current events, domestic science, sculpture, fashions, art, and kindred topics. The history of the world's progress ultimately will be presented before us by the nimble celluloid. Even the old family album seems destined to appear in a new form, and who knows but what the Encyclopaedia Britannica will be reeled off instead of read in the not distant future?

"Printing has been rightly called 'The Art Preservatitve of the Arts,' and the motion picture is justly entitled to the distinction of being 'the art sublimating the arts.' It is at once a record and an embellishment; the faithful mirror, and an idealizing force. It is the poor man's necessity and the rich man's pastime; an amusement and an educative force in one—and yet they want to close it up on Sunday!"

The last phrase of Mr. Hoffman's speech stirred the curiosity of the audience, and they asked him to say a few additional words about Sunday closing, which he did.

"THE MYSTERIOUS MRS. M."

Phyllis persuades Raymond to accompany her to the hospital to visit her patients.

Bluebird Photoplay adapted by Lois Weber from Thomas Edgelow's story originally appearing in Live Stories Magazine.

Produced by Lois Weber with Mary MacLaren and Harrison Ford in the leads.

CAST.

Raymond Van Seer	**Harrison Ford**
Phyllis Woodman	**Mary MacLaren**
Mrs. M.	**Evelyn Selbie**
Green	**Willis Marks**
Dr. Woodman	**Frank Brownlee**
Friends of Raymond	**Bertram Grassby** **Charles Mailes**

* * *

"THE MYSTERIOUS MRS. M.," the latest production of the great director, Lois Weber, which she made from a magazine tale by Thomas Edgelow, published in "Live Stories," is a delicately perfect piece of work, and will bring an hour of purest enjoyment to every class of spectator who is fortunate enough to see it. The play was the first Bluebird to be shown in the huge and gorgeous Rialto Theatre, on the corner of Forty-second Street and Broadway, New York, where it scored an immense success. A clever advertising campaign was conducted in the New York papers in preparation for the showing of this delightful picture. No information was given out about the picture beforehand, beyond the bare announcement of its name, which is in itself so mysterious. This aroused advance interest in the production, and drew attention to the fact the picture was the latest work of the famous Lois Weber, when the secret was revealed in the enthusiastic reviews which appeared in all the papers the next day.

This is Mary MacLaren's first appearance in a light role, in which her girlish charm has an opportunity such as the deep emotional work demanded of her in previous Bluebirds has denied. She rejoiced in the chance to wear the pretty frocks of "sweet seventeen," which are really suited to her, instead of the rags of "Shoes," the nurse's uniform of "Wanted — A Home," or the musical comedy gorgeousness of "Saving the Family Name." The picture is full of those wonderful little touches which would label the work as Lois Weber's even if her name did not appear on the screen. The arrangement of a vase of flowers, the placing of a lamp, the flash of the crawling of a bee from the heart of a blossom and over the hand of the nature-loving heroine — all betray Lois Weber by their pure artistry.

Raymond meets Phyllis again after many years.

One of the best of the screen's leading men supports Mary MacLaren in the role of Raymond Van Seer. This is Harrison Ford, well known to Broadway for his work in several successful plays. He first attracted attention in the support of Robert Edeson and Mary Mannering, in several productions. Then he was with W. H. Crane, and later played the lead in "Excuse Me." His latest Broadway appearances were with Louis Mann in "The Bubble," and in the successful play, "Rolling Stones."

The story of "The Mysterious Mrs. M.," which is a distinct novelty and has a really surprising ending, runs briefly in this way:

Raymond Van Seer, wealthy and with every reason to be happy, has become morose and dissatisfied with life. His mental mood has worried his friends and when, finally, his true condition of mind is disclosed by the accidental discovery that he is reading a book entitled "Famous Suicides," drastic action becomes necessary.

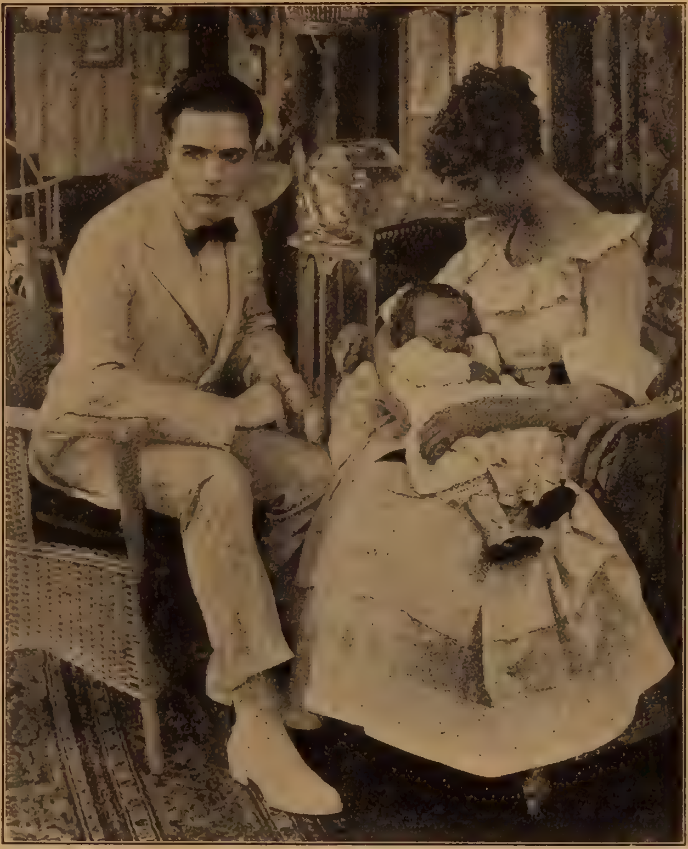
One of Van Seer's friends at the University Club, where he lives, has lately visited a famous fortune teller, known as "The Mysterious Mrs. M.," and in relating his experiences to Van Seer creates slight signs of interest in the incident. As a result of the combined urging of his friends, Van Seer visits the sorceress, although thoroughly suspicious of her practices and abilities.

When, however, she tells him that on a given date he will meet with a painful accident while out of doors, Van Seer hopes to thwart whatever truth there may be in her prognostication by remaining indoors, at his club, all day. Despite the invitations of his friends to venture forth, Van Seer sticks within his room until, late in the afternoon, fire is discovered in the clubhouse and, with the other occupants, Van Seer is forced to leave.

Just as he is crossing the threshold, he trips, falls headlong to the sidewalk and breaks his wrist. He will have none of the attention offered by the club physician, but takes his machine and rides to his country seat, where he submits his broken wrist to the treatment of Dr. Woodman, the family physician. The accident makes Van Seer "take notice" of the seeress.

Prompted by a desire to test her abilities further, Van Seer again visits "The Mysterious Mrs. M." She gravely informs him that on a certain date, still three months away, he is suddenly to die. As a token of his disbelief Van Seer gives her an order on his execution to pay her an immense sum of money if he shall die in accord with her prophecy. The fortune teller hands him back the order, stating that his money will do her no good as she is, herself, going to die within a week.

Raymond receives a new idea of pleasure.



To see her with the child was keen pain.

Van Seer bribes the fortune teller's butler to keep him advised by telephone of Mrs. Musselwhite's health. Promptly on the day the woman has set for her death, the butler calls Van Seer to the phone and informs him that Mrs. Musselwhite has died that very morning. Being now thoroughly convinced of the woman's sincerity and power, Van Seer contemplates the likelihood of his own death as specified—but now he wants to live.

Dr. Woodman's daughter Phyllis has come home from college, beautiful and bewitching. Van Seer has fallen in love with her, but believing that his day of death is fixed by fate he refrains from advancing his own cause while all the time Phyllis is in love with him. So matters continue until Van Seer's last day on earth.

He spends the hours alone, locked in his library, watching the hands of the clock approach the hour of midnight. Wearily the moments drag along, and still Van Seer feels no sign of illness. When at last the hour of midnight arrives and passes with Van Seer still alive he is suddenly aroused to the realities of life by having his club friends burst in upon him with a letter from "The Mysterious Mrs. M."

She has all along been in the employ of Van Seer's club friends and has prognosticated and acted along previously decided lines. Rejoicing in his good health, good fortune and the love of Phyllis, there is the happy ending of Van Seer's romance of life and death.

Famous Covent Garden In "Me An' Me Pal"

WHEN the Universal officials were shown the next Red Feather, "Me an' Me Pal," in the projection room, they exclaimed with one accord, "Another 'My Old Dutch'." That was a picture of London coster life which has never been forgotten, and this is another with all that made the first one famous, and more.

The London costers are one of the most picturesque groups of people in the Western world, and the scenes depicting their characters, customs and avocation as vegetable peddlers are depicted with extraordinary realism in this delightful photoplay. They obtain their supplies of vegetables at the great central market of Covent Garden, celebrated in English play and novel all over the world. Here they go with their donkey carts, or with hand-barrows if not so prosperous, so early in the morning that the street lamps are still burning. One of the sights for the tourist visitor is the great market in the early dawn, especially the flower stalls, loaded down with piles of marvelous English wild-flowers. The London season, paradoxically enough, is in the spring, and many a smart automobile is seen waiting outside the market while the ladies and gentlemen, in evening dress, are inside buying armsful of blossoms, still wet with dew.

All this is reproduced in the picture, when the unsuccessful artist, having pawned his last possesion, and spent his last penny, at a coffee stall, takes a job as porter in the famous coster market.

Two leading characters, an artist and a coster, in the current Red Feather, "Me an' Me Pal."

Pictorial Russia in A Bluebird

MANY pe ple who have witnessed the advance showing of the next Bluebird photoplay, "The Reward of the Faithless," have commented upon the wonderful Russian atmosphere. Director Rex Ingram has left nothing undone to create the foreign illusion, and his production is filled with characteristic details which lead the spectator to imagine that the scenes were actually taken in the Czar's country.

In achieving this effect, Director Ingram was materially assisted by one of his leading players, Nicholas Dunaew, who is a Russian by birth. Moscow is his native city, and he was identified for eight years with the stage in his own country, both as actor and as producer. The cut gives some idea of the faithfulness of the Russian detail. The scene is a mere vision, seen by one of the characters, yet the wedding is correct in its most minute feature. The officiating priest wears the unique robes of the Greek church; the altar is furnished with Russian emblems, the costume of the girl is the traditional dress of the Russian bride.

"The Reward of the Faithless" is a feature of vivid and striking contrasts. Two phases of Russian life are illustrated: that of the aristocracy, with its pomp and lavish display, its almost medieval hospitality and charity to the poor; and that of the degraded peasantry, living in squalid huts the life of animals, and dressed in pitiable rags. Director Ingram's vivid imagination, and sense of the pictorial, aided by Dunaew's special knowledge of things Russian, have produced a photoplay of more than usual interest from the standpoint of the picturesque. Mr. Ingram was engaged in a sculptor's career before he became a motion picture director, and his taste and training make his pictures a treat to those who appreciate the artistic in films.

LATEST ADDITION TO U. S. NAVY

THE newest and biggest American dreadnought, the "Mississippi," was launched the other day at Newport News, Virginia, and the Weekly cameraman was there to secure views for Number 57. The immense hull cost $8,000,000. She was christened in the traditional manner by Miss Camille McBeath, in the presence of Secretary of the Navy Daniels and a distinguished company, who cheered long and loud as the great hull touched the water for the first time.

Russian wedding scene in "The Reward of the Faithless," next Bluebird.

"That Dawgone Dog"

L—KO KOMEDY in two reels, produced by Dick Smith, with Sammie Burns in the lead, and a whole kennel full of canine actors.

CAST.

The Butler	Sammie Burns
The Girl	Vera Reynolds
The Rich Woman	Katharine Griffith

DICK SMITH has staged a typical L-KO Komedy in which Sammie Burns divides the honors with a group of canine actors, who have important roles. A valuable necklace plays a part in the picture, and causes a typical chase, in which automobiles, motor-cycles, pedestrians, police, dogs, and dog-catchers, pretty Vera Reynolds, and stately Katherine Griffith, are all featured. In the end the entire cast, including the necklace, disappears over a cliff, and lands in a huddled mass of dogs and humans.

The story begins with the theft of a valuable necklace from the rich woman, at whose home Sammie is butler. No one knows who has stolen it. Sammie is friendly with the maid and we see him offer her a necklace, so suspicion points to him. The rich woman notifies the police of her loss. Sammie and the maid have an afternoon off. They go out to the park and sit on a bench. Sammie offers the necklace again. The maid is about to accept it, when she sees the tag which reads "Woolworth, 5 and 10 cents." She scornfully returns it to him.

The crook meanwhile has made a getaway with the loot. He looks for a place in his room to hide the necklace, but cannot find one. He catches sight of the dog and puts the jewel in its collar.

Sammie, in the park, comes across a girl weeping at the grave of Fido. He comforts her. A little girl appears with a dog. The dog-catchers' wagon comes on, looking for stray dogs. They attempt to take a bulldog, but don't succeed.

The crook takes his valise and goes to the station with his dog. He ties the animal outside and goes to buy his ticket. Some one unties the dog, which runs away with the necklace still in his collar. Every one seems to have lost a dog, and a chase ensues. Sammie decides to buy one for the girl who is mourning Fido's loss, and goes to a dog-store. He gets a big one and manages to upset several policemen and pedestrians with it. The dog-catchers are so determined to arrest all dogs, that they even attempt to arrest a statue of one, which is broken in the scuffle.

Soon every one is hunting for a dog, the old blind man for his, Sammie for his, the dog-catchers, and the crook for the one with the necklace in its collar. After a terrific chase in which the police join, the whole party falls over a cliff, tangled up in the remains of the dog-catchers' wagon and the police automobile.

The girl tries to rescue her precious pup.

BEAUDINE JOKES BALLET MASTER.

WHEN a famous Russian ballet organization was playing in Los Angeles this week, many of the dancers, accompanied by the maitre de ballet, took advantage of the opportunity to visit Universal City and they were particularly interested in the making of Joker comedies by Director W. W. Beaudine, with Gale Henry and William Franey as his principal players.

The particular set on which they were working had a living room and a hall room next door. In the hall was a telephone on a table. The maitre de ballet remembered he had an appointment and was late, and he requested permission to use the phone. Beaudine's sense of humor immediately came to the surface and he said, "Why, certainly."

The ballet master sat for quite a long time at the phone and then appealed to the director. He tried again. Finally Beaudine told him it must be that the line was out of order. But the Russian never knew that the telephone cord extended no further than the edge of the carpet and that it was merely a "prop" instrument. The latest Joker is called "Out for the Dough."

HARRY CAREY ENCOUNTERS GOAT.

HARRY CAREY, who is featured in "The Outlaw and the Lady," a Bison picture, films a great many of his scenes near the ranch at Universal City, and where practically all of the animals are kept. Wandering about the premises and over the hills usually are a number of goats, some of which were brought from Catalina Island.

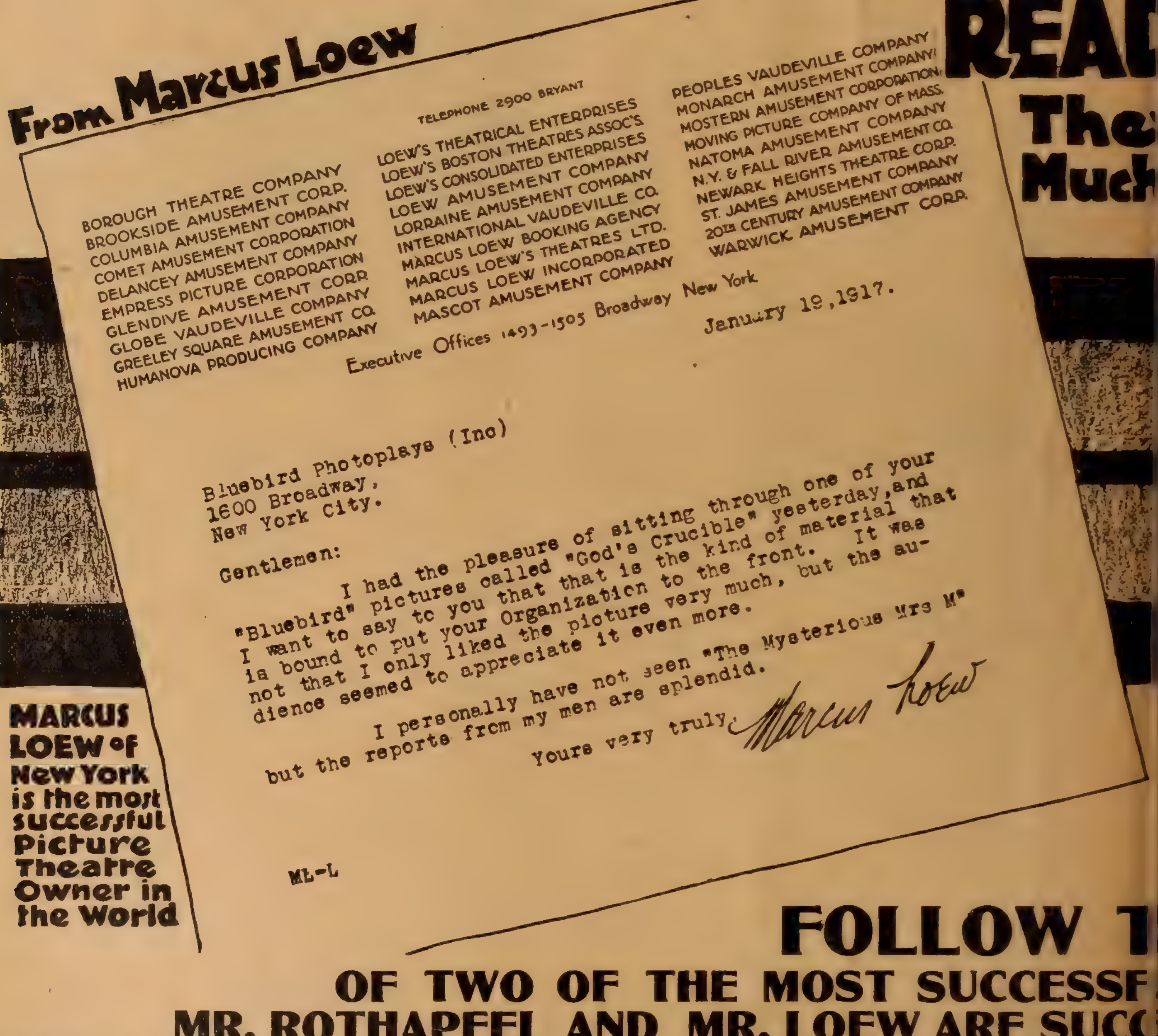
One ram in particular has long horns and a decidedly peevish disposition, in addition to being revengeful. One morning Carey amused himself between scenes wrestling with this goat and the animal did not enjoy it. It waited for an opportunity some ten minutes later when Carey had his back turned, and the first thing he knew, something struck him and he went headlong into a fence. "That goat got my goat all right," declared the actor as he gently rubbed his bruised anatomy.

Here are LETTER
Absolute Supremacy

REA

The

Much



From Marcus Loew

TELEPHONE 2900 BRYANT

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Executive Offices 1493-1505 Broadway New York

January 19,1917.

Bluebird Photoplays (Inc)
1600 Broadway,
New York City.

Gentlemen:

I had the pleasure of sitting through one of your "Bluebird" pictures called "God's Crucible" yesterday, and I want to say to you that that is the kind of material that is bound to put your Organization to the front. It was not that I only liked the picture very much, but the audience seemed to appreciate it even more.

I personally have not seen "The Mysterious Mrs M" but the reports from my men are splendid.

Yours very truly, Marcus Loew

ML-L

MARCUS LOEW of New York is the most successful Picture Theatre Owner in the World

FOLLOW T

OF TWO OF THE MOST SUCCESSF
MR. ROTHAPFEL AND MR. LOEW ARE SUCC
WHAT THEY WANT-YOU CAN ESTABLISH THE SUPR

BLUEBIRD PHOTOPLAYS (Inc.) Executi

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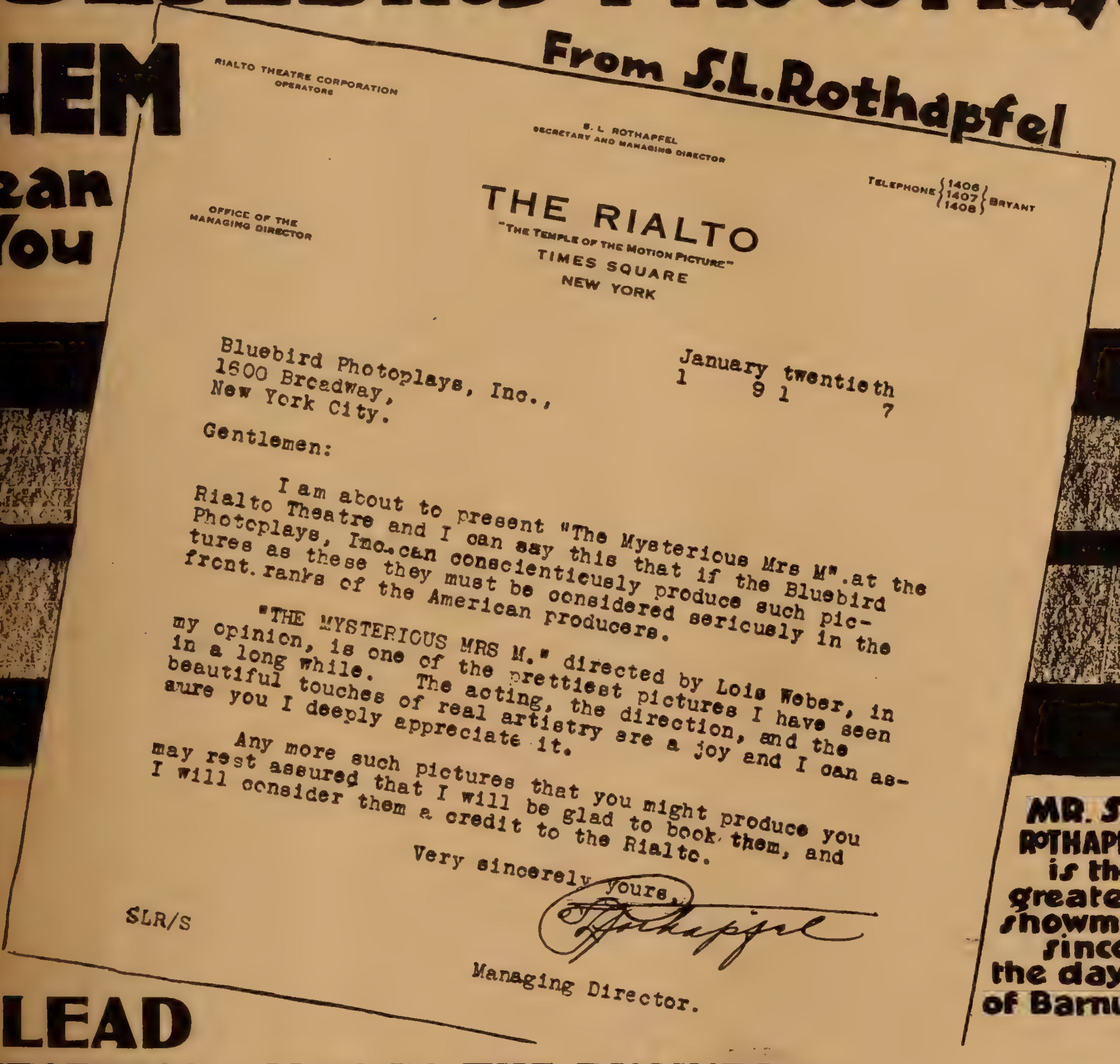
From S.L.Rothapfel



RIALTO THEATRE CORPORATION
OPERATORS

S. L. ROTHAPFEL
SECRETARY AND MANAGING DIRECTOR

TELEPHONE 1406 1407 1408 BRYANT

OFFICE OF THE
MANAGING DIRECTOR

THE RIALTO
"THE TEMPLE OF THE MOTION PICTURE"
TIMES SQUARE
NEW YORK

Bluebird Photoplays, Inc.,
1600 Broadway,
New York City.

January twentieth
1 9 1 7

Gentlemen:

I am about to present "The Mysterious Mrs M".at the Rialto Theatre and I can say this that if the Bluebird Photoplays, Inc.can conscienticusly produce such pictures as these they must be considered sericusly in the front.ranks of the American producers.

"THE MYSTERIOUS MRS M." directed by Lois Weber, in my opinion, is one of the prettiest pictures I have seen in a long while. The acting, the direction, and the beautiful touches of real artistry are a joy and I can assure you I deeply appreciate it.

Any more such pictures that you might produce you may rest assured that I will be glad to book them, and I will consider them a credit to the Rialto.

Very sincerely yours,

S.L. Rothapfel

Managing Director.

SLR/S

MR. S.L. ROTHAPFEL is the greatest showman since the days of Barnum

E LEAD

THEATRICAL MEN IN THE BUSINESS--
SFUL BECAUSE THEY GIVE THEIR AUDIENCES
ACY OF YOUR HOUSE WITH BLUEBIRD PHOTOPLAYS

Offices 1600 B'DWAY, NEW YORK CITY

BLUEBIRD IDEAS

She Couldn't Keep Her FEET Still

WHO?

ELLA HALL

IN

"HER SOUL'S INSPIRATION"

Adapted from the well-known story, "MARY KEEP YOUR FEET STILL."

It's A BLUEBIRD Photoplay

"'Her Soul's Inspiration' is good—the star captivating—the staging excellent. The director, Jack Conway, has selected his views with rare judgment, and the photography ranks with the best produced up to date in the Bluebird studios. There is every reason to believe that 'Her Soul's Inspiration' will go far as a box office attraction."—EXHIBITOR'S TRADE REVIEW.

"I believe you can safely promise all of Ella Hall's admirers will consider this a delightfully human little story, made entertaining by the quaint little bits of pathos and humor registered by the star."—"WID" in WID'S MAGAZINE'

BLUERIRD
PHOTOPLAYS (INC.)
214 EAST 12th STREET
KANSAS CITY, MO.

A BLUEBIRD IDEA ADAPTED FROM ONE SENT OUT BY THE KANSAS CITY BLUEBIRD WHICH BROUGHT BIG RESULTS

THE theme of "THE MYSTERIOUS MRS. M." hinges upon the prophecy, made by a famous clairvoyant, that the hero will die at midnight on a certain day. An atmosphere of profound mystery hangs over the entire production.

Imbue your advertising with the same atmosphere. Have a man dressed in Oriental clothes walk through the streets and hand out cards on which the following copy is printed:

> "MYSTERIOUS MRS. M."
> Invites you to witness her amazing ability to foretell the Future, at the
> (Name) THEATRE
> (Day and date here)

A variation of the foregoing idea is to have a woman, dressed in Oriental attire and heavily veiled, distribute these cards from an auto. They can also be mailed. On the day you show this Bluebird, have your cashier dress in the costume just described. Your ushers should also wear Oriental clothes.

For several days prior to the presentation of this feature, conduct a guessing contest along the following lines: Get any kind of a glass container. The bigger it is, the better. It might be a two or three-gallon glass bottle, or one of the carboys used for acids.

Fill this container with fine, dry sand and then seal the mouth up with plaster of paris. After the latter has hardened, drill a fine hole through it so as to allow the sand in the container to trickle through in a thin stream.

Announce via your advertising columns in the local papers, or on a sign suspended over the bottle, that the persons guessing the hour at which the glass will be free of sand will be presented with two or more free passes. Or the passes might be given for the best guess on the time required for the emptying of the container.

DE GRASSE ENJOYS VISIT TO CITIES OF EAST COAST.

DIRECTOR JOSEPH DE GRASSE has returned to the Bluebird Studios from New York, Boston and other Eastern cities, where he went for a well-earned vacation. He spent the holidays in the metropolis, and says he never remembers having such a period of enjoyment in his life. He has been working in the West for a number of years, and says it is a relaxation to get back to the old stamping grounds of his stage days and meet his many friends.

"I went East really for a rest," said De Grasse, "but I found so many friends that I knew and between them and my relatives I kept on the move all the time and I had a lot of fun. Perhaps I didn't get the rest, but I certainly feel like a new man."

Make Your Money "UNIVERSALLY" Obtain Full Measure

Because a thing is Priced 10c. does not mean that it is Worth 10c.

Get Your Money's Worth.

Don't let any one tell U that U get 10c. Value out of 4c. spent on U just because it is Marked 10c. worth.

U are the Judge. See that you get what U want.

What do U go to the Movies for?

The answer in plain English is TO CHANGE YOUR THOUGHTS When your thoughts are Changed your moods Change—U Change. Your mind is made bright, fresh, and loses that tired, selfish feeling.

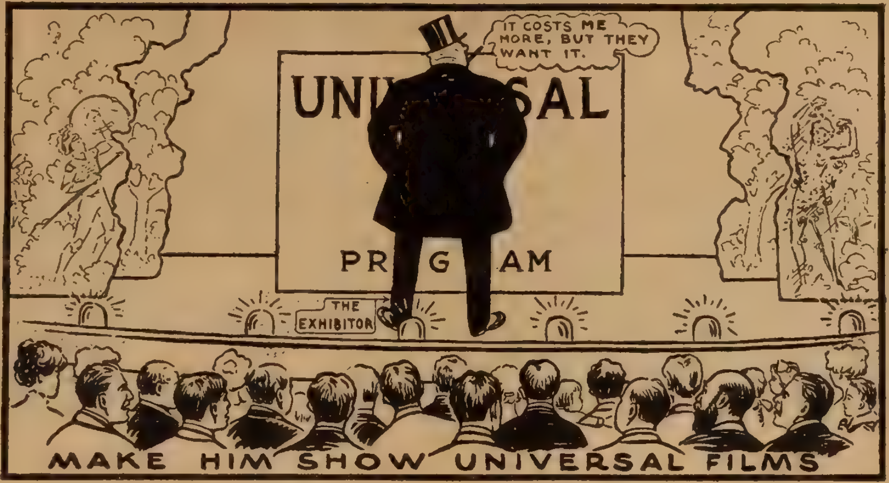
Don't tell me or don't let any one tell U that U can't see what arouses U, what pleases U, what satisfies U, what changes U. Insist on pictures that Qualify to do this. They may cost the exhibitor more, but other people get them for the same price which U pay for half-baked ideas, poorly shown, and not worth seeing.

Your Dime "UNIVERSALLY" counts 10.

THE UNIVERSAL FILM COMPANY offers our Agent (the exhibitor,—the theatre man) what U really want, and U should get it or be told why U don't. There are Twenty-six (26) Reels Each Week in its program; 26,000 feet of drama, comedy, tragedy, farce and news.

Now show the Exhibitor U want what U want

Write 13 Stanhope St., Boston for UNIVERSAL particulars


IT COSTS ME MORE, BUT THEY WANT IT.
UNIVERSAL
PROGRAM
THE EXHIBITOR
MAKE HIM SHOW UNIVERSAL FILMS

An effective New England Publicity cartoon stunt inserted in 40 *papers,* 15 *weeklies, and* 25 *dailies by the New England Universal Film Exchange.*

J. M. Mullin Says Public Wants Short Reels

IN a handsome glass-inclosed office at 13 Stanhope Street, Boston, J. M. Mullin of the Film Exchange Managers' Association, and manager of the New England Universal Film Exchange, discussed the question of the ten to twenty episode serials, all-star productions and programs of short plays. Mr. Mullin has been in the business more than 15 years in many cities. He represents a company which has over $4,000,000 invested in property alone, to say nothing of their photoplays and scenarios.

"Regarding high-salaried stars, I consider them unprofitable to the producer, the exchange and the exhibitor. The public is the chief salary payer. Any $500-a-week star is a liability to this industry, and in order for an organization as large as ours to protect the future of its business it must encourage the exhibitor to use his better judgment in selecting variety shows for his patrons.

"The future success of this business depends upon the prosperity of the exhibitor, which indirectly means that he must increase his patronage by offering to his people a variety program; meaning by this that he is driving patrons away from his theatre by showing them too many five-six and seven-reel subjects which could be cut to two reels without any material loss. I venture to say that there is not a long subject on the market today that could not be made in two or three reels.

"It costs us a great deal more money to produce short length films than it does feature productions. Inasmuch as our organization is positively the largest film producer in the world today we could make five, six and seven-reel features if we felt that that was what the public wanted. In so doing, we could save a great many dollars for the time being. But what we are most interested in is the future of the industry.

"Not many years ago the public was patronizing motion pictures in greater numbers than they are at the present time for the reason that they could drop in at any time and see a variety of subjects and feel sure at all times that in the selection of four, five or six different pictures it would find at least 50 or 75 per cent. of them that would please its desire for amusement. Under the present method of exploitation of this business by the exhibitor the public is forced to find amusement in long productions that possibly do not please their particular taste.

"I have discussed the future with many prominent exhibitors in New England recently and I see that they are beginning to realize the importance of more short-length films. They claim that nobody will come to their theatre after 8 o'clock at night for the reason that the show has already started, while only a few years ago tickets could be sold as late as 10 o'clock without difficulty and the public was satisfied.

"After all you must admit that the story and the action is the most important thing. It is all very fine to put the name of a big star in front of your theatre as a bally-hoo to lure the public, but what it really wants is genuine amusement stripped of technicalities and padding.

"One of the most popular style of pictures on the American market today is the serial production, which is seldom more than two reels per episide. This shows conclusively that the public is in search of action, a live story and lots of punch. If it were true that the public was in search of long-drawn-out stories, serials now on the market would not find patronage.

"This is equally true with comedy film. Ninety per cent. of all the theatres throughout the country make an open statement that they could not do business without good, lively comedy, and yet comedy is not produced in more than two reels, which again proves conclusively that the public wants action with plenty of live and interesting amusement without footage.

"Therefore, I must repeat that the future success of the moving picture enterprise as an amusement for the masses depends upon the selection by the exhibitor of good short-length material and plenty of variety in his program."

Specialties
on the UNIVERS

This is the Program that has brought success to thousands of Exhibitors--You can book it complete —or any release separately.

SPECIAL RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF FEBRUARY 19.

- RED EATHER—"THE TERROR," with Jack Mulhall. (Five-Reel Drama)
- NESTOR—"DOWN WENT THE KEY" (One-Reel Comedy—Eddie Lyons, Lee Moran and Edith Roberts)
- L-KO—"AFTER THE BALLED-UP BALL" (Two-Reel Comedy, with Phil Dunham, Merta Sterling and Lucille Hutton)
- BISON—"THE COMEBACK" (Two-Reel Western Picture—A Chas. Van Loan Story)
- JOKER—"ROSIE'S RANCHO" (Comedy—Gale Henry and Wm. Franey)
- POWERS—"A DAY IN THE LIFE OF A DOG" (Comedy-Cartoon) and "The Buried Treasures of Ceylon" (Dorsey Educational) (Split Reel)

SPECIALTIES that any Exhibitor can book with profit. Specialties that will help put over a weak feature; specialties that will bolster up any show, and get the crowds coming that mean profitable returns. Any one of the specialties listed here will MAKE your show. These are listed separately to aid you in booking. Together with the releases shown opposite these releases make up the great UNIVERSAL PROGRAM, which constitutes an entire week's performances of twenty-nine reels. Exhibitors who book the entire program get the benefit of all

The Most Complete, Va
Balanced Prog

Regular Releases

AL Program

REGULAR RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF FEBRUARY 19.

GOLD SEAL—“THE GREAT TORPEDO SECRET” (Three-Reel Drama—Herbert Rawlinson and Neva Gerber)

VICTOR—“THE FIREMAN’S BRIDE” (Comedy-Drama—Matt Moore and Jane Gail

UNIVERSAL ANIMATED WEEKLY, NO. 60 —

LAEMMLE—“SIN UNATONED” (Drama—Robert Leonard and Margarita Fischer)

VICTOR—“THE HEART OF MARY ANN” (Comedy-Drama—Ruth Stonehouse)

REX—“THE KEEPER OF THE GATE” (Drama—Douglas Gerrard and Ruth Clifford)

BIG U—“THE MAN WHO SAVED THE DAY” (Two-Reel War Drama—Wallace Reid and Pauline Bush)

IMP—“THE FOLLY OF FANCHETTE” (Two-Reel Society and Underworld Drama—Mae Bush and Malcolm Blevins)

VICTOR—“A BARE LIVING” (Comedy—Eileen Sedgwick)

BIG U—“THE LIFE SHE GAVE” (Indian Drama)

IMP—“A DANGEROUS DOUBLE” (Two-Reel Drama—Sydell Dowling and Sidney Bracey)

REX“LOST IN THE STREETS OF PARIS” (Drama—King Baggot and Leah Baird)

these remarkable specialties; those who pick and choose must expect to pay a slight advance over the pro rata cost of the entire program. This to cover the additional expense of individual bookings. If you want increased patronage, popularity and profit you will eventually book the entire UNIVERSAL PROGRAM. TODAY—wire or write any one of the 73 Universal Exchanges and get full particulars regarding the Program that is making thousand of Exhibitors successful. Or write direct to

ied & Scientifically

ram on Earth

"When Thieves Fall Out"

IMP DRAMA IN TWO REELS. WRITTEN BY WM. LIPPERT. PRODUCED BY J. HARVEY.

CAST.

Dan Wallace	Sidney Bracey
Olga Strogoff	Sonia Marcell
Herbert Wood	Harry Benham
Julia Dale	Mildred Gregory

Harry Benham as Herbert Wood.

WHEN THIEVES FALL OUT" is an Imp Drama, written by Wm. Lippert and produced by J. Harvey with Harry Benham in the lead. The story concerns a clever band of crooks and their outwitting.

Herbert Wood, a confidential clerk, is in love with Julia Dale. Mr. Dale approves of his suit for his daughter's hand, but Julia's mother favors Dan Wallace, who poses as a society man, but in reality is the leader of a notorious gang of thieves.

Affiliated with Wallace is Olga Strogoff, who is an expert purloiner of jewelry at social gatherings. Wallace plans to discredit Herbert in the eyes of Julia. He instructs the gangsters to place a man outside of the Dale residence during a reception.

Wallace and Olga both attend the reception. Olga steals a watch from an old gentleman and drops it out of the window to the waiting gangster. Then she adroitly unclasps and removes from Julia's neck a costly pearl necklace. As Olga is about to drop the necklace through the window, she is stopped by Wallace, who tells her angrily that her instructions were not to take anything belonging to Julia. Presently Herbert is seen to drop a card-case. Wallace picks it up, and after enclosing the necklace, puts the card-case back in Herbert's pocket.

The old gentleman discovers the loss of his watch and Julia the loss of her necklace. Mr. Dale telephones to the police station, and Detective Lamar quickly responds. Wallace announces that he knows Herbert to be the thief, as he saw him put the necklace in his coat-pocket. The detective searches him and the necklace is found. The proposed arrest of Herbert, however, is frustrated by Mr. Dale, who declares there must be some mistake.

Nevertheless Wallace has apparently accomplished his purpose, as Julia cuts Herbert dead the next day when he bows to her. But there is trouble in store for Wallace, as Olga betrays jealousy, and after vainly trying to get him to desist in his attentions to Julia, she plans revenge.

Olga conceals herself in the den of the gangsters, and overhears Wallace giving directions to rob the safe of the office where Herbert is employed. Detective Lamar, accusing Herbert of being up to his old tricks, takes him in charge. On the way to the police station, Olga takes note of the arrest and informs the detective of Herbert's innocence. The den is raided and we see Herbert, the detective and half a dozen policemen engage in a vigorous hand-to-hand fight with the gangsters, who are ultimately subdued and led off to the police station. Wallace, however, is shot while attempting to make his escape, and Olga is overcome with emotion and remorse on hearing of his death.

"The Crimson Arrow" with Mona Darkfeather

Big U Drama in Two Reels.

After many years of peace, the Indians become restless and decide to make war upon the white men. Black Partridge, the chief, who is chosen by the tribe to be their spokesman, goes to Fort Dearborn, to return to the Commandant the symbol of peace which has passed between them.

"White father," says the Indian, "my people are crying for your blood. I return to you the Peace Medal which you gave us."

The Commandant, however, makes light of the warning, and Rawlins, a black sheep among the officers, even attacks Singing Bird, the daughter of Black Partridge, on one of her visits to the fort. The members of the tribe, who are bitter against the whites, stir the feelings of the others with impassioned oratory, and scouts are sent to encircle the fort and watch the movements of the inhabitants. They report that no notice has been taken of the warning, and that the soldiers are not preparing. So they gather their forces and fall upon the whites.

Singing Bird rushes ahead of them to warn the whites that the Indians are upon them. The cunning savages offer safe conduct to the soldiers, who accept it. As they march out of the fort on their way to Fort Wayne in accordance with the orders of their superior officer, the Indians fall upon them. Nearly all are killed, but Singing Bird shows a way of escape to he rfavorites, among them the officer and his wife.

She assists them to the river, where they take to a canoe. The remnant of the survivors is rescued by soldiers from Fort Wayne, but Singing Bird is fatally wounded in a last encounter with her people. She willingly gives her life for the officer whom she loves, but who has a white wife.

REYNOLDS FILMS PLAY.

DIRECTOR Lynn Reynolds and his company of Bluebird players have gone to the snow-clad countains in the vicinity of Huntington Lake, California, for the purpose of securing snow scenes and correct atmosphere for a big story laid in Alaska.

The Reynolds' company has been provided with fur clothing, snowshoes and a complete outfit for living in the wilds, even to the dog team of "huskies," which is maintained at Universal City for just such photoplays. Several Alaskans assisted Reynolds in making his preparations for the trip. His next Bluebird release will be "The Cruise of the Alden Besse."

"SIXTEEN YEARS OF KNOWING HOW"

What Is Your Answer?

ARE YOU GOING TO ACCEPT PROJECTION TROUBLES AS NECESSARY EVILS

OR

ARE YOU GOING TO BE ONE OF THE GREAT MAJORITY OF EXHIBITORS WHO USE

Power's Cameragraph

Write for the name of our dealer in your territory.

ASK HIM TO SHOW YOU

OUR INTERMITTENT MOVEMENT
OUR LOOP SETTER OUR TAKE-UP

THESE EXCLUSIVE DEVICES WERE DESIGNED TO ELIMINATE YOUR TROUBLES

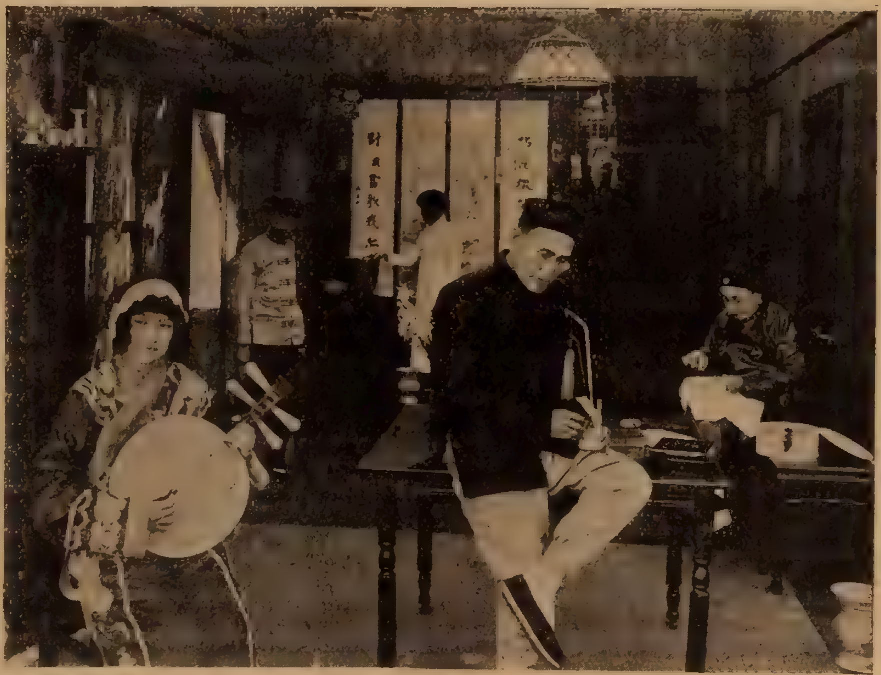
CATALOG "U" MAILED UPON REQUEST.

NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK

A Chinese Picture By Chinese Actors

A PRODUCTION unique in the annals of picture-making will be released as the Red Feather feature on February 26. The photoplay is called "The War of the Tongs," but it is far more than a mere story of Chinese secret societies. The story was written by a Chinaman, and every single role in the play, from hero and heroine to extra man, was played by a real Chinese.

The picture was produced in San Francisco, and deals with the life of the Celestials who inhabit their own quarter in that city. To the last detail the picture is true to life, and is uncolored by American settings, properties or costumes. It is true that the film was directed by an American, but that was more for the sake of the mechanical details of the production, than for any other reason, and the native actors were quite uninfluenced in their work by his Occidental ideas.



The cast was recruited from the "Imperial Chinese Players," a dramatic organization of San Francisco, and is the only motion picture ever made in which the entire dramatis personae is composed of Chinese. In the native theatre, all the feminine roles are taken by young men, for, as was once the custom with the Western stage, actresses are unknown to the Chinese drama. In "The War of the Tongs," however, the leading feminine role is played by Miss Lin Neong, who acts for the camera like a veteran. The scenes in the household of Lee Hoy give most interesting glimpses of home life among the San Francisco Chinese. One of them is illustrated in the cut.

STORIES OF THE ONE REEL PHOTOPLAYS

"HIS WIFE'S RELATIVES."

Nestor Comedy.

Written by Bess Meredyth.
Produced by L. W. Chaudet.

Ma Smith	Mrs. Roberts
Pa Smith	Fred Gamble
"Big Bill" Smith	Lee Moran
Eddie	Eddie Lyons
Cousin	Harry Nolan
Girl	Edith Roberts
Kid Sister	Lena Baskette

Eddie, deeply in love with Edith, was invited to her home. There he met Pa Smith in his shirt sleeves; Ma Smith shouting orders to the others; the baby howling; the kid brother dashing about with a wooden horse; the kid sister, and "Big Bill" Smith, who bossed the whole family. Eddie was jollied by Bill, and when he asked Pa Smith if he could marry Edith, all the family listened at the door.

After the wedding, the family and their friends accompanied Eddie and his wife to their new bungalow, where Bill broke some of the new dishes; the children jumped up and down on the bed; Pa passed the gift-cigars to all the friends; and upon the suggestion of Bill, they all decided to stay there for the night.

So the family, with Bill's pals added, went to bed. Edith and Ma slept in one bed; Bill and his friends in the other; Pan on the couch; the two youngest Smiths on the dining-table; and Eddie had the bath-tub.

The next morning Eddie rented the bungalow nearby and had two huskies move all the furniture over. They all rushed out to discover the trouble, and Eddie told them that this was his home. He calmly informed Edith that she must choose between him and her family, turning away toward their own home, said in unison, "Well, if that isn't a grateful guy for you."

"FEARLESS FREDDIE IN THE WOOLLY WEST."

Powers Comedy Cartoon.

Fearless Freddie has many exciting adventures in the wooly West. First he becomes a cowboy, and attempts to ride a bucking broncho. Then he starts out in search of Indians, who shoot at him with their bows and arrows. He saves himself from being killed by waking in time to hear his mother telling him to go to bed.

"GIANTS OF THE AMERICAN FOREST."

Powers Educational in One Reel.

"Giants of the American Forest" is a wonderful one-reel study of the Redwoods of California, without doubt the oldest living things in the world. The Government has set aside several parks where they will be preserved. The cutting of one of the monsters is shown. The tremendous diameter o fthe logs necessitates the blasting of them into more convenient size. They are then "snaked" by cable up the hillside, felling trees and underbrush in their path. If the cable breaks, there is great loss of time and money. The logs trains carry the logs to the saw-mill. A ninety-two-inch board, easily the largest in the world, is shown. The longest flume in the world carries bundles of boards sixty-five miles to Sanger. It drops 4,000 feet in the first six miles. At Sanger the boards are received and sorted, and then loaded onto flat cars.

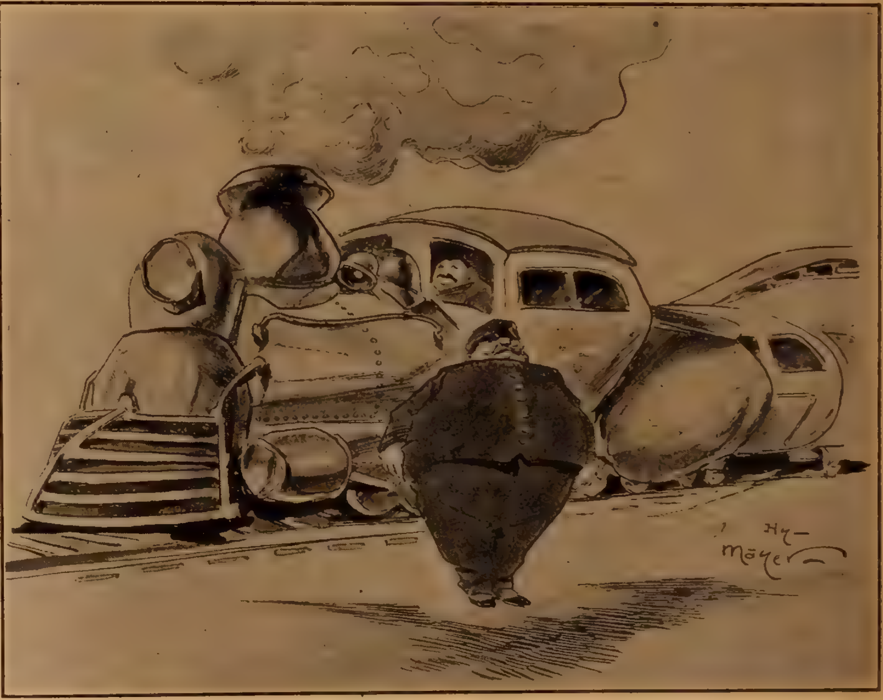
"IN THE SHADOWS OF NIGHT."

Rex Drama.

With Jane Fearnly and William Shay.

Jane and William, about four and five years old, are seen at the bedside, saying their night prayer, with their mother close by.

Years pass, and Jane is married. Her only child is about four years old. Her brother William has taken the downward path and associates with a gang of crooks. Tired of always sharing the loot with the gang, he starts out to do a job himself. He enters a house and hears a child saying its prayer, "Now I lay me down to sleep." He recalls how he and his sister used to say the same prayer together. He draws the curtain and sees his sister with her little boy. This touches William's heart, and he is leaving, when Jane hears him. She takes a revolver and fires two shots through the curtain. William falls to the floor. Jane enters the room and is just in time to see her brother breath his last.



If our railroads continue to be prosperous they soon will look like this, according to Hy. Mayer, famous caricaturist of the Universal Animated Weekly.

STORIES OF THE ONE REEL PHOTOPLAYS

"OUT FOR THE DOUGH."

Joker Comedy.

Story and scenario by Jack Cunningham.
Produced by William Beaudine.

CAST.

James Cartottle	**John Cook**
His Daughter	**Lillian Peacock**
"Wandering" Webster	**Wm. Franey**
Hired Girl	**Gale Henry**
Lillian's Sweetheart	**Milburn Moranti**

Cartottle catches his daughter Lillian and her sweetheart Milt making love, and he kicks Milt so hard that he lands in a hay-stack. Then he leads Lillian by the ear into the house, telling her that she must be very pleasant to the new minister, who is on the way to their house. Lillian hurries out to tell her troubles to her lover.

Meanwhile, "Wandering" Webster, a tramp, sneaks to the kitchen window and is seen by the hired girl, who can love anything in the shape of a man. Bashful and smirking, she invites him into the kitchen to eat. Cartottle passes the window and sees this picture of contentment. He rushes in and kicks him out.

Wandering Webster meets the new Reverand driving a lazy horse, and reading the Bible at the same time. He forces the man to descend from the buggy and to exchange clothes with him.

When Wandering Webster arrives as the minister, Cartottle receives him with great gusto. The visitor makes many demands with well-assumed nonchalance, and makes love to Lillian in the most presumptuous manner.

Having been informed by Milt that the hired girl is an heiress, the tramp proposes to her and soon afterward they became man and wife. He then finds that her fortune consists of a smill pile of pennies. The real minister tells him he must stay by his marriage contract.

Milt and Lillian have also been married. The unfortunate tram pis set to washing dishes, large tears dropping into the pan all the while.

"RED VENGEANCE."

Big U Drama.

The Indians and whites are living in peace until one of the whites commits an overt act, which arouses the redmen. Johnson, the trapper, finds Peach Blossom out in the fields gathering herbs, and kidnaps her. The girl sees the Indians out on a hunt, and calls to them. The trapper throws her to the ground and then escapes. Eagle Eye, in revenge, goes to Johnson's and takes his boy, who is carried to the Indian camp and turned over to Peach Blossom. She becomes a little mother to the child, refusing to permit others to touch him.

Mrs. Johnson rides to the fort and informs the commander of her loss. He orders out a troop. When the Indians hear of the approach of the soldiers, they break camp and are caught in a very poor tactical position in a hollow, where the soldiers can not only shoot down into them, but roll rocks among them. The Indians are captured and lodged in the stockade.

Big Rock and Peach Blossom scale the fence. Big Rock steals up behind the sentry, throws him to the ground and gets away. The soldiers pursue. The chief, exhausted, is overtaken and shot. The Indian woman plunges a knife into her heart.

"THE HIGH COST OF STARVING."

Victor One-Reel Comedy.

Scenario by Maie Havey.
Produced by Leslie T. Peacocke.

CAST.

Sidney Simpson	**Eugene Walsh**
Mrs. Simpson	**Eileen Sedgwick**
Chef	**Al McKinnon**
Maid	**Dolly Ohnet**

Mrs. Simpson attends a lecture on "Vegetarianism," and is invited to join the club by the professor. She becomes a fanatic on the subject, and forbids any meat to enter the house, much to the disgust of Sidney, their servants, and the local butcher.

The cat's chop is the only morsel of meat that is allowed to enter the house. Sidney manages surreptitiously to eat the chop. Then a great idea strikes him.

He buys several kittens and brings them home in triumph. He then tells his wife that they must have at least three more chops daily.

Sidney then reads in his paper an announcement of an alarming epidemic in Russia, brought on by vegetarian diet, which causes terrible blotches on the face. He takes the cook and the maid into his confidence and they and Sidney pretend to be sufferings from "Ricketts," shaking violently all over. Sidney paints all their faces with blotches of "Iodine" and that of his wife, while she is asleep. Her alarm in the morning sends her to the telephone to order in a plentiful supply of meat.

"THE VALLEY OF BEAUTIFUL THINGS."

Victor Fairy Drama.

Story by Helen Jonas.
Scenario by Fred Myton.
Produced by Lule Warrenton.

CAST.

Sea Foam	**Peggy Custer**
Prince Happy Day	**Antrim Short**
Zamba	**Elsie Cort**

One day, Zamba, a wicked witch, finds a box washed up by the waves, and in it is a beautiful fairy child, Sea Foam. Zamba takes her to her cave and begins her up-bringing.

Years later, when Sea Foam has developed into a beautiful young girl, Zamba uses her as a lure to draw travelers to a pool into which she pushes them after removing their valuables.

One day, the news of Sea Foam's unhappiness is brought by the Wind to the Goddess of the Good Fairies. It is discovered that love is the only charm that can overcome the machinations of Zamba. So Prince Happy Day is sent to the rescue, but Zamba casts her spell over him and, blinded, he goes the way of the others.

Sea Foam manages to elude the witch. When she kisses the Prince, the spell is broken and his sight restored. Fire flares up and consumes Zamba, and Sea Foam and Prince Happy Day are free.

"AVARICE."

Imp Drama.

Story, scenario and production by E. Magnus Ingleton.

CAST.

The Ragpicker	**Claire McDowell**
Death	**T. D. Crittenden**
The Man	**Leo Pearson**
The Wife	**Betty Schade**

In a dirty, dilapidated hovel, lives an old ragpicker. Though existing in a wretched cellar, yet she possesses a bag of gold and a magnificent diamond necklace.

One night, while worshipping her hoard, Death appears before her and reviews with her the horrors of her past life. All has been for worldly gain. When young and beautiful, she auctioned her body to the highest bidder; she sold her son to the gallows for gold; and because of her monstrous greediness, throttled a young woman for her jewels. Death claims her, and she has to leave all.

MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

By W. A. BACH.

ST. JOHNS, N. B.—Mr. Walfield of the Orpheum Theatre in Bridgewater has just made arrangements with the Universal Company to use Red Feather and Bluebird Features.

Bartling and Mulhall of the Opera House in Liverpool opened their house with Universal service and have been using Universal service ever since.

Mr. Margetts, St. John, N. B., Universal Manager, writes:

"We have just had a private showing of the Special State Right Feature "Idle Wives." This subject has been passed by the New Brunswick Board of Censors and some fifty prominine citizens as well as newspaper men and moving picture men saw this picture. Every one pronounced it an excellent production and one of the best things that has ever been shown here. This exhibition took place in the Imperial Theatre last evening.

"Although no arrangements have been made for the booking of this subject here in St. John, we are in hopes of making arrangements to show it at an early date. We have had a number of requests from exhibitors in the Province regarding this subject and we are in hopes of booking it in most of the larger towns before it leaves the territory. It has already been booked in New Glasgow by Mr. N. W. Mason for three days, and it will also run in Sydney, N. S., in M. L. R. Acker's Palace Theatre for three days in the early part of February.

"The Roseland Theatre owned by Mr. N. W. Mason in New Glasgow was opened recently; they used the Red Feather, "The Mainspring." Mr. Christie of this office was in New Glasgow for the opening to represent the Universal and he reports that the house was packed from the time the doors were opened and that every one was well pleased with the program presented. The house is very prettily decorated in old rose and without a doubt is one of the finest theaters in the Maritime Provinces. They are using two Powers 6B machines and have a motor generator set in their booth.

"We also have a large number of calls for "Robinson Crusoe," and we are in hopes of receiving this subject at an early date so that it can be booked through the territory. "The Purple Mask" is beginning to take hold and we expect to have an exceptional run on this serial before it is finished."

Mr. F. R. Lennon, Assistant General Manager of the Universal Film Company in Canada, announces that "Black Orchids," the sensational Bluebird Feature with Cleo Madison, is being played at the Strand Theatre, week of January 15th. The same week the Joker Comedy "When Damon Fell for Pythias," which had a full week's run at the Rialto Thetre, New York, played the full week at the Regent Theatre, Toronto.

Many bookings have been talked of for "Robinson Crusoe" the special Universal release just received.

The Animated Song Pictures which the Universal is releasing now are becoming very popular and it is expected that the Regent Theatre, Toronto, the biggest house in the city, will book them, following which is quite a list of bookings which would take some time to publish .

All the publicity work in connection with the Monster Rally of the Exhibitors and Exchangemen of Toronto on Tuesday and Wednesday, January 23rd and 24th, has been in charge of the Publicity Service Department of Universal under W. A. Bach. As the Rally was only decided upon seven days in advance, it naturally took some rapid work, but by the rapid methods and loyal assistance of the Department Staff, the work was accomplished in good time, and as a result the whole of Ontario is fully covered and the necessity of meeting in Toronto to organize and fighting the adverse legislation is understood.

Quebec.—The bill increasing the censorship fees on moving picture films was amended by the Legislative Council last week in such a way as to provide for a reduction of the new schedule of fees if it is found not to be workable.

The bill increases the censorship fee to $5 per film. The amendment is to the effect that the Lieutenant-Governor in Council may, if expedient, make a reduction in the charge.

VANCOUVER.—"The Dumb Girl of Portici" played to capacity business at the Columbia Theatre, Victoria, the entire Christmas week. This film is now being shown at the Globe Theatre, Vancouver, and played to a record matinee on New Year's Day. Business during the balance of the week was very satisfying to the National Amusement Company. Next week Pavlowa will play in the largest suburban house, Broadway Theatre, seating capacity almost 1,000, and everybody feels sure that business will be good.

"ME AN' ME PAL."

(*Continued from page* 13)

have a day off, and drives Harry to the Academy in his little donkey cart. There Harry is surprised to see his picture on the line and to meet his uncle and his new wife and Kitty among the crowd who gather around and admire the picture "Me an' Me Pal." Then Mr. Hilliard learns that Harry painted the picture. And, as a reward, he not only sets up Labby in a regular green grocer's shop, but makes peace with his nephew, who shortly marries Kitty.

"A STUDIO CINDERELLA."

Laemmle Drama.

CAST.

Plain Jane	Jane Gail
The Artist	Matt Moore

Plain Jane, the Cinderella of the studio, loves the famous artist in spite of her rags. One afternoon she dresses herself in the clothes of a rich client. The artist is struck with her beauty, nurses her after an accident, and then marries her.

"JOYS AND TEARS OF CHINA, AS SEEN BY DOCTOR DORSEY."

Powers Educational.

In this release we see the Chinese at work and at play. We pass along the streets lined with vendors, and see a wedding procession in which every one parades except the bride, who is forced to remain at home. It also shows the contrast between the funeral of a poor boy and of a Chinese prince.

Keen Observer

Of the Industry is Wm. Johnston

Ably and Faithfully Serving Exhibitors and the Trade

Mr. Johnston has told the Box-Office Story of

BLUEBIRD'S WONDERFUL SUCCESS

Without Mentioning a Name

"The Play's the Thing."
And Back of the Play is

Bluebird Organization

PLAYERS
DIRECTORS
PRODUCTION
ADVERTISING
CO-OPERATION
and
O-R-G-A-N-I-Z-A-T-I-O-N

BLUEBIRD PHOTOPLAYS, Inc.
1600 Broadway
New York City

Sign 'Em Up!

A PROMINENT director, lately returned to New York after a considerable absence, has had an eye-opening experience.

Two manufacturers immediately bid for his services—and in practically the same way.

"Now, see here," said each. "How much do you want?"

"Well," said the director, "I—I don't——"

"How about $——?" interrupted each manufacturer, mentioning a year's salary which approximates a millionaire's yearly income.

"Thanks," said the director. "But just a moment. You expect me to produce good pictures—of course.

"Well, then, there are other considerations more important than my salary. What material have you got? What is your organization?"

"Oh! That's all right," said the manufacturer. "We'll talk about that afterwards. Just sign your name here."

We cite this remarkable incident, not to indicate to legislative investigating committees that the manufacturer is rolling over in wealth—nor to the exhibitor that the manufacturer has money to throw away.

As a matter of fact we know for a certainty that the manufacturer is having the devil's own time to make or keep any money.

The point is **that good pictures are not made by directors' salaries**—nor stars' salaries, nor by anyone's salary.

The talent and money thrown helter-skelter and opulently into pictures today give ample proof of the producers' generous desire to make good pictures.

Production extravagance, in fact, savors of the early sluicing era of a great gold field.

And our distribution leaks are just like the gaping cracks of the first crudely made sluice boxes.

Gold is slipping through and away at an alarming rate. The waste-pile is getting it.

Salaries don't make good pictures.

Only one thing does—and that's **organization.**

It certainly is a portent of good pictures and good business to come to have a director wave aside an overwhelming salary and ask for the tools to work with.

It is a sign, we believe, of the sanity now entering the industry and of the solidity we all know it is bound to have.

WM. A. JOHNSTON.

"The Purple Mask"—Episode Seven

Patricia's ready sympathy is enlisted by the unfortunate mother.

IN this chapter, called "The Race for Freedom," Pat successfully smuggles Kelly out of the country, and they find themselves on the same boat bound for America.

CAST.

Patricia Montez	Grace Cunard
Detective Phil Kelly	Francis Ford
Mrs. Van Nuys	Jean Hathaway
Silk Donahue	John Duffy
Pete Bartlett	Pete Gerald
Bull Sanderson	Jerry Ash
Stephen Dupont	John Featherstone
Jacques, the butler	Mario Biannchi
Duke Hestor	Duke Worne

KELLY, acting upon the King's orders, arrested Pat when she faced him in the King's presence. He applies the handcuffs to her wrist, and sends her into the next room under guard of one of his assistants. The populace enter the palace and commend the king for giving the money to the poor—a tribute he unjustly received—for Pat had been solely instrumental in having the dead Queen's wishes complied with.

The Sphinx is angered by the King's attitude and forgets himself. His language to the King angers his majesty and Kelly is ordered under arrest. While the guard leaves Kelly alone with the King for a few moments, the Sphinx attacks his majesty, changes clothes with him and escapes. When the guard comes to arrest the Sphinx they find in his stead the King, bound hand and foot.

In the meanwhile, Pat has induced Kelly's assistant to unlock the handcuffs that shackle her wrists. Just at that moment some members of the People's League enter the room, and Pat leads them in an attack upon Kelly's man. The assistant detective is shackled with the handcuffs to the arm of a chair, and Pat makes good her escape.

When Kelly flees from the palace he is directed by Duke Hestor to take a certain sleigh that will carry him to the border. Complying in haste, because the King's guards are approaching to arrest him, Kelly is rushed across the boundary line and takes an automobile for Paris. Just as he is entering the machine a card is handed to him from the driver of the sleigh—and it is then disclosed that it is Pat herself who has safely conducted Kelly across the border. The girl takes another motor and is hurried to Paris by another route.

When Kelly arrives in Paris he is summoned before the commandant of police and ordered to leave France, a long stay in America being suggested as his proper move. Kelly has come under suspicion of the police because of the several escapades in which Pat has been concerned and in which the Sphinx has every time been baffled. Wondering what will become of Pat (because she has with her aunt disappeared from home) Kelly takes a boat for America.

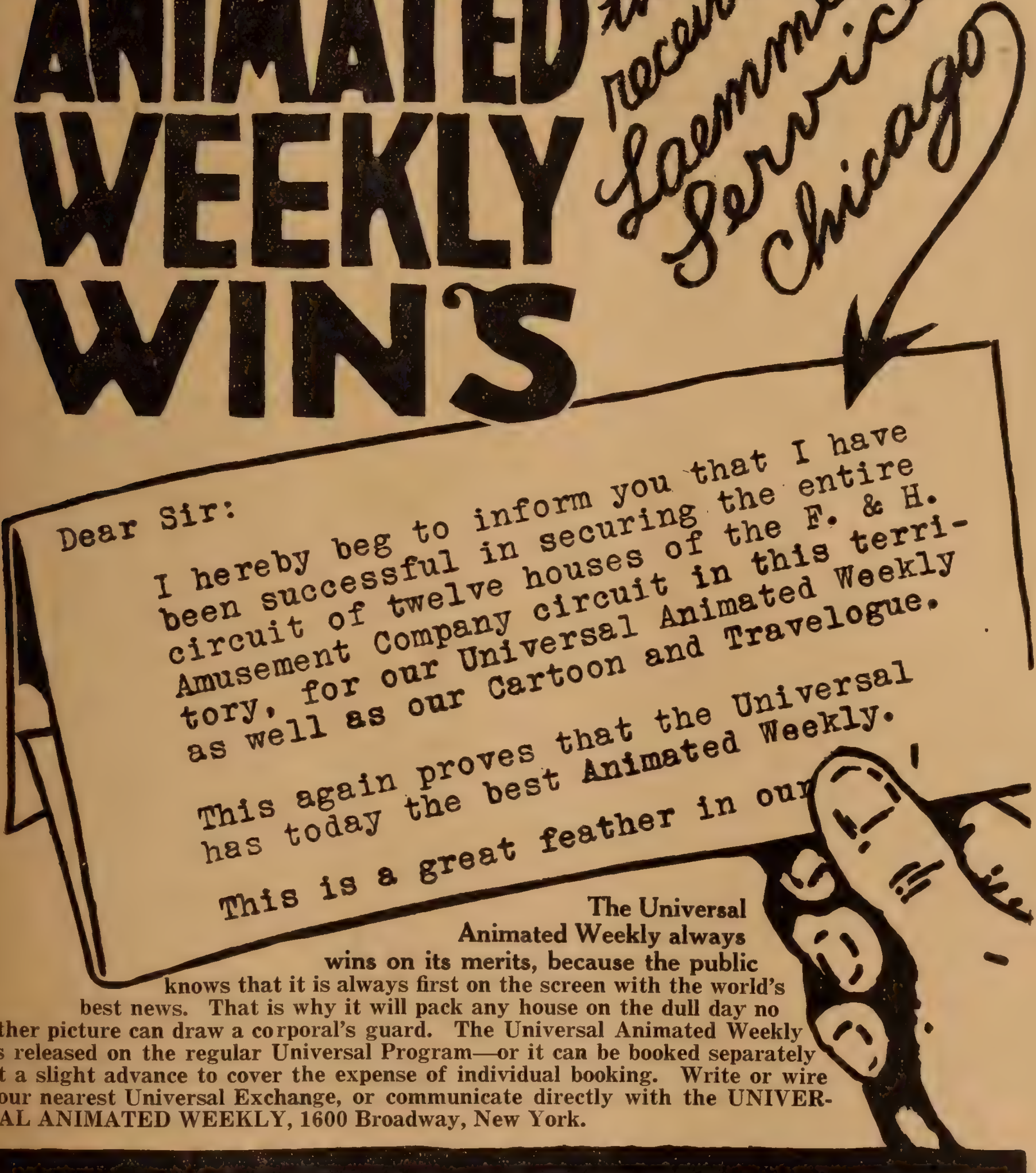
He is astonished to see Pat and her aunt in the dining salon at the first meal on shipboard. On the passage over, Pat interests herself in a poor woman, with a baby, who is traveling second class. The woman points out among the first class passengers a man and his wife, telling Pat that the man betrayed her, robbed her of all her money and then married the woman he is now with.

There is a costly string of pearls, the woman tells Pat, that was bought with her money. Now the wife of the woman's deceiver is wearing the pearls and other jewels, while the woman who provided the money through the ruthless actions of the man, is penniless. Pat's sympathy being aroused, she promises the woman that she shall be recompensed.

On the morning of the day the ship is due to land in New York, the pearls are stolen. The captain of the ship commissions Sphinx Kelly to recover them, and as the episode ends, Kelly is just entering Pat's stateroom, prompted by his suspicions, to make a thorough search for the pearls among Pat's belongings.

The UNIVERSAL ANIMATED WEEKLY WINS

Read this letter received from Laemmle Film Service Chicago



Dear Sir:

I hereby beg to inform you that I have been successful in securing the entire circuit of twelve houses of the F. & H. Amusement Company circuit in this territory, for our Universal Animated Weekly as well as our Cartoon and Travelogue.

This again proves that the Universal has today the best Animated Weekly.

This is a great feather in our

The Universal Animated Weekly always wins on its merits, because the public knows that it is always first on the screen with the world's best news. That is why it will pack any house on the dull day no other picture can draw a corporal's guard. The Universal Animated Weekly is released on the regular Universal Program—or it can be booked separately at a slight advance to cover the expense of individual booking. Write or wire your nearest Universal Exchange, or communicate directly with the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

WHAT is bothering the Editor of this here page is:

Do Exhibitors generally—that vast army of successful men who are running the Universal Program—take all the advantage of the stunts printed on this page week after week?

Won't you please write to me, THE EDITOR, Moving Picture Weekly, 409 Pearl Street, New York, and tell me whether you have ever tried any of these stunts, and if so what did they get you?

Now that is off my chest, please crowd in together for a little close harmony. Honest to goodness, can you imagine any one handing out these stunts week after week if they didn't have the inspiration of that wonderful Universal Program? No. Of course not. Please look at pages 28 and 29. Look at the feast for fans spread there. Think of the varied subjects, night after night; the stars that are appearing in one, two and three-reel pictures. Why, man, you ought not to need these stunt suggestions at all. You ought to be able to put something over on your own account for every release on the Universal Program. Take a close look at the releases on the pages mentioned. Do a little hard thinking FOR YOURSELF, and then write me what you have done or what you plan to do.

THOUSANDS of people remember the Universal picture, "My Old Dutch," with pleasure. On February 12th a Red Feather photoplay will be released, which has been pronounced by a room full of experts to be a second "My Old Dutch." It is called "Me an' Me Pal." "Me" is a London coster, and his "pal" is a small and very intelligent donkey. The picture is one of those simple, homely, altogether delightful stories which are as rare as they are popular. If you ran "My Old Dutch," you should do something to let people know that this Red Feather is on the same order. Newspaper advertising, posters and slide announcements should be used to that effect. You know, the London costers are some of the most picturesque and distinctive people in the world, with all manner of strange features in customs and dress. Have an elderly man dressed in coster clothes, tight trousers, widening at the foot, and sewn all down the seams with rows and rows of pearl buttons. He should wear a short coat liberally decorated in the same way and a felt hat, turned down in front and up in the back. Have him lead a donkey, if you can get one, but if not, his costume will attract attention. Of course he must carry appropriate announcements.

THE L-KO Komedy for February 16th is very funny, and is called "Brave Little Waldo." Fatty Voss, who tips the beam at something like three hundred, is little Waldo, who is sent to the West to overcome his incurable sissyism. His finnicky manners, wrist watch and dainty gestures are an amusing contrast to his great bulk. If you can get a big fat man, dress him in dandified fashion with a huge watch on his wrist. Then send him out, with an announcement on his hat and let him consult his watch very often so that no one will miss it.

THE Joker Comedy for February 17th is called "Mule Mates," and the mule in it is a scream. He is played by a celebrated impersonator of animals, and, with William Franey for his "mate," he provides a laugh in every foot of the picture. A big cardboard head of a mule hung in your lobby, with both the huge ears set on pins so that they may be manipulated by hidden wires, would attract a lot of attention to the picture. And if you could get a false mule's head from some theatrical costumer and send a man out wearing it and carrying an announcement at the same time, there would be few who would not know that there was something unusual at your theatre.

THE Universal Special Feature for the week of February 12th is a three-reel presentation of Daniel De Foe's famous story, "Robinson Crusoe." This is another case when special notices should be sent to the schools, because the book forms part of the curriculum of nearly all of them. The production is a lavish one, and the story has been closely followed and should attract every child and grown-up as well, who has read the book. If you send a man in typical Crusoe garb, dress of shaggy goat skin, with pointed cap of skin with ends hanging down over the shoulders and a tree-branch in his hand for a staff, through the streets, every one will recognize him. Don't forget to have a dog with him and to put a stuffed parrot on his shoulder. Have man Friday, too, if you like, but he may be rather chilly if the weather is true to form. This would make a splendid release for Lincoln's birthday, when all the children are out of school.

THIS WEEKS PROGRAM

MONDAY, FEBRUARY 5.

02144 RED FEATHER—"Me An' Me Pal" (5-reel drama of Coster life) (Edna Flugrath). 1-3-3-6
02145 NESTOR—"His Wife's Relatives" (Comedy) (Eddie Lyons, Lee Moran, and Edith Roberts). 1

TUESDAY, FEBRUARY 6.

02146 GOLD SEAL—"Won By Grit" (3-reel drama) (Neal Hart-Lois Wilson). 1-3-6
02147 VICTOR—"The Valley of Beautiful Things" (Juvenile Comedy). 1

WEDNESDAY, FEBRUARY 7.

02148 L-KO—"That Dawgone Dog" (2-reel Comedy) (Sammie Burns). 1-3-6
02149 UNIVERSAL ANIMATED WEEKLY—Weekly No. 58.
02150 BIG U—"Red Vengeance" (Indian drama). 1

THURSDAY, FEBRUARY 8.

02151 REX—"The Melody of Death" (2-reel dr.) (Douglas Gerrard, Ruth Clifford, and Maud George). 1-3-6
02152 POWERS—"Giants of the American Forest" (Ed.) 1

FRIDAY, FEBRUARY 9.

02153 IMP—"Avarice" (dr.) (Claire McDowell). 1
02154 VICTOR—"The High Cost of Starving" (Comedy) (Eileen Sedgwick). 1
02155 BIG U—"The Crimson Arrow" (2-reel drama) (Mona Darkfeather). 1-3-6

SATURDAY, FEBRUARY 10.

02156 BISON—"The Outlaw and the Lady" (2-reel Western dr.) (Louise Lovely-Harry Carey). 1-3-6
02157 JOKER—"Out for the Dough" (Com.) (Wm. Franey-Gale Henry). 1
02158 LAEMMLE—"A Studio Cinderella" (1-reel dr.) 1

SUNDAY, FEBRUARY 11.

02159 IMP—"When Thieves Fall Out" (2-reel Crook dr.) (Harry Benham). 1-3-6
02160 POWERS—"Fearless Freddie in the Woolly West" (Com. Cart.) and "Joys and Tears of China" (Dr. Dorsey Educational) (Split reel). 1
02161 REX—"In the Shadows of the Night" (drama).

WEEK OF FEBRUARY 5.

02162 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 7) "The Race for Freedom" (2 reels). 1-3-6

NEXT WEEK

MONDAY, FEBRUARY 12.

02163 RED FEATHER—"The Terror" (5-reel drama) (Jack Mulhall). 1-3-3-6
02164 NESTOR—"A Hasty Hazing" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, FEBRUARY 13.

02165 GOLD SEAL—"The Indian's Lament" (3-reel Indian drama) (Marie Walcamp-Lee Hill). 1-3-6
02166 VICTOR—"The Girl of the Hour" (Com.) (Herbert Brennon-Vivian Prescott). 1

WEDNESDAY, FEBRUARY 14.

02167 IMP—"The Girl Reporter's Scoop" (2-r. detective dr.) (Irene Hunt-Roy Stewart). 1-3-6
02168 L-KO—"The End of a Perfect Day" (Com.) (Hank Mann-Gertrude Selby). 1
02169 UNIVERSAL ANIMATED WEEKLY—Weekly No. 59.

THURSDAY, FEBRUARY 15.

02170 VICTOR—"The Losing Winner" (2-reel Com. dr.) (Carter De Haven-Flora Parker De Haven). 1-3-6
02171 BIG U—"The Half-breed's Confession" (Western drama). 1

FRIDAY, FEBRUARY 16.

02172 LAEMMLE—"The Fourth Witness" (2-reel drama) (Louise Lovely-Lee Hill). 1-3-6
02173 UNIVERSAL SCREEN MAGAZINE—Issue No. 7.
02174 L-KO—"Brave Little Waldo" (Com.) (Fatty Voss). 1

SATURDAY, FEBRUARY 17.

02175 BISON—"John Osborn's Triumph" (2-reel drama) (Murdock MacQuarrie). 1-3-6
02176 JOKER—"Mule Mates" (Com.) (Gale Henry-William Franey). 1
02177 LAEMMLE—"Broken-Hearted" (drama) (William E. Shay). 1

SUNDAY, FEBRUARY 18.

02178 POWERS—"Mr. Fuller Pep, He Does Some Quick Moving" (Com. Cart.) and Drama of the Orient (Dorsey Educational) (Split reel). 1
02179 UNIVERSAL SPECIAL FEATURE—"Robinson Crusoe" (3-r.) (R. Leonard-Margarita Fischer). 1-1-3-3-6

WEEK OF FEBRUARY 12.

02180 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 8) "The Secret Adventure" (Two reels). 1-3-6

THE WEEK AFTER

MONDAY, FEBRUARY 19.

02181 RED FEATHER—"The War of the Tongs" (5-reel Chinese drama) (Chinese Cast). 1-3-3-6
92182 NESTOR—"Down Went the Key" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, FEBRUARY 20.

02183 GOLD SEAL—Herbert Rawlinson in "The Great Torpedo Secret" (3-reel Com. dr.) (Neva Gerber). 1-3-6
02184 VICTOR—"The Fireman's Bride" (Com. dr.) (Matt Moore-Jane Gail). 1

WEDNESDAY, FEBRUARY 21.

02185 L-KO—"After the Balled-Up Ball" (2-reel Com.) (Phil Dunham, Merta Sterling and Lucille Hutton). 1-3-6
02186 UNIVERSAL ANIMATED WEEKLY—Weekly No. 60. (News).
02187 LAEMMLE—"Sin Unatoned" (Dr.) (Robert Leonard-

THURSDAY, FEBRUARY 22.

02188 VICTOR—"The Heart of Mary Ann' (Com. drama) (Ruth Stonehouse). 1
02189 REX—"The Keeper of the Gate" (Dr.) (Douglas Gerrard-Ruth Clifford). 1
02190 BIG U—"The Man Who Saved the Day" (2-reel War dr.) (Wallace Reid-Pauline Bush). 1-3-6

FRIDAY; FEBRUARY 23.

02191 IMP—"The Folly of Fanchette" (2-reel Society & Underworld dr.) (Mae Bush-Malcolm Blevins). 1-3-6
02192 VICTOR—"A Bare Living" (Com.) (Eileen Sedgwick-Ralph McComas). 1
02193 BIG U—"Heroes of the Plains" (Indian dr.) 1

SATURDAY, FEBRUARY 24.

02194 BISON—"The Comeback" (2-reel Western dr.) 1-3-6
02195 JOKER—"Rosie's Rancho" (Com.) (Gale Henry-Wm. Franey). 1

SUNDAY, FEBRUARY 25.

02196 IMP—"A Dangerous Double" (2-reel drama). 1-3-6
02197 POWERS—"A Day in the Life of a Dog" (Com.) and "The Buried Treasures of Ceylon" (Dorsey Ed.) 1
02198 REX—"Lost in the Streets of Paris" (Drama) (King Baggot-Leah Baird). 1

WEEK OF FEBRUARY 19.

02199 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 9) "A Strange Discovery" (2 reels). 1-3-6

MUSIC FOR "THE SCARLET CRYSTAL"—WEEK OF FEBRUARY 5

(A Red Feather Photoplay)

Specially selected and compiled by M. Winkler.
"Love Song," by Puerner, is the Theme.

REEL I.

1. "*La Rose,*" Intermezzo, by Ascher, until "Church bell ringing." 2. Organ to action (Watch Church Bell), until "One hundred miles as the crow flies." 3. "*Aurora,*" by von der Mehden, until "And in Midvale." 4. Organ to action until "Flash back to former scene." 5. "*A La Ballerina,*" Valse Lente, by Bendix, until "Priscilla had not yet begun." 6. "*Sparklets,*" Intermezzo, by Puerner, until "The city and a maid in distress." 7. "*Heart to Heart,*" Melody, by Trinkaus.

REEL II.

8. Contiue "*Heart to Heart*" until "So Priscilla came—saw," etc. 9. "*Ninfa,*" by von der Mehden, until "A month later." 10. Theme until "On her return from the city." 11. Organ to action until "Egypt the ancient." 12. "*Oriental Theme,*" by Oehmler, until "While the other side." 13. "*Melody,*" by Friml, to action.

REEL III.

14. Continue "*Melody*" until "Peggy Lovel, an unspoiled child." 15. "*Berceuse,*" by Karganoff, until "Priscilla was glad to be home." 16. "*Valse Lento,*" by Chuett, until "Mr. Rollins has gone out." 17. Theme until "No! No! you must go home." 18. "*We Won't Go Home Until Morning,*" Song, until "Rollins comes home." 19. Theme.

REEL IV.

20. Continue "Theme" until "The morning after." 21. "*In Lovers' Lane,*" by Pryor, until "As the shadows of evening fall." 22. Theme until "And with the morning." 23. "*After Sunset,*" by Pryor, until "Weeks of discouragement." 24. "*Tendresse,*" by Ravina.

REEL V.

25. Continue "*Tendresse*" until "Rollin arrives home." 26. "*Dramatic Tension,*" by Winkler, until "The days speed on." 27. "*Dramatic Tension,*" by Reissiger, until "The shattered vision." 28. Theme until end.

NESTOR—"His Wife's Relatives" .... (Comedy)

1. "*Merry Whirl,*" One-Step. 2. "*Canhanibalm,*" by Pryor, until end.

GOLD SEAL—"Won by Grit"

REEL I.

1. "*Sweet Ponderings,*" by Langey, until "Mike Fanchette, Proprietor," etc. 2. "*Dramatic Tension,*" by Winkler, until "My gloves, I left them back." 3. "*Return to Me Soon,*" by Gregh, until end of Reel I.

REEL II.

4. "*Olympia,*" Overture, by Ascher, until "The fight." 5. "*Furioso No. 2,*" by Lake, until "After the fight." 6. "*Rustling Leaves,*" by Koehler, until "I'm not going to forget." 7. "*Dramatic Tension No. 1,*" by Reissiger, until end of Reel II.

REEL III.

8. "*Prelude Du Deluge,*" by Saint-Saens, until "Good night, Miss Trask." 9. "*Maximilian Overture,*" by Ascher, until "I guess you're right." 10. "*Last Spring,*" by Grieg, until end.

VICTOR—"The Valley of Beautiful Things"
(Juvenile Comedy)

1. "*Baby Sweetheart,*" by Corri. "*La Rose,*" Intermezzo, by Ascher, until end.

REX—"The Melody of Death" ....(Two-Reel Drama)

REEL I.

1. "*Lunita,*" Intermezzo, by Loraine, until "Organ Grinder." 2. "*Amor Misterioso Angelo,*" Song, until "Automobile arrives." 3. "*Heart to Heart,*" Melody, by Trinkaus, until "Organ Grinder playing." 4. "*Amor Misterioso Angelo,*" Song, until "Oh! Signora, come to me." 5. "*Toreador Song*" from "*Carmen,*" until end of Reel I.

REEL II.

6. Silence until "Interior of theatre." 7. "*Habenera*" from "*Carmen*" until "After the Opera." 8. "*A La Balerina,*" Valse Lente, by Bendix, until "Organ Grinder on window." 9. "*Mysterioso Agitato,*" by Becker, until "The next morning." 10. "*Flower Song,*" by Barnard, until "Time is healing power." 11. "*Intermezzo,*" by Arenski, until end.

POWERS—"Giants of the American Forest" (Ed.)

1. "*Forest Whispers,*" by Losey. 2. "*Woodland Whispers,*" by Czibulka, until end.

IMP—"Avarice" .... (Drama)

1. "*Serenade,*" by Widor. 2. "*Ein Maerchen,*" by Bach, until end.

VICTOR—"The High Cost of Starving" ....(Comedy)

1. "*Wash Rag,*" by Losey. 2. "*Romeo Mignonette,*" by Tobani, until end.

BISON—"The Outlaw and the Lady"............(2 Reels)

REEL I.

1. "*Flirtation,*" by Meyer Helmund, until "Cheyenne Harry." 2. "*Western Moderato,*" by Bach, until "Peek a Boo." 3. "*Western Allegro,*" by Winkler, until "After a long detour." 4. "*Prairie Flower,*" by Mac Millen, until end of Reel I.

REEL II.

5. "*La Grace,*" by Bohm, until "Shooting." 6. "*Agitato No. 5,*" by Lake, until "Won't you surrender?" 7. "*By the River,*" Romance, by Morse, until "He's my prisoner." 8. "*Western Allegro,*" by Winkler, until "Interior of room." 9. "*Petit Bijouterie,*" by Bohm, until end.

JOKER—"Out for the Dough".......................(Comedy)

1. "*Joker March,*" by Lake. 2. "*Invercargill,*" by Lithgow, until end.

IMP—"When Thieves Fall Out".................(Two Reels)

1. "*Revery,*" by Barton, until "Wallace plans to discredit Herbert." 2. "*Aero Travelers,*" Waltz, by Weiss, until "I told you not to take anything." 3. "*Harlequin,*" One-Step, by Roberts, until "Telephoning." 4. "*Menuet No. 2 in G,*" by Beethoven, until end of Reel I.

REEL II.

5. "*L'Adiu,*" by Favarger, until "Wallace uses other tactics." 6. Piano improvise to action, until "I want you to crack that grip." 7. "*Dramatic Tension,*" by Winkler, until "That night." 8. "*Mysterioso No. 15,*" by Lake, until "What the morning disclosed." 9. "*Passacalle,*" Intermezzo, by Gregh, until "The fight." 10. "*Agitato No. 45,*" by Tobani, until "They shot him." 11. "*Nocturnal Piece,*" by Schumann, until end.

L-KO—"Fearless Freddie in the Woolly West"
(Comic Cartoon)

1. "*Cyclone in Darktown,*" by Barnard. 2. "*Flying Rag,*" by Pryor, until end.

Bluebird Musical Programs by M. Winkler

FOR

"THE DEVIL'S PAY DAY"

Theme—Love Song by Fleigler

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	4 Min. & 45 Sec.	In a Garden of Melody by Sudds
T	Father Haskins, strong, etc.	2 Min. & 15 Sec.	.... Theme
T	Summer Wanes......	3 Min. & 15 Sec.	Con Amore, Melody by Beaumont
T	Into a New World...	2 Minutes	Novellette by Marquis
T	James Hanley—a Club Man	2 Min. & 5 Sec.	Flirtation, Intermezzo by Meyer Helmund
T	Midnight Came and Passed	1 Min. & 40 Sec.	Home from the Club, Characteristic by Laurendeau
T	Plunger, Unprepared	3 Min. & 15 Sec.	Valse Suite by Brahms
T	That Ordeal Over...	2 Min. & 15 Sec.	Sympathy Waltz by Mezzacapo
T	May I have the First Dance	1 Min. & 10 Sec.	..............One Step
S	Jean and Van Getting Ready to Go..	1 Min. & 45 Sec.	....Parting by Bendix
T	Pilotless, Drifting Upon	2 Min. & 40 Sec.	.... Theme
T	Discontent	1 Min. & 20 Sec.	Dramatic Tension by Winkler
S	Interior of Club Room	3 Min. & 5 Sec.	Pastel Menuet by Paradis
T	I Was Just Wondering	3 Min. & 15 Sec.	Extase D'Amour by Roze
S	Newspaper Clipping.	2 Min. & 20 Sec.	Melody of Peace by Martin
T	Thrown Back, etc....	1 Min. & 50 Sec.	.... Theme
T	The Man In His Infinite	3 Min. & 20 Sec.	..Solitude by Czibulka
T	The Working of that Law	2 Min. & 30 Sec.	Intermezzo by Arenski
T	The Woman He Made	2 Min. & 20 Sec.	Romance of a Rose by Trinkaus
T	An Hour of Enchantment	2 Minutes	Melody by Kretschmer
T	Seed of Infatuation..	4 Min. & 15 Sec.	....Serenade by Widor
T	Must I Account to You	4 Minutes	Paroles D'Amour by Tobani
T	After a Month of Madness	2 Min. & 50 Sec.	Felize, Canzonetta by Langey
T	Our Travesty Must End	1 Min. & 10 Sec.	Dramatic Tension by Reissiger
S	The Fight...........	1 Min. & 15 Sec.	Hurry No. 4 by Lake
T	The Toil of Vengeance	1 Min. & 55 Sec.	Dramatic Tension No. 1 by Ascher
	Tympany Rumbles during disputes and fights		
T	While the Jury Pondered	2 Min. & 15 Sec.	On Wings of Love by Bendix
T	A Higher Court Has Called	1 Min. & 25 Sec.	.... Theme

UNTIL THE END

"THE MYSTERIOUS MRS. M."

Love Theme—Theme by Max Herzberg
Mysterious Theme—Andante Mysterioso by M. L. Lake

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	3 Minutes	..Tendresse by Ravina
T	Excuse Me, Gentlemen	3 Min. & 5 Sec.	Reverie by Vieuxtemps
T	Bert Just Had An Interesting, etc......	1 Min. & 50 Sec.	........Idilio by Lack
S	Near Stairs in Club Room	2 Min. & 15 Sec.	..Reverie by Rissland
T	The Mysterious Mrs. M	2 Min. & 30 Sec.	.....Mysterious Theme
T	Van Seer Awoke Next Day.........	1 Min. & 40 Sec.	Pierrot Serenade by Randegger
T	The Accident Is to Be, etc.............	4 Minutes	La Reve by Golterman
T	Up to Four O'Clock	50 Seconds	Dramatic Tension by Reissiger
T	Excuse Me, Sir, etc..	1 Min. & 20 Sec.	Hurry No. 42 by Becker
T	You Boys Had Better, etc............	1 Minute	Dramatic Andante by Ascher
T	Van Seer Arrives....	3 Min. & 30 Sec.	Amo, Melody by Robyn
S	Mrs. M. Reading Letter	50 Seconds	.... Mysterious Theme
S	Interior of Club Room	1 Min. & 20 Sec.	....Gondoliera by Saar
T	Phyllis, Dr. Woodman's Daughter...	1 Min. & 25 Sec.	Gretchen, Intermezzo by Martin
S	Mrs. M. Room, Hindoo enters.........	4 Min. & 40 Sec.	.... Mysterious Theme
S	At Limousine........	2 Min. & 20 Sec.	Heloise, Intermezzo by Langey
T	For Nearly a Week, etc.	3 Min. & 40 Sec.	Garden of Love, Caprice by Ascher
T	This Feels Like a Birthday	1 Min. & 35 Sec.	Repeat "Heloise Intermezzo"
S	Interior of Room, Raymond enters ..	1 Min. & 55 Sec.	Dramatic Adagio by Kretschmer
T	You Want to Know?	1 Min. & 45 Sec.	.... Mysterious Theme
T	Phyllis Made no Effort	3 Min. & 10 Sec.	Blissful Dreams, Intermezzo by Meyer Helmund
T	Phyllis What Would You Do?	3 Minutes	...........Love Theme
T	Time That Had One.	2 Minutes	........Alita by Losey
T	He Could Only Bring Sorrow	1 Min. & 45 Sec.	Pathetic Andante by Margis-Berger
T	Van Seer's Last Month	1 Min. & 15 Sec.	...........Love Theme
T	On the Evening of September Third..	4 Minutes	Lamento by Gabriel Marie
S	At Piano............	55 Seconds	...........Piano Solo
		Improvise to action	
T	Although He Was Grit	4 Min. & 5 Sec.	....Serenade by Drigo
T	The Time is Twelve Six	3 Min. & 5 Sec.	Pastel Menuet by Paradis

UNTIL THE END

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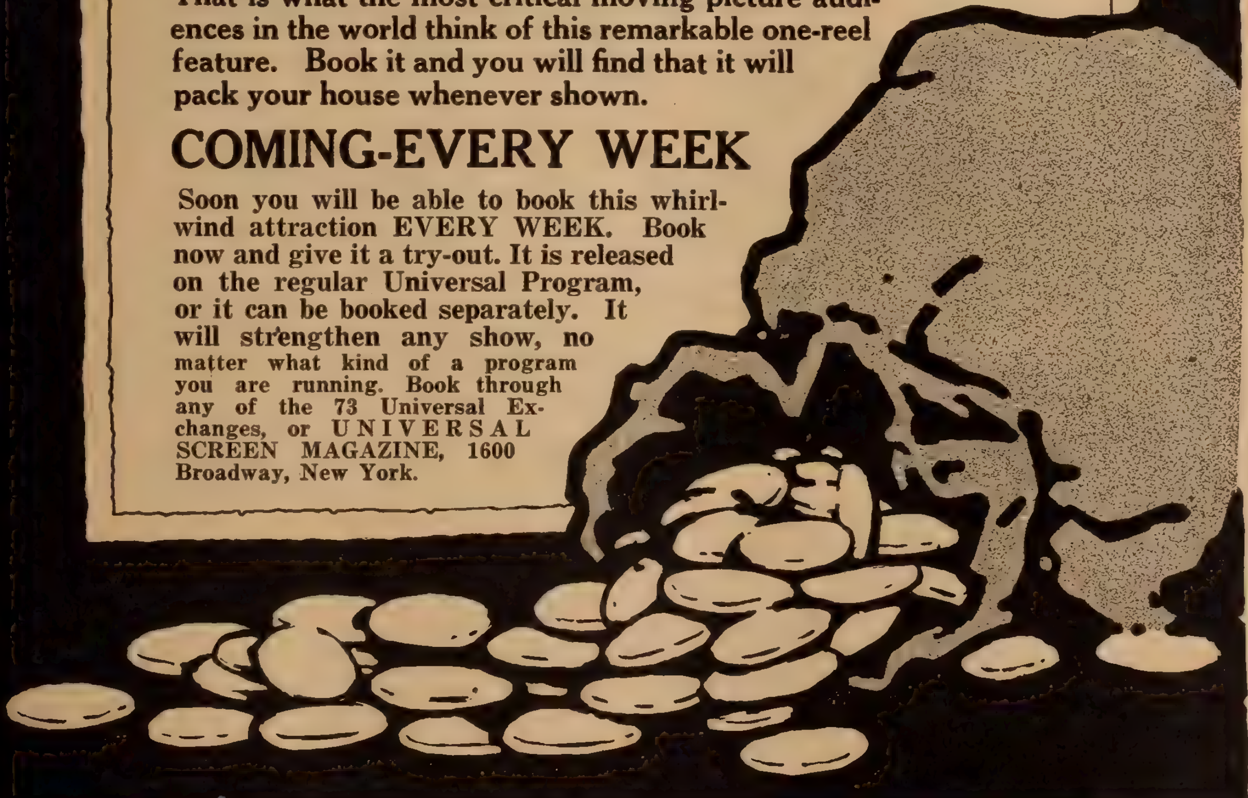

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BOOK NOW

These two pages are
the most important
in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"Me an' Me Pal," with Edna Flugrath, Gerald Ames and Hubert Willis. Written by Richard Ganthony.	**54th Red Feather Production—5 Reels February 5**
"Won By Grit," with Neal Hart and Lois Wilson. Written by Willis and Woods.	**Prize Gold Seal Tenderloin Drama Feb. 6—3 Reels**
"The Melody of Death," with Douglas Gerrard, Ruth Clifford and Maud George. Story by E. M. Ingleton.	**Prize Rex Italian Vengeance Drama Feb. 8—2 Reels**
Harry Carey in "The Outlaw and the Lady," with Louise Lovely. Produced by F. A. Kelsey.	**Prize Bison Western Drama Feb. 10—2 Reels**

Feature Releases in the Universal Program of Three Weeks from this Week

"The Terror," with Jack Mulhall. Supported by Jean Hersholt. Produced by Raymond Wells.	**55th Red Feather Production—5 Reels February 12**
"The Indian's Lament," with Marie Walcamp and Lee Hill. Directed by Henry McRae.	**Prize Gold Seal Indian Drama Feb. 13—3 Reels**
"The Girl Reporter's Scoop," with Irene Hunt and Roy Stewart. Written and directed by F. A. Kelsey.	**Prize Imp Detective Drama Feb. 14—2 Reels**
"The Fourth Witness," with Lee Hill, Louise Lovely, and Chas. Mailes. Directed by John McDermott.	**Prize Laemmle Emotional Drama Feb. 16—2 Reels**

Feature Releases in the Universal Program of Four Weeks from this Week

"The War of the Tongs," Chinese Novelty. Written and acted entirely by Chinese.	**56th Red Feather Production—5 Reels February 19**
Herbert Rawlinson in "The Great Torpedo Secret," with Neva Gerber. Produced by Stuart Paton.	**Prize Gold Seal Mystery Drama Feb. 20—3 Reels**
"After the Balled-Up Ball," with Phil Dunham, Merta Sterling and Lucille Hutton. Dir. Howe, Super. Blystone.	**Prize L-Ko Just to Laugh Komedy Feb. 21—2 Reels**
"The Comeback," with a cast of typical Universal cowboys and character men.	**Prize 101 Bison Charley Van Loan Story Feb. 24—2 Reels**

Advance Notices

Every Exhibitor
should read every
word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"The Terror." Featuring Jack Mulhall. Fifty-sixth Red Feather Production. Directed by Raymond Wells. Released February 19. You may find it hard to imagine happy, smiling Jack Mulhall as a "terror"—in other words, a gunman, with plenty of notches on his gun. Not a Western bad man, but a product of the city; with nerve enough to go and get his man when the guy higher up gives the word. But when you see Jack in this part you will realize how wonderfully versatile he is and what remarkable stories are being made into plays under the Red Feather Brand. The story tells how Jack falls in love with a Salvation Army girl ,and though he is drawn toward a better life, he can't see how saying a few words will square him for all the evil things he has done. Which proves that he was square at heart after all. He refuses to kill the reform District Attorney, and a plot is hatched to do the work and frame Jack for it. How Jack saves the lawyer's life and "squares himself" makes one of the strongest dramas of the season. Book it and boost it hard.

Herbert Rawlinson in "The Great Torpedo Secret." Three-Reel Gold Seal Drama. Supported by Neva Gerber and a brilliant cast. Directed by Stuart Paton. Released February 20. This big thrree-reeler gives Herbert Rawlinson a chance to shine, and that is really all that need be said to convince you that it is a humdinger that will make your audiences holler for more of the same. Herbert has an uncle who retires from his work of manufacturing munitions of war, and Herbert becomes manager. He buys inventions for several hundred thousands of dollars, and his uncle tells him they are worthless. How Herbert proves they are not by selling them to the government for millions, and how a clever girl helps him —and—how Herbert gets the girl to help him spend the coin makes one of the prettiest and most interesting dramas that Herbert has ever appeared in.

"After the Balled-Up Ball." With Phil Dunham and Lucille Hutton. Another 2-Reel L-KO Foolishness. Directed by J. G. Blyestone. Released February 21. Here's where I quit. I refuse to try to describe an L-KO Komedy. It can't be did. There's nothing to tell but lawfter, and there's so much of that that there isn't space enough in this whole darned magazine to crowd it all in. It's a typical L-KO scream, and Phil and Lucille will keep your fans in roars from start to finish. If you want a big comedy night book this and play it up strong.

"The Comeback." Two-Reel 101-Bison Western Drama. A Charles Van Loan story. Released February 24. The amount of Western atmosphere crowded into this big two-reeler is due not only to Charlie Van Loan's knowledge of the West, but also to the fact that the Universal has been making the best Westerns for so long that Universal directors never make a mistake. The story is laid in a dead mining town. One day a stranger blows in, and the six men who still live there get him into a phony faro game and trim him proper. Later they find he has been prospecting, and looking over his samples, they think he has struck it rich. So they buy his claim for twelve hundred bucks, only to find that his revenge was sure, but sweeter to him than them. A corking good picture with a punch.

LIST OF UNIVERSAL PAST RELEASES

POWERS.

JANUARY—

28—*"Boomer Bill's Awakening"*......(C. Cart.)
and *"Behind the Great Wall of China"*
......(Dorsey Educational)

FEBRUARY—

4—*Mr. Fuller Pep, His Wife Goes for a Rest*
......(Com. Cart)
and *"In North China,"* as seen by Dr. Dorsey.
......(Ed.) (Split reel)

REX.

JANUARY—

4—**The Red Stain**......(2-Reel Drama)
Molly Malone-Jack Nelson.
12—**The Whispered Name**......(2-R. Drama)
Lois Wilson-Lee Hill.
21—**The Bubble of Love**......(2 Reels)
Douglas Gerrard-Ruth Clifford.
28—*The Old Toy Maker*......(Drama)

UNIVERSAL SPECIAL FEATURE.

JANUARY—

15—**"The Purple Mask" (Episode N_ 4)**
Grace Cunard-Francis Ford......(2 Reels)
Week of January 22—
"The Purple Mask" (Episode 5)......(Two Reels)
"Ablaze in MidAir"......
Francis Ford-Grace Cunard.
Week of January 29—
"The Purple Mask" (Episode No. 6) "The Suspected Feud"......(2 Reels)
Francis Ford-Grace Cunard.

FEBRUARY—

1—The War Waif......(2-R. War Dr.)
Allan Holubar-Zoe Rae.

VICTOR.

JANUARY—

25—*The Black Nine*......(Comedy)
26—*Hell by the Enemy*......(Comedy)
30—*Some Baby*......(Novelty)
and *Nellie, the Fireman's Daughter*......(Com.)

FEBRUARY—

1—*It's Cheaper to be Married*......(Com.)
2—*The Hero of Bunko Hill*......(Com.)

LAEMMLE.

JANUARY—

3—*Alone in the World*......(Drama)
6—*The Wall of Money*......(Drama)
10—*The Face Downstairs*......(Drama)
20—*Homeless*......(Drama)
27—*The Bloodstained Hand*......(Drama)

UNIVERSAL ANIMATED WEEKLY.

JANUARY—

10—*Animated Weekly, Vol. 2, No. 54*......(News)
17—*Animated Weekly, Vol. 2, No. 55*......(News)
24—*Animated Weekly, Vol. 2, No. 56*......(News)
31—*Animated Weekly, No. 57*......(News)

UNIVERSAL SCREEN MAGAZINE.

JANUARY—

5—*Universal Screen Magazine. Issue No. 4*......
19—*Universal Screen Magazine. Issue No. 5*......

FEBRUARY—

2—*Universal Screen Magazine. Issue No. 6*......

BIG U.

JANUARY—

24—*The Red Goddess*......(Drama)
25—**Ben Wilson in "A Wife's Folly"** (2-R. Sea Dr.)
Edna Hunter.
28—**A Jungle Tragedy**......(2-Reel Animal Dr.)
31—*The Gold Lust*......(Drama)

GOLD SEAL.

JANUARY—

16—**The Prodigal Widow**......(3 Reels)
Edward Cecil-Neva Gerber.
23—**Souls United**......(3-R. So. African Dr.)
Violet Mersereau-Harry Benham.
30—June Madness......(3-R. Dr.)
Roy Stewart-Wadsworth Harris.

IMP.

JANUARY—

26—**The Fugitive**......(2-R. Crook Drama)
Louise Lovely.

FEBRAURY—

1—*The Diamond Thieves*......(Det. Dr.)
2—The Forbidden Game......(2-R. Underworld Dr.)
Edward Hearn.
4—*Diamonds of Destiny*......(Drama)
4—Life's Pendulum......(2-R. Dr.)
Robert Leonard.

101 BISON.

JANUARY—

20—**Brute Force**......(2-Reel Drama)
George Pearce-Jane Bernoudy.
27—**The Daring Chance**......(2-R. Western Drama)
Wm. V. Mong-Nellie Allen.

FEBRUARY—

3—The Boonton Affair......(2-R. Mountain Dr.)
King Baggot.

L-KO.

JANUARY—

17—*Heart-Sick at Sea*......(Comedy)
21—*Up the Flue*......(Comedy)
24—**The Battle of Let's Go**......(2-R. Comedy)
Dan Russell.
31—**Faking Fakirs**......(2-R. Com.)
Phil Dunham.

RED FEATHER PRODUCTIONS.

JANUARY—

8—**Fighting for Love**......(5 Reels)
Jack Mulhall-Ruth Stonehouse.
15—**The Double-Room Mystery**......(5 Reels)
Hayward Mack-Edward Hearn.
22—Allan Holubar in "Heart-Strings" with Maud *George*......(5 Reels)
29—Love Aflame......(5-R. Dr.)
Ruth Stonehouse-Jack Mulhall.

JOKER.

JANUARY—

11—**When Damon Fell for Pythias**......(2-R. Comedy)
Gale Henry-Wm. Franey.
13—*Mines and Matrimony*......(Comedy)
20—*Barred from the Bar*......(Comedy)
27—*Love Me, Love My Biscuits*......(Comedy)

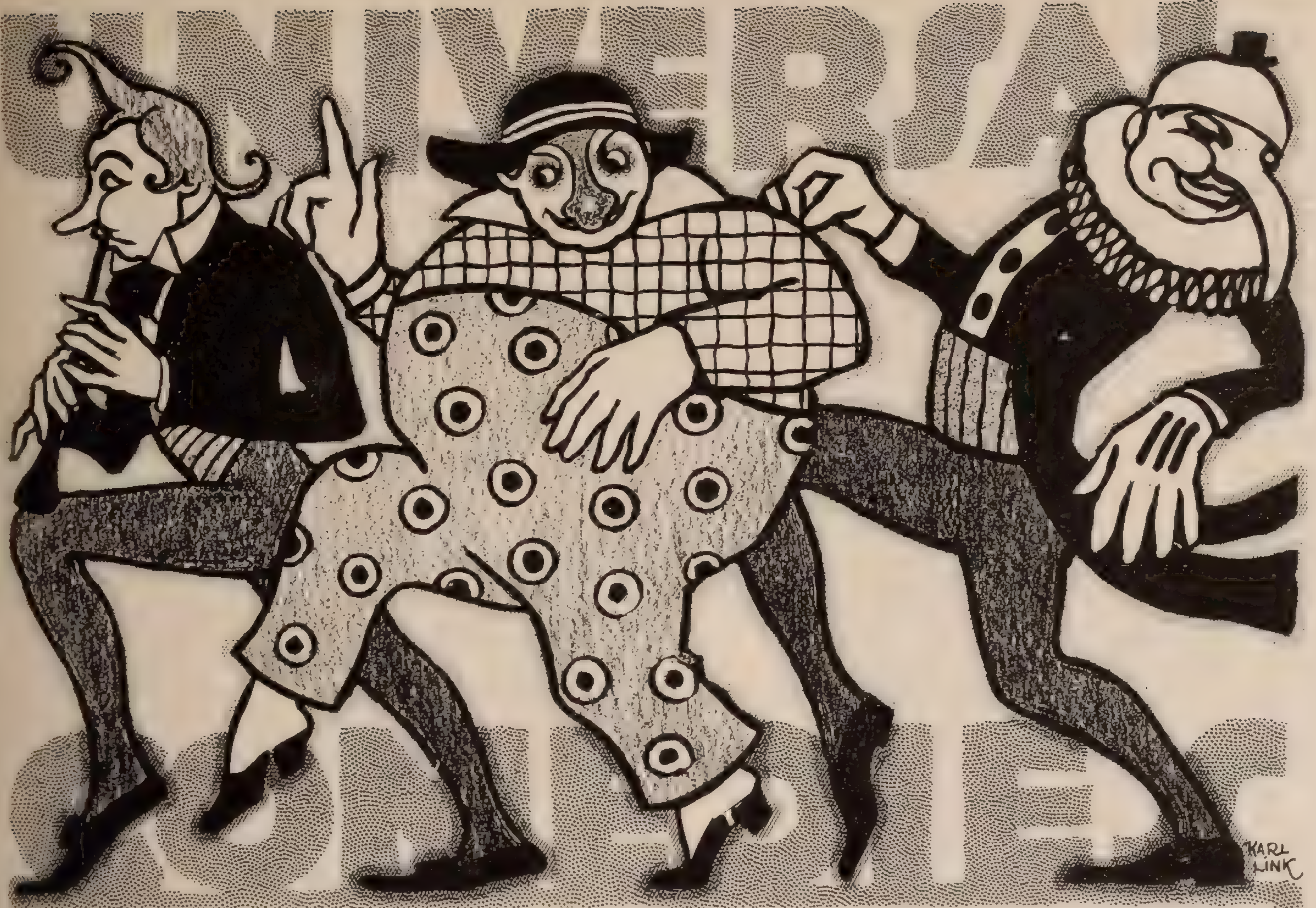
FEBRUARY—

3—*His Coming-Out Party*......(Comedy)

NESTOR.

JANUARY—

15—*Treat 'Em Rough*......(Comedy)
22—*A Macaroni Sleuth*......(Comedy)
29—*Why, Uncle*......(Comedy)



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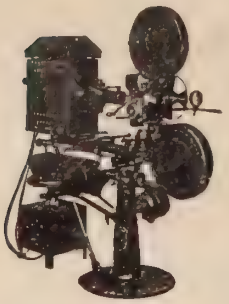
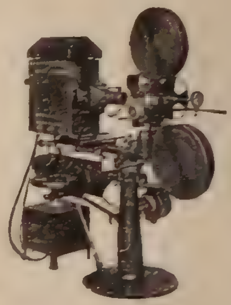


DID IT EVER OCCUR TO YOU



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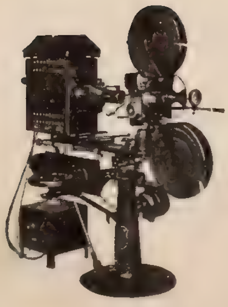

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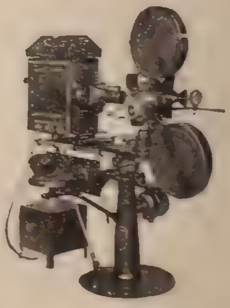

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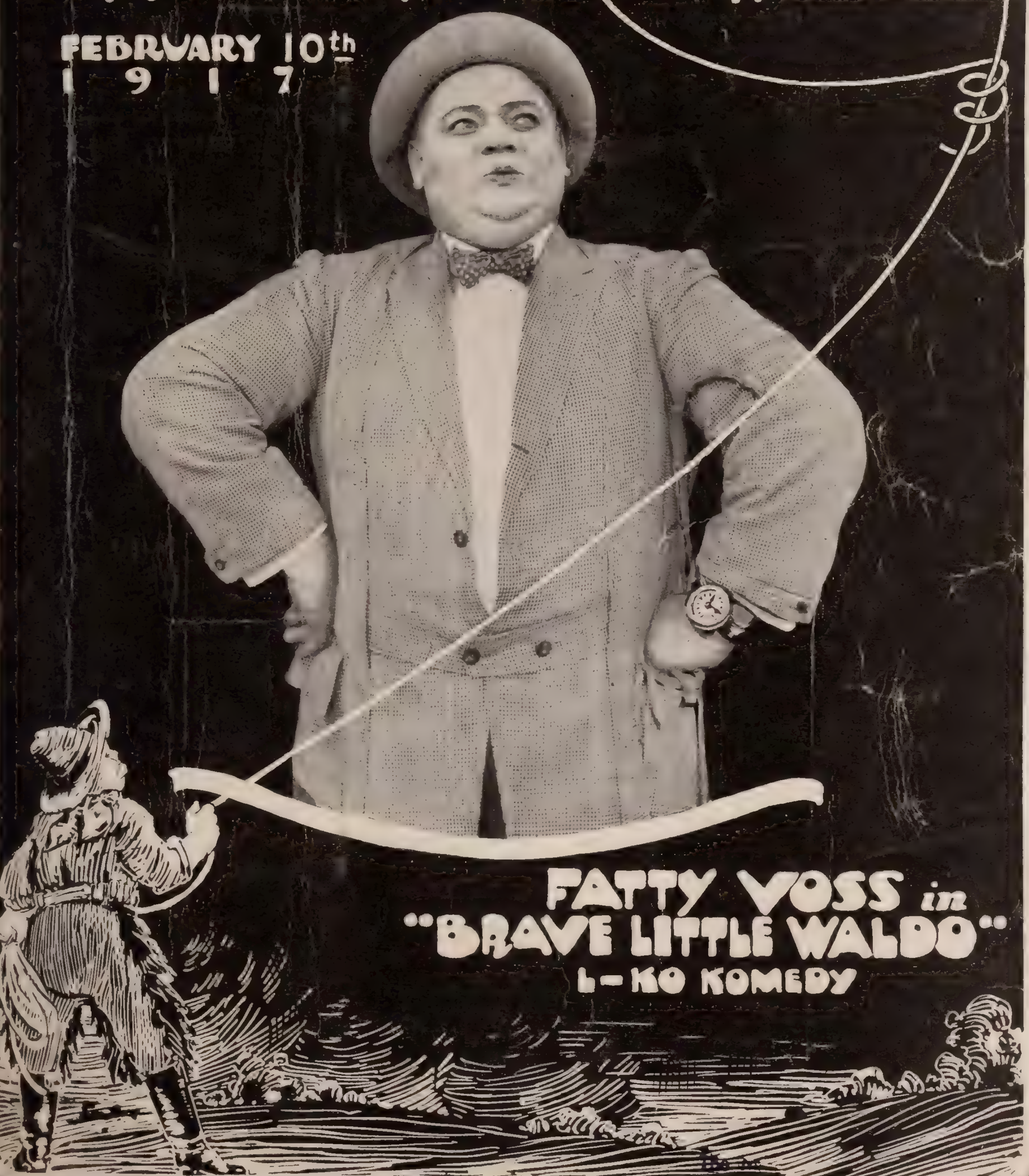
FEBRUARY 10th
1917



FATTY VOSS in
"BRAVE LITTLE WALDO"
L-KO KOMEDY

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DIRECTED BY EDWIN STEVENS

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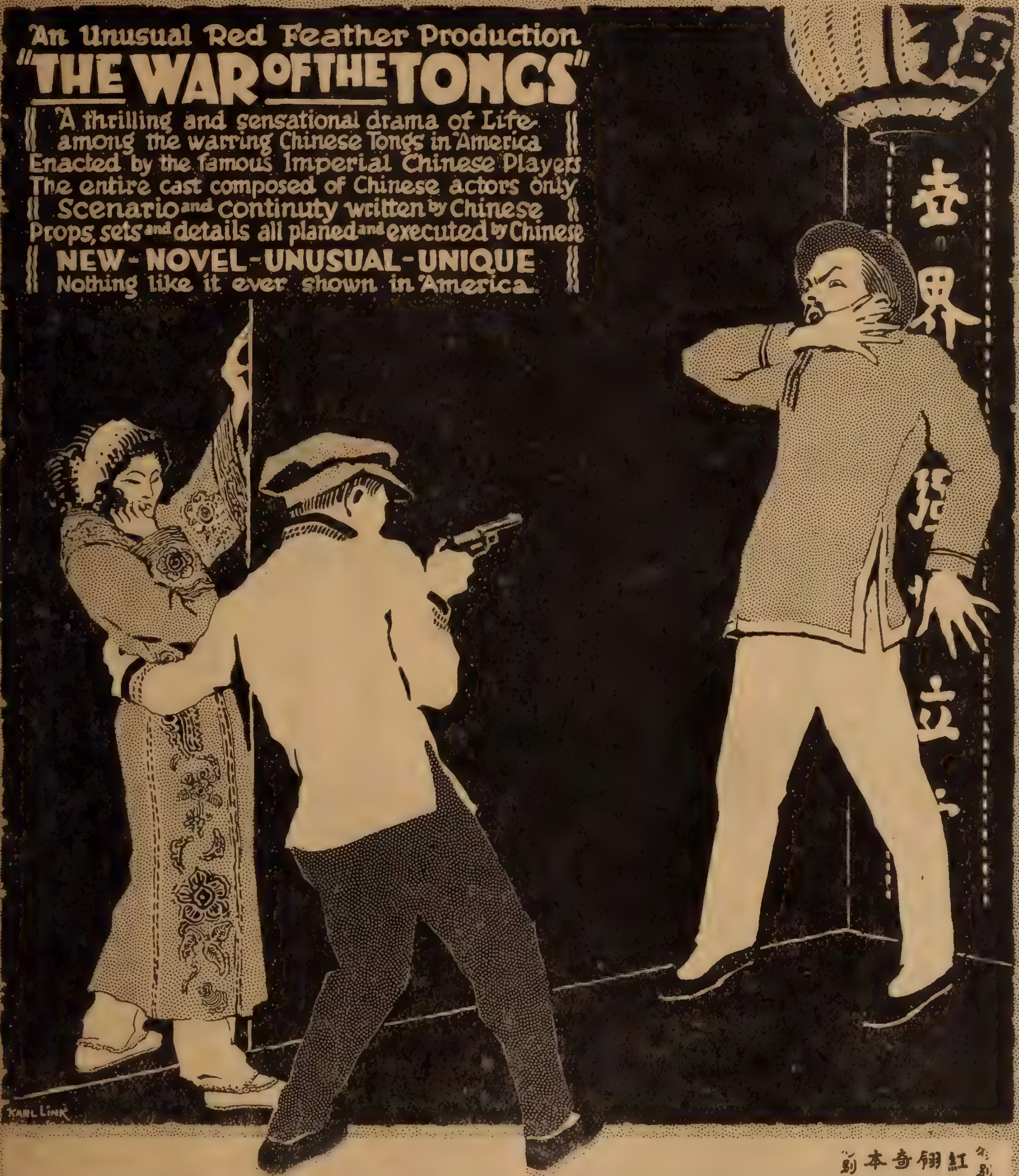

An Unusual Red Feather Production

"THE WAR OF THE TONGS"

"A thrilling and sensational drama of Life among the warring Chinese Tongs in America

Enacted by the famous Imperial Chinese Players

The entire cast composed of Chinese actors only

Scenario and continuity written by Chinese

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NEW-NOVEL-UNUSUAL-UNIQUE

Nothing like it ever shown in America.

Nothing like this marvelous production has ever been either produced or shown in this country before. It shows you the crafty workings of the rival Chinese Tongs or secret societies; for the first time a faithful reproduction of Chinese gambling dens; shows the actual games and methods of play in close-ups; shows Chinese courtship, arrangement of dowry and other quaint marriage rites. Full of swift action with an intensely interesting and human story. Book it and you will have the greatest novelty ever shown in your town. Ask for full particulars from your nearest Universal Exchange.

紅翎奇本

中國著名御班巧演

堂戰劇

出神入化之五出頭

The endorsement of T
tremendous weight wi
building for permanen
Exhibitor can ignore Th
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who have achieved su

BLUEBIRD

S. L. ROTHAPFEL needs no introduction to the Trade. He is known (if not in person, by reputation) to every Exhibitor in the business. Mr. Rothapfel, by virtue of his exceptional managerial ability, keen foresight and knowledge of what the public wants, has achieved a brilliant success. That is distinctly why we doubly emphasize that fact that in Mr. Rothapfel's choosing BLUEBIRD PHOTOPLAYS for the Rialto (America's Finest Moving Picture Theatre) he has set an example that will be followed by the shrewdest Exhibitors in the Trade. IT'S A PRETTY SAFE BET TO FOLLOW THE FOOTSTEPS OF SUCCESSFUL MEN. Think it over.

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1600 Broadway

hese Two Men carries th Exhibitors who are ce. - No serious minded e Foresight and judg= of the Exhibiting industry ccess and who have chosen

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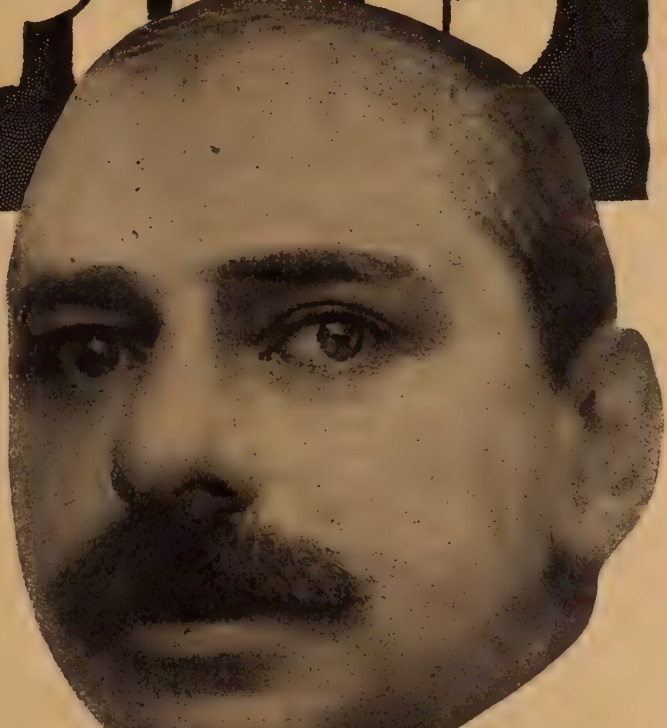


MARCUS LOEW, as one of the largest individual owners of Moving Picture Theatre circuits in the entire world, THINKS before he ACTS, and always bases his judgment on something tangible. This "Something Tangible" is "the wishes of his patrons." Mr. Loew realizes, as does Mr. Rothapfel, that the life of pictures depends on the QUALITY of the pictures and NOT upon the star. That's why Mr. Loew booked BLUEBIRD PHOTOPLAYS in all his Theatres. Thousands of shrewd men have succeeded by following the examples of other successful men. Apply that principle to your business.

PHOTOPLAYS
ew York City

MARCUS LOEW

Which?

Specialties or Regular Releases

SPECIAL RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF FEBRUARY 26, 1917.

RED FEATHER—"The Girl and the Crisis" (Five-Reel Drama) Wm. V. Mong and Dorothy Davenport.
NESTOR—"A Million in Sight" (One-Reel Com.) Eddie Lyons and Lee Moran
L-KO—"Spike's Bizzy Bike" (Two-Reel Comedy) Dan Russell
REX—"The Rented Man" (Two-Reel Drama) Claire McDowell and M. K. Wilson
VICTOR—"They Were Four" (One-Reel Comedy) Neal Hart
UNIVERSAL SCREEN MAGAZINE—Issue No. 8.
BISON—"The Tornado" (Two-Reel Drama) Jack Ford
JOKER—"Passing the Grip" (One-Reel Comedy) Gale Henry and Wm. Franey
POWERS—"Mr. Fuller Pep—An Old Bird Pays Him a Visit" (Com. Cartoon) and "The Land of Buddha as seen by Dr. Dorsey" (Split Reel)

REGULAR RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF FEBRUARY 26th, 1917.

GOLD SEAL—"MARY FROM AMERICA" (Three-Reel Comedy-Drama) Douglas Gerrard and Ruth Clifford

VICTOR—"A NOVEL ROMANCE" One-Reel Comedy-Drama) Flora Parker De Haven and Paul Byron

UNIVERSAL ANIMATED WEEKLY—No. 61

IMP—"A NIGHT OF TERROR" (One-Reel Drama) Matt Moore and Jane Gail

IMP—"EVIL HANDS" (One-Reel Drama) Edith Roberts and Edward Hearn

BIG U—"A BATTLE OF WITS" (Two-Reel War Drama) Harold Lockwood

LAEMMLE—"UNDOING EVIL" (One-Reel Drama) King Baggot and Jane Gail

IMP—"TANGLED THREADS" (Two-Reel Underworld Drama) Lorimer Johnson and Ted Sloman

BIG U—"BURIED ALIVE" One-Reel Western Drama) Wallace Reid and Dorothy Davenport

The Two Combined Constitute The Full Universal Program --

To the Exhibitor who runs an "Open Booking or Feature House"

You are always on the lookout for distinctly good specialties that will strengthen your show, popularize your house and add to your profits. The specialties in the smaller circle above are the finest of short reel subjects that can be booked anywhere. Look over the list, and thank the Universal for so arranging the great Universal Program that, by paying a slight advance, you can book these marvelous program attractions and be assured that you have crowd-getters, no matter what else you may have on your program. This list is made for your convenience. Read it carefully and then communicate with your nearest Universal Exchange, or with the Home Office at the address given below.

To the Exhibitor who Runs a "Program House"

If you are running a program house and not getting the patronage you think you are entitled to, look at the twenty-nine reels included in the releases listed in BOTH circles above. These twenty-nine reels constitute the regular UNIVERSAL PROGRAM—the most varied and scientifically balanced Program on earth. Look at the high class dramas with well known stars—in two and three reels—look at the comedies—Nestors, L-KO'S and Jokers; look at the Universal Animated Weekly and the Universal Screen Magazine, the two greatest one-reel features in the world; look at the Westerns, with more punch to the reel than most other five-reel Westerns; look at the Red Feather five-reel feature—the peer of any five-reelers on the market. You can't beat this layout, gentlemen. Better get in line for good business today by writing to your nearest Universal Exchange, or to

UNIVERSAL FILM MANUFACTURING CO.

1600 BROADWAY, "The Largest Film Manufacturing Concern in the Universe" NEW YORK
CARL LAEMMLE, President

Book the Complete UNIVERSAL Program

ALL HAIL

(No. 163. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

WHETHER you want to believe it or not; and whether you argue against it or not, the regular program is coming back faster and faster. Ultimately it will be king. That's settled. Accept it as a fact and do all your future figuring and planning with that fact as your basis.

If there were not already hundreds of proofs for any thinking man to see, you could prove it to your own satisfaction by simply watching what the feature companies are doing—AND THEN ANALYZING IT.

For example, some of them are announcing that they intend to release one-reel comedies, one-reel novelties and so on.

Why?

Simply because they know the feature is dying a gradual but horrible death and they want to establish themselves in the short-subject business before the feature fad collapses forever.

Why, gentlemen, do you realize that the more enterprising theatres are now using features as fillers whereas only a short time ago the short subjects were considered little more than fillers for features?

And now the point has been reached where the FEATURE WON'T CARRY ITSELF but must have a one-reel comedy or novelty along with it to interest the jaded and featured-to-death movie fans!

It's the handwriting on the wall and it's written in letters a mile high. If you don't see it and grasp its significance it's simply because you don't want to see it!

TH' KINK!

If you think I'm hammering home these facts to benefit the Universal Company you're making one grand mistake. It is for your good that I am throwing the spotlight on the true situation. It is a matter of complete indifference to the Universal whether the demand is for features or for a program, because we are not only making both kinds, but making them far better than any one else. Moreover, I believe ours is the only company which has elminated waste and extravagance and reached the closest approach to 100 per cent. efficiency that any company can ever hope to reach in this business.

It is going to be INCREASINGLY DIFFICULT for others to compete with the Universal in quality or cost because most of them will have to go through the experimental stages which the Universal has long since left behind.

We've never for one day permitted the quality of our short subjects to drop—and we never intend to. We held back when all others cast short subjects to the winds and let themselves be stampeded toward the feature. And now we're going to reap the reward, because——

The program is coming back and no one on earth is, or will be, in the position that the Universal is to meet the demand for quality and quantity!

Kiss your feature nightmares good-by and prepare to get back again to the joys of NET PROFITS!

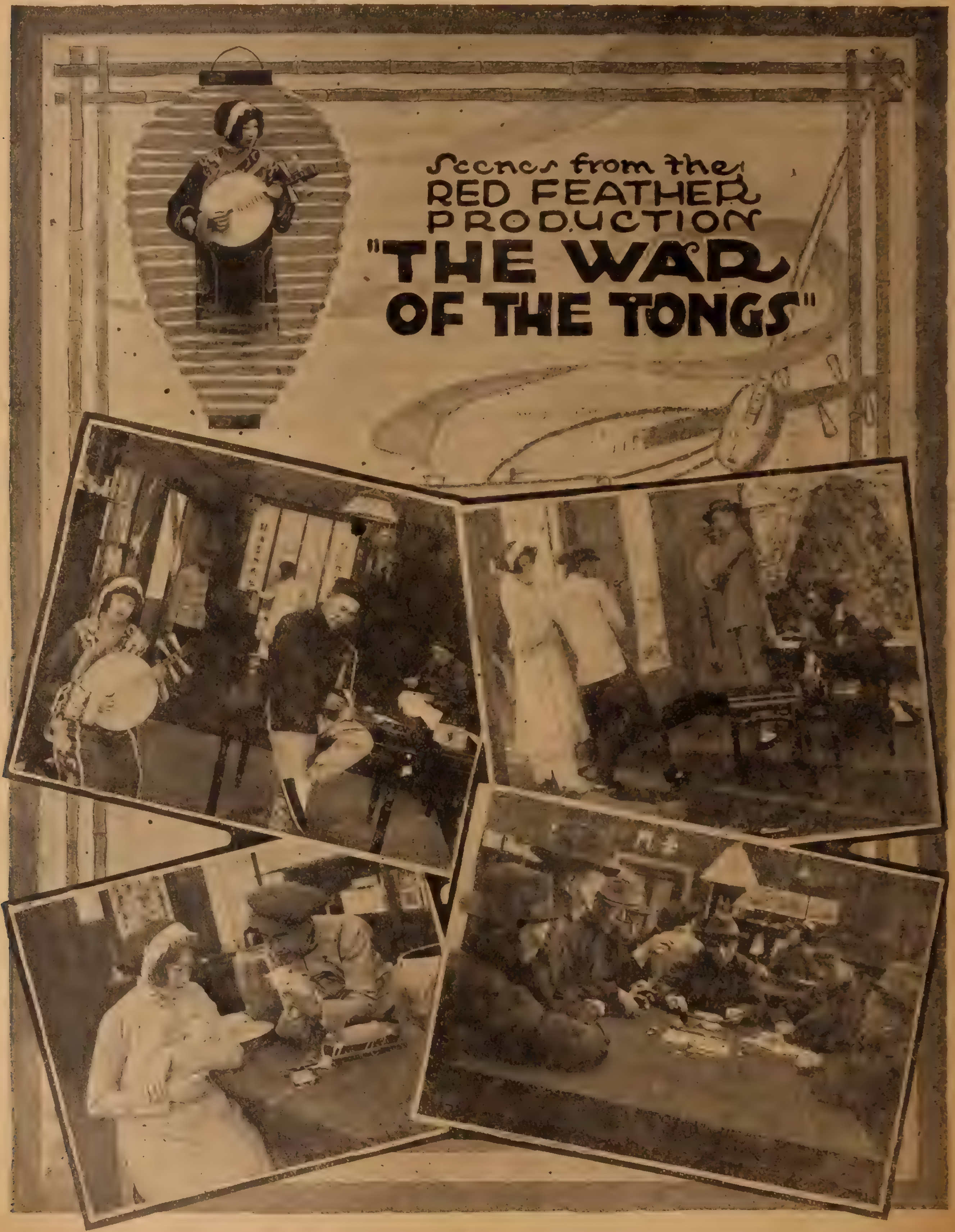
King Program is about to climb aboard his throne again. ALL HAIL THE KINK!

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, - - - New York


Scenes from the
RED FEATHER
PRODUCTION
"THE WAR
OF THE TONGS"

"The Indian's Lament"

GOLD SEAL Drama of the plains in three reels. Story by Noble Johnson. Scenario by Walter Woods, produced by Henry McRae, with Marie Walcamp and Lee Hill in the leading rôles.

Above—Young falls exhausted from his horse. Below—The Indian hurt on the trail.

CAST.

Jim Young	Lee Hill
John Adair	E. N. Wallack
Bess Conolly	Marie Walcamp
Mrs. Conolly	Nanine Wright
"Sleepy Horse"	Noble Johnson

MARIE WALCAMP has never had a better opportunity to show her daring horsemanship than in this Gold Seal picture, which was written by her fellow-actor, Noble Johnson, adapted for the screen by Walter Woods, and produced by Henry McRae. The story fairly hums with action.

John Adair is game warden in one of the countries bordering on the Indian reservation, and he and his deputy, Jim Young, make their headquarters at Mrs. Conolly's boarding-house. Mrs. Conolly has a daughter, Bess, who commands the admiration of all who see her. Both Adair and Young are in love with the girl. Adair receives a letter from headquarters telling him that a party of Indians has left the reservation in search of hunting grounds.

One day while riding alone, Bess sees a party of Indians. She tells the news, but when she learns that Adair intends driving them back, she is sorry. She knows the deplorable conditions on the reservation, but she agrees to show the warden their camp.

Adair brutally tells the Indians to get back to the reservation, destroys their camp and takes charge of a deer that "Sleepy Horse" has killed. Adair and Young have a fierce argument over his treatment of the Indians, and, later, Young prevents the Indian from shooting Adair.

The Indians camp for the night. One of the old squaws is moving about in the brush and is taken for an animal by two amateur hunters from the city and killed. The hunters meet a real bear, drop their guns and flee. "Sleepy Horse" hears the shot and finds his mother dead. He believes this deed was done by the warden and, starting his father out for the reservation with the body, he determines to avenge the dead.

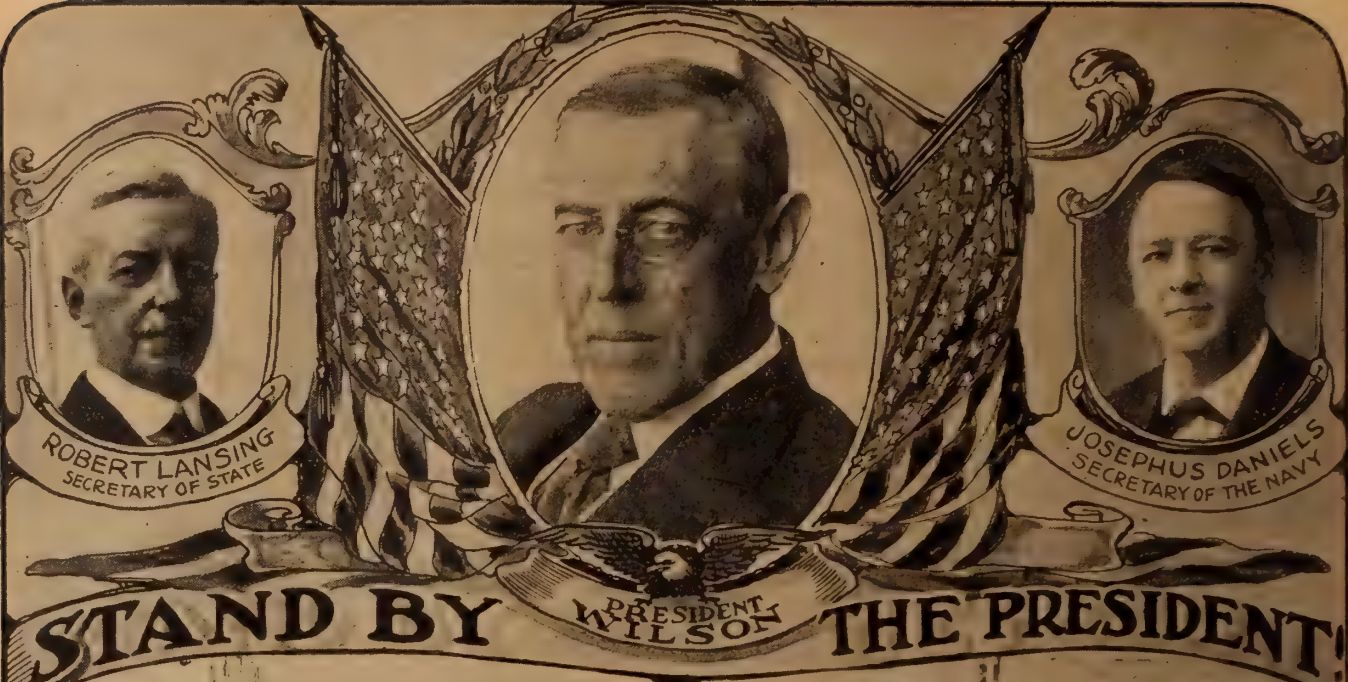
One day Bess is out riding. "Sleepy Horse" has an accident and falls into the roadway. Bess finds him and binds up his wounds. Meanwhile her horse has wandered away and Adair, who has followed her, comes up. He offers to take her home and then tries to force his attentions on her. They struggle, and he is about to overcome the girl, when they are interrupted by Young, who has found Bess's horse and is looking for her.

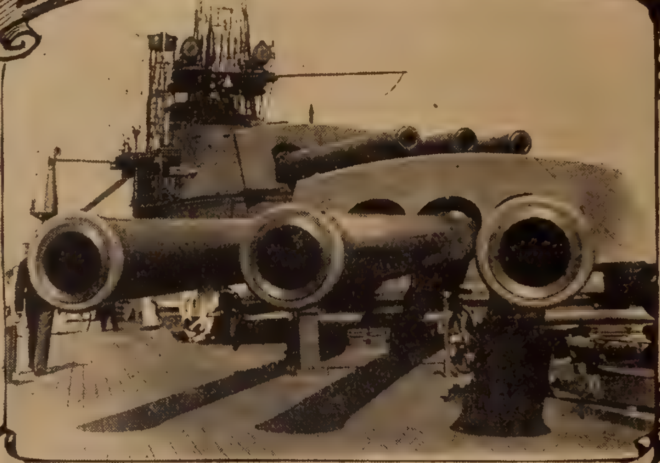
Meanwhile at the reservation, the news of the murder is told and a party of braves set out to avenge the deed. They see Bess and Young returning to the town and capture them. Young is tied to a horse and the horse turned loose.

Adair is in a bad humor when Young comes in. During the excitement caused by his news, Adair succeeds in beating the weak man into unconsciousness. He then plans a fiendish deed. He places the unconscious man near the cages of the captive wolves and opens the door.

The rescue party is whipped by the Indians and they are about to kill Bess when "Sleepy Horse" hears the fighting. He sees Adair thrown from his horse and is about to kill him when he sees the pursuing wolves, which carry out his revenge. He is in time to save Bess, and he orders the Indians to return home. Young has been found and is revived. He leads another party to the rescue. They are met by "Sleepy Horse," who tells them that the Indians are going back and that the game warden has met his just deserts.

Later, Young is offered the place of Warden. He asks Bess if she will be his assistant for life.


ROBERT LANSING
SECRETARY OF STATE
PRESIDENT WILSON
JOSEPHUS DANIELS
SECRETARY OF THE NAVY
STAND BY THE PRESIDENT!



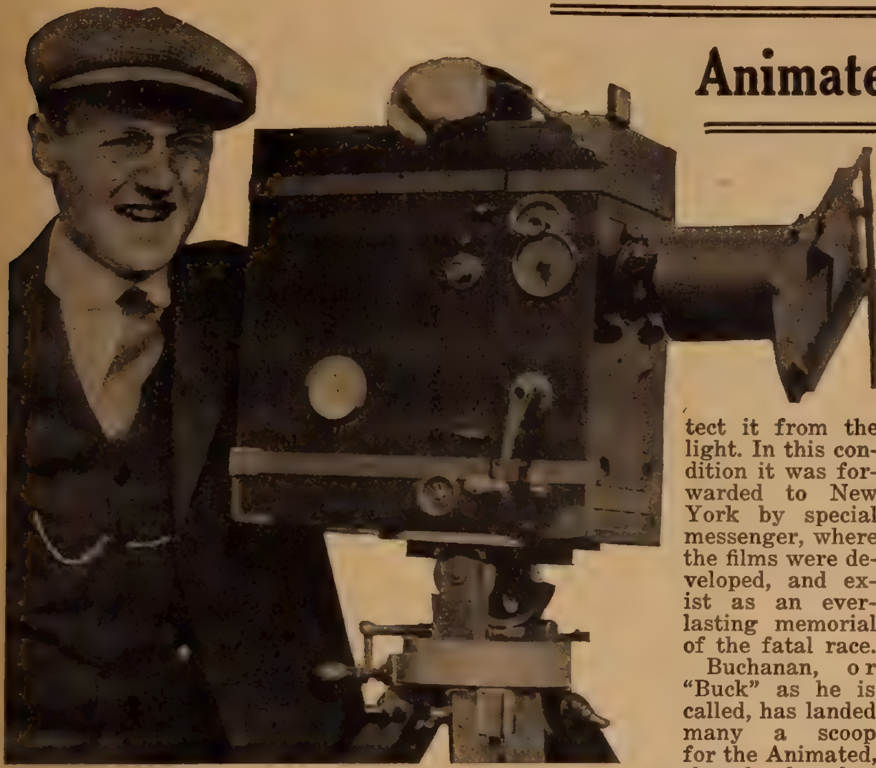
FOURTEEN-INCH GUNS ON U.S.S. PENNSYLVANIA.

OUR SUBMARINES ARE READY.

NAVAL MILITIAMAN GUARDING BRIDGE.

MOBILIZING TROOPS FOR GUARD DUTY.

Animated Weekly News



Buchanan of Pittsburgh and his faithful camera.

CAMERAMAN'S CLOSE CALL.

J. B. BUCHANAN, cameraman for the Universal Animated Weekly at Pittsburgh, Pa., is the hero of the disastrous Uniontown race, for the Universal trophy on last Thanksgiving Day. It was Buchanan who was in the very act of filming Hughie Hughes, after his first miraculous escape from injury, when Frank Galvin's Premier dashed wildly up the track, swerved, struck Hughes, causing instantaneous death, mortally injured Galvin himself and killed his mechanician, hurting eight newspaper men, who were reporting the race from the stand. The runaway car snatched the camera from Buchanan's hand, while he was actually turning the crank; and the first thing that he knew, he was lying on the ground on his back, with a strap in his hand, and the camera knocked to smithereens. He was very badly bruised, and had a long cut above his left eye, and was taken, with Galvin, to the Emergency Hospital, where his wounds were dressed.

He showed far more solicitude over the loss of his camera and his pictures than over his own hurts; and was delighted to hear that, when the camera was knocked away from him, one of the magazines, containing the exposed film, fell at the feet of a Universal official, who immediately wrapped his coat around it, to protect it from the light. In this condition it was forwarded to New York by special messenger, where the films were developed, and exist as an everlasting memorial of the fatal race.

Buchanan, or "Buck" as he is called, has landed many a scoop for the Animated, though he has never been quite so close to death as he was last Thanksgiving Day. He has covered many events of national importance, such as the Eastland disaster at Chicago, the riots at Youngstown, Ohio, the Amherst wreck, and many fires. He accompanied President Wilson on his preparedness trip throughout the country and he was also with Hughes, throughout the greater part of his tour last fall. "Buck," however, is perfectly sure that this is not the reason why Hughes was defeated, for he has supreme belief in his own star. His many escapes from an untimely end are the reason for his confidence.

His territory for the Animated Weekly is Pittsburgh and its surroundings, and he has a large number of "scoops" to his credit. Among the splendid force of nearly two hundred cameramen of the Universal Animated Weekly, stationed all over the world, Buchanan's name stands high in the list of achievement.

On the opposite page, in place of the usual cuts from the current Animated Weekly, is a reproduction of the striking advertisement issued by the Animated this week. Write to your Exchange for a copy of this patriotic poster.

THE NAVY IS READY.

WITH the country on the verge of war, the greatest interest of the public is centered in our navy. Is it ready for the test which may come any day? The Animated Weekly Number 58 has proof positive that it is. Beginning with a portrait of Secretary Daniels, this splendid number shows the turret guns of the huge dreadnought *Pennsylvania*, one of the largest battleships in the world. Views of our submarines, ready for action, are seen. The mosquito fleet, which will prove invaluable in guarding the greater vessels of the navy from the perils of undersea boats, passes in review before us with the small, swift craft, most effective "Submarine Chasers."

ANIMATED WEEKLY, NO. 58.

Stand By the President.—Quotation from Wilson's address to Congress.

Secretary of War.—Robert Lansing who handed passports to Ambassador Johann von Bernstorff of Germany.

Sub-Titles. — Ambassador Johann von Bernstorff. Ambassador James W. Gerard. Count Tarno von Tarnowski from Austria who is unable to present his credentials.

Dogs Race 522 *Miles.*

Trolley Car Crash At Caroapolis. —Pennsylvania.

Pageant Amid the Snow.—Saranac, New York.

The United States Is Ready.—Secretary of the Navy, Josephus Daniels. The turret guns of the dreadnought Pennsylvania. Our submarines are ready. The Mosquito Fleet which will guard warships against submarines. Submarine chasers which will combat hostile U-Boats.

The Ordinance Department Is Ready For Emergency.—The making of shrapnel shells—filling the shells.

Sub-Title.—Shells for the big-bore guns.

Our Coast Defence Is Ready.—Secretary of War, Newton D. Baker.

Sub-Titles.—Some of the big mortars at the entrance of New York Harbor. New York police soldiers ready for military duty. The militia responded as a man to Governor Whitman's call to arms.

U. S. Customs Inspectors Board Interned German Liners at Boston.

Naval Reserves Guard Approaches to Queensboro Bridge.—New York City.

Cartoons by Hy. Mayer, World Famous Caricaturist.

"Robinson Crusoe"

SPECIAL Universal Release in three reels, founded upon Daniel Defoe's immortal story, and directed by Robert Leonard, who also plays the name part. A screen version of the classic which is like the book itself come to life.

Remember it's a Special.

PROBABLY no book in the English language, with the exception of the Bible, has been read by more people than De Foe's "Robinson Crusoe." Not only that, but the work has been translated into almost every language spoken in the world. The man of affairs, the child in the nursery, the king on his throne, the beggar in the street, all have heard of Robinson, his goat, his dog, his parrot and his man Friday. There is no story written which has had a wider appeal. And that it lends itself wonderfully to pictures, goes without saying. It was hardly necessary to make the customary screen version, and Robert Leonard, the director, might almost have produced the picture from the book itself.

His version follows the original in the closest detail, and not one familiar feature of the tale is missing. Splendid sets and a fine cast lend their aid in making the picture fully worthy the name of "Universal Special." It is hardly necessary to give a synopsis of the well-known story, but the one used by Mr. Leonard in his production follows:

Robinson Crusoe cannot overcome his great desire to cross the seas in search of adventure, and his parents are much distressed. One day he goes to them and begs to be allowed to ship aboard some vessel, but both his father and mother lecture him and appeal to him and he gives his promise to stay.

His desires prove too great for him to keep this promise, and one day he runs away to sea. He has qualms of conscience as he gazes upon the receding shores and suffers other qualms of a physical nature very soon afterwards. The good ship arrives in the South Seas. A terrible storm arises and the vessel is soon a total wreck and Robinson is the sole survivor. He reaches shore more dead than alive and offers up thanks to God for his deliverance. That night, in mortal fear of wild beasts, Crusoe sleeps in a tree. The following morning Robinson sets to work to provision himself and swims to the wreck. He makes many trips and secures supplies and provisions, but what pleases him even more is securing a cat and a dog.

Later Robinson builds a well-stocked and barricaded home and finds solace in hard work. The years pass and Robinson adds to his friends in the form of goats, parrots and other animals, and he repairs daily to his lookout platform in the hopes of seeing a friendly sail.

One day, whilst making the rounds of his island, he comes across footprints. This strikes terror to his soul, and later he sees through his telescope the arrival of some canoes containing cannibals. He hurries to the shore and is in time to kill several cannibals, who are pursuing one man who has escaped and who has been destined for a meal. The cannibals, terrified at the noise and at seeing their companions fall without being struck, hurry away in their canoes, and Robinson makes friends with his man, Friday.

For two years Friday is Robinson's constant friend and learns to talk his language. Again the cannibals visit the island, and this time Robinson and Friday are enabled to rescue a Spanish castaway and an old native who proves to be Friday's father.

Their peace of mind is broken by the arrival of a boat from the ship of Captain Hardy, who is rowed ashore with his beautiful daughter. Their own men have bound them and left them on the rocks. The mutineers are attacked by Robinson and his natives. That night Robinson makes a surprise attack on the ship while the men are throwing dice, and defeats them. Many enlist under Crusoe's command. Robinson and his party set sail in the ship. They are attacked by cannibals and Friday is killed. He is mourned and buried at sea. On Robinson's return to his native town he is received as a hero. He marries the captain's daughter and lives happily ever after.

MISCHA ELMAN PLAYS FOR BLUEBIRD PHOTOPLAY.

AMONG the directors whose interesting work was watched by Mischa Elman, the world famous violinist, during his recent visit to the Bluebird studio was Rex Ingram, who was filming some very dramatic scenes for his production, "The Reward of the Faithless," the story of which had been prepared for the screen by E. Magnus Ingleton.

Elman was surprised to find that Director Ingram had an orchestra for the dramatic work of his company.

"You might favor us, if you will, on the violin," said Ingram to the virtuoso.

"Glad to do so," said Elman, and taking up the instrument, he played as no one had ever played before in the big studio. It was only for a few moments, but the work of the performers during those memorable fast-speeding moments was better, the director said, than at any time since he started the picture.

When Elman turned the violin and bow over to the musician to whom they belonged Director Ingram thanked him and said he had been greatly honored by what he had done, and felt certain that the several scenes during which Elman played would be all the better for the wonderful music he had given them.

"The Losing Winner"

VICTOR Comedy-drama in two reels. Story by H. C. Warnack. Scenario by C. Wilson, Jr. Production by Carter De Haven, featuring himself and his wife, Flora Parker De Haven.

CAST.

Jack Bryson	Carter de Haven
Maizie	Flora Parker de Haven
Henry	M. K. Wilson
Penelope	Eileen Sedgwick
Daisy	Jessie Arnold

CARTER DE HAVEN, surrounded by a bevy of pretty girls, as if he were a musical comedy hero, has produced an amusing Victor comedy, from a story by H. C. Warnack, which was arranged for his use by C. J. Wilson, Jr.

At the head of the charming ladies who help him put this story over, is his wife, Flora Parker de Haven, who has been the star of several Red Feather features, both with her husband and by herself. The combination of both these stars in a two-reel program picture is very unusual. Supporting them are Eileen Sedgwick, who is used to seeing her name at the head of a cast under the direction of Allen Curtis, Jessie Arnold, who has had many important roles, and M. K. Wilson, a producer in his own right, who has played the lead in many films. This remarkable cast works together in perfect harmony in an excellent story of the fluctuating fortunes of a young gambler. His adventures run something like this:

Jack Bryson, a young clerk, thinks himself in love with Maizie, one of the stenographers. But when the daughter of his employer, Penelope, calls at the office, he falls a victim to her charms. Henry, the secretary, is also in love with Maizie and seeks to win her; but she is in love with Jack and will not accept the secretary's attentions.

Jack proposes to Penelope, who tells him her father would never consent to their marriage unless he had a certain sum of money. Jack attempts getting this by gambling and has secured the right sum when he chances to meet a beautiful chorus girl named Daisy. He falls in love with her promptly. She, however, demands twice the sum that Penelope's father did, and he starts gambling again in an endeavor to get that amount.

Three possible wives at once are two too many for any man!

Henry, who has persuaded Jack to try gambling, brings Maizie to the gambling house that she may see what sort of a chap Jack is. Yet with the perversity of woman, she still loves Jack and scorns Henry.

Penelope is waiting for Jack on the corner with a minister. Daisy is to meet him at the casino in an hour. Fate turns her wheel and Jack loses every cent of his winnings, whereupon Daisy turns him down. He fears to leave the casino as he knows Penelope is waiting for him.

Jack is astounded to see Maizie in the casino. Henry, who now thinks he has won out, assumes an air of possession, but Maizie, taking Jack by the arm, takes him out the back way, leaving Henry a sadder but a wiser man.

NEW CREDIT CLUB.

Organization for Protecting Managers and Exhibitors in Minneapolis.

AT last the various exchanges seem to have accomplished what seemed to be the impossible. The Hoye Agency, now operating in New York, Chicago, Buffalo, Detroit, Cincinnati, and other cities in the United States, have established what is called a Credit Club. This Credit Club is supposed to be of benefit to the exhibitors and the exchanges as well. Mr. Hoye was in the Twin Cities, and has made arrangements for the club to show its activity shortly.

It will be a splendid means of getting the exhibitor in closer touch with the exchange, in fact it will put the motion picture business on a different business basis. In every legitimate line of business a Credit Club is needed, and in the motion picture industry the consumer seems to be getting in closer touch with the manufacturer and exchange, which will undoubtedly result to the benefit of all parties involved. Here is good luck to the Credit Club of Minneapolis!

W. H. CLUNE PLAYS "EXTRA."

IT is rather an unusual thing for a theatrical magnate and the producer of a big film play, such as "Ramona," to take the part of an extra man himself. But this really happened the other day at Universal City.

The magnate in question was William H. Clune, owner of Clune's Auditorium and Clune's Broadway, two of the leading theatres of Los Angeles. Clune was visiting the celebrated photoplay city with a party of friends. Lois Weber, famous director and playwright, was engaged in filming the scenes for the picture, "The Mysterious Mrs. M.," connected with a fire in an athletic club, and required a large number of well-dressed men for one of the scenes. Spying Clune, Miss Weber called out to him, "Just the kind of a man I need—please come into the picture and bring your friends along."

Clune and the members of his party did so, and each was presented with a $3.00 ticket for their work as an "extra." Clune said, "I am going to have mine framed—I'll point proudly to it when I become a real leading man."

THE MOVING PICTURE WEEKLY

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PAUL GULICK .... Editor
M. WINKLER .... Music Editor
PETER PEPPER .... Interviews
MARJORIE HOWARD .... Interviews
JOE BRANDT .... Business Manager
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"STAND BY THE PRESIDENT!"

THIS patriotic slogan is now being read by millions of people who see Universal films every day. It is only one of the ways the Universal has taken to wake up the country to its duty and its privilege. Thousands of feet of film with this title and President Wilson's picture have been shipped to exchanges, and the title is attached as a trailer on all films that go out from the factory.

The Universal Animated is this week most patriotic in its tone and in keeping with the intense Americanism of the Universal. Incidentally, the company has offered by a telegram sent on Saturday the entire resources of the Universal and its exchanges to the President to use in any way that he may see fit.

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The Back and Front of Fatty Voss

By MARJORIE HOWARD

Yes, this is a human back.

NO, this is not a patient suffering from elephantiasis. This is the unexaggerated, perfectly natural, unposed portrait of one of the L-KO players, who furnish the laughs twice a week for the Universal program.

"Franklin H. Voss" is what his parents fancied for his name, but he wasn't three years old before the Franklin H. lapsed into innocuous desuetude, and the far more descriptive and picturesque "Fatty" was substituted. Fatty he has been ever since, only more so. Age has done anything but wither his noble proportions, and from year to year his bulk increases to keep pace with his fame.

When he poses for the camera, the most skillful operators—or cinematographers as I believe they prefer to be called—find the utmost difficulty in taking close-ups of Fatty. They can take a close-up of so small a part of his abundant anatomy at one time, and selecting the most attractive section is a matter for long consultation between the cameraman and the director. The whole of his countenance is so vast, that it baffles the widest lens.

Franklin H. has a real biography, of course, just like everybody else. It reads: Born, Chicago, 1890, educated there; stage career, with Shuberts, in burlesque, cafe entertainer, vaudeville, roadshows, and anything else in the theatrical line which you can think of. Perhaps Franklin H. grew too big for any stage, perhaps transportation of his great form became increasingly complicated. At any rate, he was finally persuaded into the movies, and joined the L-KO Komedy Kompany, where he found himself an immediate success. He says that he is five feet nine in height, and that he weighs—but you would not believe that anyway. He also declares that he is a wrestler, boxer, and all-round athlete. He has been heard frequently to insist, with all the earnestness of which he is capable (and that is some earnestness, believe us), that his tremendous bulk is composed of solid muscle, and that there is no fat about him at all! Well, when you see the stunts that he performs for the camera, it really looks as if there might be some truth in his contention.

And this is the front elevation.

Besides being funny to look at, Fatty is naturally funny as well. He proves that in the picture, "Brave Little Waldo," which adorns the cover this week. You must see him in his dainty interpretation of Western garb, with a large wrist watch, having adventures with a bronk. And during the week of March 7th, he is starred in a two-reel L-KO called "Fatty's Feature Fillum," which is crammed with new ideas, and is one of the best comedies which this brand has released for some time. He has often appeared with Alice Howell, usually in the role of husbandly oppressor, when his belligerency and her pathetic terror make a very amusing contrast.

"Miss PREPAREDNESS" BEING CHOSEN at MADISON SQ. GARDEN

AS we rush to press in the excitement of the German crisis, a contest which is taking place at Madison Square Garden as our presses grind, assumes more importance on account of the diplomatic break with a first-class European power than otherwise would have been accorded to it. The congress of beauty and amateur dramatic talent is being held in conjunction with the hardware and home preparedness show this week. The winner will be chosen from the contestants who have entered either prior to the opening, or during the progress of the show. The contest for the honor of being Miss Preparedness will close on Thursday. and the winner will lead the Grand March on the following Friday night. But more important than this, she will receive a contract for a series of American patriotic industrial films to be issued jointly by the Universal Film Manufacturing Company and the American Patriotic Publicity Committee.

Over two hundred young women had entered the contest up to Saturday, but immediately upon receipt of news of diplomatic complications the number multiplied until upwards of a thousand candidates presented themselves. The honor of being selected as Miss Preparedness will mean a great deal more, in view of the fact that these films are actually to be used as many similar ones in England were used, and as "The Eagle's Wings" is being used at the present moment to arouse the public mind in the most effective way to meet a crisis which confronts the U. S. today.

"The Reward of the Faithless"

The ghost of Dione seems to appear to the terrified man who has come to open her coffin to obtain the ring.

BLUEBIRD Photoplay, written by E. Magnus Ingleton, adapted for the screen and produced by Rex Ingram. A modern version of the Romeo and Juliet theme, with a setting in Russia and in Rome.

CAST.

Princess Dione	Claire DuBrey
Prince Paul Ragusin	Richard Le Reno
Feodal Strogoff	Nicholas Dunaew
Guido Capanelli	Wedgwood Nowell
Peter Vlasoff	Bill Dyer
Anna, his daughter	Betty Schade
Karl	Jim Brown
A Cripple	Bill Rathbone

THIS Bluebird Photoplay, written by E. Magnus Ingleton, and adapted for the screen and produced by Rex Ingram, is a modern version of the Romeo and Juliet theme of simulated death, the scenes of which are laid first in Russia, and then in Rome. The story is one of the strange, exotic tales which exactly suit the talent and imagination of the young director, whose recent Bluebird success, "Black Orchids," showed what he could do with a theme of picturesque horror. "The Reward of the Faithless," unlike the other photoplay, has a happy ending, and the lovers, instead of coming to an untimely end, are united in the last reel, after a series of adventures which would seem incredible, if the story were not so logically told.

A remarkable cast, including Claire DuBrey, who makes a bewitching picture in the Eighteenth Century garb, which is the chosen costume of the eccentric Princess; Betty Schade, who portrays the sinister development of a girl driven by rapacious greed; Wedgwood Nowell, who will be remembered for his work in "Black Orchids"; and Nicholas Dunaew, a Russian by birth, well known to the stage of his own country, whose assistance in the matter of "local color," was of great service to Mr. Ingram in the production of the play. An outline of the story gives but a hint of the impressiveness of this unusual Bluebird.

The Prince Paul Ragusin is in very poor health, but the one thing that is most consoling to him is that he thinks that his beautiful daughter, the Princess Dione, will marry Feodal Strogoff, a rising author of noble family. But it chances one day that the Princess meets the suave Guido Capanelli, secretary to the Italian ambassador, and he determines that he will win her.

Peter Vlasoff, a Russian peasant, has a daughter, Anna, very pretty and a street vendor. The returns from her wares are not great enough to satisfy Peter, and he tells her to bring more money. She meets Guido, who is attracted to her. When she returns home, the father scornfully turns her into the street. Her brother, the cripple, takes her to Princess Dione, who has the reputation of being kind to all. Dione sends the girl to a convent.

Guido gives Anna her reward.

Anna in Guido's home.

The Prince dies, and Guido, taking advantage of the sorrow of Dione, presses his suit and she accepts him. Later they take up their residence at a country home of hers. Dione has a wonderful opal ring which has been in the family for years, but has a tale of sorrow and misery as its history. Feodal is miserable in her choice. For a time she is very unhappy.

But when Anna returns home from the convent, she and Guido meet. He threatens to disclose her past, and Anna finally consents to the lovemaking of Guido. After a time, he has so poisoned her mind against her benefactor that the girl almost hates Dione. The Princess becomes very ill and finally dies, or at least, falls into a stupor which has the appearance of death.

Feodal visits the tomb. To his consternation Dione revives and tells him of the perfidy of Guido and Anna, for she has seen them making love. They plot for the downfall of the two guilty ones.

Some time elapses. Rome is talking of the strange and wealthy princess who has a penchant for the costume of the Eighteenth Century. Guido is beginning to tire of Anna and when once he meets Dione, he seems filled with the desire to possess her.

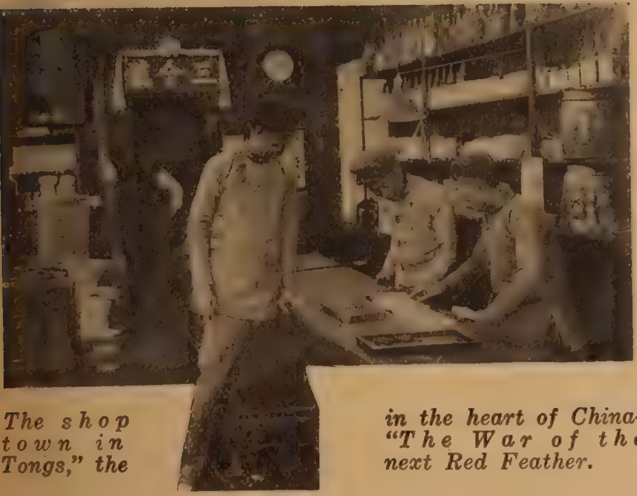
Dione is very cold and formal with him, but this only seems to strengthen his desire for her. Finally she tells him that to win her favor he must give her the famous opal ring belonging to his dead wife and which he knows is buried in her coffin.

Anna had long tried to persuade Guido to open the vault and obtain the ring for her, but Guido, fearful, has refused. When first Dione asks that he give her the ring, he thinks that he cannot do it for her, but seeing that she is adamant in her ultimatum, he determines to overcome his fear and secure the jewel for her. So he returns to Russia and the scene of his courtship of the Princess.

He goes in the night to secure the ring. He pries open the coffin, to find it empty. As he is leaving the place, Dione confronts him, holding out the opal. The terrified Guido thinks it is the ghost of the Princess, and rushes blindly from the place. In his mad haste he falls over a precipice into the sea. Later we see Anna passed by for better-looking and younger women, while the Princess and Feodal are happy in their love for each other.

The strange foreigner in 18th *Century dress.*

Red Feather Reveals Closely-Guarded Chinese Secrets



The shop in the heart of China-town in "The War of the Tongs," the next Red Feather.

Do you remember the shop in the immortal "Alice in Wonderland," which was so full of things that Alice kept discovering new ones whichever way she looked? If you do, the shop in the next Red Feather, "The War of the Tongs," will certainly remind you of it. There is everything apparently on its shelves, including a pair of white kittens, with which the hero amuses the heroine when she comes to visit him. He takes them from among the tea caddies and the pickle jars, but a people who eat bird's nests evidently don't object to the presence of cats among their eatables.

This typical Chinese shop is only one of the many unusual features about this picture, which is that almost incredible thing—a real novelty. Not alone is it the only picture ever made in America from a story and scenario conceived by a Chinaman, played exclusively by Chinese actors, with never a white man in the entire five reels, with all the settings, properties, etc., designed and made by Chinese workmen, but it shows for the first time many phases of Chinese life, of which we have heard, but the details of which we have never seen.

In the shop itself we are introduced to the business methods of the Celestials, their primitive adding machine, their bookkeeping, their manner of making sales, and recording them. The interesting way in which they weigh and measure their merchandise is shown. It is well known that in their business relations the Chinese are absolutely honest and upright. Travelers in the Orient have remarked upon the curious circumstance that nearly all positions of trust in the neighboring kingdom of Japan are held by Chinese. In this Red Feather, we see that the very weighing of goods depends upon the honesty of the clerk. He holds a primitive balance in his hand, and weighs the tea, sugar and other things by eye. His customers have such confidence in him that they do not question the correctness of his weight.

For the first time the complete interior of a Chinese gambling establishment, with the peculiar games played there, is shown on the screen. Chinese fan-tan and dominoes, called pai-gow, are played before us in detail, actually and faithfully reproduced by Celestials themselves.

Lotteries in our country have long been illegal, but the Chinese of San Francisco conduct them regularly, and the methods of choosing the winning number, making out the tickets, etc., are full of interest, and shown so clearly in this picture that we can all follow them. The marriage customs, the archaic way of choosing a wife by means of the services of a "go-between," the important matter of the dowry form other interesting scenes.

Perhaps the secret societies, the so-called Tongs, are more mysterious, and therefore more interesting to us than anything else about the life of the Chinese of California. Details of their ritual, of their crafty schemes against their enemies, of their relentless methods of extermination against those who have offended them, of the devotion of one Tong-brother to his fellows—all these things are seen for the first time, in a production which really merits the much-abused term "unique."

HERBERT RAWLINSON BANS SWEARING.

Woe to the member of Herbert Rawlinson's company at Universal City who indulges in sulphuric language. This popular Universal star has issued an edict prohibiting profanity around the studios and has appointed himself judge and jury to try all offenders who so far forget themselves as to give vent to their feelings in picturesque talk.

A nominal fine is imposed for the first few infractions of the rule, but the fine increases in proportion as the offence increases. Mr. Rawlinson has already collected four fines—from himself! Rawlinson is featured in a Gold Seal three-reel comedy drama called "The Great Torpedo Secret," which will soon appear in the program.

Announcing "The Voice on The Wire"

The star of "The Voice on the Wire," Ben Wilson and his leading lady, Neva Gerber

GREAT Universal Surprise Serial in fifteen episodes of two reels each. First installment released March 12. Scenario by J. G. Alexander from the novel of the same name by Eustace Hale Ball. Production by Stuart Paton, director of "Twenty Thousand Leagues Under the Sea." Starring Ben Wilson, with Neva Gerber as his leading lady.

A POLITICAL graft serial, a circus serial, a patriotic serial staged on the border, a girl-Raffles and detective serial, and all in a little more than a year! No one can accuse the Universal Film Company of monotony in their serial output, and get away with it successfully. And now the latest of all is announced, under the mysterious title "The Voice on the Wire." And a mystery it is—a great surprise serial—which will keep the most experienced Sherlock Holmes in any audience guessing vainly from one episode to the other.

First for the authorship, and details of that sort. The scenario was made by J. G. Alexander, from the well-known and widely-read novel of the same name by Eustace Hale Ball. The story is the result of the cooperation of two men of great experience in their chosen fields, who know the requirements of a mystery tale, and exactly how to work up suspense and conjecture to the highest pitch. Then for the production. This was in the capable hands of Stuart Paton, whose greatest claim to distinction is his triumph of direction in the Universal Special feature, "20,000 Leagues Under the Sea," which is at the present moment of writing breaking all records at the Broadway Theatre, New York. And now for the cast. At its head is Ben Wilson, who certainly needs no introduction to patrons of the screen, to whom his work has been familiar for years, and who is one of the most popular leading men of the day. As Montague Shirley, a student of criminology, he is asked to unravel a series of the most baffling crimes which have ever been brought to the attention of the forces of law and order. One after the other, prominent men meet their death by violence, and each time the only clue is a mysterious voice over a disconnected telephone, and the shadowy appearance of a muffled figure. The murders are all committed in the same way, by the Japanese "death punch," delivered just under the heart. Wilson's role fits him to a "T."

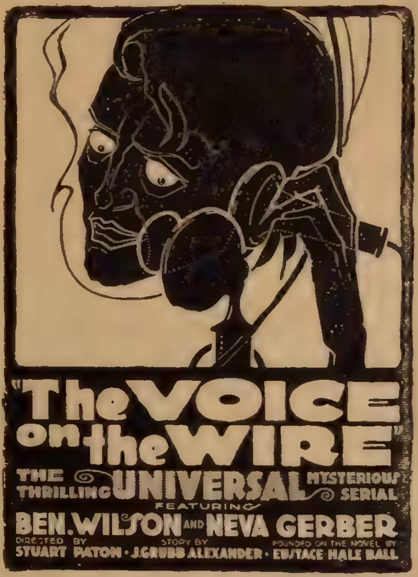
Most prominent in Wilson's support is Neva Gerber, who has made herself many friends by her work on the Universal program in the past year. She is one of the prettiest of leading ladies, and she is something even better than that—an accomplished actress. She was born in Chicago, and educated at the Immaculate Heart College. Unlike most screen players, she has had no experience on the speaking stage, but had every intention of following the footsteps of her own father, in the choice of a professional career. She planned to become a woman lawyer, and read assiduously to that end. But the call of the screen interfered. A career in pictures seems far more appropriate to a pretty young girl than a legal one, no matter how distinguished, and Miss Gerber wisely decided to follow her star. It led her through many engagements to the position of leading lady at Universal City, where she has been playing lately, in the company of Stuart Paton, producing two and three-reelers for the program. She was the logical and most suitable choice for the feminine lead in his serial. She has light-brown hair, and brown eyes, is five feet two inches in height, and screens to perfection.

She wears charming clothes with an air of great distinction, and is, among other things, a licensed air pilot.

A typical Universal cast supports Mr. Wilson and Miss Gerber, among whom are Joe Girard and Howard Crampton, recognized favorites and famous for their powers of characterization. They both appeared in "20,000 Leagues Under the Sea." Ernest Shields, L. M. Wells and Francis MacDonald will appear throughout the serial, and countless other actors of Universal City will be introduced from time to time, as the story demands them.

"The Voice on the Wire" will be in fifteen installments of two reels each, and the first episode will be released in the week of March 12. A little calculation will show that this is four weeks before the completion of "The Purple Mask," the present serial. The overlapping of serials was tried for the first time with the start of "The Purple Mask," and the plan was so successful that it will be continued. The interest starts with a bang in the first instalment, and the threads are hopelessly tangled in the first thousand feet. The unravelling of them is an absolute impossibility. Five episodes were shown to the case-hardened critics who pass on the first showing of pictures in the projection-room of the Universal home office. Every person in the room had a different theory at the end of the five chapters, as to the identity of the voice on the wire, and every person was absolutely certain that he was right. If experts can offer a dozen theories and all of them entirely different at the end of the showing of five chapters, you will readily acknowledge that the serial that keeps them all guessing must be some mystery.

The advertising department has been inspired by the wonderful possibilities of this serial, and they are getting out the most remarkable campaign book, which even the Universal Film Company, noted for its campaign books, has ever issued. Everything will be included in this splendid volume, even the material which is usually sent out in advance in the form of press sheets. The book will be ready for exhibitors three weeks before the release of the first episode; but, lest this should not give time enough for advance work in connection with the serial, the press sheets will be printed separately and sent out in advance of the book to those who need them. Everything which the live exhibitor needs to put this serial over in a fashion which will outdistance anything that he has ever done before with a serial photoplay, will be found in this book, which is a real triumph for the Universal advertising department.


The VOICE on the WIRE
THE THRILLING UNIVERSAL MYSTERIOUS SERIAL
FEATURING
BEN. WILSON AND NEVA GERBER
DIRECTED BY STUART PATON · STORY BY J. GRUBB ALEXANDER · FOUNDED ON THE NOVEL BY EUSTACE HALE BALL

Advertising trade mark cut for "The Voice on the Wire."

Ben is a home body, too, and here is the evidence in his Hollywood home —his son and heir and his dog.

Oh, Neva, come out of the kitchen and voice on the wire for us.

LOIS WEBER DINES PLAYERS.

THEIR great success was celebrated by Lois Weber, noted feature director of Universal City, by giving a dinner to the cast of "The People vs. John Doe," at a French restaurant

Miss Weber explained with a laugh that the dinner was given for the purpose of allowing her actors and actresses an opportunity to tell each other "what good actors and actresses they are," without permiting any one to question the veracity of a single statement. Of the eighteen members of the company, the principals were, in addition to Assistant Director Arthur Forde, Harry De More, Evelyn Selbie, Willis Marks, Maud George, George Berrell, Mrs. Mattie Witting, Harry de Roy, Charles Mailes and Orrin Jackson.

This is the wonderful feature which is being sold on State Rights basis, and which has been pronounced by the Board of Review a most powerful arraignment of capital punishment and third degree methods. The report of this body on "The People versus John Doe" fairly bristles with superlatives, and is reproduced on another page. The picture played to capacity during its recent run at the Broadway Theatre, New York.

SCENES FROM THE RED FEATHER PRODUCTION "THE TERROR" WITH JACK MULHALL DIRECTED BY RAYMOND WELLS

Love thine enemy.

Jack Mulhall in "The Terror"

Jack Mulhall in "The Terror."

THIS Red Feather picture, written and produced by Raymond Wells, and adapted for the screen by Fred Myton, is the first big feature in which Jack Mulhall has been starred. He has seen his name mentioned in the support of several other stars, and at last he has attained the dignity himself. He did excellent work opposite Flora Parker De Haven in "The Whirlpool of Destiny," and he has supported Ruth Stonehouse in several Red Feathers, notably "Love Aflame" and "Fighting for Love." His work has been so satisfactory in these roles that he has received the coveted promotion. His first stellar vehicle shows him in the usually unsympathetic role of a New York gunman, a professional, who accepts money for his crimes, and is under the orders of the "man higher up." However, Chuck Connelly will win the sympathy of any audience before the end, for we discover that environment and circumstances have had more to do with his taking the downward path than his natural character. He has been furnished with a splendid cast for the picture, and a good story, which runs as follows:

Chuck Connelly, a product of the New York East Side, discovers his sister in a compromising situation with one of the gunmen belonging to a protected organization. Connelly kills the man and thinks he has made a clean getaway. Two private detectives connect him with the crime and decide to watch him.

Later, when the members of the protected organization attempt to kill Chuck, the detectives are on hand. Chuck kills three of the gunmen and the detectives help him make a getaway and lay the killing on one of the gunmen who dies.

The detectives then call on Chuck and force him with threats of the electric chair to kill a reformer that has been upsetting the control of the organization in that precinct. After this cold-blooded killing Chuck becomes a member of the organization, and receives his orders from the "man higher up" the same as the other gunmen.

Chuck falls in love with a girl named Annie Mangan, who has a leaning toward religion. One night she is persuaded by a Salvation Army lass to go with her to the Salvation Army home. Chuck comes to the dancehall looking for her and is told that she has joined the Salvation Army. He at first does not believe it, but he goes to the Army headquarters merely out of curiosity.

RED FEATHER Production, written by Raymond Wells, adapted for the screen by Fred Myton and directed by Raymond Wells. The tale of a New York gunman and how he squares himself.

CAST.

Chuck Connelly	Jack Mulhall
Maggie Connelly	Grace MacLean
Annie Mangan	Virginia Lee
Jim Canford	Malcolm Blevins
Jerome Travers	Hugh Hoffman
Mike Tregurtha	Noble Johnson
Jimmy, the Dope	Jean Hersholt
Mrs. Connelly	Evelyn Selbie

The new District Attorney, who has just been elected, is pounding the graft organizations. The word is passed to the gunmen to get him. Chuck goes to the District Attorney's house, the first time only to threaten. While he is talking to the District Attorney, his three-year-old daughter comes into the room and, leaning trustfully on Chuck's knee, looks up into his face with a smile. Chuck, when he becomes aware of her presence, is rather taken back and leaves. He goes to the Salvation Army for another sight of Annie and is an involuntary listener to the sermon, which at the time does not affect him much.

Chuck's sister, in the meantime, has become the mistress of Jim Canford, a gambler, the man higher up. The District Attorney pays no attention to the warning given him by Chuck and continues on the same line of endeavor.

The word is then passed to Chuck to kill him. Late that night, Chuck goes to the house and breaks in. As he creeps up the stairs he sees on the landing the District Attorney's little daughter, who forgot one of her dolls when she went to bed and is on her way to the library to get it. Chuck steps back out of sight, the child passes him, gets her doll and goes back to bed. Chuck makes another attempt to go up the stairs but cannot do it.

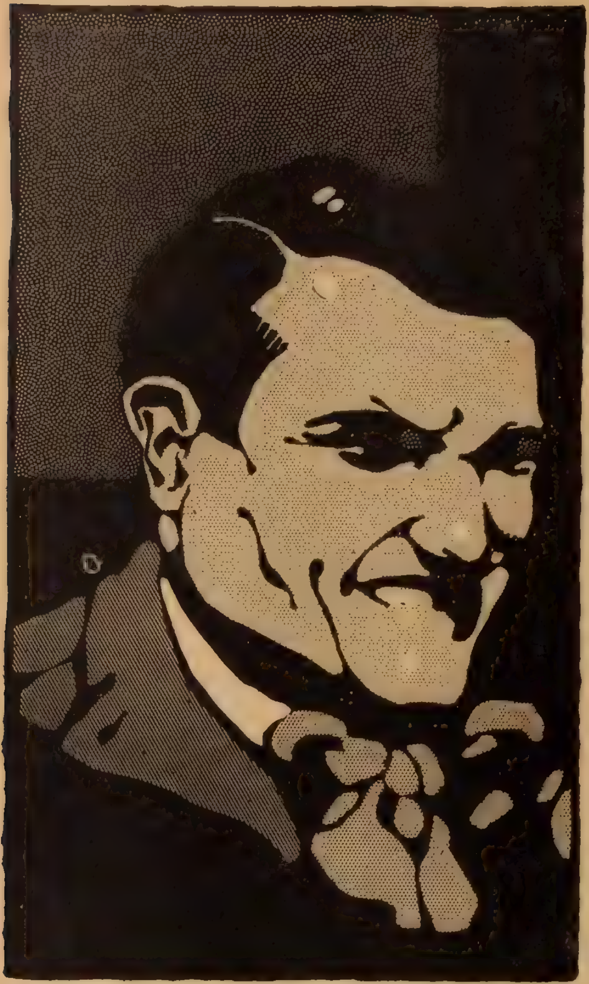
When the word reaches Canford that Chuck has thrown him down, he arranges with the ward heeler to put some other man on the job and accuse Chuck. His sister overhears the plot and goes to warn her brother.

Chuck, in the meantime, has gone to the Salvation Army. He tells Annie that he has thrown the gang down and asks her to teach him "this religion thing." She explains, but he tells her that he cannot understand that by saying a few words of acknowledgment he can square all that he has done. During the talk Chuck's sister arrives and tells him of the intended frame-up. He sees that here is a chance "to square himself with God," and goes to save the District Attorney's life.

The gunmen have reached the District Attorney's house and have stationed themselves around it before Chuck arrives. He reaches the door, but before he can ring the bell, he sees the gunmen coming for him. There is no time to wait for someone to open the door, so he breaks through the library window. The District Attorney and his daughter are sitting in the library as Chuck breaks in. He has no time for explanations but hurries them up the stairs ahead of him, turns in the middle of the stairs, and faces the gunmen as they enter.

The District Attorney's life is saved, but Chuck is mortally wounded. Word is sent to Annie and his sister and they come to the house. Chuck dies, feeling that this was the only way in which he could atone.

FRANKLYN FARNUM RENOUNCES THE SPEAKING STAGE FOREVER



Remarkable Poster Drawing of Franklyn Farnum by Burton Rice, Paris Artist of the Moving Picture Weekly.

"THIS is the life," says Franklyn Farnum, featured player of the next Bluebird, "The Man Who Took a Chinese." "I have been in the pictures comparatively few months," he continued, "and during that time I have heard a great many of my brother thespians declare that they long for a return of the good old days of the spoken drama. They are talking merely because there is nothing they love better than the sound of their own voices.

"I've had fifteen years' experience on the speaking stage, and, thank goodness, I was always a leading man. I have played on Broadway and I have played one-night stands in all parts of the country, and any actor who will say that he prefers working on the road, with uncertain hours, different beds or Pullman berths each night, a change of cooking every day and no opportunity for recreation, is suffering either from dementia, or is a plain, ordinary chump. In pictures a man lives a natural life; it means early to bed and early to rise, but he has his evenings for recreation. Ninety per cent of his work is in the open air, under the sunny skies of California, and he soon finds the natural color coming to his cheeks. Living naturally a new and happy life, he cannot but feel sorry for the poor fellow who has to play a matinee, again at night, and then rush down to the depot to catch a train for the next stand. I repeat I am for pictures, first, last and all time. It's the most delightful occupation I ever entered, and I hope to goodness I shall never have to go back on the stage."

Farnum knows what he is talking about, for, during his stage career he played the leads in the Frohman productions, "The Sunshine Girl" and "The Dollar Princess"; in Henry W. Savage's "Little Boy Blue," "Somewhere Else" and "The Sultan of Sulu"; in George W. Lederer's "Madame Sherry"; Joe Weber's "The Only Girl"; while for five years he was featured in Italian parts by Nixon and Zimmerman. Having played in these varied productions, Farnum feels that he can speak authoritatively on the advantages motion picture players have over the stage. He has been remarkably successful with his work before the camera, and after a very short experience won for himself a long-term contract. Farnum is unmarried, and lives at a well-known athletic club, where his most intimate friends are Eddie Lyons and Lee Moran, of the Universal Nestor Comedy Company, and where he spends most of his evenings at his favorite game of pinochle or working in the gymnasium. He does some strenuous work sometimes before the camera and he keeps himself in excellent physical condition. He practices what he preaches about early to bed and early to rise, and he has established himself as one of the most likable men in Universal City.

TWO REMARKABLE BLUEBIRD CONTESTS

PRIZES offered for the best lobby, billboard and newspaper advertising. Contest closes on March 15.

THE announcement that Bluebird Photoplays, Inc., would offer cash prizes to exhibitors who create advertising ideas for lobby and general displays has awakened marked interest among theatre managers throughout the country. The first contest will be decided as applying to February. Each month will employ a separate and distinct contest. The initial contest will be decided upon the basis of advertising campaigns starting with February 1 and continuing through that month. There will also be territorial prizes, offered by the various Bluebird branch exchanges, to exhibitors in their territory who are selected by the judges as entitled to first honors.

Should the judges be unable to decide between two or more entrants, as to the merits of their exhibits, there will be additional sums appropriated to give every exhibitor entitled to first prize the full amount offered in both the general advertising and the lobby display contest. The contests will be limited to those exhibitors having bookings on Bluebird photoplays at the time the prize offers are made.

The lobby display contest and the contest for the general advertising display will be separate and distinct each from the other. No entrant can win both prizes. While Bluebird furnishes exhibitors with advertising ideas and material, exhibitors will not be prevented from adding their own ideas to this material if they desire; and as a matter of fact, the exhibitor will be limited in no way in expressing his ideas through his efforts to win the prize.

The main prize for the general display will be $60, awarded on March 15 to the exhibitor who shall submit during February, the best evidence of his publicity campaign on behalf of Bluebird. This will be understood to include newspaper and billboard advertising, novelty floats, the distribution of heralds or special advertising; window cards "sniping," and lobby display—all to be considered by the judges as a collective campaign of publicity.

There will also be a prize of $40 to be given as applying exclusively to lobby displays; to be considered in the first award. Then there will be territorial prizes, offered by Bluebird branch managers—$10 to the best general display and $5 to the best lobby

(*Continued on page* 34)

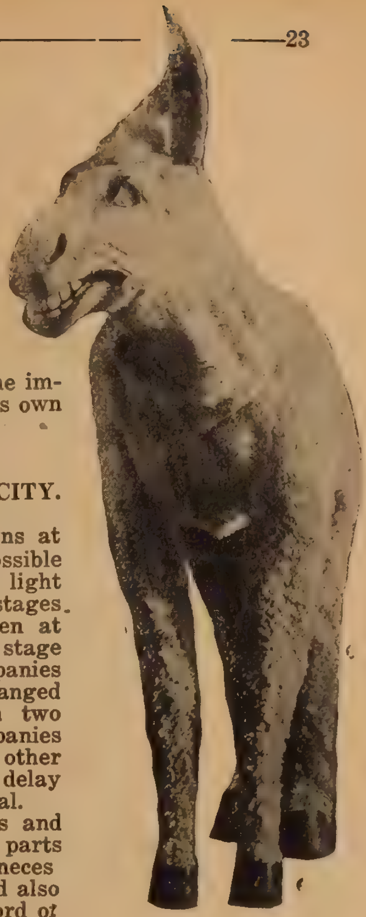
Concerning "Mulemates" and Other Interesting News of Universal City

Moranti and Franey, the mates

SOMETHING new under the sun is the Joker comedy for February 17, called "Mule-Mates." If you have tears, prepare to shed them now, for "Mule-Mates" is bound to make you laugh till you cry. Gale Henry and William Franey can make a cat grin, even by their own efforts, but in this corking comedy they have, for the first time, the assistance of Fred Woodward, in the role of the mule.

Woodward has long been known to the stage as an impersonator of animals, and has appeared often on Broadway in that capacity. He might have a salary check every week in the year in vaudeville or on the speaking stage if he wished, but he also has felt the call of pictures. He was tired of hearing how funny he is as a dog, or a cow, or a mule, and he determined that he would try for a job on the screen, where he could see himself as others have been seeing him for so long. Ever so many film companies immediately made bids for his services, but Universal City looked like the best bid to Woodward. So he hiked for California, and makes his screen debut with the inimitable Jokers, in one of the best comedies which even this matchless set of comedians has ever issued. Wait till you see him chase Gale Henry up the long flights of stairs of an office building; wait till you see his ingratiating expression as he follows Franey all over the town. The cut gives some idea of the variety of facial distortion of which he is capable, but you must see the film to get it all.

Woodward has also appeared in some of the pictures which the little Cinderella of the screen, Violet MacMillan, has been making lately at Universal City. In one of them, called "The Wishing Slippers," he impersonates several animals, in his own inimitable fashion.



And the mule.

EVEN RAIN FAILS TO STOP UNIVERSAL CITY.

DURING the recent heavy rains at Universal City, it being impossible to work out of doors, the big light studios and the waterproofed stages were utilized entirely. But even at that there was not adequate stage room for the twenty-six companies working at one time. It was arranged therefore to make pictures in two shifts—one-half of the companies working in the day-time and the other half at night, thus avoiding any delay in production at the film capital.

In some instances, the actors and actresses, who were working in parts in two pictures, found it was necessary to work part in the day and also at night, but there was not a word of protest. In order to keep the players warm, huge salamanders were placed on the stages and in addition hot-air blowers, operated by electric motors, also were used. Consequently, the players did not suffer to any extent from the cold. Hot coffee was served regularly and everything possible was done to provide for the comfort of the people.

BEN WILSON ENTERTAINS.

BEN WILSON, star of the new serial, "The Voice on the Wire," under the direction of Stuart Paton, recently tendered an elaborate dinner to a party of friends at Levy's Cafe in Los Angeles, complimentary to those who had entertained him during a visit of Mrs. Wilson and Ben Wilson, Jr., to New York. The guests were Mr. and Mrs. Barney Oldfield, Mr. and Mrs. Jack Kipper, Mr. and Mrs. Charles Murray, Mr. and Mrs. Frank Chance, and Mrs. G. Harvey. Kipper entertained the same party at a later date at the famous Kipper Ranch in the San Fernando Valley.

RUTH STONEHOUSE, the talented Universal star, has for a time been directing herself in a series of Kid Stories in which she plays the role of Mary Ann, an eleven-year-old youngster. The first one of these stories will soon be released as a Victor comedy drama.

While Miss Stonehouse was filming "The Heart of Mary Ann," the truant officer from the Los Angeles schools visited Universal City, as is his custom once or twice a week, to check up the children and see if they are going to school. He spied the young actress. A call was made upon the engaging director, and inquiry was made if the young woman working on the set was attending school. He replied he did not think so.

Whereupon he was notified that Miss Stonehouse must attend the Universal school regularly when not working in the pictures. The engaging director finally succeeded in appeasing the truant officer.

JACK MULHALL
IN
"THE TERROR"
RED FEATHER PRODUCTION

"John Osborne's Triumph"

BISON Two-Reel Drama, story by Burton S. Wilson, produced by Murdock MacQuarrie, who plays the lead himself.

A tale of villainy and its retribution, depicted with power and authority.

CAST.

John Osborne......Murdock MacQuarrie
David Merrill.....................Arthur Moon
Shelah Osborne..................Edna Payne
Ralph Condon........Albert MacQuarrie

THIS Bison two-reel drama, which was written by Burton S. Wilson and and produced by Murdock MacQuarrie, is a variation of the ever-popular theme of the overthrow of villainy and the triumph of justice. Some one has said that there are just seven plots in the world, and that all of the millions and millions of stories which are written must be based upon variations of these seven original forms. Of all the seven, there is none which has caused more satisfaction to a greater number of people, than the tale of virtue triumphant and vice rewarded. "John Osborne's Triumph" is based upon this theme, and worked out with true sense of the pictorial value of its incidents, into a fine two-reel photoplay.

John Osborne is a power in Wall Street and has made enemies of David Merrill, a broker, and his friends. Osborne has a daughter, Shelah, who is the pride of his heart. Merrill has long desired to win the girl, but she has rejected his advances.

Merrill has succeeded in installing one of his clerks in Osborne's office, as a spy. Osborne and his associates are planning a big coup with which they hope to break Merrill's crowd, but the spying clerk gets all the details and when the trick is sprung, Merrill is ready. In the ensuing scramble, Osborne is forced to the wall, and suffers a nervous breakdown as a consequence. When all the debts are cleared, there is nothing left but a small plot of land in the West, and Shelah persuades her father to move out there to live.

A mining engineer, Ralph Condon, has been a frequent visitor and there has been an attachment between them, but he, thinking he has no chance because of the girl's money, has gone, hoping to forget her.

Shelah and her father settle on the ranch and are making a go of it, when Merrill learns of their success. He succeeds in taking up a note of Osborne's. Condon happens to cross the Osborne land and finds indications of oil. He meets Shelah and there is a happy reunion.

Merrill arrives with the note and threatens to foreclose unless Osborne uses his influence for him with Shelah. Osborne manages to raise the money and pays the note, hiding the paper in the chimney. As he goes to place the stone back, he slips and falls, and is paralyzed. Merrill sees the fall and realizes the hold he has over the girl, as she knows nothing of the note being paid.

She, believing he still holds the note, tells Condon she will have to marry his rival. Osborne tries in every possible way to communicate with her, but without avail. Preparations for the wedding are made.

Merrill has discovered the indications of oil and thinks he will "kill two birds" by marrying the girl.

(*Continued on page* 34)

Phil calls on Patricia. *She meets her American men.*

"The Purple Mask"

EPISODE eight of the super-serial, written and produced by Grace Cunard and Francis Ford, is called "The Secret Adventure," and brings Pat and Detective Kelly to America to continue their unique contest of wits.

CAST.

Patricia Montez	Grace Cunard
Eleanor Van Nuys	Jean Hathaway
Phil Kelly	Francis Ford
His assistants	Pete Gerald Jerry Ash

EPISODE No. 7 left the girl Apache leader and the detective, Phil Kelly, in an exciting situation, but the mystery and suspense deepen in this chapter, which is called "The Secret Adventure." The two leading characters are brought to America, where Pat assumes direction of the organization which she finds awaiting her. In this country the band is even more fully equipped than it was in Paris, with a trick house which would baffle the intelligence of ten Sherlock Holmes' rolled into one.

When Kelly entered Pat's stateroom, by her permission, he found the girl apparently curious to know the reason for his call. He was considerably embarrassed, through the nature of his mission, but managed to tell her that he suspected the stolen Phillips' pearls were in her possession and declared that he must search the room.

His quest avails nothing, and he leaves after informing Pat that she, as well as all of the passengers, must be searched upon leaving the ship, by customs officials. When the steamship docks and everybody is searched, the pearls are still undiscovered. Pat goes with her aunt to a hotel, taking with her the woman whom Phillips had robbed and betrayed. It is disclosed that Pat has secreted the pearls in the bottom of a box of chocolates.

Moving to a house that the American branch of the Apaches had especially built for the secret purpose of their craft, Pat sends a letter to Phillips informing him that she has the pearls, but holds them for $10,000 ransom, the money to go to the woman he has wronged. Phillips, on Kelly's suggestion, goes to Pat's house, sees the pearls and is also shown the woman he has betrayed. Offering a check, which Pat refuses to accept, Phillips goes to the bank, gets the currency and because he is too ashamed of his conduct to face Pat again, he sends Kelly with the money to redeem the pearls.

While Kelly is at Pat's, private detectives Mrs. Phillips sent to recover the pearls, arrive. Kelly pays Pat the money and sends the pearls out of the house by one of his assistants. Then he confronts the detectives Mrs. Phillips has sent and tells them that the pearls are not in Pat's house. He has left the girl alone in her drawing-room, while he goes to confer with the other detectives, and when he returns Pat has disappeared. The room is empty.

In the photoplay it is disclosed that Pat has moved aside the mantle and fireplace, exposing an exit from the room. When the girl passes through the secret door, the fireplace swings back into place and thus is Kelly baffled again by the clever girl.

THE FOURTH WITNESS

The gruesome discovery.

The Coroner's Inquest.

LAEMMLE Two-Reel Drama. Written by Alice Catlin, adapted for the screen by Harvey Gates and produced by John McDermott, with Lee Hill and Louise Lovely in the leads.

CAST.

Dr. Cameron	Lee Hill
William Bryant	Charles Mailes
Margaret, his wife	Louise Lovely
Butler	George Berrill
Chauffeur	Malcolm Blevins

A VERY remarkable cast appears in this fine Laemmle detective mystery, which was written by Alice Catlin, adapted for the screen by Harvey Gates and produced by John McDermott. For his leads he had Louise Lovely and Lee Hill, and in their support Charles Hill Mailes, one of the best "heavies" in pictures, with George Berrill and Malcolm Blevins, who have both appeared in countless Universal productions. Louise Lovely has a strong role as the wife of the murdered man, who sees the net woven closer and closer about the man whom in the end she comes to love. The excellent story runs like this:

As just compensation for a dissolute life, William Bryant is a hopeless cripple, refusing to be nursed by any one but his wife, Margaret, and endeavoring to make her as miserable as possible by his taunts and sneers.

Dr. Cameron, whose professional duty and sympathy for the wife compels him to serve Bryant as physician, arrives at his patient's home one evening, just in time to intercept a blow which Bryant is about to give Margaret. The two men struggle and Bryant is finally thrown upon the bed unconscious. The doctor makes a hurried examination and assures the terrified wife that her husband is not dead. Margaret beseeches Dr. Cameron to take her away, and he, having secretly loved her for some time, and feeling a passionate desire for her, consents to her request.

Cameron, deciding to drive his machine himself, dismisses his chauffeur, an indifferent fellow, who is tempted to make an easy haul, as he is aware that Bryant's house is poorly guarded. Cautiously he approaches, and climbs through a front window.

Meanwhile, Bryant has regained consciousness in time to see Dr. Cameron and his wife drive away. Tense with excitement, he resolves to avenge himself. Inspired with a malignant idea, he goes to his desk and hastily writes in his diary, after which he draws out a revolver with the intention of killing himself.

Later, Margaret and Cameron are brought to the police court by a country sheriff, who has arrested them on their way from the city. Cameron, to shield Margaret, confesses that he did it, not realizing the seriousness of the charge against them; but when they hear that they are held for the murder of Bryant, they are petrified by the terrible accusation.

Bryant has made his wife and Dr. Cameron victims of his virulence by writing in his diary, "Doctor Cameron is coming to-night and I am sure that he and my wife are going to attempt my life. They love each other, traitors!" This evidence is now in the hands of the police, who are satisfied in their conclusion that Cameron and Margaret are the murderers.

As the two prisoners are being led to their cells, Bryant's aged butler suddenly confesses to having accidentally killed his master while attempting to wrest the revolver from him to prevent his committing suicide. His testimony is corroborated by the chauffeur, who attests to having seen the whole of the struggle.

Dr. Cameron continues his professional visits to the home of Margaret, but he fails to charge her for his services.

"The Girl Reporter's Scoop"

Reading her story.

Helen prevents Howard's escape.

IMP Drama in two reels. Story by Fred A. Kelsey. Scenario by Maie Havey and production by Fred A. Kelsey. Irene Hunt and Roy Stewart have the leads in a clever story of a newspaper woman's triumph.

THIS Imp drama, produced by Fred A. Kelsey from his own story, which was adapted for the screen by Maie Havey, was the first picture in which Irene Hunt played upon her return from her honeymoon. The original title of the film was "Back on the Job," and this caused the bride, Mrs. Scott, no little amusement, when she heard it for the first time. The title was subsequently changed to a more descriptive one.

The plot of the picture is quite original in conception and working out, and some of the scenes are taken at one of the California beaches, affording a very pleasant contrast for those of us who are in the grip of winter. Miss Hunt does some fine work, supported by Roy Stewart and E. P. Evers. The story is as follows:

Helen Dale, a reporter on a big daily, returns from her vacation to find the office agog with excitement over some daring robberies which have been committed.

CAST.

Helen Dale	Irene Hunt
Dick Bayless	E. P. Evers
John Howard	Roy Stewart

Helen discovers that the supposed robber closely resembles a chap with whom she had carried on a flirtation at the seashore. With the good wishes of the staff and the promise of a better position from the editor if she can apprehend the thief, Helen, with one of the reporters, Dick Bayless, returns to the beach city.

Helen points out her acquaintance, John Howard, to Bayless, and he lies down near him on the sand. In a short time, Helen stealthily makes her way to Bayless' side and lifts his watch; Howard sees this and falls into her trap by offering to put her next to bigger game. She gets an opportunity of telling Bayless what has happened.

Howard introduces her to his gang and they plot to rob a certain manufacturing establishment. Making an excuse to leave them, she phones Bayless, and he, with some policemen, follow. They take the crooks into custody just after they have opened the safe and started away with the loot.

Helen receives the praise of the staff as well as the reward offered for the apprehension of the thief. We are left to assume that she gets a husband into the bargain, in the person of Bayless.

L-KO NOTES.

DAN RUSSELL, under the direction of Craig Hutchinson's has just completed a two-reel picture called "Spike's Busy Bike." The story was written around a six-day bicycle race. In shooting the chase Dan Russell fell from his wheel and dislocated his collar bone. At one point in the picture a dummy was thrown under a street car. The passengers were unaware of the substitution of the dummy and almost caused a panic. One woman actually fainted.

Phil Dunham has started a new picture under the direction of Kitty Howe the scenario of which was written by J. S. Blystone. It is a slapstick detective story and full of thrills.

While "A Limburger Cyclone" was being shown in the city of Los Angeles, the theatre was visited by the feature's leading comedian, Phil Dunham. As he seated himself in the theatre he noticed two beautiful girls at his right. He could not help but overhear their conversation, in which one of them said she knew Mr. Dunham very well. Phil listened with interest and found out that he was a terrible drunkard and had a past that made Nero look sick. Mr. Dunham, however, found that they knew so much about him that he didn't know, that he felt it necessary to move on. Before leaving, he gravely presented them with his visiting card.

BLUEBIRD IDEAS

THE story of "The Reward of the Faithless" deals with an emerald ring stolen from a king who ruled some centuries ago. Purchase three or four cheap emerald rings, place each one in a small ring-box, and drop one box on each of a number of busy corners.

Have a man dressed in the costume of a court jester distribute circulars with the following matter:

LOST!

A duplicate of a valuable emerald ring stolen from a 16th century king.

The finder will receive a liberal reward if the ring is returned to (name of Manager).

The true story of the ring is shown in "The Reward of the Faithless"

at the
(name here) Theatre (address)
on (date)

You might put a slip in the ring-box offering a reward for the ring's return. If any of the rings are returned to the theatre give the finder or a finders a free pass to the performance.

Have a man dressed in ragged clothes go about town with this placard on his back:

??????????????????????
? What is ?
? "The Reward of the Faithless" ?
? See the answer ?
? at the ?
? (name here) THEATRE ?
? (address) ?
? on (insert date) ?
??????????????????????

Your man might also hand out circulars printed as follows:

"Does Great Happiness Come
Only with Great Sorrow?"
Find the answer to-day
at the
(name here) theatre

"The Reward of the Faithless"

The attached letter sent to the people on your mailing list will bring in business. Have the letter multigraphed on your business stationary:

Dear Friend—Prince Paul stared at the woman before him with superstitious terror.

Just three months previous he had seen his wife's lifeless form laid away. He himself had witnessed the sealing of the crypt which hid her forever from view.

Yet, gazing squarely into his eyes was the living, breathing image of the woman whose heart he had broken.

The events which led up to this startling incident and its amazing sequel are told in "The Reward of the Faithless." It is a BLUEBIRD photoplay and without question one of the most interesting productions ever issued by that organization.

"The Reward of the Faithless" was booked by the management of the (name here) Theatre as the result of the sensation this feature has created wherever shown. Critics have been unanimous in pronouncing it as vivid in its realism as anything Poe ever wrote.

See this production. It will be shown on (day and date here). A splendid program consisting of (give program here) will be shown in addition to the five-reel BLUEBIRD production.

Cordially yours,
(Theatre name here),
Manager.

CANADIAN NOTES.

By W. A. BACH.

REGINA, Sask.—Mr. G. Saywell, proprietor of the Star Theatre, Broadview, Sask., has disposed of same to Mr. Jas. Foley of Broadview. Universal service is used exclusively.

MONTREAL, Que.—The Idealograph Theatre of this city burned to the ground and was the cause of the death of four people, damage amounting to about $20,000. The origin of the fire is unknown. However, they suspect same was due to defect of insulation.

A dangerous fire was averted at the Globe Theatre due to the booth being of the most modern construction. However, ten reels were burned, including a Pathe feature, and reels from the General and Universal Departments.

The Censor Board in this province seems to be on the rampage at the present time. Recently two wonderful Bluebird features were condemned, namely, "The Piper's Price" and "The Devil's Pay-Day."

The Regent Theatre is reported to have booked the Universal Screen Magazine permanently every week. This novelty has made a very favorable impression upon the patrons of the Regent, and Mr. Roberts therefore decided to use it altogether.

The London Theatre of this city has been purchased by Mr. Sam Holman, the present proprietor of the New Grand Theatre, one of the first-run photoplay houses. It is his intention to demolish the present structure and build an up-to-date house, seating approximately 1,400 people. This theatre is situated in a very desirable spot on St. Catherine Street, and at the present has a somewhat cramped seating capacity according to the amount of business being done.

CANADA ORGANIZES.

New Film Association Elects Officers and Plans Protection.

TORONTO, Can., Feb. 3 (Special)—Motion picture men representing a capital investment of almost $2,000,000 gathered from all parts of Ontario yesterday, and at a meeting held in Cooper's Hall, launched into being the Ontario Moving Picture Protective Association. While this organization has been operating for a couple of years under a provincial charter, it was purely local in character, and yesterday its operation was extended for the first time to embrace the province and to incorporate in its membership the exchange men. During the meeting it was stated that the launching of the present organization was but a step toward the motion picture men's ideal, which is a Dominion-wide organization with a Dominion board of censors to pass on all films to be shown in Canada.

The gathering was presided over by F. R. Lennon, and W. A. Bach acted as secretary. Among the addresses delivered was one by Mayor Church, who gave the out-of-town delegates an enthusiastic welcome. Other speeches were made by W. Baillie, the retiring president, who welcomed the delegates; P. J. Nolan, of Ottawa, who spoke on organization; W. A. Bach, who addressed the meeting on the necessity of organization to strengthen and increase business; Phil Kaufman, who spoke on censorship; and Arthur Cohen, who advocated the union of the motion picture industry from coast to coast.

Mr. Bach, in his speech, touched on the necessity of union to protect the industry. He said that one of the immediate goals of the association would be to send a deputation to the Government, requesting that no legislation dealing with the motion picture business be passed before it was first submitted to the officials of the association. Mr. Kaufman, in speaking of the present war tax levied on all houses, said that if this should be increased that it would be necessary to increase the price of admission, as the houses had lost a great deal of patronage since the war tax was imposed, but that no motion picture man complained of the loss, as all were patriotic and willing to make every possible sacrifice to assist the Empire.

In order to give the new organization a provincial standing both in character as well as in charter, the old executive resigned and many new members were elected.

$100 IN GOLD

And a bigger business For YOU

$100 for Brains $100 prizes will be awarded to the two Exhibitors who do the BEST advertising in connection with BLUEBIRD FEATURES! FEBRUARY 1st sees the beginning of this unparalleled contest, open to every live wire Exhibitor who is now booking BLUEBIRDS on this continent. To the Exhibitor who conducts the BEST GENERAL ADVERTISING CAMPAIGN on BLUEBIRD FEATURES during February, this organization will present the first grand prize of $60 in gold. To the Exhibitor who devises the best LOBBY DISPLAYS on BLUEBIRD FEATURES during February, a second grand prize of $40 in gold will be awarded.

The Plan

All that is required to make you eligible for one of the prizes is that you are now a BLUEBIRD Exhibitor—under the laws of the Post Office Department no one will be allowed to enter the contest who is not a BLUEBIRD Exhibitor at the time this announcement is published.

To become eligible for the GENERAL ADVERTISING prize, forward to our NEW YORK OFFICE, during the month of February, a photo showing your lobby display and a description of advertising you get up in connection with the showing of each BLUEBIRD photoplay.

To become eligible for the LOBBY DISPLAY prize, send us a photo of your lobby display together with a description of it. DON'T FORGET TO WRITE YOUR NAME AND ADDRESS ON THE BACK OF THE PHOTOGRAPH. It is expressly understood that BLUEBIRD Photoplays, Inc., reserves the right to publish the photographs of all meritorious displays even though they may not be the winners of the prizes.

The Judges The JUDGES who will pass upon the campaigns and lobby displays submitted, will consist of the Board of Directors of this organization, the General Manager, Advertising Manager and the Assistant Advertising Manager of Bluebird Photoplays, Inc.

These Judges will carefully analyze all material submitted. Every Exhibitor stands an equal chance of winning the prizes. Advertising Brains—not prestige or pull—will count!

The contest will close at midnight of the last day of February and the Judges will render their decisions not later than March 15th. Should it be found that more than one Exhibitor is entitled to each of the prizes, as many additional prizes of the same amount as may be necessary, will be awarded! ! !

Every Exhibitor Bound to Benefit

Every Exhibitor who takes part in this contest is bound to be tremendously benefitted by the ADVERTISING IDEAS conceived by the WINNERS. The WINNING IDEAS—the ideas that have made BIG MONEY for the live wires of the business, will be passed on to every Bluebird exhibitor. Bear this important fact in mind! Advertising has converted many a theatre from dismal failure to brilliant success. If you are now showing BLUEBIRD features you are eligible, and you should try for one of the prizes.

Address All Communications to

BLUEBIRD Photo Plays (Inc.)

Executive Offices 1600 Broadway, N. Y.

STORIES OF THE ONE REEL PHOTOPLAYS

"A HASTY HAZING."

Nestor Comedy.
Story and Scenario by Karl Coolidge.
Produced by L. W. Chaudet.

CAST.

Eddie	Eddie Lyons
Lee	Lee Moran
Edith, his wife	Edith Roberts
Her Father	Fred Gamble
Tom	Harry Nolan

The one big moment of Eddie's life is when he arrives at college. The registrar asks Tom to let Eddie room with him. Eddie, looking out of the window, is pushed by Tom and lands in a blanket held by the boys below. Eddie escapes.

Lee and Edith have just been married, and as soon as they have rented an apartment they phone to Edith's mother and father to ask forgiveness. They say they will come immediately to see the young couple.

While Edith is changing her dress, Lee decides to buy some cigars for father and hurries out of the apartment. The boys take him for Eddie, and, grabbing him, they rush him out and begin to haze him.

Eddie sees the open window of Lee's apartment and climbs through it. Edith hears him, and thinking it to be Lee, says she will be there in a minute. Eddie bumps into mother and father, who threaten him for marrying their daughter. Edith comes to the door and says Eddie isn't her husband and then father draws a revolver. Eddie breaks away and runs madly out of the building. With a policeman they return to the apartment and are arguing fiercely, when Lee, having escaped from the college fellows, rushes in, followed by the crowd of boys. The boys grab Eddie and drag him down the hall. Lee explains and father relents.

"MR. FULLER PEP—HE DOES SOME QUICK MOVING."

Powers Animated Cartoon (Split Reel).

Mrs. Fuller Pep decides to move because there is a girls' school across the street which distracts her husband's attention. After a hard day's moving, Fuller arrives at the new house first. He looks out of the window. Oh, joy!—a charmer. Mrs. Pep arrives and decides to move again. After several other changes, we see them established in the middle of the Sahara Desert.

"BRAVE LITTLE WALDO."

L-Ko Komedy.
With Fatty Voss.

Colonel Bingo had arranged with Major Godfrey that his son Waldo should marry the Major's daughter. But first Waldo had to be sent to college to cure him of his wild and fighting temper. The cure was entirely successful and Waldo returns a perfect example of the genus "Sissy." The Colonel is perfectly disgusted and decrees that his son must go west and become a man or die. He goes to the ranch of his uncle. If clothes could make a man, Waldo at the ranch would certainly be a ruffian. He is togged out in Wild West garmens of the early eighties, including hardware. To the women he is perfectly irresistible. But he does not make such a hit with the cow-punchers.

They select a "gentle" horse for him to ride. Waldo just manages to survive the ordeal. Waldo writes home what a daredevil he has become and father and mother come out to see for themselves. Their disappointment is so acute that the result lands Waldo at the bottom of a cliff. Then father repents and goes after his offspring.

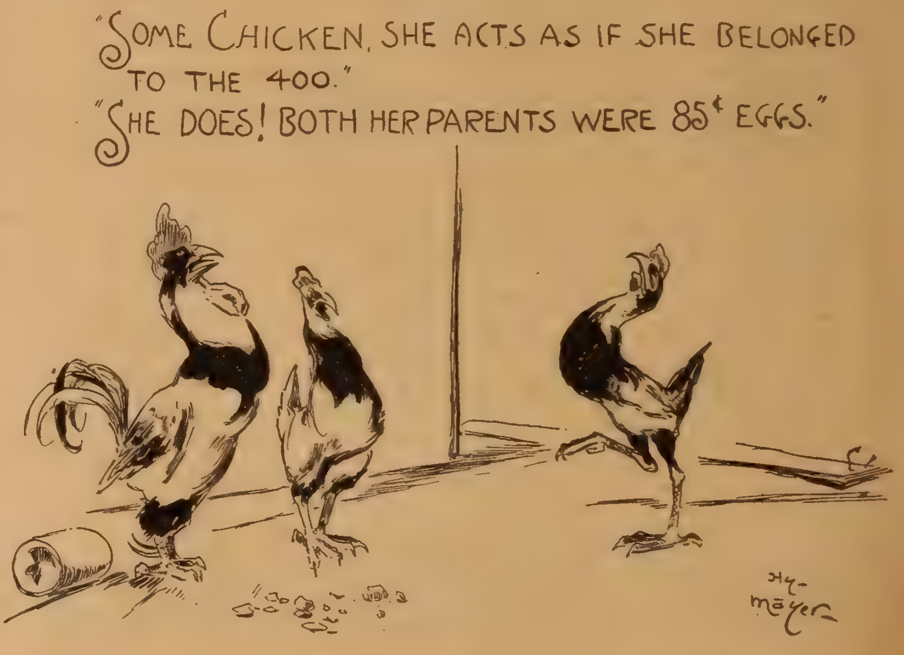
"BROKEN-HEARTED."

Laemmle Drama.

Leonard Dare, a play producer, finds himself without a player strong enough to enact the part of Philip Dawany, one of the important characters of the cast. His company is temporarily dismissed and he returns home.

Derwent Hall calls for an interview with Dare. Hall's wife is sick; the doctor has instructed Hall to give her better food and medical attention. Hall, desperate, takes the opportunity of urging Dare to allow him to read his play. Spellbound, Dare listens to the most absurd line of talk he has ever heard, but he is very much surprised by the magnificent acting of the author. Dare writes out a check for the play, and while the hungry man looks on, calmly throws the manuscript on the fire. Dare says he will make him the greatest actor living.

Hall is cast in the part of Philip Dawany. At first Hall is treated with distinct coldness by the audience, but at the last cheer after cheer rolls out as the curtain falls. In this moment—his hour of triumph—a message reaches him from home. His wife is dead.


"SOME CHICKEN, SHE ACTS AS IF SHE BELONGED TO THE 400."
"SHE DOES! BOTH HER PARENTS WERE 85¢ EGGS."
Hy-Mayer

Original Conceit of Hy. Mayer, the Celebrated Caricaturist of the Universal Animated Weekly.

STORIES OF THE ONE REEL PHOTOPLAYS

"MULE MATES."

Joker Comedy.
Story by Wm. Beaudine and Jack Cuningham.

CAST.

Bill	Wm. Franey
Gale, his wife	Gale Henry
Lillian	Lillian Peacock
The Mule	Fred Woodward
Its Owner	Milburn Moranti

Bill and Gale begin to fight because the breakfast is not to his liking and finally the wife drives him from the house. On the street an Italian is beating a mule unmercifully. Bill becomes enraged at the cruelty and knocks the driver completely unconscious. So the mule follows him. He hires a policeman to hold the mule while he gets away, but a woman comes to ask the cop a question and the mule escapes, giving the two of them a terrific kick. The animal continues to follow Bill, who has stopped to get a shoeshine. Bill is reading the newspaper when he sees that his shoes are not being cleaned and, looking about, faces the mule. He hides behind a statue, in a barrel, climbs a telephone pole, all in vain.

The man hastens to his office building and slams the elevator door just as the mule enters and begins to climb the stairs. Bill finds his clerk making love to Lillian, the stenographer, and Gale, having repented her treatment of her husband, enters and finds Bill with his arms around his stenographer. The mule saves Bill from the ferocious assault of his wife.

Bill and the animal then go to a saloon and both become so intoxicated that they cannot stand up. They go to Bill's home, but Gale throws them into the street, where they go to sleep, Bill with his head pillowed on the mule's shoulder.

"DRAMA OF THE ORIENT."

Powers Educational (Split Reel)—

This Powers educational is part of the series taken by Doctor Dorsey. It shows unusual views of the native Chinese theatre. A pantomime of a servant seeking employment, in which all the actors are male, as there are no actresses in China, begins the reel. Then follows the pantomime of the pattery mender, and the street pantomime of the scared lions. Then comes a burlesque on the Ming dynasty, and after that a pantomime describing the Chinese New Year. A novel dance performed on stilts closes the reel.

"THE GIRL OF THE HOUR."

Victor Comedy.
With Herbert Brenon and Vivian Prescott.

William is told by Vivian's father that he can have his daughter if the Varsity crew, of which William is coxswain, wins the big race. Just a few hours before the race Will receives news that his mother is dying. This is a frame-up by some fellows who have a large bet against the Varsity crew. William goes to his mother. On the road he is knocked unconscious by two men who are connected with the frame-up.

Vivian arrives to see the race, She goes to the captain, tells him that she can act as coxswain. Will had often told the boys that Vivian was as capable in that position as he was. William has gained consciousness, and on his way to the club discovers that the missive was a frame-up. He is in time to see the Varsity crew win the big race. Vivian's dad gives them his consent.

UNIVERSAL SCREEN MAGAZINE, ISSUE NO. 7.

A remarkable device for the stabilizing of a bicycle, particularly useful to military bicycle corps, is the first number of the Universal Screen Magazine, No. 7. The second shows the profitable industry of silver fox raising. A pair of skins have brought as much as $2,500. An object lesson for those who spend their working hours in the safety of a modern office is given in thrilling pictures of the handling of dynamite. Then feats of strength are performed for the camera, including the bending of inch gaspipe.

Food inspection by the Board of Health of New York follows, and illustrates the untiring efforts to keep the public foods clean and sanitary. Inspection of meat and condemnation of that which is unfit for use is of interest to all consumers. The selection and packing of oranges for market form an interesting strip.

The wonderful result of persistent endeavor is shown by the skill and strength developed by a man who lost both his legs in a street car accident and was pronounced a hopeless cripple. The extraordinary feats which he has taught himself to perform are a lesson to the normal.

"THE END OF A PERFCT DAY."

L-Ko Komedy.

With Gertrude Selby and Hank Mann.

Gertie is an incorrigible flirt. She is sitting on the bank of a lake, and two of her admirers are contending for her favor. She throws a rose into the water and declares, "Who gets the rose, gets me." There is a very wet half hour after that.

Her sweetheart comes along and asks her to go for a ride in his car. She is delighted and goes into the house to change her gown. While he is waiting for her, Hank slugs his chauffeur over the head, takes his cap and goggles and gets into his seat. Reggie and Gertie climb into the tonneau, and have a lovely spoon, while Hank, as the chauffeur, drives them all over the town. Finally he drives right off the end of a pier and the joy ride ends in the ocean.

"THE HALF BREED'S CONFESSION."

Big U Drama.

Back in the lumber district of California, Clifford is convicted of murdering his employer on circumstantial evidence. Alice, Clifford's fiancee, and the dead man's daughter, is drifting down the river, when she observes an Indian who has been swept over the rapids. She rescues the Indian in a dying condition. He, believing he is dying, confesses to murdering Alice's father. They are miles from the country town where the execution of Clifford is taking place. She drags the Indian to an automobile and she hurries to the scaffold. The black cloth is over Clifford's head, and he is about to be hanged, as she pushes through the crowd, dragging the Indian with her. The execution is stayed a moment, while the Indian confesses to the sheriff. Clifford is liberated, and declared innocent.

"A DAY IN THE LIFE OF A DOG."

Powers Animated Cartoon Split Reel

Sammie Johnsin is reading a book about dogs. He goes to sleep and dreams that he is one. Many adventures happen to him, ending with a fight with a cat in which the feline has the best of it. Sammie wakes and decides that he does not care about being a dog after all.

Letters from Universal Exhibitors and Fans

FROM FAR RANGOON.

The popularity of "The Broken Coin" and Grace Cunard have penetrated to many out-of-the-way corners of the world, and have made friends for both of strange people. Recently there arrived at the New York office a letter addressed to Miss Grace Cunard, Cunard & Co., New York, America. It was passed by the censor from Rangoon, and found its way safely to Miss Cunard, although it was opened by the Cunard Line in New York in passing. The letter is from Miss Eila Das, a little Indian girl, who says that she is eleven years old. This is the letter:

Dear Miss Cunard—I have seen you acting in "The Broken Coin," and I have liked your acting very much. Please send me a photo of you. Please write to me. I hope this letter will reach you safely. Have you ever been in Burma?

Well, I must end now, with heaps and heaps of love from,

Your little friend,
MISS EILA DAS, (aged 11).

HAS NO EQUAL AS A MONEY SERIAL.

Laemmle Film Service,
Minneapolis, Minn.

Gentlemen—"Wasn't 'Liberty' fine tonight?" That is what I hear from 90 per cent. of my patrons after the showing of each episode of "Liberty."

Your great serial is full of vim and action from start to finish, as it is dealing with one of the most important questions before the American people—the situation in Mexico.

I consider it the best and most popular serial on the market, and as a money getter it has no equal.

Yours very truly,
V. W. DAWSON,
Mgr. Oak Theatre, Minneapolis, Minn.

THEY LIKED YOU, TOO.

Colonial Film Exchange,
Sioux Falls, S. Dak.

Gentlemen—I want to state now that in all my dealings with exchange offices and their men, I have never had better treatment from any one of them than that which I received from the Colonial, and should I ever start another show anywhere around here I should certainly use Universal service from the Colonial Exchange.

Yours very truly,
LOUIS M. LIEU,
Egan, South Dakota.

P. S. The Colonial is a branch of the Laemmle Film Service of Omaha, Nebraska, and is in charge of J. A. Bradley.

BLUEBIRD PHOTOPLAYS INC.

ANNOUNCE

Mary MacLaren in "Shoes."

Harry Carey in "Love's Lariat."

"Saving the Family Name."

"Wanted—A Home."

"End of the Rainbow."

"A Stranger from Somewhere."

"The Bugler of Algiers."

"The Eagle's Wings."

"The Price of Silence."

"The Honor of Mary Blake."

"The Right to be Happy."

"Black Orchids."

"The Piper's Price."

"Her Soul's Inspiration."

"God's Crucible."

"The Devil's Payday."

"The Mysterious Mrs. M."

COMING

"The Reward of the Faithless."

"The Man Who Took a Chance."

"The Saintly Sinner."

For Bookings Communicate with your local BLUEBIRD Exchange, or

Executive Offices of BLUEBIRD Photoplays (Inc.) 1600 Broadway, N. Y.

TWO REMARKABLE BLUEBIRD CONTESTS.

(*Continued from page* 22)

display as judged by the committee of awards.

There will be no cost to the exhibitors who enter the contest. It is maintained that the theatre manager must and does advertise Bluebird for the day or days they are exhibited, and the only requirement to be considered in entering the contest will be to send photographs of the lobby display, and specimens of the printed matter and description of the special "stunts" that go to make up the general publicity the theatre gives Bluebird.

The photographs and evidence must be sent to the General Offices of Bluebird Photoplays, Inc., No. 1600 Broadway, where they will be judged by the General Manager, Bluebird Board of Directors, the General Advertising Manager and the Assistant Advertising Manager and awards made strictly and solely upon the merits of the campaigns as shown by exhibits submitted. The branch managers will be guided in making territorial award of prizes by the decision of the Board of Judges in New York.

Bluebird declares that its purpose in making these awards is to create an incentive for co-operation among exhibitors; the interchange of ideas being held as likely to be immensely profitable to the individual showman. The winning displays will be described in the form of advertising in the trade papers; there will be a circularization of all exhibitors, with the fuller details; and thus it is held that ideas thus encouraged in development will be available for exhibitors in every part of the country.

On these lines Bluebird is going to divide $115 (or if ties result more money in sufficiency to give every winner his full prize) among exhibitors in February, 1917. The contest closes at midnight February 28 and the awards will be announced on March 15.

"JOHN OSBORNE'S TRIUMPH."

(*Continued from page* 26)

Condon tries to raise money to pay off the note, but fails. The night of the wedding arrives and the weather is very stormy. Amid a continual roll of thunder and flash of lightning, the participants arrive. Condon breaks in determined to stop the ceremony. As he opens the door a bolt of lightning strikes the house and the shock is so great that Osborne is thrown from his chair. He rises to his feet and stammers out, "There, third stone up," pointing to the chimney.

Condon catches his meaning and finds the cancelled note. Merrill is ordered from the house. Osborne has relapsed into paralysis, but his eyes glow with triumph over his defeat of Merrill.

RED FEATHER PHOTO PLAYS

PRESENT

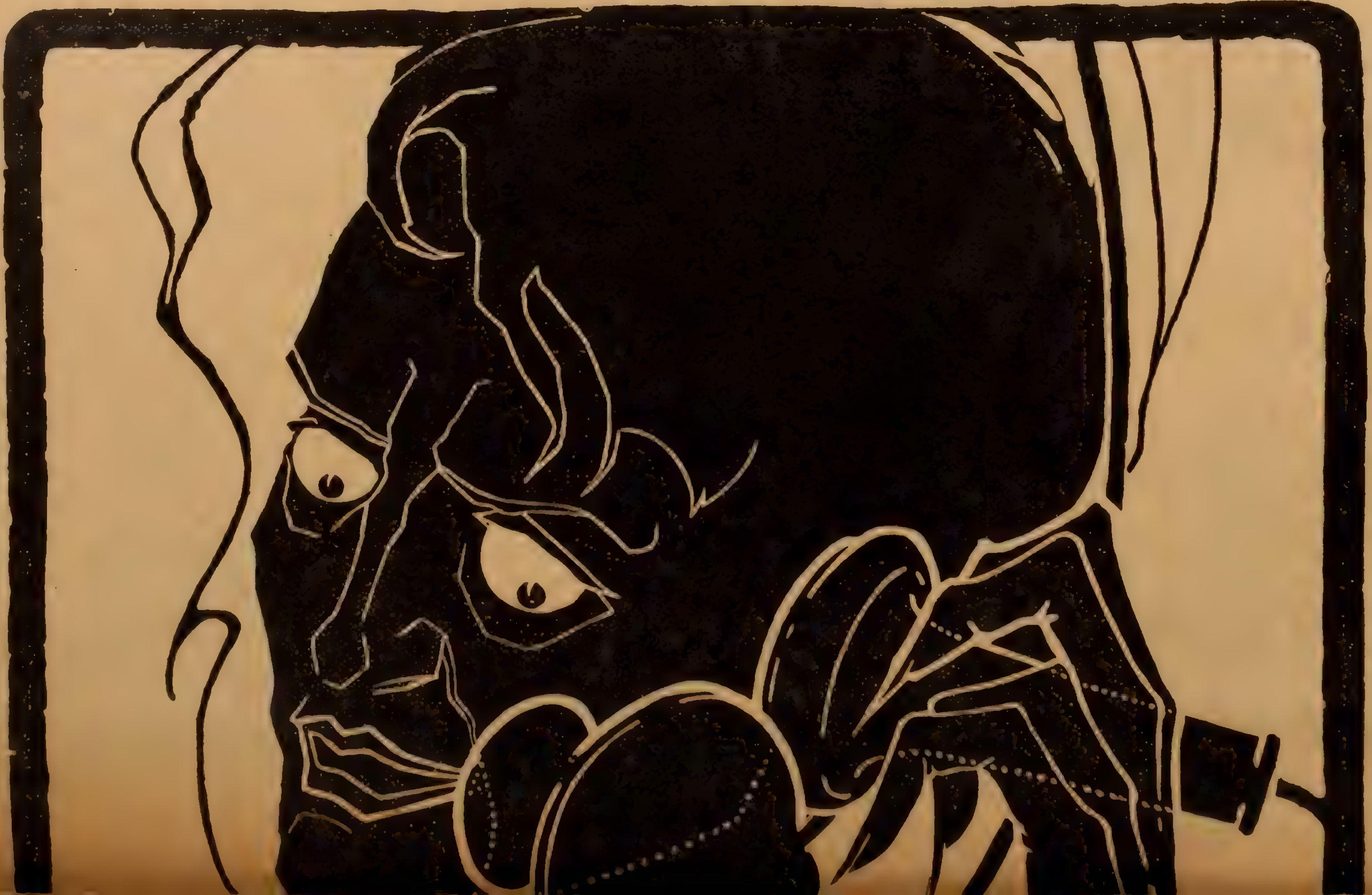
"the TERROR"

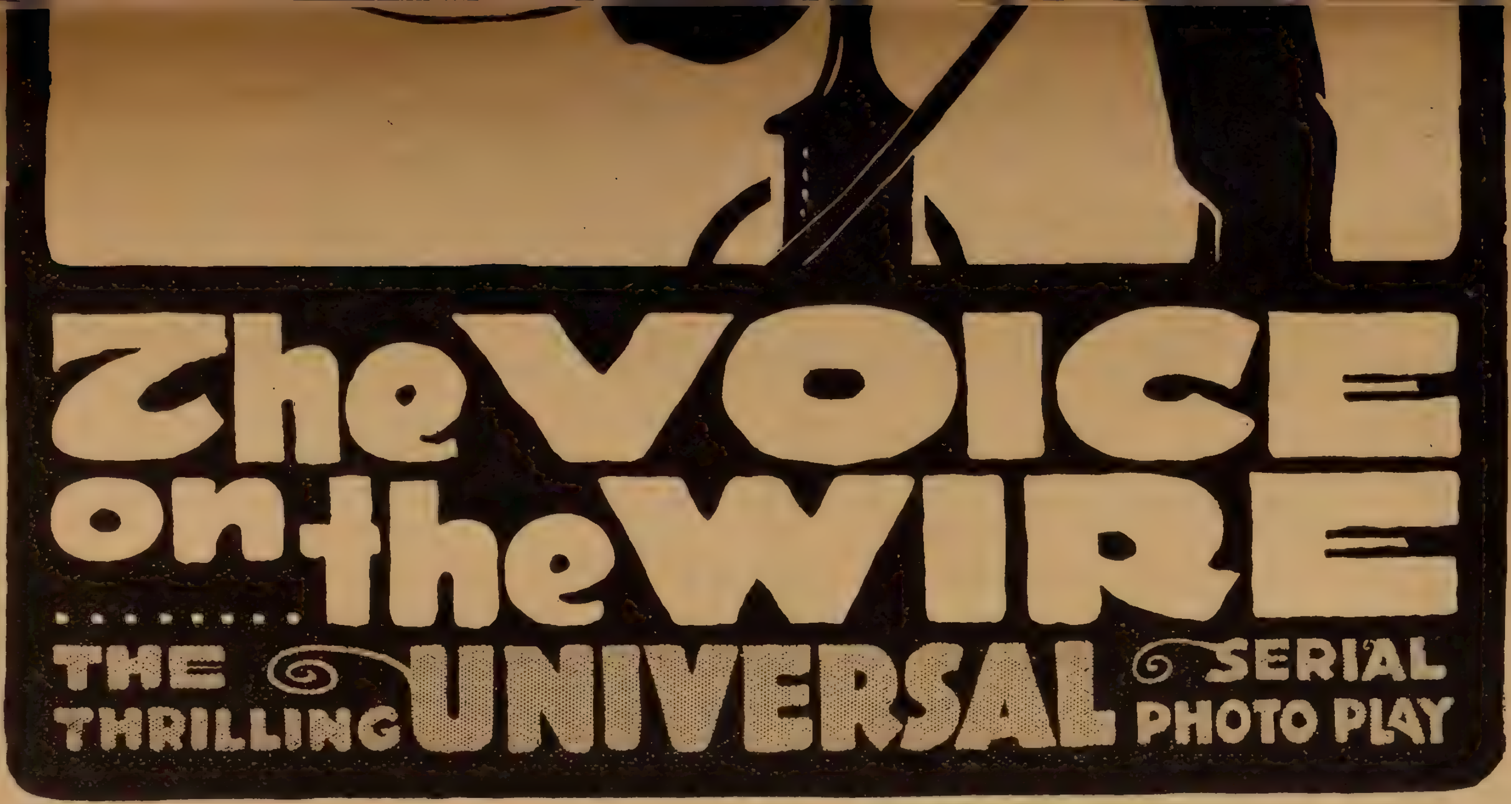
with JACK MULHALL
Story by Raymond Wells
and Fred Myton..
Produced by
RAYMOND WELLS
BOOK THROUGH ANY
UNIVERSAL
EXCHANGE

RED
FEATHER
PHOTOPLAYS

ANNOUNCING

The New Universal Serial
"The Greatest Thriller of Them All"




The VOICE on the WIRE
THE THRILLING UNIVERSAL SERIAL PHOTO PLAY

FEATURING

BEN WILSON

Known to and Popular with Millions of Moving Picture Fans -- Beautiful Neva Gerber -- Directed by Stuart Paton -- Story by J. Grubb Alexander -- Founded on the novel "The Voice on the Wire," by Eustace Hale Ball

In all the SUCCESS history of Universal Serials we have never before offered one with the fascinating element of mystery so strongly interwoven through each and every episode. In all the marvelously successful Universal Serials we have never felt more confidence than we do in presenting this new, mysterious, thrilling multi-reel picture. Based on a popular novel, written by one of the greatest and most popular mystery story writers of our time, "The Voice on the Wire" will be welcomed by millions as the very last word in serials. Special Advertising Campaign Book now on the press. FREE to Exhibitors. Tells you all you want to know about this magnificent production. Write your nearest Universal Exchange or

UNIVERSAL FILM MFG. CO., CARL LAEMMLE, President "The Largest Film Manufacturing Concern in the Universe" **New York**

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

ATTENTION, PLEASE!

YOUR attention is called to the fact that hereafter, and beginning with this issue of the WEEKLY, releases will be scheduled and reviewed **three** weeks in advance, intsead of four, as has been the custom.

We believe the change will better serve the interests of Exhibitors. We believe that four weeks is too long for an Exhibitor to carry in his mind the release which made an impression upon him at the time of reading the review. Working a little closer to release date there will be little or no probability of a change of program. Beginning next week the regular reviews under the heading, "Blue Ribbon Advance Notices," will be resumed.

The reason this announcement is made on this page is to assure you that three weeks in advance will be ample time for you to prepare any of the stunts suggested here.

The suggestions will continue to be of a simple and inexpensive nature, so that the smallest Exhibitor in the country can make full and profitable use of them.

In fact it is the small Exhibitor, who has no other means of advertising, for whom these suggestions primarily are made.

Won't you please show your appreciation of our efforts by making use of these stunts every week, or some of them, and then take the time to write us the result? Thank you.

THE Red Feather for February 19 is something to make a noise about. It is called "The War of the Tongs," and is the first picture ever made in America in which a story, written by a Chinaman, is played by an entire cast of Chinese actors, without a white man appearing on the screen. The picture is that rarity—a real screen novelty—and is simply full of fascinating details of the life of the Chinese in San Francisco, their secret societies with their ruthless methods of exterminating their enemies; their business methods; their home life. Something big in the way of newspaper advertising should be done on this remarkable picture, but there are other things which ought not to be neglected. Print cards with such questions as "Have you ever seen the home of a Chinese Family?" "Do you know how the mysterious Chinese lottery is operated?" "Can you play Chinese fan-tan?" "Do you know how a Chinaman choses a wife?" Many other lines will suggest themselves to you, if you read the story about the picture on page —. "See 'The War of the Tongs" should follow every question. Send a procession of Chinese sandwich men through the streets with announcements, or men made up to look like Chinese. You can make a wonderful lobby decoration with Chinese lanterns, umbrellas, posters, etc., if you have found that a decorated lobby pays you. Try the Chinese lanterns anyway, as there is no prettier decoration in the world. Have a row of yellow ones, and paint on each one letter of the title of the Red Feather, then hang them in front of the theatre several days in advance with electric bulbs inside them. Put your ushers and cashier in Chinese dress and instruct them to bow low and shake their own hands on greeting your patrons, as the Celestials do. You might distribute small fans as souvenirs, if you like, as they are very inexpensive. But make a splash with this, as it offers a wonderful opportunity.

THE funniest scene in the L-Ko for February 21, called "After the Balled-Up Ball," is that in which Phil Dunham rides around on the train of a large, stout lady, at a ball. Stage this for a street stunt, if the weather will permit. Have a man dressed in the garb of a woman, evening gown, with headdress, or large hat, and a very flamboyant gown with a long train. On it have a dummy in evening dress, riding around serenely, seated on her train. She must wear a placard, and be sure to have the train made of some very substantial material, or lined with heavy cotton, so that it will stand the strain.

FOR Thursday, February 22, there is a beautiful story, released as a Rex, and called "The Keeper of the Gate." It concerns a monk who is led from his charge, the guarding of the gate, by the music from a street festival; spends the night watching the revelers, and in the morning finds that The Christus has taken his place. The picture is very touching and beautiful, and suggests the following plan to draw attention to it. Rent a monk's gown, with a hood which covers the head, and a girdle of rope. Dress a tall man in it, and have him stand mysteriously at the side of the box-office, holding his cowl over his face. There should be an announcement over his head.

THE Joker for February 24 is called "Rosie's Rancho," and is a perfect scream. Gale Henry is the masculine-looking owner of the ranch, and she certainly makes the cowpunchers sit up. Dress a thin, forbidding-looking person (a man if you like) in a travesty of woman's Western clothes, divided skirt, huge hat, and many guns. Send her, mounted or on foot, through the streets, driving a man before her at the point of a gun. He should wear a placard on his chest.

THIS·WEEKS PROGRAM

MONDAY, FEBRUARY 12.

02163 RED FEATHER—"The Terror" (5-reel drama) (Jack Mulhall). 1-3-3-6

02164 NESTOR—"A Hasty Hazing" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, FEBRUARY 13.

02165 GOLD SEAL—"The Indian's Lament" (3-reel Indian drama) (Marie Walcamp-Lee Hill). 1-3-6

02166 VICTOR—"The Girl of the Hour" (Com.) (Herbert Brennon-Vivian Prescott). 1

WEDNESDAY, FEBRUARY 14.

02167 IMP—"The Girl Reporter's Scoop" (2-r. detective dr.) (Irene Hunt-Roy Stewart). 1-3-6

02168 L-KO—"The End of a Perfect Day" (Com.) (Hank Mann-Gertrude Selby). 1

02169 UNIVERSAL ANIMATED WEEKLY—Weekly No. 59.

THURSDAY, FEBRUARY 15.

02170 VICTOR—"The Losing Winner" (2-reel Com. dr.) (Carter De Haven-Flora Parker De Haven). 1-3-6

02171 BIG U—"The Half-breed's Confession" (Western drama). 1

FRIDAY, FEBRUARY 16.

02172 LAEMMLE—"The Fourth Witness" (2-reel drama) (Louise Lovely-Lee Hill). 1-3-6

02173 UNIVERSAL SCREEN MAGAZINE—Issue No. 7.

02174 L-KO—"Brave Little Waldo" (Com.) (Fatty Voss). 1

SATURDAY, FEBRUARY 17.

02175 BISON—"John Osborn's Triumph" (2-reel drama) (Murdock MacQuarrie). 1-3-6

02176 JOKER—"Mule Mates" (Com.) (Gale Henry-William Franey). 1

02177 LAEMMLE—"Broken-Hearted" (drama) (William E. Shay). 1

SUNDAY, FEBRUARY 18.

02178 POWERS—"Mr. Fuller Pep, He Does Some Quick Moving" (Com. Cart.) and Drama of the Orient (Dorsey Educational) (Split reel). 1

02179 UNIVERSAL SPECIAL FEATURE—"Robinson Crusoe" (3-r.) (R. Leonard-Margarita Fischer). 1-1-3-3-6

WEEK OF FEBRUARY 12.

02180 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 8) "The Secret Adventure" (Two reels). 1-3-6

NEXT WEEK

MONDAY, FEBRUARY 19.

02181 RED FEATHER—"The War of the Tongs" (5-reel Chinese drama) (Chinese Cast). 1-3-3-6

92182 NESTOR—"Down Went the Key" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, FEBRUARY 20.

02183 GOLD SEAL—Herbert Rawlinson in "The Great Torpedo Secret" (3-reel Com. dr.) (Neva Gerber). 1-3-6

02184 VICTOR—"The Fireman's Bride" (Com. dr.) (Matt Moore-Jane Gail). 1

WEDNESDAY, FEBRUARY 21.

02185 L-KO—"After the Balled-Up Ball" (2-reel Com.) (Phil Dunham, Merta Sterling and Lucille Hutton). 1-3-6

02186 UNIVERSAL ANIMATED WEEKLY—Weekly No. 60. (News).

02187 LAEMMLE—"Sin Unatoned" (Dr.) (Robert Leonard-

THURSDAY, FEBRUARY 22.

02188 VICTOR—"The Heart of Mary Ann' (Com. drama) (Ruth Stonehouse). 1

02189 REX—"The Keeper of the Gate" (Dr.) (Douglas Gerrard-Ruth Clifford). 1

02190 BIG U—"The Man Who Saved the Day" (2-reel War dr.) (Wallace Reid-Pauline Bush). 1-3-6

FRIDAY, FEBRUARY 23.

02191 IMP—"The Folly of Fanchette" (2-reel Society & Underworld dr.) (Mae Bush-Malcolm Blevins). 1-3-6

02192 VICTOR—"A Bare Living" (Com.) (Eileen Sedgwick-Ralph McComas). 1

02193 BIG U—"Heroes of the Plains" (Indian dr.) 1

SATURDAY, FEBRUARY 24.

02194 BISON—"The Comeback" (2-reel Western dr.) 1-3-6

02195 JOKER—"Rosie's Rancho" (Com.) (Gale Henry-Wm. Franey). 1

SUNDAY, FEBRUARY 25.

02196 IMP—"A Dangerous Double" (2-reel drama). 1-3-6

02197 POWERS—"A Day in the Life of a Dog" (Com.) and "The Buried Treasures of Ceylon" (Dorsey Ed.) 1

02198 REX—"Lost in the Streets of Paris" (Drama) (King Baggot-Leah Baird). 1

WEEK OF FEBRUARY 19.

02199 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 9) "A Strange Discovery" (2 reels). 1-3-6

THE WEEK AFTER

MONDAY, FEBRUARY 26.

02200 RED FEATHER—"The Girl and the Crisis" (Dorothy Davenport-Wm. V. Mong. 1-3-3-6

02201 NESTOR—"A Million in Sight (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, FEBRUARY 27.

02202 GOLD SEAL—"Mary From America" (3-reel com. dr.) Douglas Gerrard-Ruth Clifford). 1-3-6

02203 VICTOR—"A Novel Romance" (Com. dr.) (Flora Parker De Haven-Paul Byron). 1

WEDNESDAY, FEBRUARY 28.

02204 L-KO—"Spike's Bizzy Bike" (2 reel Comedy) (Dan Russell). 1-3-6

02205 UNIVERSAL ANIMATED WEEKLY—Weekly No. 61.

THURSDAY, MARCH 1.

02206 VICTOR—"They Were Four" (Com.) (Neal Hart). 1

02207 REX—"The Rented Man" (2-reel human interest dr.) and Educational "Funicular up the Niesen." 1-3-6

02208 IMP—"An Hour of Terror" (dr.) (Matt Moore-Jane Gail). 1

FRIDAY, MARCH 2.

02209 IMP—"Evil Hands" (dr.) (Edith Roberts-Edward Hearn). 1

02210 UNIVERSAL SCREEN MAGAZINE—Issue No. 8. 1

02211 BIG U—"A Battle of Wits" (2 reel war dr.) (Harold Lockwood). 1-3-6

SATURADY, MARCH 3.

02212 BISON—"The Tornado" (2 r. Western dr.) (Jack Ford). 1-3-6

02213 JOKER—"Passing the Grip" (Com.) (Gale Henry-Wm. Franey). 1

02214 LAEMMLE—"Undoing Evil" (dr.) (King Baggot). 1

SUNDAY, MARCH 4.

02215 IMP—"Tangled Threads" (2-reel underworld drama)

02216 POWERS—"Mr. Fuller Pep, An Old Bird Pays Him a Visit" (Com. Cart.) and "The Land of Buddha" (Dorsey Educational) (Split reel). 1

02217 BIG U—"Buried Alive" (Western dr.) (Wallace Reid-Dorothy Davenport). 1

WEEK OF FEBRUARY 26.

02218 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 10) "The House of Mystery" (2 reels). 1-3-6

MUSIC FOR “ME AN’ ME PAL”—WEEK OF FEBRUARY 5

“Love Song,” by Puerner, is the Theme.

1. **“Melody,”** by Huerter, until “Morning.” 2. **“Night Song,”** by Stults, until “Old sweethearts.” 3. **“Lnnita,”** Intermezzo, by Loraine. **REEL 2.** 4. Continue **“Lunita”** until “Memories.” 5. **“Memories,”** by Kuessner, until “Cheer up, Harry.” 6. **“Theme,”** until “But despite Kittie’s words,” etc. 7. **“Entr Acte Valse,”** by Hellmesberger. **REEL 3.** 8. Continue **“Entr Acte Valse”** until “Before sunrise.” 9. **“Blissful Dream,”** by Meyer Helmund, until “Do you remember me?” 10. **“True Love,”** Morceau, by Tobani, until “Hilliard’s introduction,” etc. 11. **“Love in April,”** by Kriens, until “Harry goes alone on the road.” 12. **“Intermezzo,”** by Arenski, until “The accident. 13. **“Agitato No. 4,”** by Becker. **REEL 4.** 14. Continue **“Agitato”** until “Interior of room.” 15. **“Triumph of Love,”** Gacotte, by Holst, until “Another day.” 16. **“Theme,”** until “A week later.” 17. **“Souvenir of the Ball,”** Intermezzo, by Boccalari. **REEL 5.** 18. Continue **“Souvenir of the Ball”** until “Morning.” 19. **“Reverie,”** by Vieuxtemps, until “Me an’ me pal.” 20. **“Maesmawr Valse,”** Lente, by Curtis, until “In a few days. 21. **“Theme,”** until end.

MUSIC FOR “THE TERROR”—WEEK OF FEBRUARY 12

This picture does not suggest any theme.

REEL II.

1. **“Dew of Evening Serenade,”** by Losey, until “Interior of saloon.” 2. Piano Solo improvise to action, until “Exterior scene.” 3. **“Heart Wounds,”** by Grieg, until “Maggie Connor,” etc. 4. **“Serenade,”** by Rubinstein, until “Even in the slums,” etc. 5. **“Dramatic Maestoso,”** by Ascher, until end.

REEL 2.

6. **“Mysterioso Agitato,”** by Becker, until “Girl near mirror.” 7. **“Extase D’Amour,”** by Roze, until “We got a job for you.” 8. Repeat **“Dramatic Maestoso,”** by Ascher, until “No longer an amateur.” 9. **“May Flower,”** Overture, by Kretschmer, until “Interior of saloon.” 10. Piano Solo improvise to action, until “Boss Canford gives Cannon,” etc. 11. **“Souvenir,”** by Drdla.

REEL III.

12. Continue **“Souvenir,” by Drdla,** until “Coney Island.” 13. **“Silvery Brook,”** Waltz, by Braham, until “Some take the high road.” 14. **“Intermezzo,”** by Whelpley, until “Interior of saloon. 15. Piano Solo improvise to action, until “Business before pleasure.” 16. **“Sunshine and Shadows,”** by Sudds, until “Well, I guess that’s about all.” 17. Piano Solo improvise to action, until “Flashback to former scene.” 18. **“Berceuse,”** by Delacour, until “Then life seemed,” etc. 19. Organ to action, until end.

REEL IV.

20. **“Fantasia,” by Bach, until** “Oh! Esmeraldo, I left tiny,” etc. 21. **“Mysterioso,”** until “That’s the cutest kid I ever saw.” 22. **“Love’s Confession,”** by Gruenwald, until “I have thrown the gang down.” 23. Organ to action, until “I know what you are going to say.” 24. **“Fata Morgana,”** by Tobani.

REEL V.

25. Continue **“Fata Morgana,”** until “The boys are on the job.” 26. **“Vision Characteristic,”** by Blon, until “Squaring himself with God.” 27. **“Agitato No. 4,”** by Lake, until “After the fight.” 28. **“Tendresse,”** by Ravina, until end.

NESTOR—“A Hasty Hazing”....................(Comedy)

1. **“Merry Whirl,”** (Popular). 2. **“Knock the L Out of Kelly.”**

GOLD SEAL—“The Indian’s Lament”........(Three Reels)

REEL 1.

1. **“Morning on the Plains,”** by Wheelock, until “Will you show me the Indians?” 2. **“Indian Theme,”** by Winkler, until “Angered at Adair’s cruelty,” etc. .3. **“Stolen Momento,”** by Friedman, ff. during disputes, until “The usual plundering tragedy.” 4. **“Ramona,”** Indian Intermezzo, until “Jim Young gets a new job.” 5. Silence, until “The fight.” 6. **“Short Agitato,”** until “After the fight.” 7. **“Western Moderato,”** by Bach, until end.

REEL II.

8. **“Wild Rosebud,” by Tobani, until** “The fight.” 9. Any good Agitato until “The uprising.” 10. **“Indian War Dance,”** by Kiesewetter, until “Indians charging girl.” 11. **“The Chase,”** by Koelling, until end.

REEL III.

12. **“Olympia Overture,”** by Ascher, until “The battle.” 13. **“The Tempest,”** by Lake, until “After the battle.” 14. **“Rio Grande Overture,”** by Bergenholz, until end.

LAEMMLE—“The Fourth Witness”............(Two Reels)

1. **“Flower Song,”** by Barnard, until “You’re at it again.” 2. **“Dramatic Tension,”** by Winkler, until “Evening finds Bryant in a,” etc. 3. **“Dramatic Tension No. 1,”** by Ascher, until “Believing the house to be unguarded.” 4. **“Adiey,”** by Karganoff, until end.

REEL II.

5: **“Dialogue,”** by Meyer Helmund, until “Doctor Cameron’s chauffeur.” 6. **“La Grace,”** by Bohm, until “Wait, I killed him.” 7. **“Dramatic Tension,”** by Reissiger, until “He is telling the truth.” 8. **“Dramatic Adagio,”** by Kretschmer, until end.

L-KO—“The End of a Perfect Day”..............(Comedy)

1. **“Love is so Fickle,”** by Kruseman. 2. **“Folie Extase,”** by Milok, until end.

VICTOR—“The Losing Winner”..........(2-Reel Comedy)

1. **“Harlequina,”** by Roberts. 2. **“La Rose,”** Intermezzo, by Ascher.

REEL II.

3. **“Clown Dance,”** by Lake. 4. **“Serio Comique,”** by Sorensen.

L-KO—“Brave Little Waldo”.......................(Comedy)

1. **“Prairie Flower,”** by MacMillen. 2. **“Sparklets,”** Intermezzo, by Puerner.

JOKER—“Mule Mates” ....(Comedy)

1. **“Joker March,”** by Lake. 2. **“Invercargill,”** by Lithgow.

UNIVERSAL SPECIAL FEATURE—“Robinson Crusoe” (Three Reels)

1. **“Esperanza,”** by Johnstone, until “In the turbulent south seas.” 2. **“Furioso,”** by Becker, until “Not knowing what danger.” 3. **“Tendresse,”** by Ravina, until “The long days,” etc. 4. **“After Sunset,”** by Pryor.

REEL II.

5. **“Last Spring,”** by Grieg, until “Robinson sees the cannibals.” 6. **“African 400,”** by Roberts, until “Robinson named his captive,” etc. 7. **“Intermezzo,”** by Arenski, until “Two years later.” 8. **“Heloise Intermezzo,** by Langey, until “It so happened.” 9. **“The Tempest,”** by Lake.

REEL III.

10. **“Maximilian Overture,”** by Ascher, until “The captain turns the tables.” 11. **“Flirtation Intermezzo,”** by Meyer Helmund, until “As night came on.” 12. **“African 400,”** by Roberts, until “For a time the battle waged.” 13. **“Hurry No. 4,”** by Lake, until “A treacherous arrow.” 14. **“Sweet Ponderings,”** by Langey, until “Homeward bound.” 15. **“Menuet No. 2 in G,”** by Beethoven, until “Tell us now about Friday.” 16. **“Little Story,”** by Zimmerman.

POWERS—“Mr. Fuller Pep, He Does Some Quick Moving” ....(Cartoon)

1. **“Cyclone in Darktown,”** by Barnard.

POWERS—“Drama of the Orient”...........(Educational)

1. **“Chinese Characteristic,”** by Puerner. 2. **“Chinese Allegretto,”** by Winkler.

IMP—“The Girl Reporter’s Scoop”............(Two Reels)

1. **“Chanson D’Amour,”** by Saar, until “Lee Howard, a crook.” 2. **“Senerade,”** by Widor.

REEL II.

3. **“Dolorosa,”** by Tobani, until “8 p. m.” 4. **“Allegretto,”** by Bach, until “Everything is clear.” 5. **“Mysterioso Agitato,”** by Becker, until “The Chase.” 6. **“The Chase,”** by Koelling, until “Morning.” 7. **“Martinique,”** Intermezzo, by Loraine.

BISON—“John Osborne’s Triumph”........................

1. **“Serenade,”** by Drigo, until “At noon, Merrill’s spy reports.” 2. **“Sieste,”** by Laurens, until “The aftermath.”

3. **“Mayflower,” Overture,”** by Kretschmer, until “A month passes.’ 4. **“Dramatic Tension,”** by Reissiger.

5. **“Tendresse,” by Ravina,** until “Schoolmates meet again.” **REEL II.** 6. **“Heloise,”** Intermezzo, by Langey, until “The next day.” 7. **“Adieu,”** by Karganoff.

8. **“Souvenir,”** by Drdla, until “Stella’s wedding night.” 9. **“Aero Travelers’ Waltz,”** by Weiss, until “Condon having secured,” etc. 10. **“Love Song,”** by Flegier.

Musical Program to
"THE REWARD OF THE FAITHLESS"

SPECIALLY SELECTED AND COMPILED MY M. WINKLER
THEME PRELUDE BY RACHMANINOFF THEME

	SUB TITLE ETC.	TIME	NAME OF COMPOSITION
	Opening	2 Minutes	Chanson Triste by Tschaikowsky
T	Prince Paul Ragosin	2 Min. & 40 Sec.	....Continue to action
T	In the Fifteenth Century	55 Seconds	Agnitato No. 4 by Becker
T	Prince Paul's Daugh-	2 Min. & 30 Sec.	Melody by Tschaikowsky
S	Marcia Dancing	1 Min. & 55 Sec.	Cossack Revels by Tschakoff
S	Interior Room, Mother, Father & Child	4 Min. & 10 Sec.	Chanson Sans Paroles by Tschaikowsky
T	My Health Has Been Poor	2 Min. & 50 Sec.	.... Theme
T	Sister, Let Us Go....	1 Min. & 50 Sec.	Berceuse by Karganoff
S	Close View—Exterior Hut	3 Minutes	Nocturno in F by Krzyzanowsky
T	I Will Send You to a Convent.........	2 Min. & 45 Sec.	Dramatic Tension No. 1 by Reissiger
S	Close View in Inn..	1 Min. & 20 Sec.	Dramatic Andante by Ascher
S	Close View—at Bed.	1 Min. & 30 Sec.	Dramatic Adagio by Kretschmer
T	The Passing of the Prince	1 Min. & 35 Sec.	Pathetic Andante by Margis-Berger
T	And One Day........	1 Min. & 25 Sec.	.... Theme
S	Priest Talking	2 Min. & 20 Sec.	.... Organ
		Improvise to action pp or ff	
T	The Day of Katerina's Return.......	1 Min. & 10 Sec.	.... Theme
T	So Love, Being Blind	2 Min. & 25 Sec.	....Continue to action
T	The Dawn of Envy..	2 Min. & 45 Sec.	..Berceuse by Iljinski
		to action pp or ff	
T	A Silent Message...	1 Min. & 20 Sec.	Dramatic Adagio by Funck
T	And the Passing of Each Day	3 Min. & 35 Sec.	Dawn of Hope by Casella
T	Morning	3 Min. & 40 Sec.	.... Organ
		Improvise to action pp or ff	
S	Close up at Vault—Fedor Comes On..	1 Min. & 25 Sec.	Mysterioso No. 15 by Lake
T	We Will Go to Italy	1 Min. & 25 Sec.	.... Theme
T	Rome	3 Minutes	.....Serenade by Tosti
S	Diome Reading	3 Min. & 40 Sec.	Natures Adoration by Brooks
T	Deliver This to the Comtessa	1 Min. & 40 Sec.	Dramatic Tension by Winkler
T	The Comtesso Di Martino	3 Min. & 45 Sec.	Ein Maerchen, Fantasia by Bach
T	Guido Campenelli is	2 Minutes	Dramatic Tension No. 2 by Reissiger
T	Russia	2 Min. & 45 Sec.	.... Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

UNIVERSAL COMEDIES

Every day the demand for prints of UNIVERSAL COMEDIES increases. That's the proof of their growing popularity that is making greater profits for all concerned.

The fans are demanding them from the Exhibitors, because they are unusual—clean—wholesome—fresh—spontaneous—simply made for laffing purposes. UNIVERSAL COMEDIES give them most for their money.

The Exhibitors are demanding them from the Exchange, because they find that UNIVERSAL COMEDIES get the crowds that add to their profits; and because they will strengthen any show, they are the best possible releases for "special bookings."

The Exchange Managers are demanding them from the Universal Home Office, because they find that the Exhibitor who wants a "special booking" is glad to pay a slight advance for UNIVERSAL COMEDIES. Released on the regular Universal Program, or they can be booked separately. Write your nearest Universal Exchange today, or Universal Film Mfg. Co., 1600 Broadway, New York.

NESTOR
L-KO
JOKER

NOW

Coming Every Week

To meet the demands of Exhibitors

An insistent and persistent demand from Exhibitors and Exchange men has COMPELLED us to produce the Universal Screen Magazine every week, instead of every other week as originally planned. This mighty one-reeler, that made good over-night, has proved such a drawing card—so great a hit with fans—that shortly you can get it every week. Watch for the formal announcement.

UNIVERSAL Screen Magazine

Here are a few brief extracts which show how your brother Exhibitors regard this wonder film; how Exchange men, who want the real live stuff only, regard it, and you can judge for yourself after reading them how the Universal Screen Magazine would go in your town.

Read these Extracts:

"I am showing the Universal Screen Magazine, and have been ever since it came out. I find it very good material to build up a program, and will say that it has increased the value of my program considerably. THERE IS ONLY ONE THING AGAINST IT AND THAT IS IT ISN'T RELEASED OFTEN ENOUGH."

(Name on request.)

"I was one of the first to book the Universal Screen Magazine. It was an instantaneous hit with my patrons, and boosted my entire show. If you could hand it to us every week we would appreciate it, I can assure you." (Name on request.)

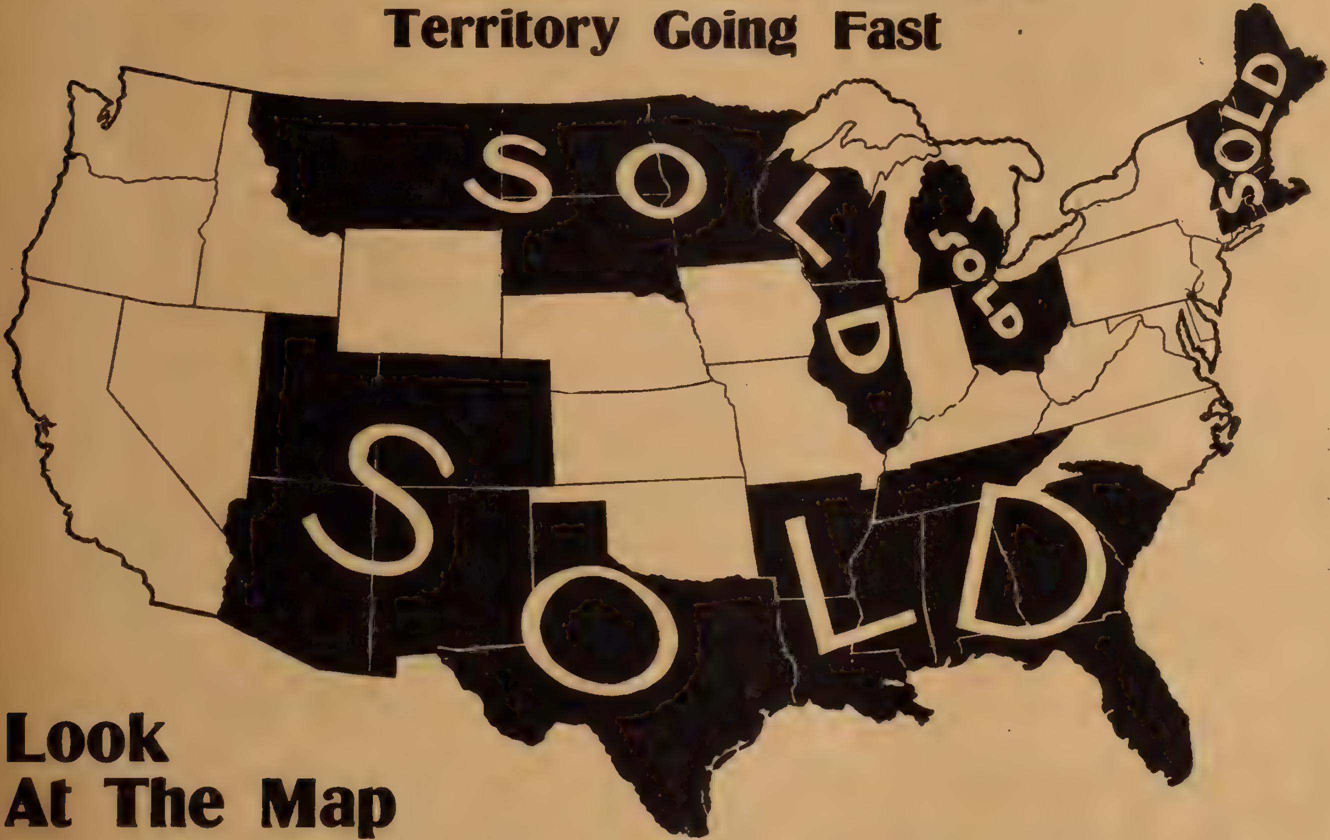
Following is a TELEGRAM from an Exchange manager: "If Screen Magazine is issued every week we will be able to use here as well as in L———." (Particulars on request.)

From a letter from another Exchange manager: "We find the Screen Magazine a very desirable release. If you release it every week we could add greatly to our bookings. This arrangement would greatly benefit this Exchange as well as other Exchanges."

Write today for full particulars regarding this greatest of one-reelers. Address your nearest Universal Exchange, or the UNIVERSAL SCREEN MAGAZINE, 1600 Broadway.

"20000 LEAGUES UNDER THE SEA"

Territory Going Fast



Look At The Map

STATE RIGHTS

On this—the most remarkable picture ever filmed the stupendous production that is still the sensation of Broadway, where, at the Broadway Theatre, it played to $22,000 in two weeks—are going rapidly, as a glance at the map will show.

This remarkable realization and vizualization of Jules Verne's great dreams and future prophecies as foretold in his 50-year-old classic, "20,000 LEAGUES UNDER THE SEA," cost a half million dollars to produce and was over two years in the making.

It is the ideal State Rights production, because so long as people can read, Jules Verne's wonderful tale will be read, and the people will clamor to see the story in this great picture. It will be as great a box office attraction five years from now as it is today when it is breaking all records wherever shown.

Write today for the magnificent book giving full particulars regarding every detail of this mammoth production, including advertising props, etc. Address all communications to the STATE RIGHTS DEPT. of the

UNIVERSAL FILM MANUFACTURING CO.

1600 Broadway CARL LAEMMLE, President "Largest Film Manufacturing Concern in the Universe" **New York City**

Undersea Photography made possible by the Williamson Bros. Inventions.

This is "Hell Morgan's Girl"

You Doubt Her
You Accuse Her
You Pity Her
You Condemn Her
You Hate Her
You Love Her
SHE'S WONDERFUL

State Rights

NOW SELLING

State Rights Men and Exhibitors who UNDERSTAND the Box Office value of State Right Productions will need no selling arguments to convince them of the golden flood of profits in "HELL MORGAN'S GIRL." One single inspection of a sample print will SELL any State Rights man and book any Exhibitor in the country.

"HELL MORGAN'S GIRL," although powerful of title, is one of the greatest pieces of direction ever known—the story is unusual—the scenes and settings lavish and faithful to the last degree, and there's not one single iota of suggestiveness in the entire five reels. It's a money-getter from the word "Go." Wire for territory, terms and information to the STATE RIGHTS DEPT. of the

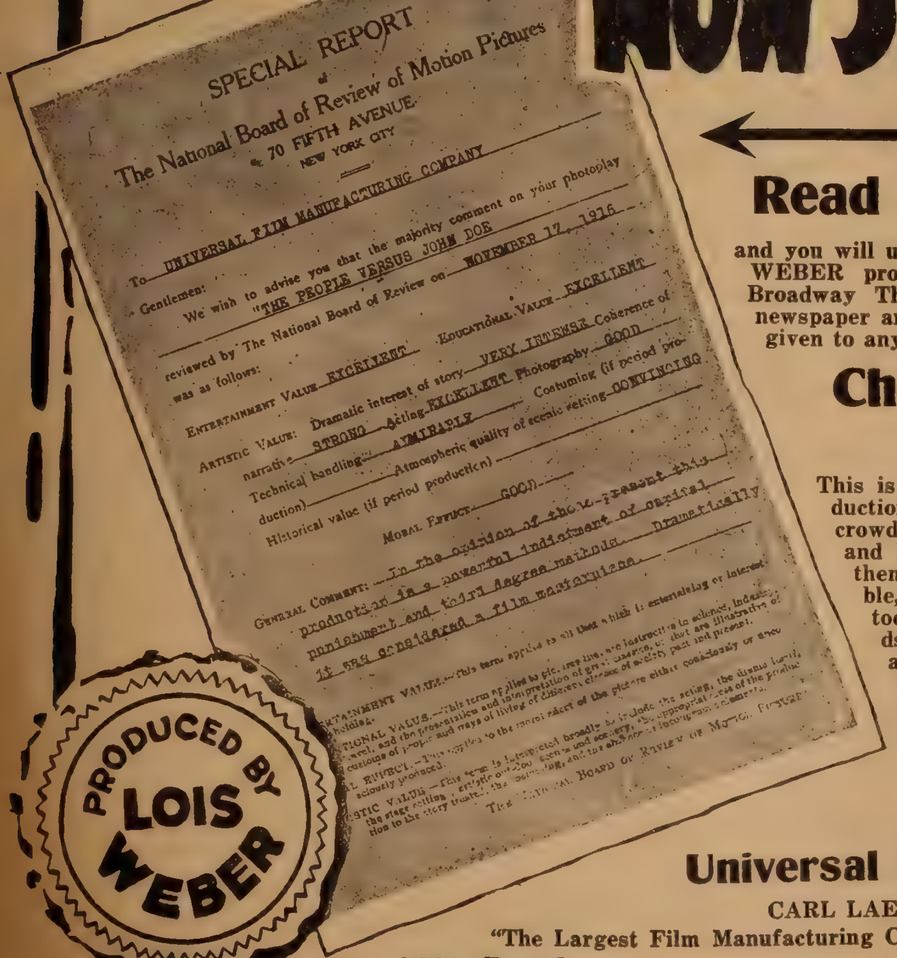
UNIVERSAL FILM MANUFACTURING COMPANY
CARL LAEMMLE, President "The Largest Film Manufacturing Concern in the Universe'
1600 Broadway - - - - New York

"The PEOPLE AGAINST JOHN DOE"

Produced by LOIS WEBER

Producer of such notable successes as "Where Are My Children?" — "Shoes" — "Scandal" — "Jewel" — "Hypocrites" and others.

STATE RIGHTS NOW SELLING



SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To UNIVERSAL FILM MANUFACTURING COMPANY

Gentlemen:

We wish to advise you that the majority comment on your photoplay "THE PEOPLE VERSUS JOHN DOE" reviewed by The National Board of Review on NOVEMBER 17, 1916 was as follows:

ENTERTAINMENT VALUE EXCELLENT EDUCATIONAL VALUE EXCELLENT

ARTISTIC VALUE: Dramatic interest of story VERY INTENSE Coherence of narrative STRONG Acting EXCELLENT Photography GOOD Technical handling ADMIRABLY Costuming (if period production) Atmospheric quality of scenic setting CONVINCING

Historical value (if period production)

MORAL EFFECT GOOD

GENERAL COMMENT: In the opinion of those present this production is a powerful indictment of capital punishment and third degree methods. Dramatically it was considered a film masterpiece.

PRODUCED BY LOIS WEBER

Read this Report

and you will understand why this stupendous LOIS WEBER production played to capacity at the Broadway Theatre, New York, and received from newspaper and film critics an endorsement rarely given to any cinema production.

Choice Territory Still Open

This is the ideal type of State Rights production. It not only gets the capacity crowds, but it starts discussion in Press and Pulpit as well as among the People themselves. Choice territory still available, but quick action is necessary. Write today for handsome illustrated and dscriptive folder which tells you all about this big production, advertising props, paper, etc. Address all communications to the

STATE RIGHTS
DEPARTMENT

Universal Film Mfg. Company
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway - - - - New York

These two pages are the most important in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"The Terror," with Jack Mulhall. Supported by Jean Hersholt. Produced by Raymond Wells.	55th Red Feather Production—5 Reels February 12
"The Indian's Lament," with Marie Walcamp and Lee Hill. Directed by Henry McRae.	Prize Gold Seal Indian Drama Feb. 13—3 Reels
"The Girl Reporter's Scoop," with Irene Hunt and Roy Stewart. Written and directed by F. A. Kelsey.	Prize Imp Detective Drama Feb. 14—2 Reels
"The Fourth Witness," with Lee Hill, Louise Lovely, and Chas. Mailes. Directed by John McDermott.	Prize Laemmle Emotional Drama Feb. 16—2 Reels

Feature Releases in the Universal Program of Three Weeks from this Week

"The War of the Tongs," Chinese Novelty. Written and acted entirely by Chinese.	56th Red Feather Production—5 Reels February 19
Herbert Rawlinson in "The Great Torpedo Secret," with Neva Gerber. Produced by Stuart Paton.	Prize Gold Seal Mystery Drama Feb. 20—3 Reels
"After the Balled-Up Ball," with Phil Dunham, Merta Sterling and Lucille Hutton. Dir. Howe, Super. Blystone.	Prize L-Ko Just to Laugh Komedy Feb. 21—2 Reels
"The Comeback," with a cast of typical Universal cowboys and character men.	Prize 101 Bison Charley Van Loan Story Feb. 24—2 Reels

Feature Releases in the Universal Program of Four Weeks from this Week

"The Girl and the Crisis," with Dorothy Davenport, Chas. Pearley and Wm. V. Mong. Directed by Mong.	57th Red Feather Production—5 Reels February 26
"Mary From America," with Ruth Clifford, by Elizabeth R. Carpenter. Directed by Douglas Gerrard.	Prize Gold Seal Society Surprise Drama Feb. 27—3 Reels
"The Rented Man," with Claire McDowell and Francis Marion. Story by Annie Donnell.	Prize Rex Human-Interest Drama Mar. 1—2 Reels
"The Tornado," with Jack Ford. Written and produced by Jack Ford.	Prize 101 Bison Western Drama Mar. 3—2 Reels

Advance Notices

Every Exhibitor should read every word-every week

"The War of the Tongs." A thrilling and sensational drama of life among the warring Chinese Tongs in America. Enacted by the Imperial Chinese players. The entire cast composed of Chinese actors only. Scenario and continuity written by Chinese. Props, sets and details all planned and executed by Chinese. Nothing like it ever shown in America. New—Novel—Unusual—Unique. A most unusual Red Feather Production. Released February 19. Sound like an advertisement writer, don't I? Well, well, so I do. And if you had seen this wonderful picture and were sitting here LCSmithing as I am you'd listen like a twenty-four sheet. That's a bet. But to get back to the greatest novelty filmdom has ever seen. I have an idea that the Chinese who wrote the story has been in the habit of attending some good old stock company melodrama house out in San Francisco, because he hasn't overlooked one of the good old melodramatic punches, and still he knew how to keep his story crammed, jammed full of human-interest. First of all, don't get the idea that this is a highbrow costume play. It isn't anything of the sort. It is a true tale of human lives and loves and hates, and Chinese secret societies; intimate glimpses of their gambling games—fan tan, chuck lo, lotteries, etc. It shows their methods of courtship, of arranging the bride's dowry, and their quaint betrothal customs. It shows their intimate home and family life—a loving father, a dear old mother and a beautiful marriageable daughter. I'm not going to tell you the whole story here, but it will appear in full detail with some wonderful still pictures in next week's issue of the Moving Picture Weekly, and as you value your happiness don't miss reading it all. I will give you an idea, however. A Chinese young man loves a pretty little Chinese girl. A wealthy gambling joint keeper and leader of his Tong wants her for his wife. She favors the boy, and her father says that if the boy can raise the dowry of nine hundred bucks he can have her. The boy tries the lottery, and gambles in an effort to raise the coin. He loses all he has, because his rival has worked a crooked game on him. The boy, angry, strikes the gambler. They belong to rival Tongs, and at a meeting a price of a thousand dollars is put on the boy's head. Getting exciting, eh? All right, get next week's Weekly—then go on with the story. In the meantime wire your nearest Universal Exchange and reserve your booking before your competitor beats you to it. It's a whale. It will pack any house in America. Get busy. It will be a long time before you'll have another chance like this.

ANNOUNCEMENT

You will notice that the usual Program releases are not reviewed on this page this week. After careful consideration we have concluded that we can better serve the interests of Exhibitors by giving reviews of pictures to be released not more than three weeks in advance. Four weeks is too long to carry these matters in your mind. You are likely to overlook something good that appealed to you several weeks before when you first read about it. Hereafter, then, no releases will be reviewed more than THREE weeks in advance. THE EDITOR.

LIST OF UNIVERSAL PAST RELEASES

POWERS.

FEBRUARY—
4—*Mr. Fuller Pep, His Wife Goes for a Rest* (Com. Cart) and *"In North China,"* as seen by Dr. Dorsey. (Ed.) (Split reel)
8—*Giants of the American Forest* (Ed.)
11—*Fearless Freddie in the Woolly West*..(C. Cart.) and *"Joys and Tears of China."* Dr. Dorsey (Ed.) (Split reel)

REX.

JANUARY—
21—**The Bubble of Love** (2 Reels)
Douglas Gerrard-Ruth Clifford.
28—*The Old Toy Maker* (Drama)

FEBRUARY—
8—**Melody of Death** (2-R. Dr.)
Douglas Gerrard, Ruth Clifford and M. George.
11—*In the Shadows of the Night* (Drama)

UNIVERSAL SPECIAL FEATURE.

JANUARY—
Week of January 22—
"The Purple Mask" (Episode 5) (Two Reels)
"Ablaze in MidAir"
Francis Ford-Grace Cunard.
Week of January 29—
"The Purple Mask" (Episode No. 6) **"The Suspected Feud"** (2 Reels)
Francis Ford-Grace Cunard.
FEBRUARY—
1—**The War Waif** (2 R. War Dr.)
Allan Holubar-Zoe Rae.
5—**The Purple Mask** (No. 7)
Grace Cunard-Francis Ford.
"The Race for Freedom"

VICTOR.

JANUARY—
30—*Some Baby* (Novelty)
and *Nellie, the Fireman's Daughter* (Com.)
FEBRUARY—
1—*It's Cheaper to be Married* (Com.)
2—*The Hero of Bunko Hill* (Com.)
6—*The Valley of Beautiful Things* (Juv. Com.)
9—*The High Cost of Starving* (Comedy)

LAEMMLE.

JANUARY—
6—*The Wall of Money* (Drama)
10—*The Face Downstairs* (Drama)
20—*Homeless* (Drama)
27—*The Bloodstained Hand* (Drama)
10—*A Studio Cinderella* (Drama)

UNIVERSAL ANIMATED WEEKLY.

JANUARY—
24—*Animated Weekly, Vol. 2, No. 56* (News)
31—*Animated Weekly, Vol. 2, No. 57* (News)
FEBRUARY—
7—*Animated Weekly, Vol. 2, No. 58* (News)

UNIVERSAL SCREEN MAGAZINE.

JANUARY—
5—*Universal Screen Magazine. Issue No. 4.*
19—*Universal Screen Magazine. Issue No. 5.*
FEBRUARY—
2—*Universal Screen Magazine. Issue No. 6.*

BIG U.

JANUARY—
28—**A Jungle Tragedy** (2-Reel Animal Dr.)
31—*The Gold Lust* (Drama)
7—*Red Vengeance* (Indian Dr.)
9—**The Crimson Arrow** (2-R. Dr.)

GOLD SEAL.

JANUARY—
23—**Souls United** (3-R. So. African Dr.)
Violet Mersereau-Harry Benham.
30—**June Madness** (3-R. Dr.)
Roy Stewart-Wadsworth Harris.
FEBRUARY—
6—**Won by Grit** (2-R. Dr.)
Neal Hart-Lois Wilson.

IMP.

FEBRAURY—
2—**The Forbidden Game** (2-R. Underworld Dr.)
Edward Hearn.
4—*Diamonds of Destiny* (Drama)
4—**Life's Pendulum** (2-R. Dr.)
Robert Leonard.
9—*Avarice* (Drama)
11—**When Thieves Fall Out** (2-R. Crook Dr.)
Harry Benham.

101 BISON.

JANUARY—
27—**The Daring Chance** (2-R. Western Drama)
Wm. V. Mong-Nellie Allen.
FEBRUARY—
3—**The Boonton Affair** (2-R. Mountain Dr.)
King Baggot.
10—**The Outlaw and the Lady** (2-R. West. Dr.)
Harry Carey-Louise Lovely.

L-KO.

JANUARY—
21—*Up the Flue* (Comedy)
24—**The Battle of Let's Go** (2-R. Comedy)
Dan Russell.
31—**Faking Fakirs** (2-R. Com.)
Phil Dunham.
FEBRUARY—
7—**That Dawgone Dog** (2-R. Com.)
Sammie Burns.

RED FEATHER PRODUCTIONS.

JANUARY—
15—**The Double-Room Mystery** (5 Reels)
Hayward Mack-Edward Hearn.
22—Allan Holubar in "Heart-Strings" (5 Reels)
29—**Love Aflame** (5-R. Dr.)
Ruth Stonehouse-Jack Mulhall.
FEBRUARY—
5—**Me and Me Pal** (5 Reels)
Edna Flugrath.

JOKER.

JANUARY—
13—*Mines and Matrimony* (Comedy)
20—*Barred from the Bar* (Comedy)
27—*Love Me, Love My Biscuits* (Comedy)
FEBRUARY—
3—*His Coming-Out Party* (Comedy)
10—*Out For the Dough* (Comedy)

NESTOR.

JANUARY—
15—*Treat 'Em Rough* (Comedy)
22—*A Macaroni Sleuth* (Comedy)
29—*Why, Uncle* (Comedy)
FEBRUARY—
5—*His Wife's Relatives* (Comedy)

"LIBERTY"

The UNIVERSAL Serial Glorious

Beyond all question the most successful of all the Universal's great serial successes; a picture that presented in each succeeding episode a class and character of entertainment never before achieved. The tremendous production, the dare-devil stunts, the visualization of life along the Mexican border, the patriotic appeal—are reasons why **"LIBERTY"**

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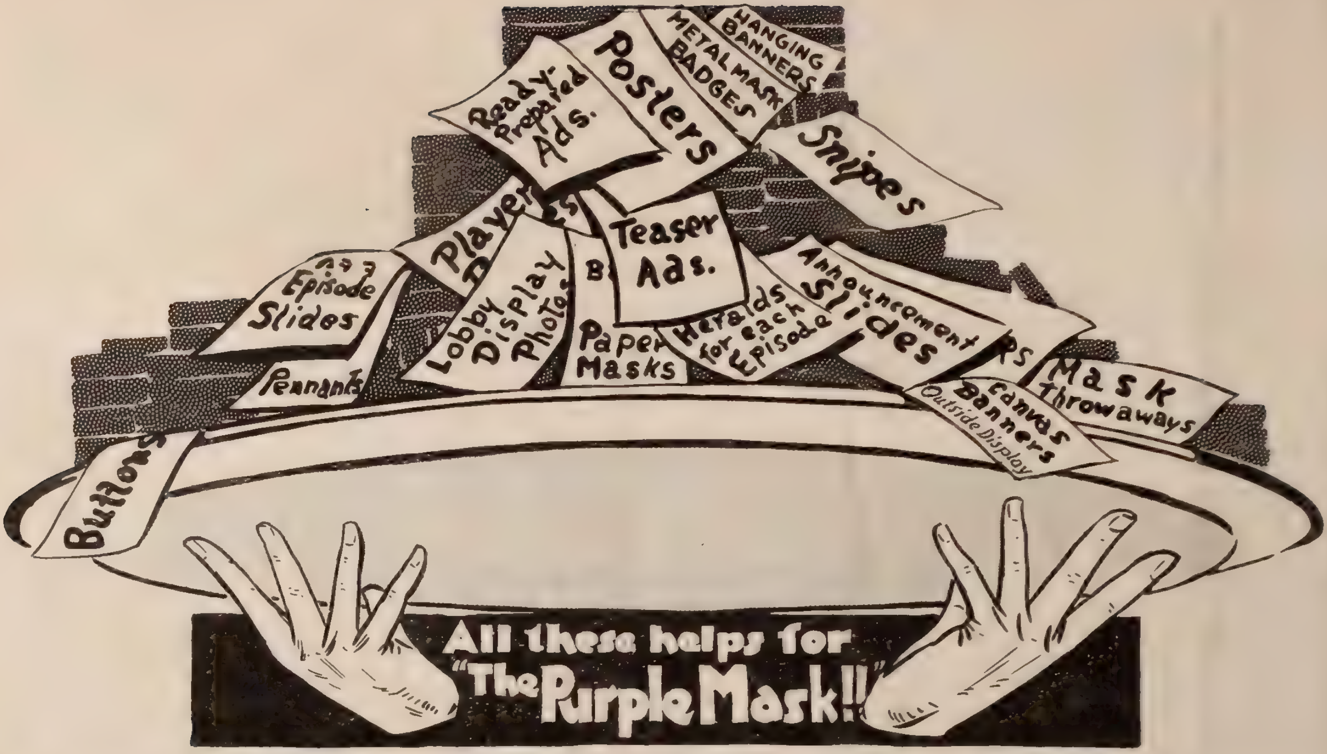
It is just as big today as ever. It is running in thousands of theatres. It is cleaning up for every man who booked it. You can get in on this sure-fire winner NOW by writing your nearest UNIVERSAL Exchange or

UNIVERSAL FILM MANUFACTURING COMPANY,

CARL LAEMMLE, President

"Largest Film Manufacturing Concern in the Universe"

1600 Broadway **New York**


Hanging Banners
Metal Mask Badges
Posters
Ready-Prepared Ads.
Snipes
Player
Teaser Ads.
1 2 3 Episode Slides
Lobby Display Photos
Paper Masks
Heralds for each Episode
Announcement Slides
Mask Throwaways
Canvas Banners
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All these helps for "The Purple Mask!!"

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The mighty helping hand of the great organization of the Universal Film Mfg. Co. will help you put over this great serial, "THE PURPLE MASK," so as to get the most money out of it. Featuring GRACE CUNARD and FRANCIS FORD, the two greatest serial stars on earth, this wonder serial of love, romance, mystery and adventure is

GOING BIG-BOOK NOW

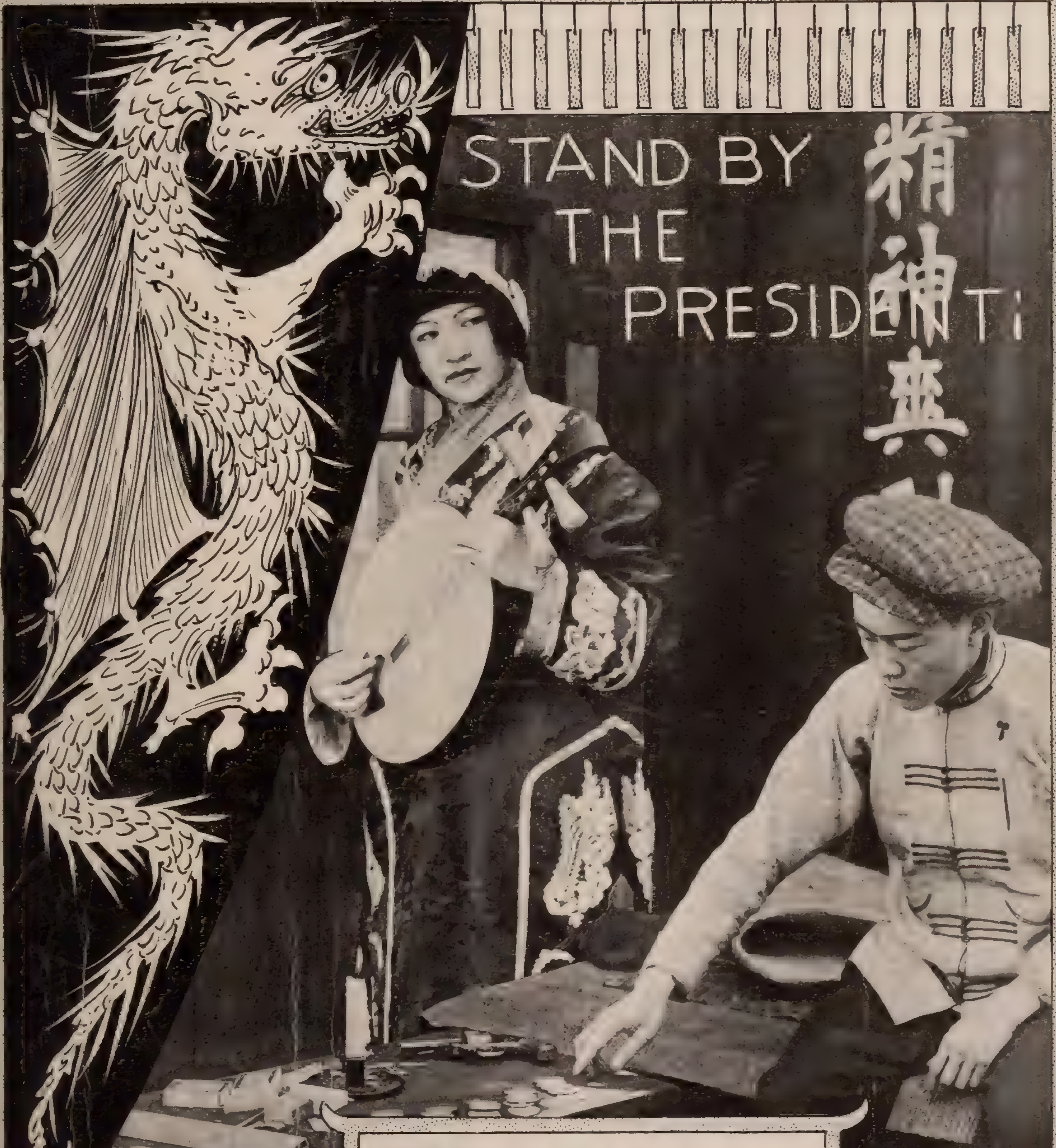
Now is the time to get in on this good thing. Now, when the public is clamoring for just this kind of exciting, fascinating mystery tale—NOW is the time to book and insure yourself capacity for 16 straight weeks. Don't hesitate, doubt or stall. Write today to your nearest Universal Exchange and get full particulars, or address UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"The Purple Mask"

FEBRUARY 17, 1917

The Museum of Modern Art
LIBRARY
Periodical

THE MOVING PICTURE WEEKLY


STAND BY
THE
PRESIDE T!
精
神

"THE WAR OF THE TONGS"

RED FEATHER PRODUCTION

PRICE 10 CENTS

VOL. 4, NO. 1

BLUE BIRD

PHOTO PLAYS, (Inc.)

Present

"MUTINY"

A Drama of Passion and the Sea

with

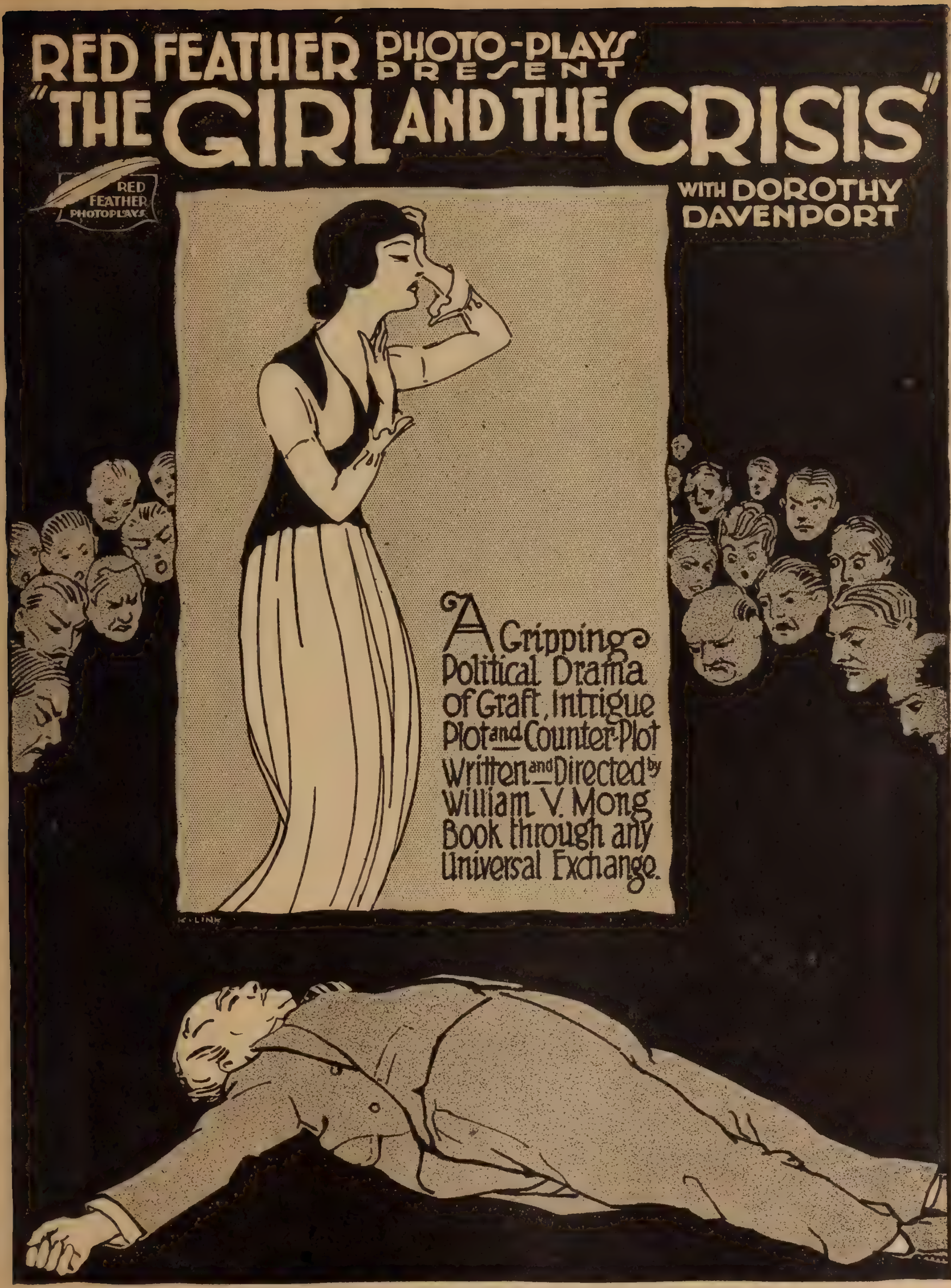
MYRTLE GONZALES, GEO HERNANDEZ
and VAL PAUL

Directed by LYNN REYNOLDS

"BLUEBIRDS HAVE ARRIVED"

The Strand, the Rialto, the Marcus Loew Theatres and many others in Greater New York now play BLUEBIRDS because of their superior excellence. The significance is that when BLUEBIRD announced its now famous policy of "The Play's the Thing," these astute managers said: "It can't be done; we must have stars; never mind the play; give us stars." The beauty and perfection of BLUEBIRDS have created a demand from the PEOPLE, which managers have been quick to recognize. **The people are NOW demanding BLUEBIRDS.** Are you wise?

Book through your BLUEBIRD Executive, or Executive Offices BLUEBIRD Photoplays (Inc.) 1600 Broadway, New York.


RED FEATHER PHOTOPLAYS
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RED FEATHER PHOTO-PLAYS PRESENT

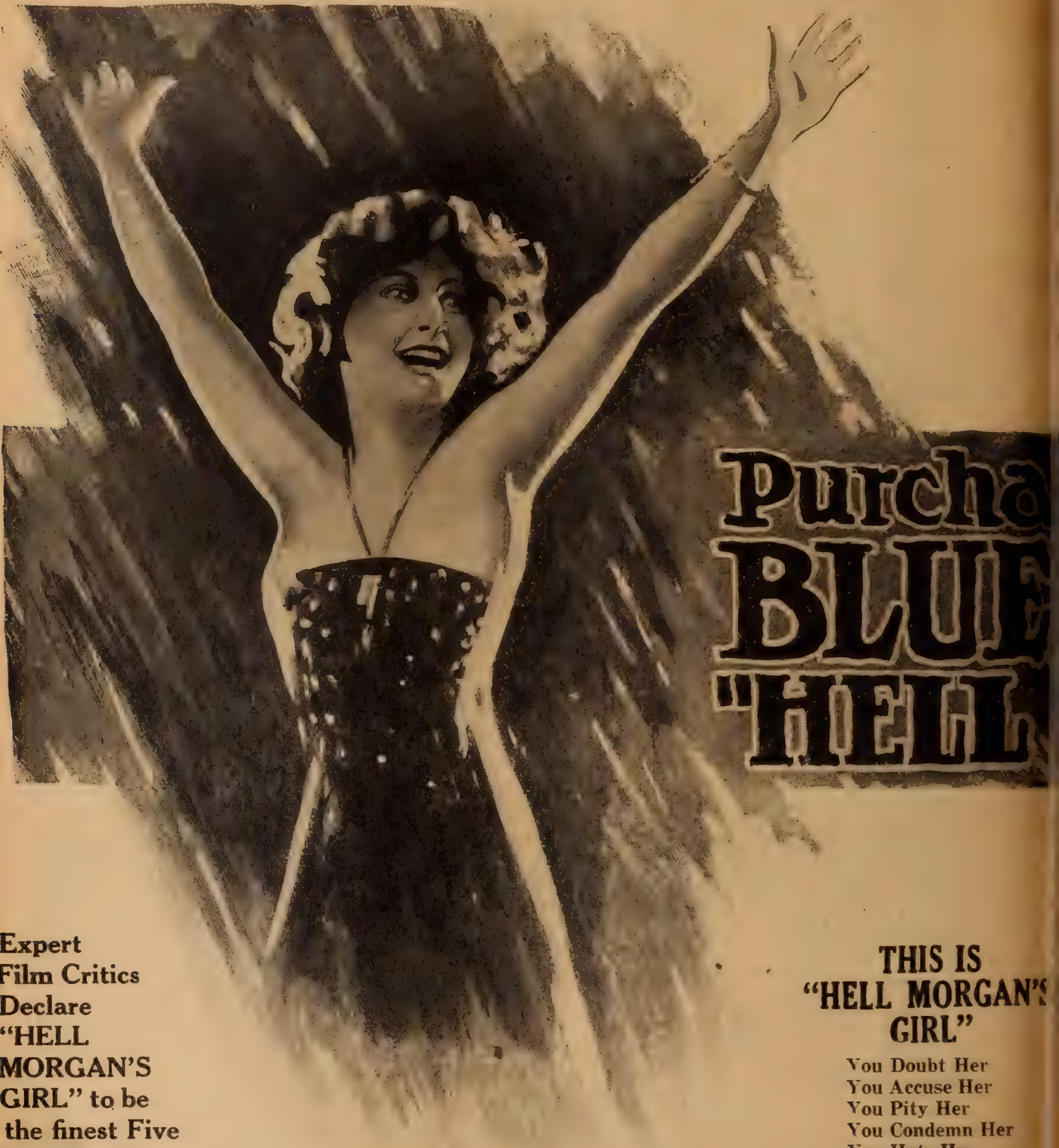
"THE GIRL AND THE CRISIS"

WITH DOROTHY DAVENPORT

A Gripping Political Drama of Graft, Intrigue Plot and Counter-Plot

Written and Directed by William V. Mong

Book through any Universal Exchange.



**Expert
Film Critics
Declare
"HELL
MORGAN'S
GIRL" to be
the finest Five
Reel Feature
Ever Produced**

THIS IS
"HELL MORGAN'S
GIRL"

**You Doubt Her
You Accuse Her
You Pity Her
You Condemn Her
You Hate Her
You Love Her
SHE'S WONDERFUL**

After Selling Valuable State Rights Territory on this Unusual Production---All Negotiations Were Withdrawn---Owing to the insistent Demands of BLUEBIRD Exchange Men Who will Release It as a BLUEBIRD Special

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ORGAN'S GIRL'

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picture so big—so unusual—that even udged by the ultra critical BLUEBIRD Exhange men according to the high BLUEBIRD tandard—it was pronounced one of the greatest pictures ever produced anywhere.

n spite of the fact that after weeks of advertisng valuable State Rights on this remarkable icture had been sold—THE MONEY WAS ETURNED—NEGOTIATIONS FOR FURHER SALES WERE WITHDRAWN—and LUEBIRD Exchange Managers prepared to release it as a BLUEBIRD Special—not on the regular BLUEBIRD Program of releases.

Now that it is a BLUEBIRD we do not hesitate to say that it is the finest BLUEBIRD ever released. "Hell Morgan's Girl" is based on a big story; time—the great San Francisco disaster; place—the famous Barbary Coast resorts of that wonderfully cosmopolitan city. Without fear of contradiction we pronounce this picture one of the three greatest box-office attractions on the market today.

Communicate with Your Local BLUEBIRD Exchange or Executive Offices

BLUEBIRD Photoplays (Inc.) 1600 B'dway N. Y.

An Unusual Red Feather Production

"THE WAR OF THE TONGS"

"A thrilling and sensational drama of Life among the warring Chinese Tongs in America

Enacted by the famous Imperial Chinese Players

The entire cast composed of Chinese actors only

Scenario and continuity written by Chinese

Props, sets and details all planned and executed by Chinese

NEW - NOVEL - UNUSUAL - UNIQUE

Nothing like it ever shown in America.

Book through Any Universal Exchange

"GET SORE!"

WHO'S running your business, anyway?
Is it Nellie Lensfiend, the million-dollar star? Is it Messrs. Bunkem and Bullem, the feature producers—or is it YOU?

WHY are you in business?

Is it because you like pretty Nellie and want to help her get over with the dear public? Is it because you want to assist Bill Bunkem and Joe Bullem land some quick and easy simoleons—or is it because you and the family like to eat once in awhile and are compelled by police regulations to wear clothes?
Nutty questions?

Not on your admission ticket? Just let these questions sink into your think tank. Answer 'em fairly and squarely. If the result isn't weeping and wailing that will make old Job's lamentation sound like the Songs of Solomon, I'll eat my hat!

Here's the situation. Stars come high, and as long as Nellie can command sky-high salaries, she dictates the price you must pay for your service. As long as Messrs. Bunkem and Bullem sqaunder their money on pink stars for punk pictures, they dictate to you how much of your gross receipts you will be allowed to keep. Now, IF features made money for the exhibitors booking them, the high prices demanded for these pictures would be justified—perhaps. But if you want to know how well these features go over, ask some of the men who have bought up the State Rights on them. Better still, ask the exhibitor who has followed the feature policy for the last twelve months to tell you what his PROFITS for the last year amounted to!

Honest! Hasn't it EVER occurred to you to get sore when a feature manufacturer babbles about the six-figure salaries he is handing out to his stars? Don't you KNOW that it is out of YOUR pocket and not HIS that these salaries must come from? Can't you see that every time a star is given a thousand-dollar raise your wife and babies are deprived of a certain amount of pleasure and comfort?

Suffering Box Office Receipts! If these facts do ever occur to you, WHY don't you get sore and go back to the Regular Service program that cost you LITTLE and gave you a fair return on your investment.
GO AHEAD—GET SORE!!!

Universal Say

WATCH FOR

(No. 164. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

DURING the first week in March we are going to give you a novelty in our Red Feather feature.

Frankly, it is an experiment along the lines of a pet theory that we have been entertaining for some time.

It is a five reel combination entertainment, the first part of it consisting of a story of city and society life and the last part consisting of western stuff.

The first part is a drama with a big punch; the second half is comedy with a string of big punches. The first half will have Cleo Madison, Molly Malone, Roberta Wilson and Jack Nelson as stars, and the second part will have Neal Hart, Joe Rickson, Edward Hearn, L. M. Wells and Janet Eastman.

THIS NOVELTY

Remember, the two sections are two totally different stories, having no connection with each other except that they together constitute a five reeler of the very essence of entertainment. Both stories are made in natural length.

I think your patrons are going to like the plan tremendously. I think they will like it infinitely better than if we had strung the first part of the story out to five reels in length, which could have been done quite easily.

It practically amounts to giving you EIGHT REELS OF ENTERTAINMENT IN FIVE. I think that is what the whole trade will have to come to if we expect to maintain public interest in moving pictures.

Be among the first to show this new and condensed form of feature. Advertise it far and wide and watch the result. Then PLEASE ask your patrons how they like the idea, and let me know what they say.

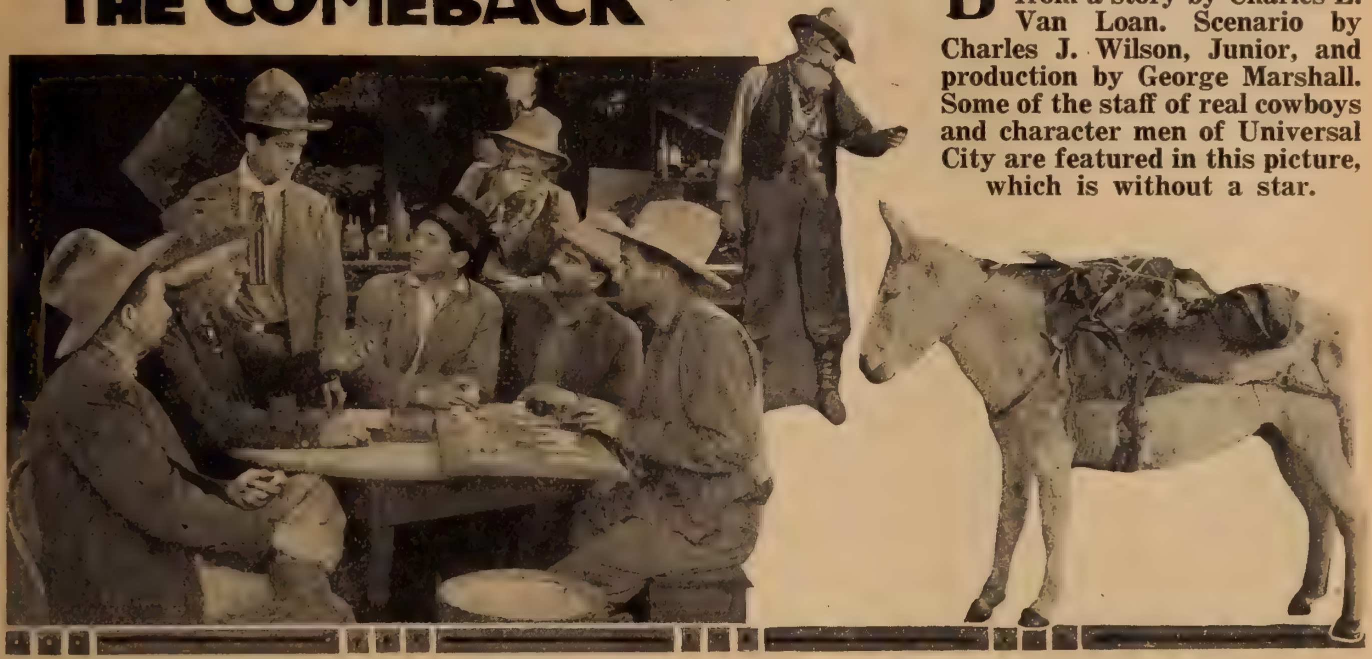
WATCH FOR DETAILS in the Universal advertisements!

UNIVERSAL FILM MANUFACTURING COMPANY,
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York

Scenes from the RED FEATHER PRODUCTION "The Girl and the Crisis" WITH DOROTHY DAVENPORT

"THE COMEBACK"—

BISON Two-Reel Drama, from a story by Charles E. Van Loan. Scenario by Charles J. Wilson, Junior, and production by George Marshall. Some of the staff of real cowboys and character men of Universal City are featured in this picture, which is without a star.



CAST.

J. Lowell Quackenboss	**L. O. Pierson**
Cunningham	**L. M. Wells**
Uncle Jimmy	**George Berrill**
"Crying Kid"	**Jack Walters**
First Citizen	**Bud Osborne**
Second Citizen	**Pedro Leon**
Third Citizen	**Tom Grimes**

A CHARLES E. VAN LOAN story is sure to be a good one, and this Bison two-reeler was made by Charles Wilson, Jr., and George Marshall, from one of Van Loan's inimitable stories of the West. "Opportunity in Optimo" the tale was called originally, and it was read and enjoyed by thousands in the pages of a popular magazine.

The picture is unique, in that it was produced without a star. There is not even a "featured player." The seven roles were played by some of the cowboys and the character men of Universal City, with the assistance of a very intelligent burro. Of course, the cowboys of Universal City are a very unusual lot, and prove the contention of the famous Western player, Harry Carey, who has so often appeared with them, that though actors do not make good cowboys, yet cowboys are often good actors. The absolute naturalness of the work of these men in "The Comeback," their utter unconsciousness of the camera, shows that Carey knows what he is talking about. Here is the story:

Optimo is a dead mining town, and the remaining six citizens gather at Cunningham's bar daily, where they have a drink and then wend their way sorrowfully home. This has been a habit with them for the past ten years. One day, Quackenboss, a tenderfoot from the East on a prospecting trip, arrives in the town and treats the population to a drink. They notice his wad and plan to get it. One of them discovers that he is a bug on faro. They resurrect the old faro outfit and "frame up" a crooked game with Cunningham as dealer. They give him their combined capital of two hundred dollars and await their victim. Uncle Jimmy, who is always broke and always wanting a drink, arrives in the town during the preparations and watches them fleece their victim. They invite him to help himself to a drink. While the game progresses he indulges frequently, and becomes boisterous. So they throw him out. He is sore and waits outside until Quackenboss comes out after losing a thousand. Uncle Jimmy tells him of the "frame up." The old man outlines a plan to him.

Quackenboss goes on a prospecting trip and returns to the town tired and weary. The citizens have planned another Faro game, but he explains that he is too tired to play, and asks them to look over some ore samples. The majority of the stuff is no good, but suddenly they discover the real article in one of the samples and excitedly ask about it. He explains that he has found a canyon full of it. Cunningham quickly gets the others together and they persuade Quackenboss to sell them the claim for twelve hundred dollars. The next day they all start out on a mad rush. The only two who arrive at the canyon are Cunningham and one of the citizens. Instead of the gold they find a note informing them that there are other skin games beside Faro. In the meantime Quackenboss has given Uncle Jimmy his share of the twelve hundred and ridden away, leaving Optimo much sadder but also much wiser for his visit.

ALLAN J. HOLUBAR is directing and playing the featured lead in a five-act photodrama, "The Reward of His Government." Dorothy Davenport plays an important role in the film play. The story has a French atmosphere as the featured player is a government telegraph officer and there is more or less of the play connected with the present war.

DAINTY Ella Hall is being featured at Universal City in a Bluebird five-act feature photoplay, "Pawned." Miss Hall plays the role of a little girl in which she is unexcelled and is supported by a strong cast of players. Many of the scenes are laid in a pawnshop.

RUTH CLIFFORD, one of the pretty featured players at Universal City, is working in a five-act drama, "A Modern Mona Lisa." The atmosphere is laid in Paris and Miss Clifford enacts the role of a model, finally falling in love with the artist.

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE
UNIVERSAL ANIMATED WEEKLY

Canadian soldiers home on furlough.

Explosion that killed twenty-nine people—Chicago, Ill.

New American captain of S. S. St. Louis.

Guarding interned ships against vandals—New York City.

Review Mexican Punitive Expedition.

$300,000 *Fire—St. Louis, Mo.*

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

Animated Weekly News

TAKING SCIENTIFIC PICTURES

ALPHONSE WERTHEIM does not look like a cameraman. He looks like a professor, and therefore it seems particularly appropriate that he should have taken so many scientific pictures for the Universal Animated Weekly and especially the Screen Magazine. It is rather hard to get from him data of the things he has done, for like most of his fraternity, he is inclined to be represented solely by his films. All the cameremen I have interviewed have shown the same tendency to let their accomplishments speak for them. But these are some of the recent subjects that he has photographed for Universal showing:

He went with his trusty machine up Otisville, New York, where the Health Department manufactures anti-toxin for diptheria cases, and photographed the horse which has supplied serum worth nearly half a million dollars, for the cure of the dread scourge. The Universal Film Company made something of a sensation, last summer, by their infantile paralysis pictures, with suggestions for preventive measures and first treatment, which were shown all through the streets of New York, by means of a unique cart-tail screen, invented for the occasion. It was Mr. Wertheim who secured these views, which were of great assistance to the Health Department in dealing with the plague. He has also taken many bacteriological pictures in the Willard Parker Hospital of New York, where the Health Department has its laboratories. He has photographed actual operations, on the eye, or on the throat, in the Seadside Hospital, which has a clinic for the treatment of children who need immediate attention. He also took the views of the horse ambulances, and the treatment of sick and injured horses, for the S. P. C. A., which were shown in an early number of Screen Magazine.

Mr. Wertheim does not tell you of hairbreadth escapes, and risks of life and limb, though he has often found himself in a position which would be decidedly unpleasant, to say the least of it, to the layman. For example, when he photographed the leave-taking of the 69th regiment, for the border, he had to climb to a most precarious perch with all the impedimenta of his camera, high on a pile of lumber, in order to get the views that he wanted. It was he who secured the pictures of the departing submarine merchantman, the Deutschland as she left Baltimore. He was in a small yacht, clinging to the rigging with one hand, while he turned the crank of his machine with the other, expecting every minute to be washed overboard by the huge seas which were running at the time. As he says, "If you've got to, you can do anything"—which would not make a bad motto for the cameramen's fraternity.

ANIMATED WEEKLY, No. 59.

Smothering A City.—Dense clouds of smoke from burning coke at gas plant sets thousands to coughing.—*New York City.*

U. S. Army Quits Mexico.—Animated cameramen on job when Pershing's veterans return from punitive expedition across border.—*Near Columbus, New Mexico.*

Sub-Titles.—Troop L, 5th Cavalry advance guard. 1st New Mexico Infantry. Motor trucks carry supplies. Army mule still useful. Chinese and Japanese flee under American guard. Reviewing 1st New Mexico Infantry. Vaccinating small refugees.

Five Detained Ships.—Police guard German ships from vandals.—*New York City.*

Seeking Explosion Victims.—Dig for bodies of 29 who died in fire following gas blast.—*Chicago, Ill.*

Dare U-Boat Zone.—These liners won way safely through ocean's twin menace of torpedoes and mines.—*New York Harbor, N. Y.*

Sub-Titles.—French liner Espagne. Canadian soldiers on furlough. Helene Dutrieu, aviatrice, comes to offer services to U. S. Lapland reaches port safely. Her stern gun. Captain Hartley, American commander, replaces British captain aboard S. S. St. Louis.

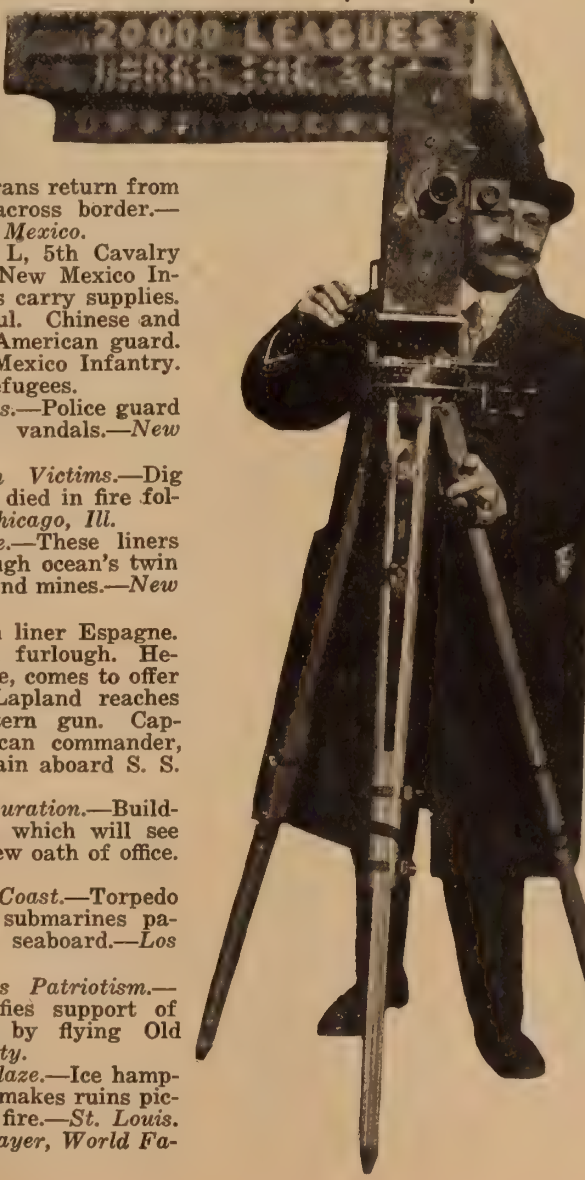
Ready For Inauguration.—Building seats for throng which will see President Wilson renew oath of office. *Washington, D. C.*

Guarding Pacific Coast.—Torpedo boat destroyers and submarines patroling the Western seaboard.—*Los Angeles, Cal.*

Wall Street Shows Patriotism.—"Big business" signifies support of President in crisis by flying Old Glory.—*New York City.*

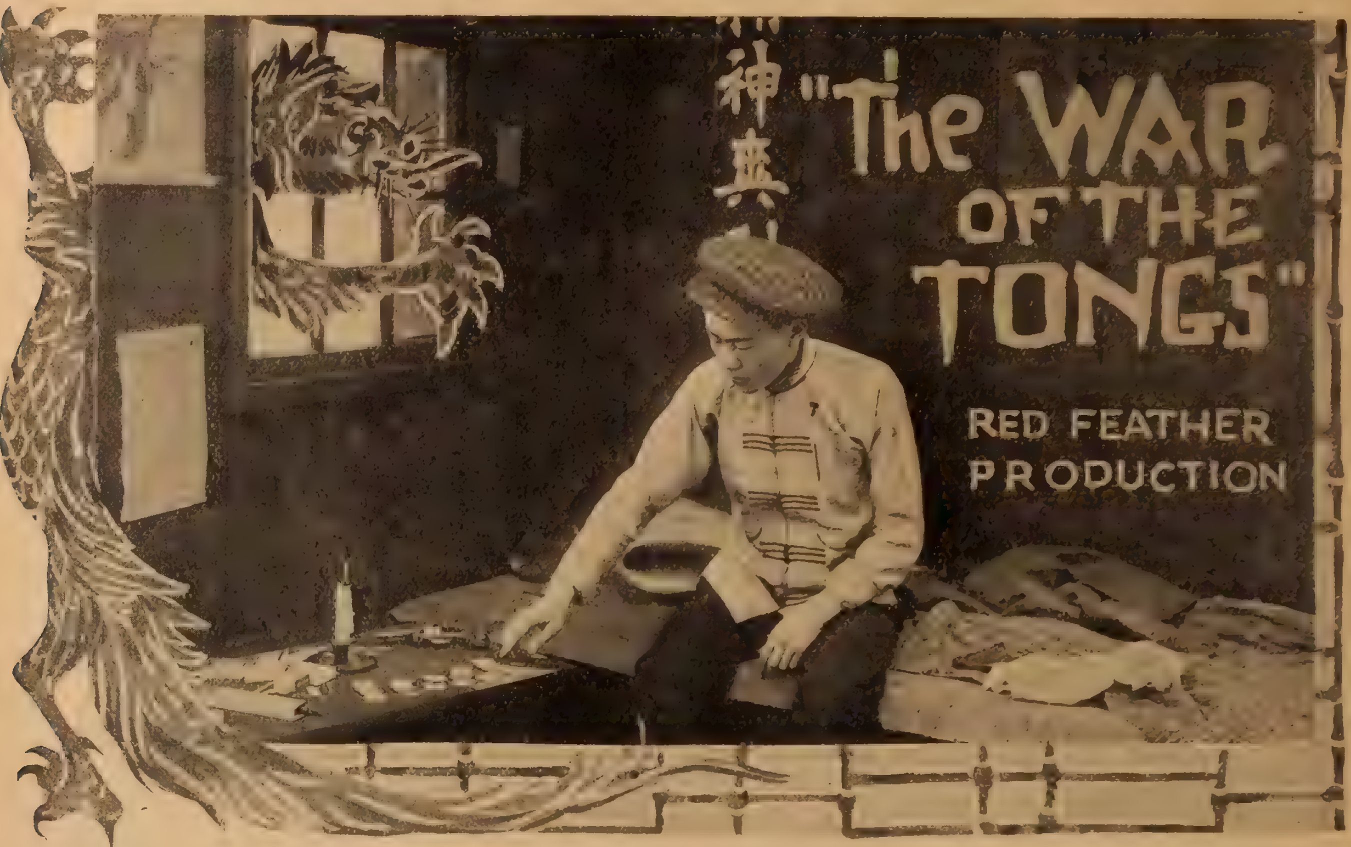
Spectacular Zero Blaze.—Ice hampers smoke-eaters and makes ruins picturesque at $300,000 fire.—*St. Louis.*

Cartoons by Hy. Mayer, World Famous Caricaturist.



BROADWAY

"Pop" Wertheim taking an unusual scene at the Broadway Theatre.



THIS is the remarkable Red Feather production, about which the Weekly has had so much to say. It is the only film ever produced in this country written by a Chinaman, with an entire cast of Chinese players. It is a most interesting picture of the intimate manners and customs of the Orientals, besides being a splendid story by itself. Here is the plot.

Chin Ting is a wealthy landlord and the leader of his Tong. Sam Hop, a tea merchant, is his tenant, and Chin calls for the rent. Sam Hop sends his clerk, Wong Wing, to Lee Hoy to collect a debt that he owes, in order to have the cash for his rent. Wong Wing goes to the home of Lee Hoy and meets his daughter, Suey Lee, with whom he promptly falls in love. He returns with the money for his employer.

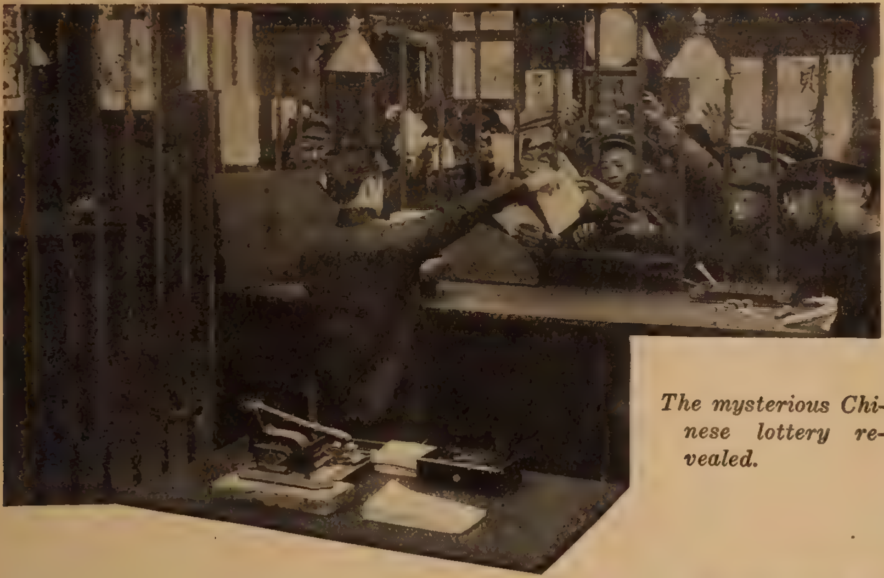
Lee Hoy at home.

Suey Lee, wishing to see Wong Wing again, makes the excuse of purchasing some tea, and goes to Sam Hop's shop. The lovers are having an interesting conversation, when Chin Ting enters, and sees the girl. He decides on the spot that she would make a fine wife. He asks Sam Hop to talk to her father and try to arrange for a marriage. Sam Hop goes to Lee Hoy and makes a proposal for the hand of his daughter for Chin Ting. Lee is flattered that the wealthy landlord and the head of his Tong should wish to marry his daughter, and consents. But Suey Lee herself makes strenuous objections.

Sam Hop returns to his store and reports the favorable answer to the Tong leader, much to the distress of Wong Wing. Chin goes himself to call on the girl's family and finds them eating. Lee Hoy receives him with every mark of honor, but Suey Lee will have nothing to do with him. Wong Wing is unable to resist the temptation to follow. He enters in the midst of the negotiations, making the excuse of delivering a package. He has listened at the door, and heard Chin Ting trying to present a pair of jade bracelets to Suey Lee, who will not accept them. Wong enters and declares that he loves the girl. Lee Hoy cunningly says that if he can raise the dowry of nine hundred dollars, he may have her.

Wong determines to try his luck at the lottery. He pur-

Suey Lee, the heroine.



The mysterious Chinese lottery revealed.

CAST.

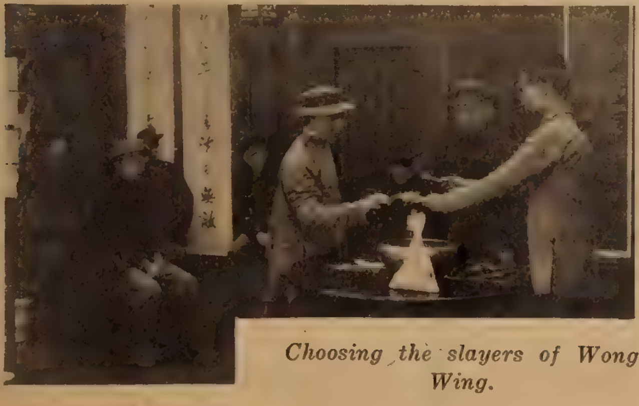
Chin Ling, wealthy Tong leader	**Tom Hing**
Wong Wing, in the employ of the tea merchant	**Lee Gow**
Lee Hoy	**Hoo Ching**
Suey Lee	**Lin Neong**

RED FEATHER Photoplay, written by a Chinaman, and produced in San Francisco by an all-Chinese cast, recruited from the Imperial Chinese Players. The only film ever produced in this country by an entire dramatic personae of Celestial actors. An intimate and enthralling study of the manners and customs of the yellow race in the American city

chases a ticket, but luck is against him and he wins nothing. Then he decides to try gambling. He visits the rooms of Chin Ting, and plays fan-tan. He wins at first, then begins to lose heavily, and so decides to try pai-gow, or Chinese dominoes.

Chin Ting passes the table and sees that Wong is winning. He then instructs the dealer to cheat Wong. The dealer obeys and Wong loses all of his savings, which he has staked on one last throw. He is furious and declares that he has been cheated. He has a fierce quarrel with Chin, who finally has him thrown out.

Chin calls a meeting of his Tong, and tells the tale of the insults of Wong, who belongs to a rival brotherhood. They decide that death must avenge their leader. Two are chosen to put an end to Wong, although Lee Hoy speaks for him. They choose knives with which to do the job. However, Wong has been warned by the members of his own Tong, and the two men are disarmed and one of them killed. The other reports the death to Chin, who calls another meeting. Lot this time falls on Lee Hoy, who is forced to accept the task.



Choosing the slayers of Wong Wing.

He lays his plans carefully, hiding confederates all about the door of Wong's lodging. But Wong's Tong brothers have been beforehand. They are hidden on the roof commanding the entrance to Wong's home. When Lee Hoy steals up to kill the unsuspecting Wong, one of his brothers shoots from the roof of the opposite building and Lee is killed.

His body is carried back to the Tong, and Chin Ting determines to bury it with honors and then to proceed with the wedding. Lee, before going on his mission of death, has locked his wife and daughter in an inner room of his house, for he fears an uprising of the Tongs. So when Wong, after his escape, goes to tell Suey Lee of his safety, he cannot enter. This makes him suspicious, and he is still more disturbed when he sees the rival Tong leader and several of his men, coming to the house. He hides, and sees them vainly try to get in. Then they set about breaking down the door. He goes to the back of the house, and makes his way through a window. He has a revolver, and is just in time to rescue Suey Lee from Chin Ting, who has broken through the front door, and seized her. We are allowed to suppose that the course of true love runs smooth after the rescue.

Wong Wing rescues Suey Lee.

SIXTEEN companies at Universal City are at present engaged in picturing feature productions. Ten other directors are filming comedies, dramas, western and underworld stories in one, two and three reels. Despite the cloudy weather of the last ten days production has not ceased owing to the use of the rainproof stage and electric light studios where pictures can be made in any kind of weather, or any hour of the day or night.

RUTH STONEHOUSE is directing and playing the featured lead at Universal City in her own photoplay, "Tacky Sue," which is being filmed in two acts. This is one of a series of clever little stories being made by the well-known actress.

THE MOVING PICTURE WEEKLY

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PAUL GULICK................ Editor
M. WINKLER................Music Editor
PETER PEPPER................ Interviews
MARJORIE HOWARD................ Interviews
JOE BRANDT................Business Manager
W. A. BACH................Canadian Representative
GEO. H. BOWLES................Kansas Correspondent
JULIUS BERNHEIM......Minneapolis Corresp.
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THE next few weeks are bound to be momentous ones in Universal history. The week of March twelfth, for instance, sees not only the second of the great series, "The Perils of the Secret Service," written and directed by George Bronson Howard, but a novelty in Red Feather releases as well. This will be a double bill Red Feather, consisting of a wonderfullly powerful society drama, starring Cleo Madison, Roberta Wilson and Molly Malone. Three Red Feather stars in one film. The other is a Western comedy-drama with a dozen punches and a real surprise ending. Together "The Girl Who Lost" and "Border Wolves" make one of the strongest bills ever released as a Red Feather. The two are tied together into five reels and are advertised together on the posters. They will make the Padded Feature boosters sit up and take noticc.

Then on March 12 also is the most wonderful of all serials, "The Voice on the Wire," with Ben Wilson. The Universal is certainly doing things these days. Just watch.

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Advance Impressions of "The Voice on the Wire"

NOT since the publication of "The Murders of the Rue Morgue" has there been a series of crimes forming a mystery so baffling as that which forms the central theme of the new Universal serial, "The Voice on the Wire." Murderers, both in fact and in fiction, have before now succeeded in committing their crimes without leaving a trace for the authorities of justice to work upon. But in this serial photoplay, which is a screen adaptation by J. Grubb Alexander, of the novel of the same name by Eustace Hale Ball, a clue is left each time that a victim is sent to his doom, a triple clue, which never varies, but which serves only still further to complicate the impenetrable mystery surrounding the fate of each victim.

In the first place, there is the voice on the wire, from which the serial takes its name, and which is heard before each tragedy, sometimes by the victim himself, sometimes by the investigator, John Shirley, who is trying to solve the problems, sometimes by the dead man's nearest relatives. Before each of the series of murders, a warning comes over the telephone, but when the call is investigated by the telephone company, it always comes from an unidentified source, from a disconnected wire, or from premises which are known to have been destroyed by fire. Sometimes central denies that the number has been called at all.

The second clue is the appearance in the vicinity of the deed of a menacing shrouded figure, never clearly seen, but always lurking, a shadow among shadows, near the scene of the crime. In each episode we think that we have identified the figure, only to find that our identification is a mistake. When the first episodes were run, one after the other, in the Universal projection room, every member of the company had a different explanation to offer of this mysterious figure, and every one of the explanations proved to be wrong.

But the greatest novelty of all, is the manner in which the murder is committed. The third clue in each case is the mark of a human thumb over the heart of the victim, sometimes on the bare flesh, sometimes ground deeply into the clothing. John Shirley, the criminologist (played by Ben Wilson), and his advisor, Doctor Renolds (played by Joseph Girard), identify this as the Japanese death punch, the "Sen Si Yao," a development of jiu-jitsu(or Japanese wrestling, in its very highest form, a pressure strong enough to stop the action of the heart, applied by the thumb upon the exact spot in which it will be effective. Not every student of jiu-jitsu learns the "Sen Si Yao," for not every student gains the exact knowledge of anatomy necessary to find and identify the small area in which the pressure of the thumb will be fatal. Great experience is necessary in order to find the right spot unerringly, for a fraction of an inch to the right or to the left, too high or too low, will render the pressure ineffective, and the attack must be without warning in order to give the victim no chance to shift his position and avoid the contact at the fatal point. A moment's pressure induces temporary suspension of the action of the heart, but if it is continued for the requisite number of seconds, the heart action is paralyzed, and death results—a death which, to all but the initiated, leaves no trace of the manner in which it was inflicted.

In this unique manner, and surrounded by the baffling circumstances of the disconnected wire and the muffled figure, and traced each time to the operation of the "Sen Si Yao," three men have already met their death, each time in the company of the same chorus girl (played by Neva Gerber), before Captain Cronin, head of the detective bureau (played by Howard Crampton) decides that he requires the assistance of some one with more scientific knowledge, and more imagination than the ordinary official of the machinery of justice possesses. John Shirley, a student of criminology, is asked to investigate the mystery, and he enlists the cooperation of his friend, the scientist Doctor Renolds. All their knowledge, their science, and their precautions are in vain, however. The mocking voice warns Shirley each time, gives the name of the victim and the hour of the crime, and Shirley, though he takes extraordinary pains to protect the threatened man, is circumvented in every case by the evil force which seems supernatural in its powers.

"THE PURPLE MASK"

At the left Pat is in her garage costume.

In the centre the start of the race.

At the right the detective.

EPISODE NINE of the big serial, written and produced by Grace Cunard and Francis Ford, is entitled "A Strange Discovery," and brings the daring queen of the Apaches to America, where she wins an auto race.

CAST.

Patricia Montez	Grace Cunard
Phil Kelly	Francis Ford
His Assistants	Pete Gerald Jerry Ash
Mary MacLean	Gertrude Short
Robert Jackson, inventor,	Leonard Clapman
Wallace Drew	Abe Mundon
Jack Elliot	Joe Moore

EPISODE No. 9 of the big serial "The Purple Mask," is called "A Strange Discovery." The last chapter brought the Queen of the Apaches and the detective, Phil Kelly, to America on the same boat. In this, Pat is found, surrounded by a devoted band of shrouded men who do her bidding, engaged in the same sort of Robin Hood tactics, with which she was occupied on the other side of the ocean.

While crossing the Atlantic, Pat had sent by wireless an order for the American Apaches to meet at her house on the morning Kelly had called to redeem the stolen pearls. Her mysterious disappearance from the drawing-room where Kelly had expected to find her, was accounted for by her attendance upon the Apache meeting in a room, reached from the drawing-room by a secret passage.

Pat informed the members of her gang that she had been retained by Robert Jackson, wealthy manufacturer of high speed motors, to ferret out a plot against his commercial welfare that seemed to exist among his employees. She delegated six of her men to find employment at the factory, and, having disguised herself as a man, Pat also became one of the workmen. Numerous exciting incidents resulted.

Mary MacLean, niece of Robert Jackson, is heiress to his fortune and Wallace Drew is trying to gain her good graces with her prospective wealth in mind. Pat becomes suspicious of Jack Elliott, superintendent of the factory, and advises Jackson to disappear, leaving the impression he has sailed for Europe.

Subsequently a cable is received that Jackson has died in London. Through previous arrangement the reading of the will is accomplished, and when Jack Elliott finds that the entire Jackson estate and fortune has been left to Mary MacLean, he becomes resentful. In the hope of finding some way to break the will or cast doubt upon Jackson's death, Elliott engages Detective Kelly. Finally it is established that Jackson did not die, and with the possibility of Miss MacLean being kept out of her fortune for an indefinite number of years, Drew joins forces with Elliott and becomes antagonistic to the Jackson interest.

Miss MacLean has entered a car, equipped with Jackson motors, in the Speedway Race for the Golden Cup. Drew and Elliott determine to put the car out of commission, hoping thus to deny the Jackson motors the advertising they would secure in the event of Miss MacLean's car winning. Pat discovers evidence of their conspiracy and determines to thwart them.

Convinced that she must first dispose of Kelly, the girl decoys him to her home and when he enters the house to investigate, traps him in an iron-walled compartment in the cellar, which has been built for the purposes the Apaches might have for it, and

(*Continued on page 34*)

"The Great Torpedo Secret"

HERBERT RAWLINSON in a three-reel Gold Seal Comedy - Drama, written by E. B. Lewis and produced by Stuart Paton. The tale of a young munitions manufacturer and two Women's Peace Societies.

CAST.

Billy Olmstead	Herbert Rawlinson
Henry Olmstead	Howard Crampton
Marion	Neva Gerber
Jap Valet	Frank Tokanaga
Mrs. Jas. Rutherford	Mrs. Crampton
Mrs. Warren	Frances Mayon
Marion's Aunt	Adele Woods

JUST the sort of a comedy-drama which suits Herbert Rawlinson has been made for him by E. B. Lewis, and produced by Stuart Paton, who was the director of the famous Special Feature "20,000 Leagues Under the Sea," which is now packing them in at the Broadway Theatre, New York. Rawlinson has the role of a young man-about-town, who is driven into the business of manufacturing munitions, when his uncle is hounded into a pretended suicide, by the persistency of two rival Women's Peace Societies. The ladies then proceed to make things warm for the young head of the plant, but, with the assistance of his Japanese valet, he manages to circumvent them. Pretty Neva Gerber, who is supporting Ben Wilson in the new serial, "The Voice on the Wire," also under the direction of Stuart Paton, is Rawlinson's leading lady in this excellent and amusing three-reeler. Here is the story:

Billy Olmstead hears that his uncle has been blown up with a bomb. His Jap valet tells him that Mrs. James Rutherford, president of the Society for Universal Peace, and Mrs. Rebecca Warren, president of the Anti-War League, insist upon seeing him. The two women and their respective followers are in the parlor, glaring at one another. Billy refuses to meet them, and when they presume to enter his room he hides in the curtains of the shower-bath and threatens to come out if they do not leave the room. In desperation, he climbs out of a window and hastens from the house.

Henry Olmstead, his uncle, is the head of the great War Munitions Plant. He had disinherited Billy a year before on account of his frivolous life. The peace societies are trying to make Olmstead's factories stop manufacturing munitions.

Billy is accosted by two men who take him to a house, where he is surprised to meet his uncle. He tells his nephew that he couldn't stand the women any longer, so pretended to die. He tells Billy that if he will control the plant for six months, he will give him a large sum of money so that he and Marion Winters may be married. Billy consents.

Marion's aunt, thinking Billy the sole heir of his wealthy uncle, phones to offer her condolences and hurries to the house with Marion.

Billy starts to manage the plant, but understands absolutely nothing about it. When a faker appears with a wonderful new explosive, Billy pays him fifty thousand dollars for his invention. He also buys another invention from an old man and pays him a hundred thousand dollars for his blue-print. The men of the plant are horrified and his uncle comes to the conclusion that his nephew is a fool and that he must get him away from the plant before it has ruined him completely. He decides to ask Marion's assistance. They plan that she shall pretend to be kidnapped.

Meanwhile the peace ladies have discovered that the new invention has been bought by Billy Olmstead and they order two men to steal the plans. But Billy, thinking the invention useless, makes them a present of it. Soon afterward he learns that the government is willing to pay one million dollars for the invention.

Marion's aunt, becoming terribly upset over her niece's non-appearance, phones Billy. He hastens to his uncle's house and forces his way into the room in which the girl is hiding. Henry Olmstead explains the situation. Marion immediately informs her aunt where she is, and the latter tells the girl that Mrs. Warren and Mrs. Rutherford have been phoning to have her come to their celebration.

The Anti-War League and the Society for Universal Peace are celebrating together, because of gaining the possession of the invention of the "Magnetic Governor." Only Marion's presence is lacking, so that they can gloat over their prize before her eyes "to take her down a peg or two." When the girl arrives, they are stunned to see her deliberately hand the blue-print to Billy Olmstead, who with his uncle has been standing in the doorway unnoticed by the women. They all rush at him, but Henry Olmstead stops them, saying, "I am Henry Olmstead . . . but not at your service." As the two men and Marion leave the house, the women slump weakly into their chairs.

Forecasting
"THE PERILS OF THE SECRET SERVICE"
BEING THE ADVENTURES OF
YORKE NORROY
DIPLOMATIC AGENT
WRITTEN AND DIRECTED BY
GEORGE BRONSON HOWARD
FEATURING
KINGSLEY BENEDICT

By **MARJORIE HOWARD**

THERE seem to be a few abnormal people among the motion picture public, who declare that they don't care for serials. Possibly the mental effort necessary to remember the identity of the leading players from one week to another, is too great for them; possibly the suspense which every Universal serial works up from one episode to the next is too much of a strain on their overtaxed nerves. But the Universal, with its usual resourcefulness, has discovered a way to include even this limited class of patrons, and at the same time to please the rest of the people with the continued story, or the adventures of a screen character, which they so much enjoy.

On March 9th the first of a series of two-reel pictures, written by no less a personage than George Bronson Howard, the famous son of a famous father, and directed by him in person at Universal City, will be released. The series will bear the promising and inspiring general title of "The Perils of the Secret Service," and each story will be a separate adventure, with a plot complete in itself, and a change of cast, with the exception of two characters. The first one is entitled "The Last Cigarette," and besides serving to introduce the leading character, Yorke Norroy, the diplomatic agent whose exciting professional experiences make up the series, it will be found to be an enthralling story in itself, with a surprise finish which is really something new in pictures.

Several years ago, when George Bronson Howard was younger than he is now, he wrote the stories called "Yorke Norroy, Diplomatic Agent," in hopes that the money he received for them might help to boil a pot, which at that particular time showed no inclination of boiling by itself. The stories were published in a popular magazine, and were an immense and immediate success. They were brought out in book form, have been through many editions, and are still in demand. These are the stories which Howard sold to the Universal Film Company for use on the screen. There was at first no intention of his being his own producer for the tales. He had never directed a motion picture film, and the series was too important to be entrusted to an amateur. Howard, however, in the meantime had visited Universal City, and became fascinated by what he saw there. The desire to produce pictures became an obsession with him. He asked the favor of being allowed to direct the first story in the series as an experiment, and went to work with the greatest enthusiasm. When the two reels were completed and shown to the authorities, there was no question of chosing a director for the rest of them. Not a trace of the amateur was to be seen in his work, and there were touches in the production which raised it right out of the ordinary run of pictures, while the main theme was developed in logical progression.

Of course, George Bronson Howard knows the theatre as few authors know it. He has written several successful plays, and collaborated in a score of productions. His work for the theatre covers every variety of performance, from a Winter Garden Show ("The Passing Show of 1911,"

George Bronson Howard, Jr.

of which he was the author) to such plays as "The Red Light of Mars," philosophical studies, sparkling with wit, and full of subtle ridicule of modern conditions. But besides the playwriting end, he is familiar with the labor of active production as well, and all of this experience enables him, with no previous picture training, to direct his own stories in the most satisfactory fashion.

There are only two characters which run through the series. The most important of these is the name part, Yorke Norroy, whose spicy and unusual adventures, while in the secret employ of the United States Government as a very special sort of diplomat, form the different episodes of the series. The other character is his "left hand," his confidant and assistant, Huntley Carson, who accompanies him to the out-of-the-way corners of the globe to which his secret missions take him. The leading role, which is a creation as distinct and individual as that of Sherlock Holmes himself, is in the hands of Kingsley Benedict, the young Universal actor, who will be remembered for many well-studied performances on the screen. A late success of his was the role of the heroic bugler, in the Bluebird photoplay "The Bugler of Algiers," for which he was loaned to the Bluebird organization, and in which his work received enthusiastic praise. A late program release was a very clever Imp drama, called "Black Evidence, in which he was featured.

Benedict is particularly well fitted to play the role of the diplomatic agent who is conversant with the affairs of two continents, for he is a cosmopolitan himself. He was born in this country—in Buffalo to be exact—a little over thirty years ago, and he has traveled extensively, making himself at home in all countries. He had no less than seventeen years experience on the legitimate stage before he joined the Universal Film Company, his first and only engagement in pictures. He has played under the banner of some of the best-known producers of the country, including Charles Frohman, Klaw and Erlanger, etc. An interesting phase of the character of Yorke Norroy, is the author's insistence that his hero had the appearance of being merely a man of the world, a social favorite, with a soul which did not aspire above the ambition to be the best-dressed man in his set, and a delightful entertainer of pretty women. This exterior concealed the man himself, the keen intelligence and wonderful resourcefulness, the knowledge of men and women, and the proven courage, which made Yorke Norroy the trusted agent of his government in all cases demanding unusual cleverness and inviolable secrecy. This picture which Bronson Howard has drawn of his hero, might almost be a description of Benedict himself. Of about medium height, slightly built, with gray eyes, light brown hair, always beautifully dressed, and wearing his clothes with an air of distinction, Benedict gives in his appearance no indication of being an expert horseman, a wonderful swordsman, and an all-around athlete. He is fully competent to depict the traveled adventurer, conversant with the manners and customs of various European capitals, for he knows them all by personal experience. Yorke Norroy is particular in his dress and personal appearance almost to the point of foppishness. Kingsley Benedict is noted for the adoption of original, not to say daring sartorial ideas. He was the first man on the West Coast to adopt the Continental fashion of wearing a cape with evening dress, for example. In the second adventure of the series, called "The Clash of Steel," he has an opportunity to display his prowess as a fencer, an accomplishment which is rare enough in these days.

Jay Belasco, who is a cousin of the

(*Continued on page* 35)

Yorke Norroy and his "left hand," Huntley Carson in the first adventure "The Last Cigarette."

"The Man Who Took a Chance"

Monty Gray had seen a photo and lost his heart. What followed is a-plenty.

DELIGHTFUL Bluebird Photoplay, written by Ben Cohn, and produced by William Worthington, with Franklyn Farnum and Agnes Vernon in the leads, in which every one plots against every one else.

IN this delightful Bluebird photoplay, which was written by Ben Cohn and produced by William Worthington, every one plots against every one else, some with good motives, some with bad. It is a comedy of cross-purposes, and imposters, which comes in the end to a most satisfactory conclusion, with the heroine in the arms of the hero, even though he wears handcuffs on his wrists. It is full of those charming touches of humor which mark a Worthington comedy, and affords Farnum and Miss Vernon just the sort of roles which suit them best. Here is the complicated plot.

Monty Gray has just arrived from China, where he has spent ten years of his life building railroads and where he has learned to abhor the very look of a Chinaman. Entering an hotel, he meets Wilbur Mason, a former college chum, but is grieved to learn that Wilbur is leaving town that day. While chatting, Monty instantly falls victim to the beauty of a girl's face, which is framed in a picture on the dresser. Wilbur tells him it is his cousin, Constance Lanning, and warns his friend that there is not a ghost of a chance for him, as her mother has the "Title Bug" and scorns any ordinary American. But upon Monty's entreaty to help him, Wilbur writes a letter of introduction to the Lannings. Monty surreptitiously steals the picture of the girl, which he hides inside his coat.

After a sleepless night of scheming, Monty finally decides to masquerade as an English lord, taking the name of Lord Winston Radleigh, which he had seen mentioned in a newspaper. He hires James, an English valet, who coaches him in the art of wearing the monocle and in aristocratic manners. He inserts Lord Winston Radleigh in place of his own name in the letter of introduction and sets out on his quest.

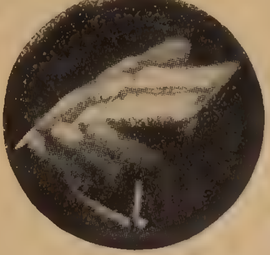
At the Lannings, Constance is perched in a tree and is daring the men to come up and put on her slippers, declaring that a kiss shall be the reward to the brave knight who comes to her aid. She is slipperless, for she has thrown

Monty rescues the fainting heroine

CAST.

Monty Gray	Franklyn Farnum
Constance Lanning	Agnes Vernon
Wilbur Mason	Lloyd Whitlock
James	Arthur Hoyt
The Duke of Cannister	Charles Perley
Richard Lanning	Mark Fenton
Mrs. Lanning	Countess Du Cello

"Have a cigarette?"



"Oh, no, sir!"

one of them at the Duke of Cannister, her mother's pet suitor, and the other at her father, who has been peacefully sleeping nearby. The men stand like stones before the threatening look of her mother, while her father can scarcely suppress his great amusement.

Hearing her words, Monty, without a moment's hesitation, promptly climbs the tree, replaces the slippers, and claims his reward, while the girl, smitten with love at first sight, willingly submits to his embrace and ardently returns his kiss. But, seeing the monocle which dangles from Monty's coat, she is disgusted to find that he is also a foreigner, and runs away before he can catch her.

Mrs. Lanning becomes radiantly pleasant when she reads the letter introducing Lord Winston Radleigh. She insists that Monty join the house party.

That evening the Duke of Cannister proposes to Constance, but gains only ridicule for his pains. Becoming furious, he taunts her with being in love with Lord Radleigh. Monty then appears and proposes to her. She tells him she will give him his answer in the morning.

Very early Monty is called out of bed by a message, and soon is on his way to the H. O. Ranch, some distance from the house, for he has received a note written by Constance saying that she is held prisoner and begging him, if he really loves her, to hasten to her rescue.

In the meantime, the Duke of Cannister has received a mysterious message which causes him to leave for town very suddenly. The same morning, all the guests discover that they have been robbed during the night, and because of Monty's disappearance, suspicion naturally falls on him. The picture of Constance is found in his suitcase and is supposed to have been stolen; the auto has been taken from the garage, for his escape; the message received by Monty is suspected to have come from an accomplice, and when the detectives arrive they inform the Lannings that Lord Radleigh is in reality one of the cleverest crooks in the business, who has taken a titled name in order to gain admittance to wealthy homes.

When Wilbur unexpectedly arrives, he is confronted with the letter and immediately denies knowing anything of such a person as Lord Winston Radleigh. He becomes greatly alarmed, for he thinks that Monty has probably been murdered by the villain. Hearing that Monty had started toward the H. O. Ranch, they rush madly in the direction. They have discovered that Constance has also disappeared and believe she has been kidnapped.

Meanwhile, Monty is met at the ranch by several cowboys, with whom he fights, for he sees Constance seated in a chair with a revolver pointed at her head. Finally, after struggling

(Continued on page 35)

There sat Constance with a gun at her temple

Ruth Denounces Capital Punishment

STAR of Bluebird Photoplay, "The Saintly Sinner," converted by sensations in playing convicted heroine.

The scene which preceeds the killing of "White" by "Jane Lee" in "The Saintly Sinners."

AFTER playing "'Jane Lee,'" says Ruth Stonehouse, little star of the Bluebird photoplay, "The Saintly Sinner," "I have become a greater opponent than ever of the legalized murder which we call by the dignified name of capital punishment.

"Consider the case of the girl in this play. She is forced into crime by circumstances which are stronger than she is. Her final killing of White, if we consider the motive of her act, can hardly be called a crime. Yet, under the law, she is guilty of murder and must pay with her life, unless pardoned by the Governor. What earthly good would it do society for her to give her life for that of a villain like White?

"When I recall my sensations in playing the scene in which I am strapped to the electric chair, though I knew all the time that I was perfectly safe in the studio, and that the whole thing was arranged for the camera, it makes me want to go out and do something to prevent any of my fellow-beings from suffering so barbarously in earnest, no matter what he may have done. And think of the responsibility of denying time for repentance to any poor soul. If you hear of the Ruth Stonehouse movement for the Abolition of Capital Punishment, do not be surprised. It will be due to my playing of Jane Lee in 'The Saintly Sinner.'"

Thirteen is Dorothy Davenport's Luckiest Number

DOROTHY DAVENPORT will return to Red Feather pictures as the star of the next release, which is called "The Girl and the Crisis." This picture was written by William V. Mong, who has done so many good things for the program, and produced by him with a fine cast of Universal players.

Dorothy Davenport, as all the world knows, is Mrs. Wallace Reid in private life, and she is one of the small number of persons who consider the figure thirteen the most maligned numeral in the world. She declares that she can prove that the influence of this number is beneficent, not malignant.

"In the first place," she says, "I was born on March 13, and you are not going to make me pretend that I consider myself unlucky! I married Wallace Reid on October 13, 1913, and that was not unfortunate, either. We celebrated our anniversary with a dinner this year, for which we invited eleven guests, so that there should be just thirteen at table. Some one counted, as some one always does, but we begged them not to be alarmed. It was a very nice party, if we did have it on Friday, the thirteenth, and it came to an end at one o'clock which is thirteen in many countries.

"Now you're Governor," said Poole. "Do your duty."

Universal Discovers Psychoscenario Writer

Edgar Cayce Sends Spirit Five Reel Scenario for Violet Mersereau to her order at Churchill's Restaurant

By PETER PEPPER

WE'VE heard a lot about messages being conveyed by spirits from the other world to hypnotists, psychoists, psycho-analysists and all the other ists, but all of them were outdone, outclassed and outwitted the other evening when the Universal Film Manufacturing Company introduced to the world the first and only psychoscenarioist. His name is Edgar Cayce and he sent a psychoscenario, four hundred and fifty words long, from Selma, Alabama, twelve hundred and eighty miles away, to Room No. 1 in Churchill's, where Violet Mersereau, that dainty little Bluebird star, was sitting nervous and fidgety, surrounded by thirty newspaper men and trade journal representatives, awaiting the plot.

Violet Mersereau.

If the Universal accepts this scenario, it will be the first written by a pschoscenariowriter, for, never since the beginning of filmdom has a penner of plots attempted to do what Mr. Cayce did last Thursday evening.

It all started something like this: On December 13 last, President Carl Laemmle received a mysterious letter from one Edwin Williamson, who in addition to acting as freight agent for the Southern Railway at Selma, fills in his spare hours by acting as spiritual advisor, or spiritual business manager of Mr. Cayce. Just imagine what could be done if he could persuade his employer to apply the mental stuff to the transportation of all freight for the Southern Railway! Or, for example, imagine what the British government would give to employ Cayce to go into these hypnotic sleeps and direct the course of their ships and German submarines!

In this letter, Williamson said that he had a personal friend who was possessed of "an unusual gift, power, or whatever it might be called." This friend was in the habit of going into an hypnotic sleep, from self-suggestion or otherwise, and then he conversed with the party whom he went to sleep to. Mr. Williamson stated that he had diagnosed many diseases that have baffled physicians and had located lost articles, and performed many other wonderful feats.

"If you are interested, and will write me, naming a date and the hour, allowing for the difference in time, which is one hour, stating the name of the party whom you have in mind to take the lead in a photoplay, and tell me the street and house number where the party will be, I think I can surprise you."

Mr. Laemmle was so much impressed with the possibilities that he turned over the correspondence to the publicity department and instructed that the fellow be given an opportunity of showing what he could do.

Accordingly, it was decided to hold the test at Churchill's and that Violet Mersereau, with a staff of newspaper men and trade journalists be on hand to await the results.

The ceremonies were in charge of Nat Rothstein, advertising manager of the Universal, who explained to the gathering what it was all about, aided by speeches on psychology, etc., by Paul Gulick, Eustace Hale Ball, who is the author of the Universal's forthcoming serial, "The Voice on the Wire," and Dr. William E. Young, who is an authority on the subject of hypnotism, mental telepathy, self-suggestion and psycho-analysis.

A table was placed in the centre of the room and on it was laid a piece of paper, describing the sort of play Violet Mersereau would like for her next vehicle. This was at exactly 8:30 and the paper remained there for fitfy minutes—the time required for the test. And all the time it was there Edgar Cayce was suggesting himself to sleep down there in tropical Selma.

During the interval the spirits were greatly aiding the committee, so that by the time the scenario arrived, they were in an excellent frame of mind to receive the results of the test. Peter Milne, of the Motion Picture News; Benny Grimm, Moving Picture World; Frederick Schrader, Variety; Arthur Ungar, New York Clipper; John Reddy, New York Telegraph; Ben Davis, New York Tribune, amused themselves while waiting for the psychoscenario by singing a symphony, written by Joe Burrowes, on the spur of the moment, to Violet Mersereau, and which ran something like this:

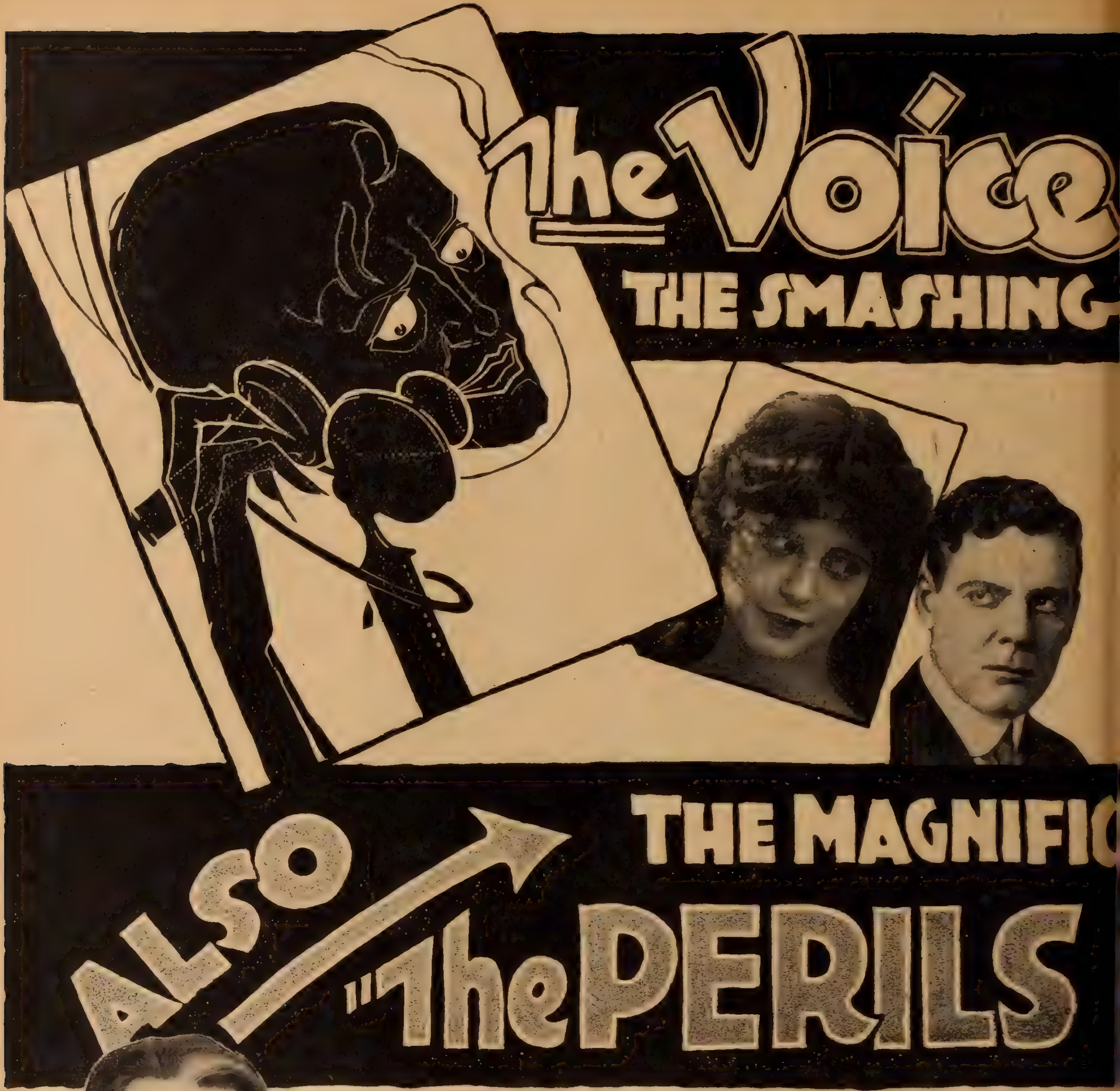
Dear Violet Mersereau,
You've won our hearts, you know—
Star of the Universal,
A picture queen without rehearsal;
With your very charming face,
Your wondrous smile and grace,
You've won a nation's hearts
With your many leading parts,
Dear Violet Mersereau,
You're getting all the "dough."

At 2:35 Friday morning the psychoscenario arrived. It proved to be just the sort of a play that Violet asked for, previous to the beginning of the test. Mr. Cayce calls it "Through the Subliminal," and it is a five-reeler. Miss Mersereau has turned it over to John Brownell, the Bluebird scenario editor at Fort Lee Studio, with the recommendation that it be prepared for her so that she can start on it as her next picture.

THE WEEK WITH PRODUCERS.

UNIVERSAL Director W. W. Beaudine with his Joker Comedy company is producing a laughable comedy, "Whose Baby?" Gale Henry and William Franey play the featured leads, with Milburn Moranti in their support.

CLEVER little six-year-old Zoe Rae is being featured in a one-act melodrama being filmed at Universal City, entitled "By Special Delivery." The play was specially written for the dainty little actress and she is doing some remarkable work before the camera.



Take Your Choice of the Two New Un

ALWAYS first in the production of great pictures, sterling dramas, crowd-getting novelties and genuine box-office attractions, the Universal again takes the lead in film progress by presenting a series of eight two reel pictures each complete in itself, based on the famous Yorke Norroy stories by the celebrated novelist George Bronson Howard.

Kingsley Benedict, popular Universal leading man, plays the title role, that of a keen secret service man, and in each episode is assisted by a different leading woman, chosen from among the best of the Universal star players.

on the Wire"

IG NEW UNIVERSAL SERIAL

Attention Exhibitors--Something New Something Different for You and Your Fans!!

AGAIN the mighty Universal Organization comes to the front for Exhibitors with a powerful money-getting box-office attraction—"The Voice on the Wire"—beyond all question the most notable mystery erial ever conceived or produced.

The mysterious "voice on the wire" gives warning in adance of each one of a series of crimes, and it is the duty f Montague Shirley, the great criminal investigator, to olve the mystery;

Through three stirring episodes in which the mystery rows deeper and more baffling, BEN WILSON, the popuar Universal Star, as Shirley, supported by an immense company in a particularly lavish production, with beautiful Neva Gerber as leading woman, gives a performance that has never been equalled even by the master serial successes for which the Universal is famous.

NOW is the time to book this unusual multi-reel photoplay. An unusually elaborate Advertising Campaign Book has been prepared, is now on the press, and will be sent to any Exhibitor FREE. Write today to your nearest Universal Exchange and ask for a copy of "The Voice on the Wire" Campaign book. Tells you all you want to know about this great serial, including advertising props, etc.

T 8 EPISODE UNIVERSAL SERIES

OF THE SECRET SERVICE"

rsal Attractions -- The New Serial of The New Series

To those Exhibitors who do not care to run serials, this remarkable series affords an opportunity to get the crowds coming week after week. The stories have been published and have been read by millions of people, all of whom will be wild to see the visualization of the most popular secret service stories ever written. If you want to get in on the biggest novelty of the year, book "The Perils of the Secret Service." Wire or write your nearest Universal Exchange, or

UNIVERSAL FILM MANUFACTURING COMPANY,
CARL LAEMMLE, President
1600 BROADWAY *"The Largest Film Manufacturing Concern in the Universe"* NEW YORK

"The Folly of Fanchette"

Byron has traced the gang leader. *Rayburg disappoints his wife.*

IMP Two-Reel Drama. Written by Harry B. Hagenah. Produced by John McDermott. The story of a young wife who mistakes imitation affection for the real.

CAST.

Mrs. Rayburg	Mae Bush
Mr. Rayburg	L. C. Shumway
Mr. Byron	Malcolm Blevins
Jack Rhodes	Clyde Benson

THE mistake of a young wife, who, under the delusion that her husband has ceased to love her, almost falls into the hands of a leader of a gang of thieves, is the theme of this Imp two-reel drama, written by Harry B. Hagenah and produced by John McDermott. The name of Mae Bush is new to the Universal program, but will be found to belong to a very pretty young actress, who sustains the part of the wife, while she is supported by three of the Universal actors whose work is already well known. An unusually good plot is developed as follows:

Fanchette, Mrs. Rayburg, whose husband is district attorney and a very busy man, cannot understand his seeming neglect and accepts the attentions of Mr. Rhodes.

The city has been overrun by a band of clever crooks and Mr. Byron, head of the detective bureau, and Mr. Rayburg have many conferences on the subject. Byron reports that his men are closing in upon the gang leaders and hope to apprehend them within a short time.

Mrs. Rayburg is angry because her husband will not take her to tea when she asks him, and in a fit of pique tells Rhodes that she will elope with him, promising to meet him at the apartment house where he lives. On this very night, Rayburg invites Byron and some friends home for dinner.

Mrs. Rayburg goes to meet Rhodes, who presents her with a wonderful necklace which has just been given to him by one of the crooks whom he employs. Byron and his men are on the trail and finally come to the house a short time after Mrs. Rayburg has entered. The crook hides behind the curtain. Byron arrests Mrs. Rayburg and Rhodes, and phones for the patrol. He informs Rayburg, who has not missed his wife, that he has caught the leader. The crook pounces upon Byron, and in the fight Mrs. Rayburg escapes and returns home.

The police take the two men into custody, and then Byron goes on to keep his dinner engagement. To their mutual surprise Byron and Mrs. Rayburg meet each other, the woman frantically signaling to the detective for silence. When Byron takes her into dinner she begs him not to disclose her secret as she has now learned her lesson.

NEVER AN EVE—IN PUBLIC.

"VIOLET MERSEREAU — fifteen years ago," announced Director Edwin Stevens at the Bluebird Studio in Fort Lee the other afternoon, proudly pointing to a little red and white bundle which emitted the most unearthly screams and which resembled nothing quite so much as a little savage in its birthday frock.

"I positively, absolutely, unconditionally refuse to be so labeled," exclaimed wrathfully the usually serene Violet, deserting her "conservatory," consisting of a single geranium which she takes from her old home to her new in the five-reel Bluebird feature play "Susan's Gentlemen," the early scenes of which were being made in the Fort Lee Studio.

"But Vi," patiently began Director Stevens, "you were that in the photoplay—fifteen years ago. You were left by your mother, found by some one else——"

"But you said me, not Susie, of the photoplay," objected Miss Mersereau, staunchly standing her ground in her rags of the urchin.

"Well, in real life fifteen years ago —you were——" began timidly Director Stevens.

"Always a perfect lady," said Vi, "and never an Eve in public."

Violet's next Bluebird is called "The Boy Girl," and will be released on March 5th.

Washington Society to See "Eagle's Wings"

Mrs. Wm. Cumming Story.

MRS. WM. CUMMING STORY, of New York City, President-General of the Daughters of the American Revolution, the most distinguished and the largest organization of patriotic women in the world, has issued invitations as head of the national society, to President Wilson, his cabinet and members of Congress, to view the timely Bluebird constructive patriotism feature "The Eagle's Wings," which will be shown under the auspices of the D. A. R. in their million dollar marble temple in Washington, D. C., on the night of February 21. About 1500 members of Washington society have accepted invitations.

In New York City the chapters of the D. A. R. co-operating with the Empire State Society, Sons of the American Revolution, are arranging for an early showing at the Biltmore to raise funds for patriotic work in the present crisis.

The value of "The Eagle's Wings" as a concrete expression of what industrial mobilization means to this country in time of war has been recognized by Mrs. Story. In a special message directed to the 95,000 members of the 1,500 chapters in the United States, the President-General said:

"My Dear Fellow-Members:

"We must at once give to our country such service as we can render, and to best serve, we must organize and unite our forces.

"Shortly I will send you a plan of registration and service that I believe will lead to efficiency, in the individual, and great concerted power to carry on the work of preparedness. You may wish to raise funds for the many forms of work in which you will, I am sure, wish to participate.

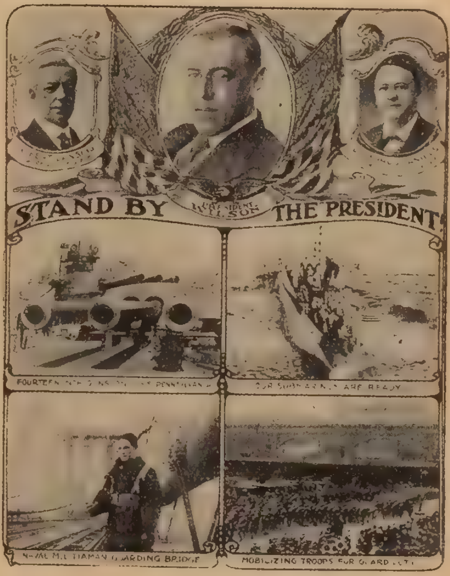
"The photoplay, 'The Eagle's Wings,' which is described in the enclosed, will show how great the power of industrial preparedness is, and patriotically and educationally it has great value. It will also serve as a means whereby funds may be raised for your great work. I have requested Bluebird Photoplays, Inc., to draw up their plans for production which will meet the conditions of every locality.

"(Signed) DAISY ALLEN STORY,
"President-General N. S. D. A. R."

By this message "The Eagle's Wings" gains the support of 95,000 loyal women of America who are to co-operate with the exhibitors in 1,500 separate communities of the country. Educators, churchmen, society leads as well as those persons taking a less prominent part in public affairs are enlisted in seeing that every man, woman and child who reveres Old Glory has an opportunity to view "The Eagle's Wings" and learn the lesson of constructive patriotism.

Get This Sheet From Animated Weekly

EVERY week for the past year the Animted Weekly has been sending out with its weekly news reel a very attractive advertising sheet with six or more cuts on it, to give people an idea of the scenes which are contained in the current Weekly. The accompanying illustration is a great reduction of this sheet, but gives the proportion and subject matter wonderfully well. The size is that of a regular one-sheet, and the particular advantage of the service is that it costs exhibitors nothing. It may be obtained by any exhibitor by dropping a line to his nearest exchange, or to the Universal Animated Weekly at 1600 Broadway. If you are not getting one of these sheets don't wait. Write for one.



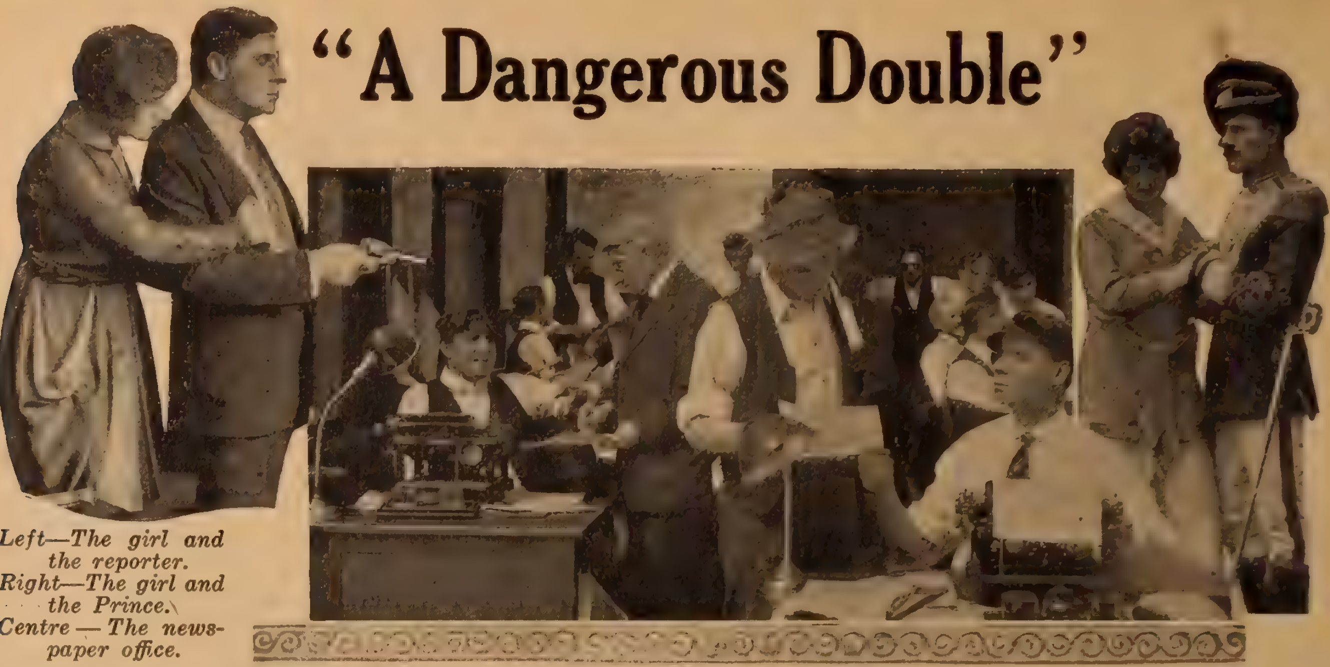
Kathleen Hatfield is Miss Preparedness

OF 200 pretty entries, Miss Kathleen Hatfield, daughter of Mrs. Sarah Hatfield, of Astoria, L. I., was Friday night declared to be the very prettiest and was appropriately named "Miss Preparedness" in a gaily decorated box at the Broadway Theatre, where the spotlight, for a brief time, danced upon her, and where J. J. Lodge, managing "20,000 Leagues Under the Sea," submarining successfully into its eighth week there, introduced her to the large and enthusiastic audience. A half hour later she led the grand "preparedness" march at Madison Square Garden, which wound up the Hardware Men's Convention.

Dainty, blond and graceful, Miss Hatfield makes an ideal "Miss Preparedness." She will be starred in Universal patriotic and industrial releases, under the auspices of the Universal Film Manufacturing Company, and the Patriotic Publicity Committee. Especial scenarios are being prepared for the young woman's use. She will soon begin work in the Leonia Studio at Fort Lee.

Miss Doris Payne, of Bridgeport, Conn., proved "the second" prettiest maiden, and shared honors with "Miss Preparedness."

"A Dangerous Double"



Left—The girl and the reporter. Right—The girl and the Prince. Centre—The newspaper office.

THE remarkable resemblance between two men in opposite walks of life, and the complications which ensue when the one, a Prince of a small European principality, is mistaken for the other, a clever young newspaper man, is the central theme of this interesting Imp drama. The story was written by Harry Dittmar and the production was made by Robert F. Hill, with Sidney Bracey and Sydell Dowling in the leads. Both men play important roles in the life of a young girl, Marjorie Norwood, who has been educated in this country, but is in reality the daughter of a Balkan king. The story, with this promising cast of characters is carried out in an exciting series of incidents, as follows:

In the reportorial rooms of a busy metropolitan daily, Stuart Warren, a cub reporter, reads in a newspaper that Marjorie Norwood, one of the popular graduates of Vassar, is reported to be betrothed to Prince Eric of Maurania. On examining the map, he ascertains that Maurania is a small European principality, and rushes out of the office in the hope of securing a good story.

Warren finds Marjorie is closely guarded, but gains admission. Owing to a striking resemblance, Marjorie takes him for her fiance, but asks him why he is masquerading without his mustache.

Unaware that she takes him for the Prince, Warren requests an interview. Thereupon, Marjorie denounces him as an impostor, and he is ignominously ejected.

Several foreign-looking individuals pounce upon Warren and force him into an auto, which speeds to a mansion on the outskirts of the city. There he is ushered into the presence of an assemblage. Their leader addresses Warren as "Your Highness," and tells him that they regret being compelled to take forcible measures.

IMP Drama in Two reels, written by Harry Dittmar and produced by Robert F. Hill. The exciting tale of a foreign Princess, a Prince and an American reporter.

CAST.

Stuart Warren	**Sidney Bracey**
Prince Eric	**Sidney Bracey**
Marjorie Norwood	**Sydell Dowling**
Luella L'Estrange	**Nellie Slattery**

They then request Warren to sign a letter which reads: "My Queen, I am ill. It is important that you come to me. Accompany the bearer." Warren refuses, and makes his escape. The conspirators engage a lady of vampire proclivities, to embroil the Prince.

Meanwhile, Warren makes another attempt to reach Marjorie, and, finding the door of her apartment unguarded, he persuades her to give him an interview. She tells him that the dying king of Maurania is surrounded by conspirators, who only await his death to declare a republic. The aged monarch could only trust a Prince named Eric, and despatched him to America to marry her and then return to ascend the throne. Ever since they have been persecuted. Marjorie doesn't tell him, however, that she herself is the King's daughter.

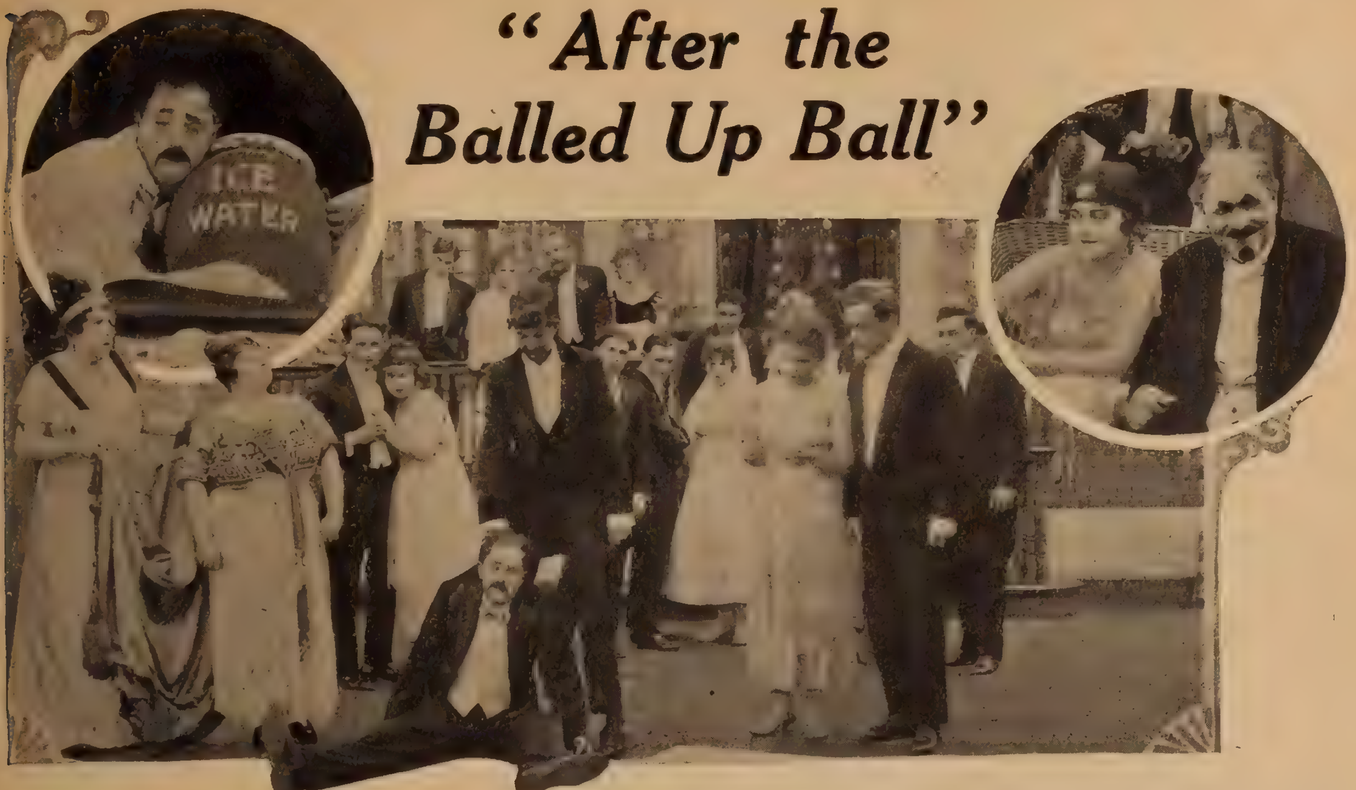
At the conspirators' headquarters, we see the Prince very much befuddled by wine. The conspirators succeed in inducing him to sign the decoy letter. Marjorie receives the letter, and goes at once to join Eric. The conspirators, however, fail to force her to abdicate her rights to the throne of Maurania. Warren, fearing for her safety, rushes in an automobile to her assistance.

The conspirators prevail on the Prince to feign death, in order to assist them in carrying out their plans. They carry his supposed corpse into the room where they are holding Marjorie a captive, and tell her that further opposition on her part will lead to a similar fate. Marjorie is about to sign her abdication when Warren breaks into the room, and holds up the conspirators. Warren is compelled to shoot a guard in self-defense. The chauffeur outside hears the shot, and rushes off for police assistance. The police arrive, and after a vigorous fight, the conspirators are clubbed into submission, while Marjorie and Warren make their escape in the automobile. Later we see Warren on board a steamer bidding a sentimental farewell to Marjorie.

SON OF RUDOLPH BLOCK VISITS UNIVERSAL CITY.

RUDOLPH BLOCK, Jr., son of the well-known New York writer of the same name, whose Bruno Lessing stories have been among the best-liked of any American author, paid a visit this week to Universal City with four young friends from New York.

"After the Balled Up Ball"



PHIL DUNHAM in a typical L-Ko foolishness, supported by lovely Lucille Hutton, in a pair of hand-painted stockings which will cause a gasp in the most blase audience, and Merta Sterling, one of the "greatest" actresses on the screen, make an L-Ko release which is bound to be a laugh-getter even in war-time. Here is something like the story:

L—KO KOMEDY in Two Reels, featuring Phil Dunham with Lucille Hutton and Merta Sterling, in a typical fantasy of foolishness.

CAST.

The Ball Guest	Phil Dunham
The Lovely Lady	Lucille Hutton
The Fat Lady	Merta Sterling
Lucille's Husband	Charles Inslee

Lucille persuades her husband that she must go to Mrs. Highlife's ball, even though he does not want to go. She says that she can easily go with the people who live across the hall, and at last he consents. Phil decides to go, too. He gets into his antiquated dress-suit, and takes a flask in his tail pocket to refresh himself from time to time.

The fat lady dresses up in her very best gown and goes to the ball, too. Phil gets thirsty from dancing, and finding the punch-bowl, he adds something from his flask to give it a little more flavor. Then he drinks it to the last dregs.

The fat lady is crossing the hall. Phil bumps into her, falls and lands on her train. He rides around on it, and it is finally torn off. All the guests are very much shocked, and the hostess brings the fat lady her cloak. She is much offended, and goes home. Lucille's husband relents after she has gone, and turns up at the ball. He is jealous of the attentions which his wife receives. As Mrs. Fat Lady is on her way home, a policeman tries to arrest her for not being properly dressed, and so she discovers that half of her gown is missing.

Phil, Lucille and her husband, and

(*Continued on page* 34)

"THE MAN WHO SAVED THE DAY"

BIG U DRAMA in Two Reels. The story of two men and one woman and a deed of heroism, for which the wrong man gets credit.

CAST.

John King	Wallace Reid
Ethel Warren	Pauline Bush
Anson Pryce	John Burns

A CIVIL WAR story built upon the theme of two men and one woman, and her choice of the wrong man, is released as a Big U drama under the title of "The Man Who Saved the Day." King's deed threatens to bring glory and the girl to the wrong man, but justice triumphs in the end.

Ethel Warren is the prettiest girl in the town and there are many suitors for her hand. She cannot decide between two of them, Anson Pryce, a lawyer, and John King, a journalist. She seems to care for both of them.

John has had an accident and lost the use of an arm. War is declared, and both men hasten to volunteer. Anson is accepted at once, but John is rejected on account of his arm. Anson is lauded as a hero by the neighbors, and Ethel is impressed by his prowess in volunteering. She does not know that John has been rejected for physical reasons, and thinks that he has failed to offer his services to his country. Anson is called at once, and has no time to visit Ethel. He writes her a letter in which he says good-by and mentions the fact that John will not be with him in the regi-

(*Continued on page* 34)

BLUEBIRD
PHOTOPLAYS INC

ANNOUNCE
Harry Carey in "Love's Lariat."

"Saving the Family Name."

"Wanted—A Home."

"End of the Rainbow."

"A Stranger from Somewhere."

"The Bugler of Algiers."

"The Eagle's Wings."

"The Price of Silence."

"The Honor of Mary Blake."

"The Right to be Happy."

"Black Orchids."

"The Piper's Price."

"Her Soul's Inspiration."

"God's Crucible."

"The Devil's Payday."

"The Mysterious Mrs. M."

"The Reward of the Faithless."

COMING
"The Man Who Took a Chance."

"The Saintly Sinner."

"The Boy Girl."

For Bookings Communicate with your local BLUEBIRD Exchange, or

Executive Offices of BLUEBIRD Photoplays (Inc.)
1600 *Broadway, N. Y.*

BLUEBIRD IDEAS

EVERY one has at some time in his life, risked his all to obtain the coveted prize. A stunt that takes advantage of this fact, and that can be put over very cheaply may be used profitably to bring in BIG business on 'THE MAN WHO TOOK A CHANCE."

In conjunction with your local newspaper arrange to hold a contest—giving three prizes for the three best stories describing the most thrilling incidents in the lives of the contestants. Go to your local newspaper manager and tell him that you will donate the prizes and give his newspaper publicity on your screen if he will co-operate with you in holding the contest. The stories he receives as the result of the contest will give the editor new sidelights on a large number of people in town and he will be glad to work hand in hand with you. Announce the contest by means of the following circular and have the newspaper run similar copy:

? ? ? ? ? ? ? ? ? ? ? ? ? ? ?
3 DID YOU EVER TAKE A 3
3 CHANCE? 3
Every red-blooded American
T has at some time in his life T
risked his all to obtain the
H coveted prize! H
What was the biggest
R chance you ever took? R
THREE (3) PRIZES
E will be awarded to the E
three persons whose stories
E describing their experi- E
ences prove to be the most
thrilling. The winner of
each prize will be awarded
P a pass to the (name) P
Theatre good for (no)
R Admissions. Write YOUR R
story (not over 350
I words) in a clear, legible I
hand, and address it to
Z "THE MAN WHO TOOK Z
A CHANCE"
E Care of (name here) the- E
atre. The names of the
S winners will be announced S
on (Date) (Insert date of
showing), or you may
leave YOUR story at
3 (newspaper office) 3
? ? ? ? ? ? ? ? ? ? ? ? ? ? ?

Another good stunt is to dress a man in a cowboy's outfit and have him distribute cards containing the following copy:

What would YOU do?

If, after receiving this letter of introduction:

Dear Uncle and Aunt:—

This will introduce Lord Radleigh, a dear friend of mine, who has just arrived from over the water. Any courtesy you may extend to him will be more than appreciated.

WILBUR.

You took the guest into your own home, only to find that your house has been robbed, that there was no such person as Lord Radleigh, and that the imposter and your only daughter were missing, WHAT WOULD YOU DO?

SEE "THE MAN WHO TOOK A CHANCE"

at (name here) THEATRE
(date)
and learn what was done when all these events transpired.

WITH THE EXHIBITORS

CANADIAN NOTES.

By W. A. BACH.

WINNIPEG, Man.—The motion Picture Exhibitors of the city of Winnipeg held a meeting recently in the offices of the Dominion Theatre, Winnipeg, in regard to forming an exhibitor's association.

The following officers were elected: Mr. Hyde, Manager of the Crescent Theatre, President; Mr. Kershaw, Manager of Wonderland Theatre, Vice-President; Mr. Jones, Manager of Columbia Theatre, Treasurer; Mr. Wilson, Manager of Lyceum Theatre, Secretary.

It has been decided that the name of the association be "The Provincial Motion Picture Exhibitors' Association," and the following fees have been decided upon. All theatres with a seating capacity of over 500, $1 per month; all theatres with a seating capacity under 500, 50 cents a month; all theatres in the Province outside of Winnipeg, 50 a month.

Mr. Geo. Semper of Brandon was also present at the meeting.

It is rumored in this city that the Government is going to try and put into effect a bill which will mean the censoring of all newspaper ads; all posters must be censored and charged for at the rate of 2½ cents per sheet, but the worst of all is, that there is talk of a bill going through which will give the Government power to recall any film showing in any theatre providing a petition for its withdrawal is signed by 25 people.

(*Continued on next page*)

"SIXTEEN YEARS OF KNOWING HOW"

Conduct Your Own Investigation

and Learn for Yourself That

TREME ACCURACY

and

SUPERIOR GRADE MATERIALS

Form a Foundation for the

SERVICE AND DURABILITY

That Characterize **Power's Cameragraph**

We Invite an Inspection of Our Plant Which is Open to Visitors at All Times

Our Dealers Are in Position to Give You the Facts Regarding Our Product

Write for the name of our dealer in your territory and spend a profitable hour with him.

CATALOG "U" MAILED UPON REQUEST.

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

Exhibitors in the province of Manitoba figure that they will be of more benefit to the Motion Picture industry in this district if they have their own organization; there was some talk of the exchangemen going, but this has not been definitely settled upon.

MONTREAL, Que.—After Sunday night, January 28th, two of Montreal leading Moving Picture theatres will be closed, namely the St. Denis Theatre and the London. During the last six months the St. Denis Theatre has lost over fifty thousand dollars ($50,000), while the London Theatre has been sold and a stock company has been formed to rebuild this theatre in time to have same open for the Fall business.

ST. JOHN, N. B.—The Princess Theatre in Truro booked a return engagement on the "Campbells Are Coming" for Monday and Tuesday of this week, and they reported excellent business on Monday night, playing to capacity houses.

VANCOUVER, B. C.—The Royal Theatre, New Westminster has changed hands. M. F. L. Kerr, Manager of the Edison Theatre, has taken this over. He has closed the house for a short period for repairs and intends to open it again soon.

For the first time in the history of films in these parts, the Universal Co., at Vancouver, have received an order for films by wireless. All telegraph wires were down between Vancouver and Prince Rupert, and, as the Westholme Opera House decided the last minute regarding several features, they were compelled to send a wireless with reference to them.

Mr. Gronau, of Montreal, advises that the Commette Theatre, at Cote, St. Paul, and the Bijou Theatre, at Verdun, will close on Sunday night. He also advises that Paquin Bros., of the Eden Theatre, Hull, Que., were interested visitors at the Universal office this week.

VANCOUVER.—Mr. Levine of Vancouver reports:

The children of the Orphan Asylum of Vancouver and Westminster were entertained at the Colonial Theatre by a movie performance before the regular show. Mr. Quagliotti of the Colonal donated the use of his theatre, and the Universal officers here gave the use of some children's films. The young folks seemed to enjoy Alice Howell's L-Ko comedy more than anything else. Each child was given a bag of candy as they went out after the performance.

Mr. Walkley of local office of Universal Film Co. is around with his chest out. Mrs. Walkley presented him with a bouncing eight-pound baby boy. Both mother and child are doing well. Mr. Walkley advises that he intends to put his son on the road immediately, as he sees the field is open for good men.

Mr. E. J. Timms of Langley Prairie, B. C., was a visitor in town last week. Mr. Timms is building a new theatre and advises that everything is going along nicely. He will open with Universal service.

The Opera House, Kamloops, has changed hands. Mr. A. D. MacMartin is the new lessee and manager. Mr. MacMartin is an old theatrical man and a well-known newspaper cartoonist. He will use Bluebird, Red Feather Features and the Universal Serial. Reports that business is good in Kamloops.

CAREY'S DOG NOW ACTOR.

HARRY CAREY, well-known Western actor of Universal City, keeps a collection of mongrels at the Universal ranch which assists in depleting his weekly salary check. One of the strays he named Ptomaine, and Carey says this dog is "in bad" with the rest of the canines being "up stage" since she was requisitioned to play a leading dog part for two days.

"If Ptomaine proves to be a good actress probably she will be able to support herself and one or two other pups," declared Carey as he rolled a fresh cigarette.

STORIES OF THE ONE REEL PHOTOPLAYS

"A BARE LIVING."

Victor Comedy.

Written by W. Warren Schoene.
Produced by Allen Curtis.

CAST.

Ralph	**Ralph McComas**
Eileen	**Eileen Sedgwick**
Tramp No. 1	**Milton Sims**
Tramp No. 2	**Jack Conolly**

Ralph is disgusted and discouraged when he adds up the bills for the month. Eileen is also disgusted and thinks Ralph a miserly sort of husband.

Ralph reads about the South Sea Islanders and their economical living. He tells Eileen he is going to copy them and she finally consents to try the plan.

The next day the two are located in a tent. He goes to catch some fish and falls into the cold water. He comes back to the tent, half-frozen, and finds Eileen trying to light the fire. She says she is sick and he makes his wife adorn herself in grass clothes, while he goes out to hunt.

Seeing a turkey, he shoots an arrow at it, but is chased by a farmer, who is feeding a flock of the same kind of birds. They have a fight and Ralph finally is forced to pay the man for the bird.

Two tramps have seen the roll of bills displayed by Ralph; they slug him and take the money. Eileen invites them into the tent, and urges them to clothe themselves in the grass.

Ralph comes home. The sheriff arrives and is shocked to see people in such an attire. Eileen informs her husband that the book says the women of the South Sea Islands were privileged to have as many husbands as they desired. The sheriff takes the tramps prisoners.

"A DAY IN THE LIFE OF A DOG."

Powers Animated Cartoon Split Reel.

Sammie Johnsin is reading a book about dogs. He goes to sleep and dreams that he is one. Many adventures happen to him, ending with a fight with a cat in which the feline has the best of it. Sammie wakes and decides that he does not care about being a dog after all.

"LOST IN THE STREETS OF PARIS."

Rex Drama.

King, an American, is separated from his wife. Later a child is born unknown to him. Years pass. We find him a successful stock manipulator on the Paris stock exchange. The wife, with her child, is visiting in France. The child is lost in one of the public parks. She is kidnapped by a child-stealer, who, in turn, sells her to an unscrupulous Fagin, who forces the child into the streets as a beggar. She is found by her father, who, unaware of her identity, gives her a home and becomes greatly attached to her.

Later, the mother finds her child playing in the gardens of her husband. She attempts to take the child away with her immediately, but the child insists that her mother first see her benefactor. The man and wife come face to face, and are reconciled.

"THE FIREMAN'S BRIDE."

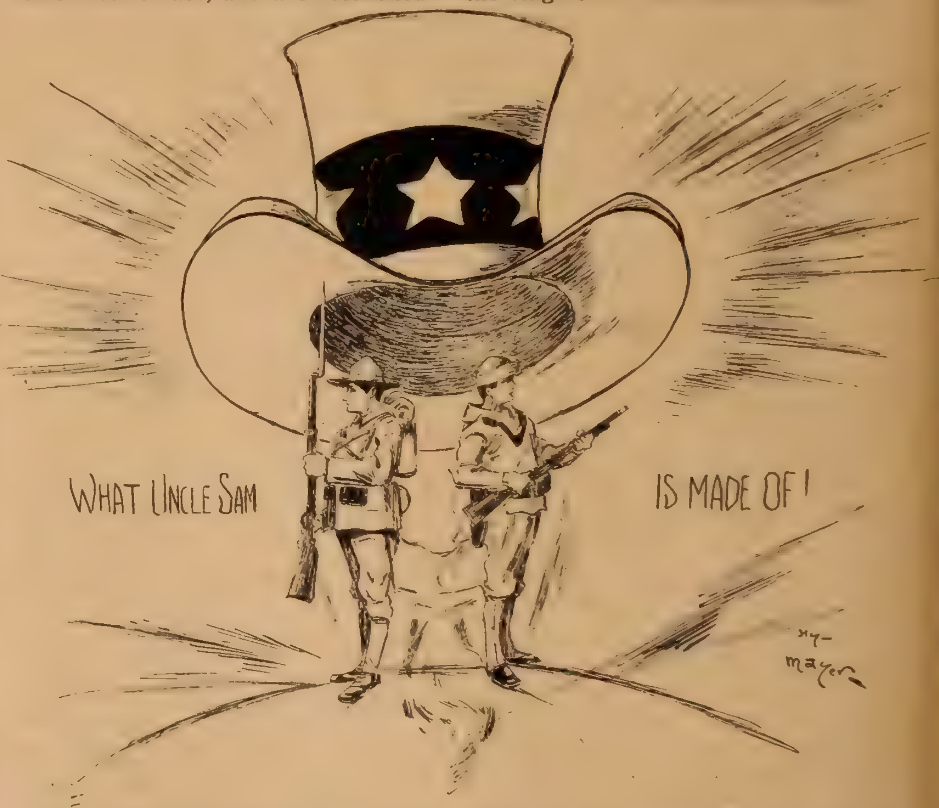
Victor Comedy.

With Jane Gail and Matt Moore.

Jane is terribly stage-struck, and her ambition causes her to scorn Moore, an honest young fireman, who has been appointed to duty in a vaudeville theatre. He secures her an opportunity on amateur night, and grimly watches her reception by a hooting, yelling gallery.

Jane's Ophelia causes the gallery to pelt her with vegetables, so Moore dashes to the stage, and by beating one young rowdy and throwing the stageman with the "hook" into the alley, he gives Jane an opportunity to proceed. Jane leaves and hides in her dressing-room in tears.

Fire breaks out on the stage, and a panic is averted by the fireman. He finds Jane when all means of escape are cut off. Wrapping the girl up, he manages to reach the roof. Cured by a double lesson, Jane renounces the stage to be the fireman's bride.



Expressive and timely cartoon by Hy. Mayer, drawn for the Universal Animated Weekly. When shown at the Rialto Theatre, New York, it was the signal for a remarkable burst of applause. The picture is an evolution from Uncle Sam's face.

STORIES OF THE ONE REEL PHOTOPLAYS

"DOWN WENT THE KEY."

Nestor Comedy.

Story and scenario by Karl R. Coolidge
Produced by L. W. Chaudet.

CAST.

Husband	**Eddie Lyons**
Artist	**Lee Moran**
Wife	**Edith Roberts**

It was Eddie's birthday, but he had forgotten all about it. His wife Edith had planned a surprise for him and made every effort to keep it a secret.

Lee was an artist and was painting a picture for Edith for her husband's birthday. Eddie notices the smiles of the two, and becomes suspicious.

She asks Lee to help her hang the picture, and the artist loses his balance and falls on Edith, causing her nose to bleed. She immediately faints and Lee recalls an old remedy—to place a piece of cold metal on the sufferer's neck. He gets the door key, but in his flurry drops it down her back. Eddie arrives, finds the door locked and looks through the key-hole. With his own key he opens the door and rushes at Lee.

He chases the artist with a cutlass, through the whole house, over beds and the roof, and down skylights and fire-escapes, Lee is hidden in a trunk by Edith. Eddie begins to pack his clothes to leave the house, and Lee is discovered.

At last the painting is brought forth as evidence of her innocence, and Eddie, deeply humiliated, begs her to forgive him.

"ROSIE'S RANCHO."

Joker Comedy.

CAST.

Rosie	**Gale Henry**
Barbara	**Lillian Peacock**
Bill	**William Franey**
Milt	**Milburn Moranti**

Rosie is a masculine individual, the owner of the M. T. Ranch. Her niece, Barbara, comes to visit her, and she warns her cowpunchers to keep away from the girl. But they will not obey her. Even Bill, the cook, falls a victim. In anger, Rosie pays them all off. The Mexican sees this, and resolves to steal her roll. He ties her in a chair, and builds a fire that will soon reach her. Bill is cleaning his ancient horse pistol. He hears a noise, and entering, holds up the Mexican and rescues Rosie. The result is a double wedding between Milt and Barbara, and Rosie and Bill.

"THE KEEPER OF THE GATE."

Victor Drama.

Story by E. Magnus Ingleton.
Produced by Douglas Gerrard.

CAST.

Fra Bennoni	**Douglas Gerrard**
Floretta	**Ruth Clifford**

Fra Bennoni is the keeper of the gate of a large monastery, whose monks give food daily to the poor who come to the door begging. One day the Fra finds a rose on the gate and places it on the Virgin's shrine.

One night, while he is standing guard at the gate, he hears the music of the street carnival. Unable longer to withstand its lure, he leaves the gate and hurries toward the village where he is received with open arms. The revelers think he is one of themselves disguised as a monk. All night he watches the dances and makes merry with Floretta, who is especially kind to him.

In the morning, the realization comes of what he has done. Hurrying back to the monastery, conscience-stricken, Fra Bennoni is surprised to find a monk at the gate. As he looks closer he sees that it is The Christus who has taken his place. The Fra, penitent and ashamed, kneels in humble adoration before The Christus, who vanishes as the monks pass by on their way to the day's work.

"HEROES OF THE PLAINS."

Big U Drama.

A man and wife, with their little daughter, Doris, are crossing the plains in a prairie schooner. They are attacked by Indians, and one of them, Blue Mountain, being wounded, climbs into their wagon. They nurse him and he and Doris become friends. He gives her a necklace, and returns to his tribe. She wanders away and is found by Lone Eagle, the chief, who recognizes the necklace. He takes her to camp, and she is brought up among them.

Twelve years pass; Blue Mountain wants Doris to marry White Hawk, but she is in love with Jack, the adopted son of her own parents, who live, unknown to her, on a near-by ranch. White Hawk is killed in a fight with Jack. The Indians, under Blue Bountain, attack the ranch and are defeated. The chief is killed, but before he dies he recognizes his old friends, and tells them that Doris is their daughter.

"THE HEART OF MARY ANN."

Scenario by Fred Myton.
Produced by Ruth Stonehouse.

CAST.

Mary Ann	**Ruth Stonehouse**
Mrs. Kelly	**Lydia Yeamans Titus**

Mary Ann is standing near a milk station and sees a poor woman turned away as all the milk is gone. She borrows a nickel from a friendly cop and gives it to the woman. She gets a "big idea."

With the help of two boy pals, the small girl builds a shed in a vacant lot and puts a sign on it which reads: "Mary Ann Free Milk Station, No. 1." The following morning, slipping from the house while her mother is still asleep, the child takes the bottle of milk on her own doorstep and then follows the milkman, and steals every bottle of milk he delivers. Then she returns to the shed.

Mary Ann gives a bottle of milk to a colored woman. All the neighbors wonder what Mary Ann's game is.

They miss their milk and soon a crowd has gathered. The negress comes along and tells them about the new milk station in the vacant lot. Furious, the crowd rushes to the shed. Mary Ann picks up two bottles of milk and looks formidable.

The cop, noticing the crowd in the vacant lot, goes to see what the trouble may be. Mary Ann confesses to having taken the milk and the cop tells Mary Ann, with mock severity, that she must take the milk back to the places from which she took it. Sadly she goes the rounds.

"THE BURIED TREASURE OF CEYLON."

As Seen by Doctor Dorsey.

Powers Educational Split Reel.

Wonderful tombs and temples, hidden until a recent investigation revealed them by the luxuriant growth of the jungle, are shown in the "Buried Treasures of Ceylon." Ruins of a city more than 2,000 years old, found by the British thirty years ago, rock tombs, hidden by vines until recently, shrines of Buddha built of brick work which has withstood the weather for 2,000 years, houses of the priests, and other interesting views were obtained by Doctor Dorsey in the island of Ceylon.

"SIN UNATONED."

Laemmle Drama.

With Robert Leonard and Margarita Fischer.

Bob is a gambler, but upon his marriage he gives it up. One night a man enters his house. He recognizes an old pal for his reckless ways, and gives the man money not to betray him to his wife. He leaves the room to get the money and his wife enters. The man catches her by the arm and kisses her. Bob returns and a fight ensues, in which Bob is victorious.

"AFTER THE BALLED-UP BALL."

(*Contnnued from page* 29)

the fat lady, all return to the apartment house where they live. Phil has a hard time finding his door. He enters Lucille's room by mistake. Then ensues a general mix-up with everybody in the wrong room.

The police are called, and chase Phil to the roof. Lucille's husband follows them, shooting madly. They all run around the edge of the roof and down the fire escape. Phil takes a bicycle from an old man, and Lucille's husband chases him in a Ford. The chase takes them all to a pier and they end up in the water.

"THE MAN WHO SAVED THE DAY."

(*Continued from page* 29)

ment. Ethel then thinks that John has shown the white feather, and when he calls to see her, she denies herself to him. He is much hurt but accepts her decision.

He tries in every way to get to the front, and at last succeeds in being sent as a war correspondent. One day his heroism is instrumental in saving the Union army from defeat. In writing the story for his paper, he gives the credit for his brave deed to Anson, for Ethel's sake, so that she may be proud of her lover.

After the return of the regiment, at the end of the war, Anson is received as a hero by his town. Ethel worships his courage, and is engaged to him. Anson at last finds it impossible to accept any longer the praise which he has not earned. He confesses that it was John and not himself who saved the regiment from disaster. John is then declared the real hero, and marries Ethel.

"THAT FASCINATING RAGTIME."

FRANK TOGANAKA, a young Japanese who has been a member of the Universal forces for the past two years, is nothing, if not versatile. Comedy or tragedy roles are the same to him. He does what he is called upon to do, no matter what the role he portrays.

The young son of Nippon encountered his first difficulty recently when the Gold Seal picture, The Great Torpedo Secret," in which Herbert Rawlinson plays the feature role, he found he would have to dance to syncopated music. Immediately he set out for Rawlinson's dressing-room and appealed to him to teach him "how to rag." He could not have asked for a more adept instructor, for the mayor of Universal City is noted in the film colony for his terpsichorean accomplishments. So Frank learned quickly, and later surprised the director by the excellent manner in which he gave the required exhibition of "ragging" when the scenes were made. As proof that the Orient has come to the Occident, one of Tokanaga's friends reported to Rawlinson a few days ago that the young Japanese has turned instructor himself.

NEVA GERBER HAS NICE DRESSING-ROOM.

NEVA GERBER, playing opposite Herbert Rawlinson in "The Great Torpedo Secret," is the envy of all her fellow Universalites because of the fact that she has the most attractive dressing room on the lot.

The room is tinted pale blue, several handsome rugs cover the floor, two pretty statuettes adorn her dresser and several paintings which have been presented to Miss Gerber by admirers hang upon the walls.

A Japanese table, which recently was given to her by a naval officer, stands in the centre of her dressing-room and upon it is a dainty tea set decorated in blue and white, and on cold afternoons after the day's work is done the petite actress has a number of her co-workers visit her for a little tea party.

UNIVERSAL SCREEN MAGAZINE

NOW Every Week!

Popular demand from fans, Exhibitors and Exchange men alike has compelled the release of the popular one-reel Universal Screen Magazine EVERY WEEK, instead of every other week as originally planned.

If you want a genuine one-reel feature; if you want to please every fan in your neighborhood; if you want a feature that will appeal to every man, woman and child, book the Universal Screen Magazine.

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If you book this popular feature you must expect to pay a slight advance to cover the cost of individual booking. But it is worth it. Book through your enarest Universal Exchange, or

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1600 BROADWAY NEW YORK

"THE PERILS OF THE SECRET SERVICE."

(*Continued from page* 19)

celebrated David, is another actor who has felt the "Wanderlust," He was born in Brooklyn, but educated in England, and has had vaudeville experience in Great Britain, Russia, Germany, South Africa and the United States. These two men sustain the continued interest from one episode of the series to the next, while the rest of the cast changes completely as the different adventures take place in many different countries all over the world. The series is full of new ideas, and appeals to the most varied public. One adventure will be semi-scientific, based upon the search for the secret of some new discovery or invention; the next will be pure romance, with a beautiful princess in the power of villains, rescued in the most exciting fashion by the dauntless American. Then will come a detective story, in which Norroy plays the part of sleuth; then a political tangle, which he will be asked to straighten out for the government; while the next may concern itself with the intricacies of "big business." The only things which may be guaranteed from one chapter to the other, are the personality of the leading character, and the absolute absence of all sameness and monotony.

The first adventure is called "The Last Cigarette," and is released under the Imp brand, on Friday, March 9th. It takes place in an unidentified European capital, possibly in Russia, and concerns the relentless vengeance carried out by the foreign secret service, first upon one of their own men who has failed in his mission, and then upon the American, Yorke Norroy, who caused the man to fail in the first place. Norroy gets into a horribly tight place, but extricates himself by the cleverest sort of a trick, a ruse which is something absolutely new in pictures. In the second episode, released in the week of March 12, and called "The Clash of Steel," the scene changes to a village in France, while the story concerns the persecution of a beautiful princess of an unidentified principality, probably Balkan, by her dissolute husband, who is seeking a pretext for divorce. She is rescued by Norroy with the assistance of Carson, in the true manner of a squire of dames, by the resistless might of his good sword-arm.

THE MAN WHO TOOK A CHANCE.

(*Continued from page* 21)

with about a dozen men and riding furiously after two of them who are trying to carry her away, he at last succeeds in shooting the men, and again holds Constance in his arms.

When they return to the ranch, Monty is greatly astonished to see the same cowboys eating a large breakfast. Constance confesses that this is her father's ranch, and that she had arranged this drama to test his courage. Monty finds that his revolver was loaded with blank cartridges.

He is about to tell her his story, and gets only as far as to say, "I am an imposter," when the county constable arrives and, accusing Monty of everything imaginable, places handcuffs on him. Constance feels sure Monty is really a crook, for he has said he was an imposter.

The Lannings dash in and demand to know what has become of Montgomery Gray, but refuse to believe Monty when he assures them he himself is the man wanted. Then Wilbur rushes into the scene and embraces his friend, while the others stare in open-mouthed amazement. Wilbur brings a message from the station agent which reads that the crook has been arrested as he was boarding a train. He was using the name of Duke of Cannister, and the jewels and other valubles stolen from the Lanning home were found on him.

Monty then explains, and Mrs. Lanning changes her mind concerning titles.

"The Purple Mask"

GRACE CUNARD
AND
FRANCIS FORD

The Two Greatest Serial Stars On Earth

Are winning new laurels in this lavishly produced serial of love, mystery, romance and adventure.

Book This Big Serial Now and Make a Clean-up

Exhibitors everywhere are reporting record smashing business at every episode of "THE PURPLE MASK." You can get your share by prompt booking. Write or wire your nearest Universal Exchange TODAY, or

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THE MIGHTIEST MONEY GETTER OF THEM ALL

Now Ready for Booking

Book Either One or Both for the Best Show on Earth

SPECIAL RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF MARCH 5th, 1917.

RED FEATHER—Title not decided

NESTOR—"A BUNDLE OF TROUBLE" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts

GOLD SEAL—"DESPERATION" (Three-Reel Society Drama) Elizabeth Risdon, Frederick Groves and Guy Newell

L-KO—"FATTY'S FEATURE FILLUM" (Two-Reel Comedy) Fatty Voss

REX—"THE AMAZING ADVENTURE" (Two-Reel Drama) Roberta Wilson and Chas. Perley

IMP—"THE PERILS OF THE SECRET SERVICE," Adventure No. 1, "The Last Cigarette" (Two Reels) Kingsley Benedict

UNIVERSAL SCREEN MAGAZINE—Issue No. 9

BISON—"THE DRIFTER" (Two-Reel Western Drama) Harry Carey and Claire Dubray

JOKER—"WANTA MAKE A DOLLAR?" (Comedy) Gale Henry and Wm. Franey

POWERS—"MR. FULLER-PEP, HIS DAY OF REST" (Comedy Cartoon)—and—"The Mysterious City" (Dorsey Educational) (Split Reel)

UNIVERSAL SPECIALTIES

Do you want to strengthen your show? Do you want to put the punch and drawing power into your performances? Book from this strong list of Universal Specialties. No matter what kind of a house you are running, "open boking," "feature," or short reel subjects, you can improve it by a careful selection of these specialties from the Universal Program. Together with the regular releases listed below, these constitute the complete Universal Program. Any of these will come to you as a regular release on the program, or they can be booked separately.

Nowhere on earth can you find pictures of the class listed here. Wire or write your nearest Universal Exchange for full particulars regarding the complete Universal Program.

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway - - New York

REGULAR RELEASES

REGULAR RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF MARCH 5th, 1917

VICTOR—"GOOD MORNING, NURSE" (One-Reel Western Drama) Eileen Sedgwick

UNIVERSAL ANIMATED WEEKLY—No. 62

BIG U—"A SOLDIER'S DREAM" (One-Reel Western Drama)

BIG U—"GOOD FOR NOTHING GALLAGHER" (One-Reel Drama) Wm. V. Mong

LAEMMLE—"THE TEMPEST" (One-Reel Drama) Bob Leonard and Margarita Fischer

VICTOR—"THE BEAUTY DOCTOR" (One-Reel Comedy) Billy Mason

REX—"IT MAKES A DIFFERENCE" (One-Reel Drama) Dorothy Davenport and Irene Hunt

IMP—"THE MAN OF MYSTERY" Two-Reel Detective Drama) King Baggot

Book the Complete UNIVERSAL PROGRAM

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

THERE are certainly good times coming for those wise Exhibitors who have the stunt habit.

The Universal Program is so packed with good things these days that there is abundant opportunity for stunts that will put your house strictly in the lead.

Not only have you plenty of material on the regular Universal Program, but the special releases offer box office attractions that cannot be boosted too hard. For instance:

"The Voice on the Wire," a serial that is going to establish a new standard as a money-getter. The most remarkable mystery drama ever filmed. Think of the telephone stunts you can pull off for a serial with a name like that—"The Voice on the Wire."

Then there is "The Perils of the Secret Service," with the famous international detective—Yorke Norroy—from the wonderful stories by George Bronson Howard, the celebrated novelist, and directed by him.

For the Exhibitor who thinks he doesn't care to run serials here is an opportunity to get them coming for eight straight weeks—each two-reel story complete in itself. Watch this magazine for stunts for both of these big features.

One thing more. The Universal Screen Magazine is now being released every week. This in response to an overwhelming popular demand from fans, Exhibitors and Exchange men. If you run this marvelous one-reeler just once, you will book it every week. Try it one day, and you will understand its popularity. You will find it well worth while to work out some special stunts for the Universal Screen Magazine, because once the fans see it, they'll pack your doors. It will fit in with a program show, or a feature performance. It will fit anywhere, and put over any entertainment you have booked.

Remember these three big opportunities and grab them before your competitor beats you to it.

FIRST, for a general idea, to aid in the putting over of any of the pictures which you may wish to emphasize by extra advertising. This suggestion is particularly appropriate for the exhibitor in a small town, whose relations with the merchants of his locality are friendly. Enlist the co-operation of your local art dealer, and get him to work with you in the intelligent advertising of a picture which you are showing, in a manner which will benefit both of you. For example, you are showing a western feature, we'll say for sake of argument, Harry Carey in "The Drifter," released March 10, or Jack Ford in "The Tornado," released on March 3d. Get the art dealer to fill his window with drawings by Frederick Remington, which all boys and young men like in their rooms. If he will do so, he may carry an announcement of the picture that you are showing, while you return the compliment by a poster or a slide telling your patrons that a splendid exhibition of just such scenes as are shown in the picture———— is to be seen at————'s. Or let us say that you are running an educational, with pictures of China, like the Dorsey for March 4th. Then the art dealer would put Chinese porcelain, or baskets, with Chinese prints, and wall hangings in his window. Your feature may have a European setting, Paris, perhaps. Then reproductions of paintings showing the principal sights in that capital, or of the famous paintings in the Louvre, the great museum of Paris, would make a fine window display. You can readily see the mutual benefit in this idea, and if your art dealer is a wide-awake individual, you should have no difficulty in making him see it, too.

THE Gold Seal for February 27, is a very charming story called "Mary From America," in which a young girl, apparently poor and friendless, arrives in England for the reading of the will of a very rich man, to whom she is related. All the relatives of the dead man are gathered together in expectation of benefiting by his death, and they turn a cold shoulder to the plainly dressed little stranger who arrives in a country cart. The tables are turned in the end, and their turning makes the story. You might advertise in the following way: Hire a country-looking cart, drawn by a raw-boned horse, and have the wheels encrusted with mud as if the conveyance had been driven through the country roads. In the cart have a poorly dressed girl, with a shawl over her head. She should be as pretty a girl as you can find. She is seated on her dilapidated trunk, and the wagon, which is driven by a farmer, with typical country clothes, a broad-brimmed hat and a corn cob pipe, bears big signs, "On our way to the ———— Theatre. Follow us."

THE L-KO for February 28th, is a corker and is called "Spike's Bizzy Bike." It features Dan Russell as the hero of a six-day bicycle race. His adventures as he trains for the great event are enough to make even a cracked-lip sufferer laugh. If you want to make an effective lobby display for this screaming comedy, fit it up as a trainer's establishment, have a fat man in gym costume and bathrobe going through comical stunts. If the weather will permit, send him, wrapped in a bathrobe with a pointed, tasseled cap on his head, through the streets on his wheel, which should bear an appropriate announcement.

THIS WEEKS PROGRAM

MONDAY, FEBRUARY 19.

02181 RED FEATHER—"The War of the Tongs" (5-reel Chinese drama) (Chinese Cast). 1-3-3-6

92182 NESTOR—"Down Went the Key" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, FEBRUARY 20.

02183 GOLD SEAL—Herbert Rawlinson in "The Great Torpedo Secret" (3-reel Com. dr.) (Neva Gerber). 1-3-6

02184 VICTOR—"The Fireman's Bride" (Com. dr.) (Matt Moore-Jane Gail). 1

WEDNESDAY, FEBRUARY 21.

02185 L-KO—"After the Balled-Up Ball" (2-reel Com.) (Phil Dunham, Merta Sterling and Lucille Hutton). 1-3-6

02186 UNIVERSAL ANIMATED WEEKLY—Weekly No. 60. (News).

02187 LAEMMLE—"Sin Unatoned" (Dr.) (Robert Leonard-

THURSDAY, FEBRUARY 22.

02188 VICTOR—"The Heart of Mary Ann' (Com. drama) (Ruth Stonehouse). 1

02189 REX—"The Keeper of the Gate" (Dr.) (Douglas Gerrard-Ruth Clifford). 1

02190 BIG U—"The Man Who Saved the Day" (2-reel War dr.) (Wallace Reid-Pauline Bush). 1-3-6

FRIDAY, FEBRUARY 23.

02191 IMP—"The Folly of Fanchette" (2-reel Society & Underworld dr.) (Mae Bush-Malcolm Blevins). 1-3-6

02192 VICTOR—"A Bare Living" (Com.) (Eileen Sedgwick-Ralph McComas). 1

02193 BIG U—"Heroes of the Plains" (Indian dr.) 1

SATURDAY, FEBRUARY 24.

02194 BISON—"The Comeback" (2-reel Western dr.) 1-3-6

02195 JOKER—"Rosie's Rancho" (Com.) (Gale Henry-Wm. Franey). 1

SUNDAY, FEBRUARY 25.

02196 IMP—"A Dangerous Double" (2-reel drama). 1-3-6

02197 POWERS—"A Day in the Life of a Dog" (Com.) and "The Buried Treasures of Ceylon" (Dorsey Ed.) 1

02198 REX—"Lost in the Streets of Paris" (Drama) (King Baggot-Leah Baird). 1

WEEK OF FEBRUARY 19.

02199 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 9) "A Strange Discovery" (2 reels). 1-3-6

NEXT WEEK

MONDAY, FEBRUARY 26.

02200 RED FEATHER—"The Girl and the Crisis" (Dorothy Davenport-Wm. V. Mong. 1-3-3-6

02201 NESTOR—"A Million in Sight (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, FEBRUARY 27.

02202 GOLD SEAL—"Mary From America" (3-reel com. dr.) Douglas Gerrard-Ruth Clifford). 1-3-6

02203 VICTOR—"A Novel Romance" (Com. dr.) (Flora Parker De Haven-Paul Byron). 1

WEDNESDAY, FEBRUARY 28.

02204 L-KO—"Spike's Bizzy Bike" (2 reel Comedy) (Dan Russell). 1-3-6

02205 UNIVERSAL ANIMATED WEEKLY—Weekly No. 61.

THURSDAY, MARCH 1.

02206 VICTOR—"They Were Four" (Com.) (Neal Hart). 1

02207 REX—"The Rented Man" (2-reel human interest dr.) and Educational "Funicular up the Niesen." 1-3-6

02208 IMP—"An Hour of Terror (dr.) (Matt Moore-Jane Gail). 1

FRIDAY, MARCH 2.

02209 IMP—"Evil Hands" (dr.) (Edith Roberts-Edward Hearn). 1

02210 UNIVERSAL SCREEN MAGAZINE—Issue No. 8. 1

02211 BIG U—"A Battle of Wits" (2 reel war dr.) (Harold Lockwood). 1-3-6

SATURADY, MARCH 3.

02212 BISON—"The Tornado" (2 r. Western dr.) (Jack Ford). 1-3-6

02213 JOKER—"Passing the Grip" (Com.) (Gale Henry-Wm. Franey). 1

02214 LAEMMLE—"Undoing Evil" (dr.) (King Baggot). 1

SUNDAY, MARCH 4.

02215 IMP—"Tangled Threads" (2-reel underworld drama)

02216 POWERS—"Mr. Fuller Pep, An Old Bird Pays Him a Visit" (Com. Cart.) and "The Land of Buddha" (Dorsey Educational) (Split reel). 1

02217 BIG U—"Buried Alive" (Western dr.) (Wallace Reid-Dorothy Davenport). 1

WEEK OF FEBRUARY 26.

02218 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 10) "The House of Mystery" (2 reels). 1-3-6

THE WEEK AFTER

MONDAY, MARCH 5.

02219 RED FEATHER—"The Gates of Doom" (5 reels) (Claire McDowell) 1-3-3-6

02220 NESTOR—"A Bundle of Trouble" (Com.) Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, MARCH 6.

02221 GOLD SEAL—"Desperation" (3-reel society dr.) 1-3-6

02222 VICTOR—"Good-Morning Nurse" (Com.) (Eileen Sedgwick). 1

WEDNESDAY, MARCH 7.

02223 L-KO—"Fatty's Feature Fillum" (2-reel Com) (Fatty Voss). 1-3-6

02224 UNIVERSAL ANIMATED WEEKLY—Weekly No. 62.

02225 BIG U—"A Soldier's Dream" (Western dr.) 1

THURSDAY, MARCH 8.

02226 BIG U—"Good-For-Nothing Gallagher" (Dr.) Wm. V. Mong). 1

02227 REX—"The Amazing Adventure" (2-reel dr.) (Roberta Wilson-Chas. Perley). 1-3-6

02228 LAEMMLE—"The Human Flame" (Sea dr.) (Robert Leonard-Margarita Fischer) 1

FRIDAY, MARCH 9.

02229 IMP—"The Perils of the Secret Service" (2-reel dr.) No. 1 "The Last Cigarette" (Kingsley Benedict) 1-3-6

02230 UNIVERSAL SCREEN MAGAZINE—Issue No. 9. 1

02231 VICTOR—"The Beauty Doctor" (Com.) (Billy Mason). 1

SATURDAY, MARCH 10.

02232 BISON—"The Drifter" (2-reel Western dr.) (Harry Carey-Claire Dubray). 1-3-6

02233 JOKER—"Wanta Make a Dollar?" (Com.) (Gale Henry-Wm. Franey). 1

SUNDAY, MARCH 11.

02234 REX—"It Makes A Difference" (Dr.) (Dorothy Davenport-Irene Hunt). 1

02235 "Mr. Fuller Pep, His Day of Rest" (Com. Cart.) and "The Mysterious City" (Dorsey Ed.) (Split Reel). 1

02236 IMP—"The Man of Mystery (2-reel detective drama) (King Baggot). 1-3-6

WEEK OF MARCH 5.

02237 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 11) "The Garden of Surprise" (2 reels). 1-3-6

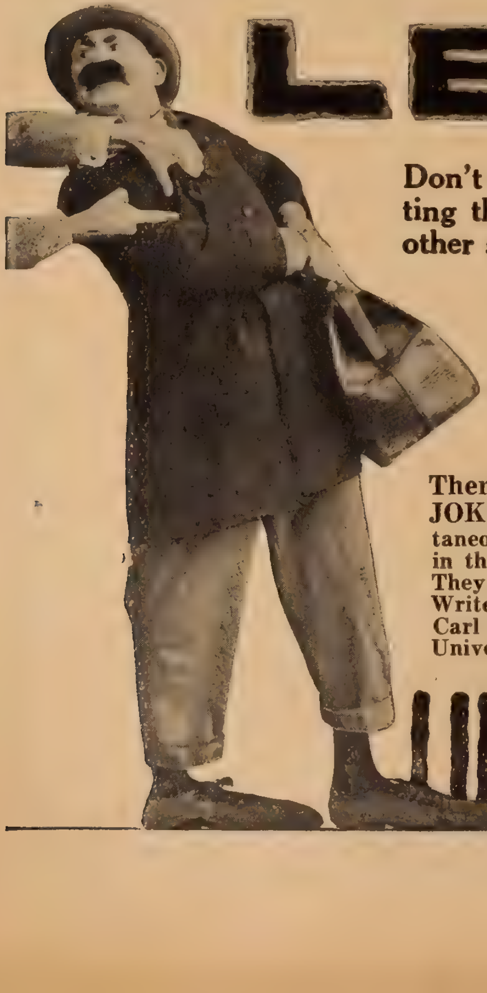
Musical Program to
"THE MAN WHO TOOK A CHANCE"

SPECIALLY SELECTED AND COMPILED BY M. WINKLER
THEME LOVE IN IDLENESS BY MACBETH THEME

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITION
	Opening	3 Min. & 45 Sec.	After Sunset by Pryor
T	Wilbur Mason, etc.	3 Min. & 50 Sec.	Souvenir of the Ball, Intermezzo by Boccalari
T	Although Heart Trouble Was Ever	1 Min. & 20 Sec.	Theme
T	After Ten Years	3 Min. & 35 Sec.	Valse Caprice by Rubinstein
T	If Any One Should Call	2 Min. & 35 Sec.	Sweet Ponderings by Langey
T	James Fleming, the Valet	2 Min. & 25 Sec.	Tendresse by Ravina
T	When a Fellow is in Love	3 Minutes	Gretchen, Intermezzo by Martin
T	The Lanning's Open Their New Home.	3 Min. & 15 Sec.	Whispering Flowers by Blon
T	Will Some Kind Romeo	2 Min. & 45 Sec.	Romeo and Juliet, by Gounod
T	Allow Me to Present.	1 Min. & 15 Sec.	....Continue to action
T	The Hostess said, etc.	1 Min. & 25 Sec.	Intermezzo by Arenski
S	People Dancing	1 Min. & 20 Sec.	One Step
T	There Is a Most Wonderful	1 Min. & 5 Sec.	Brilliant Waltz
T	We Had Better Go In	1 Min. & 50 Sec.	Forest Whispers by Losey
T	Then You Do Love Him	3 Min. & 10 Sec.	Theme
T	The Following Morning	1 Min. & 40 Sec.	Swing Song by Barns
T	Just Exactly Two Minutes	1 Min. & 20 Sec.	Dramatic Tension by Winkler
T	An Hour Later	2 Min. & 40 Sec.	Good Galop
T	No Doubt, Radleigh, etc.	2 Min. & 20 Sec.	Dramatic Tension by Reissiger
T	A Warning	3 Min. & 20 Sec.	Rustles of Springs by Sinding
T	The Third Hour	1 Min. & 5 Sec.	Dramatic Tension by Ascher
S	Fighting	2 Min. & 20 Sec.	The Chase by Koelling
S	Telegram	1 Min. & 45 Sec.	Good Galop
		Watch Shots	
T	I Will Tell You	1 Min. & 20 Sec.	....Continue to action
S	View at Corral Fence	1 Min. & 30 Sec.	Canzonetta by Herbert
T	Framed	3 Minutes	....Continue to action
T	I Also Have a Confession	3 Min. & 35 Sec.	In Lovers' Lane by Pryor
T	Mother, I've Just Been	1 Min. & 15 Sec.	Theme

UNTIL THE END

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "
Music obtainable from younr nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.



LET GO!

Don't hang on to your old program releases if they are not getting the money. You can book Universal Comedies, among other specialties released on the Universal Program—with the positive knowledge that they will get the business for you.

The Greatest Comedies On Earth
On the Regular Universal Program
Or Can Be Booked Seperately

There are no comedies to compare with NESTOR, L-KO and JOKER Brands. They are clean, wholesome, fresh and spontaneous—built for laughing purposes only. Universal Comedies are booked in the Strand, the Rialto and other famous Broadway, New York, houses. They are the big favorites in every big town and big theatre in the country. Write your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

UNIVERSAL COMEDIES

MUSIC FOR "THE WAR OF THE TONGS"—WEEK OF FEBRUARY 19, 1917

Specially selected and compiled by M. Winkler.

"Chinese Serenade," by Puerner, is the Theme.

REEL I.

1. *"Chinese Recollections,"* by Zimmerman, until "The following story," etc. 2. Theme until "The home of Lee Hoy." 3. *"Chinese Characteristic,"* by Puerner, until "Wong Wing had long cherished." 4. *"Hop Sing Fantasia,"* by Katzenstein, until "During the days that followed." 5. Continue to action.

REEL II.

6. Continue pp. until "The following day." 7. *"Chinese Allegretto,"* by Winkler, until "Sam Hop as matrimonial agent." 8. *"Chinese Wedding Procession,"* by Hosmer, until "You know of our love." 9. Theme until "Lacking but a few hundred dollars." 10. *"Hop Long Sing,"* by Armand.

REEL III.

11. Continue *"Hop Long Sing"* until "Wong Wing assures his sweetheart." 12. *"Hop Sing Fantasia,"* by Katzenstein, until "But despite the warning." 13. *"First Born Chinese,"* Serenade, by Puerner.

REEL IV.

14. Continue *"First Born"* until "That was a crooked deal." 15. *"Ching Chang Galop,"* by Brooks, until "Two members were selected." 16. *"Creepy Creeps,"* by Taylor, until "The fight." 17. *"Hurry,"* by Lake, until "Wing's friends," etc. 18. *"Chinese Patrol,"* by Fliege.

REEL V.

19. Continue *"Chinese Patrol"* until "Lee Hoy safeguards his family." 20. *"Chinese Characteristic,"* by Puerner, until "Fearing that another attempt," etc. 21 Theme until "The fight." 22. *"The Tempest,"* by Lake, until "Interior of room." 23. Continue to action until "After the fight." 24. Theme until end.

NESTOR—"Down Went the Key"..................(Comedy)
1. *"My Bird of Paradise"* (Popular). 2. *"Merry Whirl"* (Popular).

VICTOR—"The Fireman's Bride"........(Comedy-Dr.)
1. *"Balladora,"* by Tobani, until "A short circuit." 2. *"Hurry,"* by Lake, until "Cured." 3. *"Chimes of Love,"* by D'Albert, until end.

L-KO—"After the Balled-up Ball" (Two-Reel Com.)

REEL I.

1. *"Knock the L Out of Kelley"* (Popular). 2. *"Morning Exercise,"* Fox-Trot."

REEL II.

3. *"Along the Rocky Road"* (Popular). 4. *"I Love the Ladies"* (Popular-, until end.

VICTOR—"The Heart of Mary Ann"
1. *"Fairies' Greeting,"* Caprice, by **Heed**. 2. *"Love's Convict,"* by Tobani, until end.

BIG U—"The Keeper of the Gate" ....(Drama)

1. *"Melody of Peace,"* by Martin, until "The Angelus." 2. Organ Solo, improvise to action (watch church bell) until "While the village holds carnival." 3. *"Eldorey,"* by von der Mehden, until "Dawn all night long," etc. 4. *"Melody of Peace,"* by Martin (watch church bell), until end.

IMP—"The Folly of Fanchette"..................(Two Reels)

REEL I.

1. *"Paolo,"* by Landsberg, until "William Byron, the new head." 2. *"Serenade,"* by Widor, until "It was the old story." 3. *"Menuet,"* by Beethoven, until end of Reel I.

REEL II.

4. *"Con Amore,"* Melody, by Beaumont, until "Well, can you beat it." 5. *"Dramatic Tension,"* by Winkler, until "I wish to speak with Mr. Rayburg." 6. *"Agitato No. 4,"* by Becker, until "After the fight." 7. *"Intermezzo,"* by Whelpley, until end.

VICTOR—"A Bare Living".............................(Comedy)

1. *"Harlequin,"* by Roberts. 2. *"Secret,"* Intermezzo, by Gautier, until end.

BISON—"The Comeback" ....(Two Reels)

1. *"Berceuse,"* by Grieg, until "Was you thinking of investing," etc. 2. *"Ein Maerchen,"* Fantasia, by Bach, until end of Reel I.

REEL II.

3. *"Serenade D'Amour,"* by Blon, until "By midnight the tenderfoot," etc. 4. *"Love Song,"* by Puerner, until "A week later." *"Martinique Intermezzo,"* by Loraine, until the end.

JOKER—"Rosie's Rancho" ....(Comedy)

1. *"Joker March,"* by Lake. 2. *"Olla Podrida,"* by Puerner, until the end.

IMP—"A Dangerous Double" ....(Two Reels)

REEL I.

1. *"Night Song,"* by Stults, until "So you're an imposter." 2. *"After Sunset,"* by Pryor, until "Is this your army?" 3. *"Agitato,"* by Tobani, until "A man with a title." 4. *"Romance,"* by Rubinstein, until end of Reel I.

REEL II.

5. *"Fifth Nocturno,"* by Leybach, until "If any of those tin soldiers," etc. 6. *"Courtesy Intermezzo,"* by Wiegand, until Miss Norwood has not returned." 7. *"Allegro,"* by Winkler, until "After a record-breaking run." 8. *Finale* from *"Ariele,"* by Bach, until "Off to her native land." 9. *"Esperanza,"* by Johnstone, until end.

Two Pages of Letters From

What they think about the great Univer Specialties Comedies and Dramas a Universal Serials -- "Liberty" and "T louder than anything else for the great

LIBERTY CONVERTED THEM.

THE town of Mattoon, Ill., according to the Universal Film and Supply Company of St. Louis, got "sore" on serials, and of the three houses in that town not one would book a serial. Finally the exchange succeeded in booking "Liberty" in the Bijou Theatre, and after giving them every possible advertising aid, the following letter was received at the Exchange:

Universal Film & Supply Co.,
St. Louis, Mo.:

Gentlemen — Yesterday I started "Liberty" for the second time. The first time, owing to weather conditions, it did not get a very good beginning, but this time sure did make it go big. Played to 2,340 people, matinee and night, and now look forward to big business during the succeeding weeks. Have had a great deal of praise for picture, and no fault.

An old Indian scout who lives here, says the picture is true to life, as he has been all over that part of the country, and it could not be more real than the picture. I also want to thank you for the part your Mr. Goldbaum took in making same success, and assuring you of my appreciation of same, I remain,

B. E. THOMAS,
Mattoon, Ill. Bijou Theatre.

CAN LAUGH AT THEM.

Universal Film Mfg. Co.,
New York City:

Dear Sir—It has been some time since I wrote you anything in regard to the Universal service, as I have mentioned to you in a previous letter. I have been using Universal pictures ever since the Universal company was organized, and have watched the service improve until to-day it is one of the very best services on the market for the small exhibitor as well as the large exhibitors. The regular program of one, two and three-reelers is the program that will carry any exhibitor through and get the people and hold them, with the serial on the program like "Liberty." Your competitors can bombard you with their so-called features in five reels, and you can laugh at them and say to them, "Go to it, boys," for I have found there is more in a two or three-reel Universal regular program feature than there is in the high-priced features of five or more reels, released by other concerns.

A. L. PORTER.
Grand Theatre.
Eckhart Mines, Md.

BENEVOLENCE.

The Universal Film Co.,
New York City:

Dear Sirs—The School Board of the Religious School of Tremont Temple, desires to thank you most heartily for your generosity in according the children of our Sunday-school the delightful treat of the highly instructive and amusing picture loaned by you, and exhibited at the Tremont Theatre, 1946 Webster Avenue (Samuel H. Trigger, proprietor), Sunday morning.

Acts of this kind are the noblest forms of benevolence and are deserving of the highest praise and commendation, which I herewith extend to you in unstinted measure. May all your efforts be crowned with success.

B. H. ARNOLD,
Secretary School board of Religious School of Tremont Temple.
New York.

WANTS IT AGAIN.

Laemmle Film Service,
Des Moines, Iowa:

Gentlemen—Ran "Liberty No. 19" to-night. Broke all records. If "The Purple Mask" comes anywhere near hitting the mark as "Liberty" has done—well, it will have to go some.

R. R. PERKINS,
Proprietor Ozark Theatre.
Burlington, Iowa.

P. S.—Would there be a chance to get "Liberty" and run it all in ten days? It would be the biggest clean-up ever. If you had an extra copy, many exhibitors would be glad to do it, and would clean up for that week. Please advise.

CRAZY ABOUT POLO.

Laemmle Film Service,
Des Moines, Iowa:

Dear Sirs—"Liberty" has been a winner for us, as Eddie Polo is starred in it, he having won favor in Boone through his work in "The Broken Coin." The people are sure crazy over Eddie Polo here. "Liberty" is full of thrills and that is what our patrons like.

Yours very sincerely,
BROWN & ANDERSON,
Boone, Iowa. Princess Theatre.

INTEREST AWAKENING.

Universal Film Exchange, Chicago:

Dear Sirs—My patrons, as well as myself, were greatly pleased with the show last night. I had the biggest business I have had for months. I can see the interest awakening rapidly, and the common expression is, "The show was fine." My business was practically ruined by other film companies and I would not again put up with other service under any circumstances.

I feel very grateful to you for the interest you are taking in me and feel with your hearty co-operation I can again restore the business to what it should be.

Thanking you for past favors, I beg to remain yours very truly,

L. K. JACKSON,
Lyric Theatre, Odell, Ill.

HAS SOME PEP.

Laemmle Film Service,
Minneapolis, Minn.

Gentlemen—In regard to your serial entitled "Liberty," will say that I am doing splendid business with it, and it sure has some pep to it. My patrons say it is the best serial I have run, and the most interesting. So far I cannot speak well enough for the picture, and those acting in it.

Hoping it will keep coming as it has been, I am, respectfully yours,

H. W. CUMMINGS,
Rex Theatre, Chisolm, Minn.

JUST THE THING.

Film Supply Company,
Portland, Ore.

Dear Sir—Today I am running the Eleventh Episode of the serial "Liberty." I am having such unusually good attendance on it that I feel like writing to tell you of same. On "Liberty" nights my 600 seats are not nearly enough to accommodate the crowds, and that's going some in a suburb four miles from the business center of Portland. It is just the thing to grip the pulse of the public which is so much interested in the affairs on our Mexican border.

J. A. BRADT,
Echo Theatre, Portland, Ore.

Enthusiastic Universal Exhibitors

Program -- What they think about the particularly the Comments on the Great Purple Mask." -- These Letters speak iversal Program and Universal Specialties

THERE IS NO LET UP.

Universal Film Exchange,
115 East 23rd Street,
New York City.

Dear Sir:—Your letter inquiring about the Universal weekly service and serials at hand. In reply, will say that, in my opinion, the Universal service, which is used at the Plaza and in other playhouses formerly managed by me in the last seven or eight years, has proven that Universal service stands the test above others, especially your comedies, which are great, and serials such as "Liberty," the most tremendous serial and among the greatest in the United States.

There is on let up. Each episode is gaining more and more patronage. I am one of the many hundreds of exhibitors, I suppose, who would ask to extend "Liberty" for a longer period than twenty episodes, as it is without doubt the best timely serial with lots of thrilling and daring action, and with drawing power for the most refined patrons. I also want to express my sincere approval of your business methods and uniform courtesy which have enabled me to give my patrons the very best at all time, and I have found that your honest business practices have proven to be of great value.

Very truly yours,
(Signed) JAC. AMSTERDAM.
PLAZA THEATRE.

400 Springfield Ave.,
Newark, N. J.

BEST IN LONG TIME.

Laemmle Film Service,
Omaha, Neb.:

Gentlemen—I want to say that "The Isle of Life" is the best feature I have shown for a long time. Yes, I want a feature for Thursday—"If My Country Should Call"—if you have an open booking on same, accompanied by a good comedy. Don't fail me.

Yours truly,
P. H. HOPPEN.
Kearney, Neb.

BEST ALL-AROUND SERIAL.

Universal Film Exchange, Inc.,
Charlotte, N. C.:

Dear Sirs—Please be advised that "Liberty" is positively the best all-around serial that we have ever exhibited. Eddie Polo and Marie Walcamp are certainly great. Our patrons are delighted with their work, and the box-office receipts prove it. We break previous records with almost every episode. We have now shown the ninth, and if we continue to increase on it in the future, as in the past, we won't be able to accommodate half that come, as we are now overflowing every day we exhibit the same.

Trusting that you may follow "Liberty" with another serial as good, and with best wishes, we are,

Very truly yours,
J. B. CRAVER,
Mgr. Broadway Theatre.
Charlotte, N. C.

HELP TO BUSINESS.

Laemmle Film Service,
Des Moines, Iowa:

Gentlemen—"Liberty" is a great help to our business, as it always brings about double the crowd that a common show would, and we are always sure of good business that night, if it storms or not. I think we will gladly welcome another serial when this one is over.

Yours very truly,
M. P. ANGELL,
Orpheum Theatre.
Ottumwa, Iowa.

L-KOS MONEY GETTERS.

L-KO Motion Picture Co.,
1600 Broadway,
New York City.

Gentlemen—There are no words that will explain the quality of the L-KO Comedies, and as money getters they have no equal. This might be placing matters somewhat strong, but the opinion is based from an unbiased standpoint. Yours truly,

GEM AMUSEMENT Co.,
St. Louis, Mo.

CRAZY ABOUT WESTERNS.

Laemmle Film Service,
Omaha, Neb.:

Gentlemen—I certainly appreciate your sending me a first-run picture, but would have preferred the other picture, as a Western picture is the only thing that will get them on Saturdays. People over here are crazy about Western stuff, and I want all of it I can get. I don't care if it is old, just so it is in good enough condition to run. I want you to send me out at once a set of emergencies, as I have none in the house. I am enclosing contracts for "The Purple Mask." If it is as good a drawing-card as "Liberty" it will be all O. K. I have done more business with "Liberty" every episode, and only wish it was longer. So do my patrons, as they are crazy about it. Here's for success for "The Purple Mask."

Yours, Universally,
E. N. EPLEY,
New Edison Theatre.
Hastings, Neb.

MOST POPULAR SERIAL.

Universal Film Mfg. Co.,
New York City:

Gentlemen—In the city of Calgary "Liberty" is more popular than any serial ever shown here.

Yours very truly,
CANADIAN UNIVERSAL FILM CO., LTD.
Calgary, Can.

BEST OF ITS KIND.

Universal Film Service,
St. Louis, Mo.

Gentlemen—In yesterday's program I had Alice Howell in "Alice in Society," and I want to pass my appreciation for the same. My patrons thought it the best they had seen of its kind. For myself I consider it the best high class, clean-cut comedy I have ever received, and send my highest compliments to the L-KO Company. Respectfully yours,

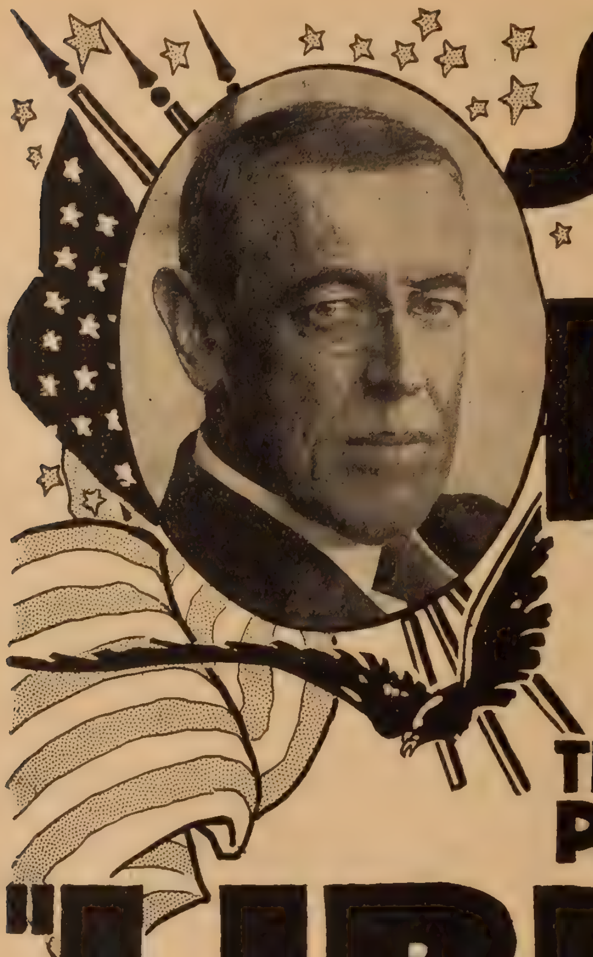
LOUIS KERASOTES,
Savoy Theatre,
Springfield, Ill.

"LIBERTY" WENT FINE.

Laemmle Film Service,
Des Moines, Iowa:

Gentlemen—"Liberty" is going fine with me, and stuff along the line of "Liberty" always goes good with me; also comedies. Book me for your next serial. Very truly yours,

H. C. WITTMANN.
Muscatine, Iowa.



STAND BY THE PRESIDENT

The American people are standing by the President. The appeal to their patriotism has met with instant response. It is driving the people in crowds everywhere to see

The UNIVERSAL'S Thrilling PATRIOTIC SERIAL

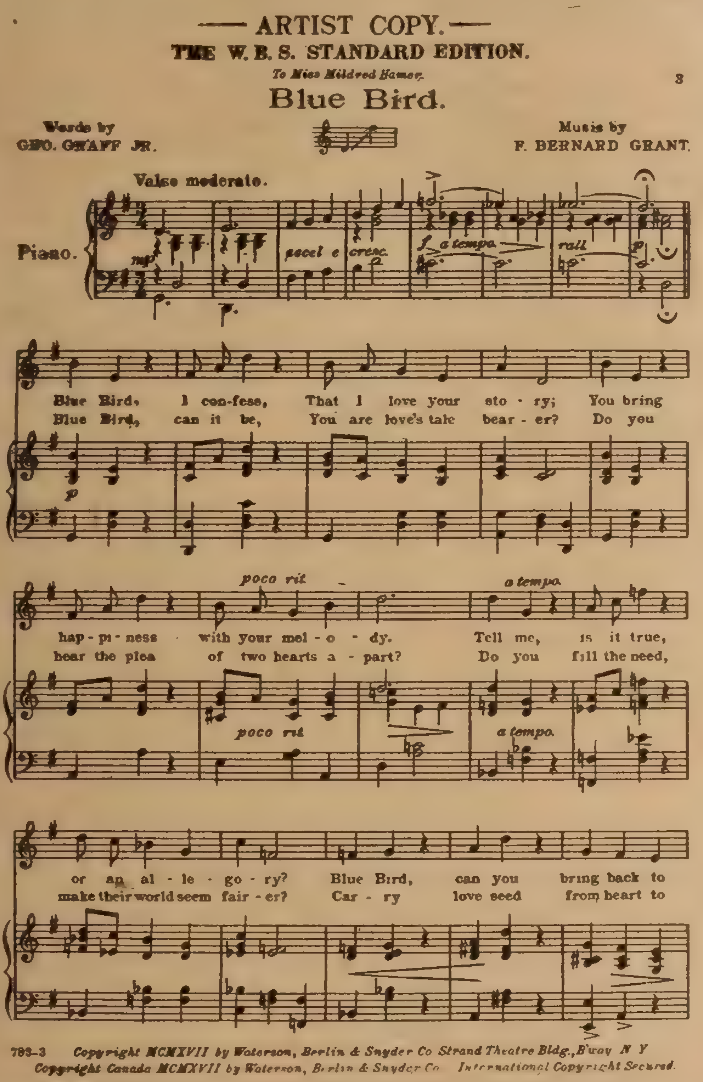
"LIBERTY"

"LIBERTY" is a daughter of the U. S. A. and the entire action takes place along the Mexican Border. A notable cast, headed by Marie Walcamp, Eddie Polo, Jack Holt and others, includes hundreds of Rough Riders, American Troopers, Mexican Bandits and Peons. Its patriotic appeal has made it the greatest money-getter of all the successful Universal serials.

The Timeliest Serial in the World Today

Book it now and take advantage of the punch, the timeliness, splendor and fascination of this true American picture. Write or wire your nearest Universal Exchange for full and interesting particulars, or to UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Free Music!


Valse moderato.
Piano.
accel e cresc.
a tempo
rall
Blue Bird, I con-fess, That I love your sto - ry; You bring
Blue Bird, can it be, You are love's tale bear - er? Do you
poco rit
a tempo.
hap - pi - ness with your mel - o - dy. Tell me, is it true,
hear the plea of two hearts a - part? Do you fill the need,
or an al - le - go - ry? Blue Bird, can you bring back to
make their world seem fair - er? Car - ry love seed from heart to

— ARTIST COPY. —
THE W. B. S. STANDARD EDITION.
To Miss Mildred Hamer.
3
Blue Bird.
Words by
GEO. GRAFF JR.
Music by
F. BERNARD GRANT.

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Any bona fide Exhibitor, Manager or Musical Director can have a complete Artist's Copy of this new and delightful BLUEBIRD song, with words and music (piano score), by writing to the home office of BLUEBIRD (Inc.), or Waterson, Berlin and Snyder, Strand Theatre Bldg., Broadway and 47th Sreet, New York City.

Mention Your Theatre

Tuneful, bright and snappy you will be glad to add this to your repertoire. Here we give you the words so that you can typewrite them on a slide and flash them on the screen. Write today.

BLUEBIRD

Bluebird I confess
That I love your story
You bring happiness
With your melody
Tell me, is it true
Or an allegory
Bluebird, can you bring back to me
The treasure trove the perfect love
The days that used to be.
The tenderness of each caress
My happiness to me?

Chorus:

Bluebird carry my happiness back to me,
Bluebird you've heard my call
Won't you answer to my pleading
Fly high into the sky o'er the land o'er the sea
Bluebird, go, bring back my happiness
Bring back my sweetheart to me.

These two pages are the most important in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"The War of the Tongs," Chinese Novelty. Written and acted entirely by Chinese.	56th Red Feather Production—5 Reels February 19
Herbert Rawlinson in "The Great Torpedo Secret," with Neva Gerber. Produced by Stuart Paton.	Prize Gold Seal Mystery Drama Feb. 20—3 Reels
"After the Balled-Up Ball," with Phil Dunham, Merta Sterling and Lucille Hutton. Dir. Howe, Super. Blystone.	Prize L-Ko Just to Laugh Komedy Feb. 21—2 Reels
"The Comeback," with a cast of typical Universal cowboys and character men.	Prize 101 Bison Charley Van Loan Story Feb. 24—2 Reels

Feature Releases in the Universal Program of Three Weeks from This Week

"The Girl and the Crisis," with Dorothy Davenport, Chas. Pearley and Wm. V. Mong. Directed by Mong.	57th Red Feather Production—5 Reels February 26
"Mary From America," with Ruth Clifford, by Elizabeth R. Carpenter. Directed by Douglas Gerrard.	Prize Gold Seal Society Surprise Drama Feb. 27—3 Reels
"The Rented Man," with Claire McDowell and Francis Marion. Story by Annie Donnell.	Prize Rex Human-Interest Drama Mar. 1—2 Reels
"The Tornado," with Jack Ford. Written and produced by Jack Ford.	Prize 101 Bison Western Drama Mar. 3—2 Reels

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"The Girl and the Crisis." With Dorothy Davenport, Chas. Perley and Wm. V. Mong. Directed by Wm. V. Mong. Fifty-seventh Red Feather production. Released February 26. If you want to show your patrons a picture that is right up to the minute in action; staged with a lavish hand; with the swiftest action, biggest scenes and gripping situations, book this wonderful Red Feather that Director Mong has produced with more real punches than you ordinarily find outside of a multi-reel serial. The play is one of politics. Mong is the Lieuteant-Governor fighting a bunch of grafters who have the Governor on their side. The lieutenant remarks that if he were Governor he would do his duty; and Poole, a friend, shoots the Governor, remarking, "Now, your Governor, do your duty." Poole is tried and convicted of murder and sentenced to the chair. Through his rash act the Lieutenant has become Governor, and as such he is asked to pardon Poole. That is just one of the tremendous situations that make this one of the notable Red Feathers of the season. A strange but fascinating love theme runs through this play, and it will certainly pack 'em in. Boost this and boost hard.

"Mary From America." With Ruth Clifford. By Elizabeth R. Carpenter. Directed by Douglas Gerrard. Three-reel Gold Seal Society Surprise Drama. Released February 27. Here is one bully picture. One of the kind that is full of surprises; delicious comedy bits; times when the tearsand the smiles come together. It has to do with an old man's will. His relatives gather at his house after his death, and the will is read. His money is left to "Lady Jessica," and the hungry heirs are told to wait her coming. In the meantime Mary comes from America and all the relatives are happily engaged in kocking her for fair. All but Douglas, who knows a nice girl when he sees her. Who Mary is and how the estate is settled, to say nothing of a beautiful love story, round out one of the most unusual three-reel pictures ever released.

"The Rented Man." With Claire McDowell and Francis Marion. Story by Annie Donnell. Two-reel Rex Human Interest Drama. Released March 1. It so happens that the Blue Ribbon Features are all unusual this week, so you will have to forgive me if I continue to use that much abused word. Francis' father and mother are estranged, and the little boy lives a very lonely life. Near his big and handsome home is a little girl whose father is a poor working man, but the little boy envies the little girl because she goes to meet her father every night, and he doesn't even know where his father is. So he makes the acquaintance of a man, whom he induces to play as his father, and he pays the man so much a week to bring him candy. The absorbing story, full of the tenderest human touches, gradually reveals just who the rented man is, and the climax will have your audiences wild with joy.

"The Tornado." With Jack Ford. Written and produced by Jack Ford. Two-reel 101 Bison Western Drama. Released March 3. This is a human tornado and Jack is it. There is a fight between Jack and three bandits that beats anything in the fighting line this reviewer has seen, lo, these many months. There is some dare-devil riding and some stunts that make you fairly gasp. Jack rounds up a bunch of desperadoes, but because he is Irish and loves Nature's weapons, he refuses to use a gun and cleans out the gang and gets the girl, with no automatic or other fighting implement. A real red-blooded Western that will prove more than popular. You can boost this hard.

LIST OF UNIVERSAL PAST RELEASES

POWERS.

FEBRUARY—

8—*Giants of the American Forest*......(Ed.)
11—*Fearless Freddie in the Woolly West*..(C. Cart.) and *"Joys and Tears of China."* Dr. Dorsey ......(Ed.) (Split reel)
18—*Mr. Fuller Pep, He Does Some Quick Moving* ......(Com. Cart.) and *Drama of the Orient* (*Dorsey Ed.*) (Split Reel)

REX.

JANUARY—

21—The Bubble of Love......(2 Reels)
Douglas Gerrard-Ruth Clifford.
28—*The Old Toy Maker*......(Drama)

FEBRUARY—

8—Melody of Death......(2-R. Dr.)
Douglas Gerrard, Ruth Clifford and M. George.
11—*In the Shadows of the Night*......(Drama)

UNIVERSAL SPECIAL FEATURE.

FEBRUARY—

1—The War Waif ......(2 R. War Dr.)
Allan Holubar-Zoe Rae.
5—The Purple Mask ......(No. 7)
Grace Cunard-Francis Ford.
"The Race for Freedom"
18—Robinson Crusoe ......(3-R.)
Robert Leonard-Marguerite Fischer.
Week of february 12—
"The Purple Mask" (Episode No. 8) **"The Secret Adventure"** ......(2 Reels)
Francis Ford-Grace Cunard.

VICTOR.

FEBRUARY—

2—*The Hero of Bunko Hill*......(Com.)
6—*The Valley of Beautiful Things*......(Juv. Com.)
9—*The High Cost of Starving*......(Comedy)
13—*The Girl of the Hour*......(Drama)
15—The Losing Winner ......(2-R. Com.)
The De Havens.

LAEMMLE.

JANUARY—

20—*Homeless* ......(Drama)
27—*The Bloodstained Hand*......(Drama)

FEBRUARY—

10—*A Studio Cinderella*......(Drama)
16—The Fourth Witnes......(2-R. Drama)
Louise Lovely-Lee Hill.
17—*Broken Hearted* ......(Drama)

UNIVERSAL ANIMATED WEEKLY.

JANUARY—

31—*Animated Weekly, Vol. 2, No. 57*......(News)

FEBRUARY—

7—*Animated Weekly, Vol. 2, No. 58*......(News)
14—*Animated Weekly, Vol. 2, No. 59*......(News)

UNIVERSAL SCREEN MAGAZINE.

JANUARY—

19—*Universal Screen Magazine. Issue No. 5*......

FEBRUARY—

2—*Universal Screen Magazine. Issue No. 6*......
16—*Universal Screen Magazine. Issue No. 7*......

BIG U.

JANUARY—

31—*The Gold Lust*......(Drama)
7—*Red Vengeance* ......(Indian Dr.)
9—The Crimson Arrow......(2-R. Dr.)
15—*The Half-breed's Confession*......(Western Dr.)

GOLD SEAL.

JANUARY—

30—June Madness......(3-R. Dr.)
Roy Stewart-Wadsworth Harris.

FEBRUARY—

6—Won by Grit......(2-R. Dr.)
Neal Hart-Lois Wilson.
13—The Indian's Lament......(3-R. Indian Drama)
Marie Walcamp-Lee Hill.

IMP.

FEBRUARY—

4—Life's Pendulum ......(2-R. Dr.)
Robert Leonard.
9—*Avarice* ......(Drama)
11—When Thieves Fall Out......(2-R. Crook Dr.)
Harry Benham.
14—The Girl Reporter's Scoop......(2-R. Detective)
Irene Hunt-Roy Stewart.

101 BISON.

JANUARY—

27—The Daring Chance......(2-R. Western Drama)
Wm. V. Mong-Nellie Allen.

FEBRUARY—

3—The Boonton Affair......(2-R. Mountain Dr.)
King Baggot.
10—The Outlaw and the Lady......(2-R. West. Dr.)
Harry Carey-Louise Lovely.
17—John Osborne's Triumph......(2-R. Drama)
Murdock MacQuarrie.

L-KO.

JANUARY—

31—Faking Fakirs......(2-R. Com.)
Phil Dunham.

FEBRUARY—

7—That Dawgone Dog......(2-R. Com.)
Sammie Burns.
14—*The End of a Perfect Day*......(Com.)
16—*Brave Little Waldo*......(Com.)

RED FEATHER PRODUCTIONS.

JANUARY—

22—Allan Holubar in "Heart-Strings"......(5 Reels)
29—Love Aflame ......(5-R. Dr.)
Ruth Stonehouse-Jack Mulhall.

FEBRUARY—

5—Me and Me Pal...... (5 Reels)
Edna Flugrath.
12—The Terror ......(5-R. Drama)
Jack Mulhall.

JOKER.

JANUARY—

20—*Barred from the Bar*......(Comedy)
27—*Love Me, Love My Biscuits*......(Comedy)

FEBRUARY—

3—*His Coming-Out Party*......(Comedy)
10—*Out For the Dough*......(Comedy)
17—*Mule Mates* ......(Com.)

NESTOR.

JANUARY—

22—*A Macaroni Sleuth*......(Comedy)
29—*Why, Uncle* ......(Comedy)

FEBRUARY—

5—*His Wife's Relatives*......(Comedy)
12—*A Hasty Hazing*......(Com.)

ABOVE THEM ALL
UNIVERSAL ANIMATED WEEKLY

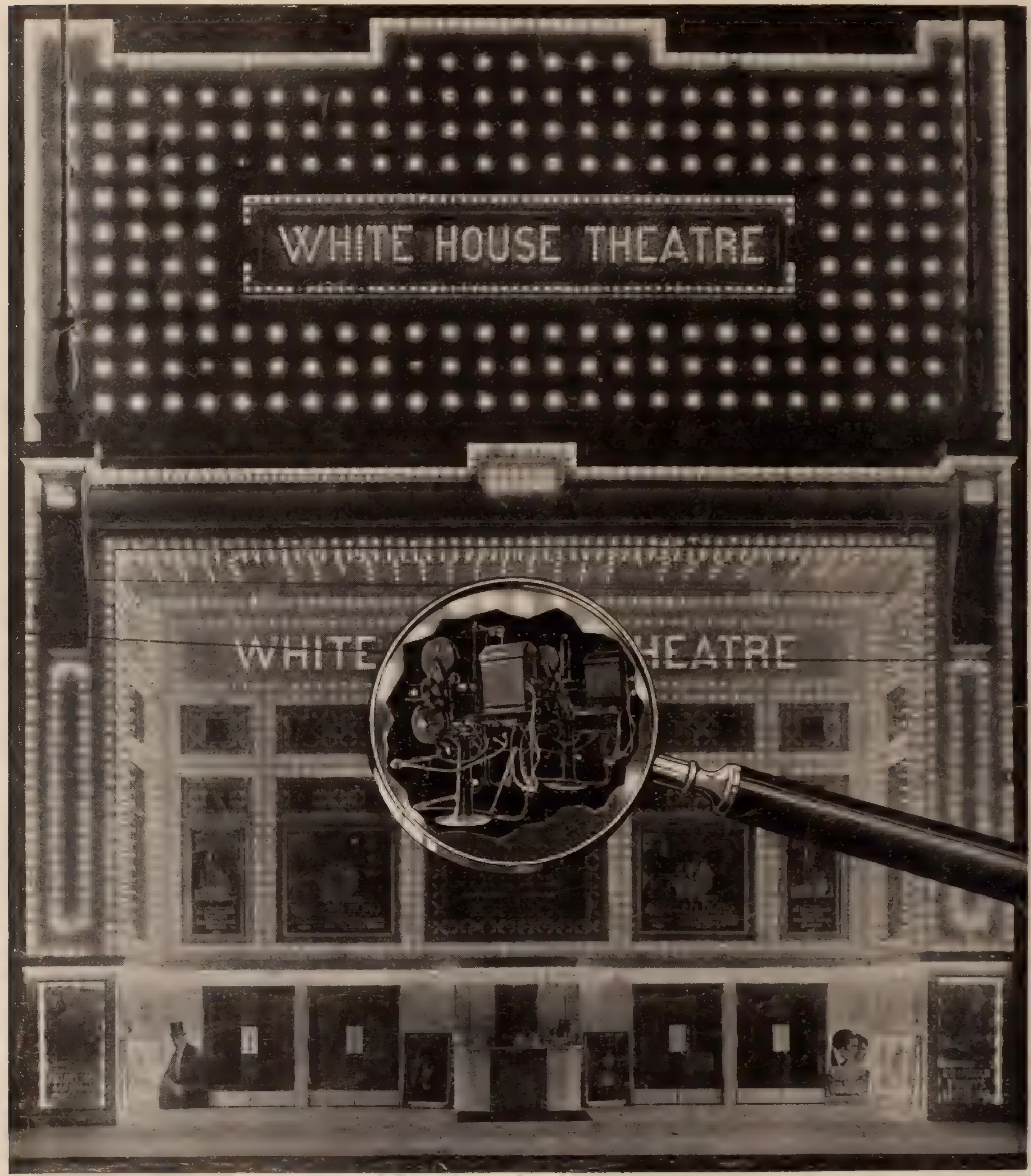
Every world event of importance is first flashed on the screen by the Animated Weekly, because U. A. W. cameramen cover the world. The tremendous organization of the Universal, the largest film organization in the world, alone makes this possible. To show your patrons this popular form of entertainment AT ITS BEST—show them the Universal Animated Weekly.

On the Regular UNIVERSAL PROGRAM – or Can Be Booked Separately

If you are showing the regular Universal Program the Weekly is included in the twenty-nine reels every week. If you are booking an "open" program or running a feature house, the Weekly is the specialty you need to strengthen your show and to pull the crowds on that "dull day" that all Exhibitors dread. Write your nearest Universal Exchange for full particulars, or UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

If you could only peek into the booths of the great majority of up-to date Theatres you would find Motiographs at work,—

As you will note by the very recent installation at the White House Theatre, Milwaukee, Wisconsin. There is a reason for the many installations. It is perfection in projection combined with small initial cost.



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Western Office: 833 Market Street, San Francisco, Cal.

The Moving Picture Weekly

MARCH 3, 1917
VOL. 4
NO. 3.

The Museum of Modern Art
LIBRARY
Periodical

Kingsley Benedict in
"The Perils of the Secret Service"
UNIVERSAL SPECIAL SERIES

PRICE 10 CENTS

BLUE BIRD

PHOTOPLAYS, (Inc.)

Present

VIOLET MERSEREAU

in

"SUSAN'S GENTLEMAN"

The Dramatic Story of a Bowery Waif
and a London Inheritance

Directed by EDWIN STEVENS

The BLUEBIRD mail used to be filled with knocks. Not because BLUEBIRD Photoplays were not good. Every one had to admit they were the finest productions to be had. But because the deluded Exhibitors thought the BLUEBIRD policy of "The Play's the Thing" meant that no attention would be paid to the acting or the direction. NOW—Exhibitors and patrons alike have found that they see more capable actors in BLUEBIRD Photoplays, and a higher average of excellence than in all other features combined. NOW—the people are demanding BLUEBIRDS. You can collect on this by communicating with your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

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FEATHER
PHOTOPLAYS

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THE MIGHTY

SPECIAL RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF MARCH 19th.

RED FEATHER—"THE SCARLET CRYSTAL" (Five-Reel Drama) Herbert Rawlinson
NESTOR—"WHEN THE CAT'S AWAY" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts
L-KO—"DEFECTIVE DETECTIVES" (Two-Reel Comedy) Phil Durham
POWERS—"THE STRANGEST ARMY IN THE WORLD" (One-Reel War Special)
IMP—"THE PERILS OF THE SECRET SERVICE," Number Three, "THE DREADED TUBE" (Two Reels) Kingsley Benedict
UNIVERSAL SCREEN MAGAZINE—Issue No. 11
JOKER—"WHOSE BABY?" (One-Reel Comedy) Gale Henry and William Franey
POWERS—"THE LOVE AFFAIR OF IMA KNUTT" (Comedy Cartoon) and "ARTISTIC CHINA AND JAPAN" (Dorsey Educational) (Split Reel)

29 Reels of Box Office Attractions EVERY WEEK

UNIVERSAL PROGRAM

REGULAR RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF MARCH 19th.

GOLD SEAL—"THE RAID" (Three-Reel Drama) Neal Hart
VICTOR—"BLACK MAGIC" (One-Reel Comedy) and "LAND MARKS OF FRANCE" (Scenic)
UNIVERSAL ANIMATED WEEKLY—No. 64
LAEMMLE—"OLD FAITHFUL" (One-Reel Sea Drama) Leah Baird and Wm. Shay
VICTOR—"THE TOPSY TURVY TWINS" (Two-Reel Comedy) Carter De Haven
BIG U—"THE REBEL'S NET" (One-Reel Drama) Grace Cunard and Francis Ford
NESTOR—"IN AGAIN, OUT AGAIN" (One-Reel Comedy) Eddie Lyons and Lee Moran
BISON—"GOIN' STRAIGHT" (Two-Reel Western Drama) Harry Carey
REX—"THE BOYHOOD HE FORGOT" (One-Reel Drama) Phillips Smalley and Antrim Short
'THE GRUDGE" (Two-Reel Drama) Wm. V. Mong, Irene Hunt and Zoe Rae

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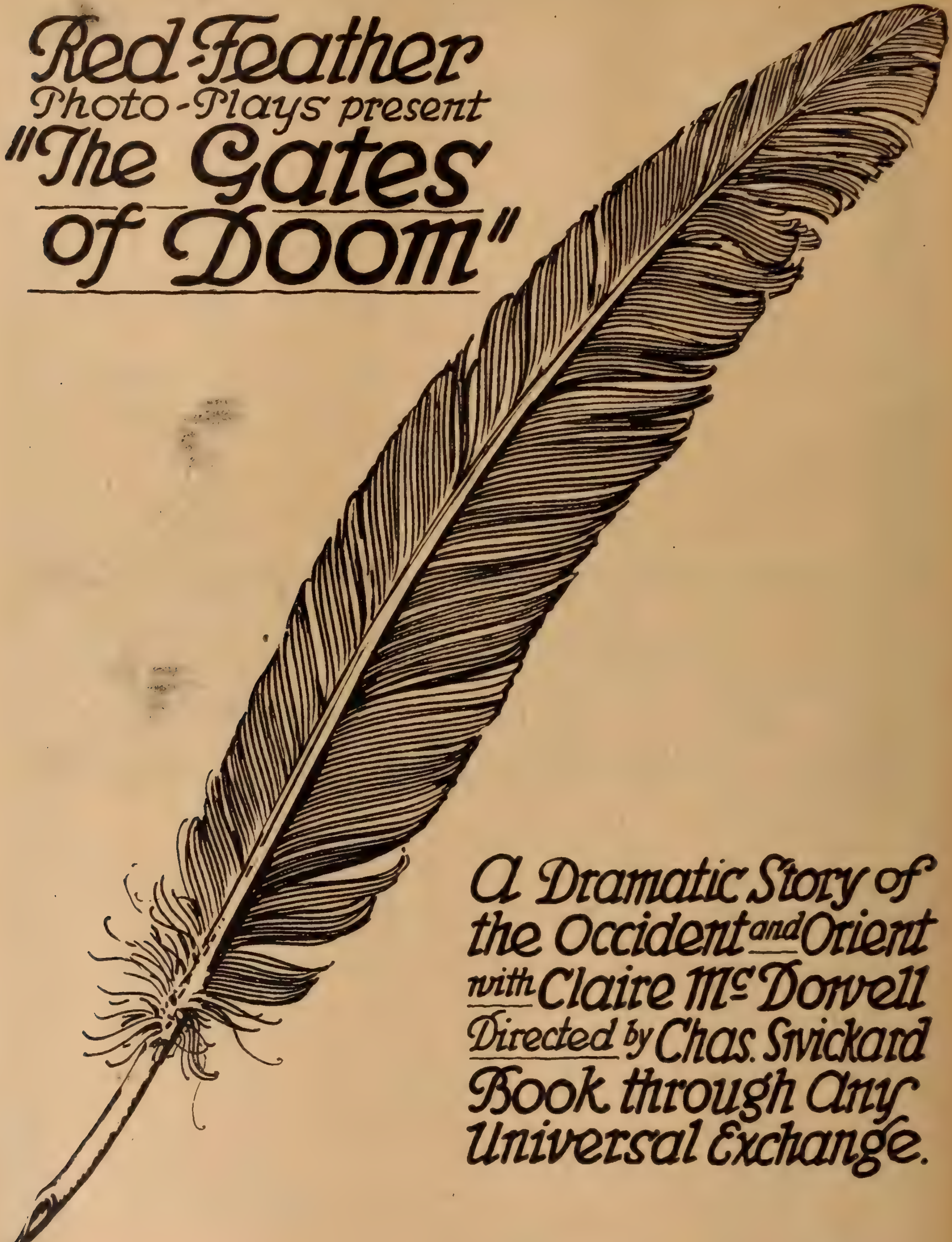

A Dramatic Story of
the Occident and Orient
with Claire McDowell
Directed by Chas. Swickard
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A DOUBLE ATTRACTION

Red Feather Photo-Plays present

Cleo Madison
Roberta Wilson
Molly Malone
and a splendid supporting cast in

"THE GIRL WHO LOST"

The Story of a Prima Donna's Heroic Sacrifice

AND

Neal Hart
with the daring Rangers of the Great Southwest in

"THE BORDER WOLVES"

A thrilling Drama of suspense Power-Love and Romance

A Real Novelty

This RED FEATHER feature is a five-reel combination entertainment--the first part, a drama with a big punch, with Cleo Madison, Molly Malone, Roberta Wilson and Jack Nelson as stars, directed by Geo. Cochrane; the second part, the biggest Western ever filmed, in two reels, with Neal Hart, Joe Rickson, Edward Hearn, L. M. Wells and Janet Eastman, written and directed by Geo. Marshall.

The two sections are two totally different stories, having no connection except that together they constitute a five-reeler of the finest entertainment. The first part could easily have been stretched to five reels and the second to three--so that, in reality, you are getting EIGHT REELS OF SUPREMELY GOOD DRAMA IN FIVE REELS.

BOOK THROUGH ANY UNIVERSAL EXCHANGE

Where Would

(No. 165. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

WHAT would happen to YOU if the Universal should decide to go out of business tomorrow?

Where on earth would you get films **half way equal** to the quality we are giving you without paying **more money than you could afford?**

Would you be at the mercy of others, and how much mercy would you **get?**

What frightful prices would you be paying for service this very minute, or any minute during the past few years, if the Universal had not been here to act as a **bulwark of safety** for you?

If the Universal should suddenly quit tomorrow, what company can you think of that has ever shown enough **enterprise** to assume the leadership in our place?

What company can you call to mind that has ever shown one-half or one-tenth as much **desire, ambition** or **ability** to keep pumping new thoughts and new plans and ideas for improvement into the moving picture business?

What company has **half** the power of the Universal, and when has the Universal ever abused its tremendous power?

You Get Off?

What company has been half so quick to jump to the front every time there was a fight to be made for the rights of any branch of the industry?

Name even one other company which kept its head during the feature stampede and kept on making program pictures of high class—**the very backbone of the picture business!**

Tooting our own horn? Sure! You've derived so much peace of mind from the knowledge that the Universal is always on the job that some of you have become accustomed to it. And when we become accustomed to a good thing we often fail to appreciate it. The best way to appreciate it is to ask yourself the question, **"What could I do without it?"**

If you haven't been using Universal pictures lately, isn't it about time for you to call at the nearest Universal exchange and find out what is going on?

Universal Film Manufacturing Company

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

Scenes
from the
Red Feather
Double Bill
"THE GIRL WHO LOST"
with
Cleo Madison
and
"BORDER WOLVES"
with
Neal Hart.

Violet's New Leading Man

WHEN Violet Mersereau appeared in "The Honor of Mary Blake," her first Bluebird under the direction of Edwin Stevens, she had the support of a new leading man, who won such success as the young farmer who dared fall in love with the "play actress," that he was signed up to appear with the little Bluebird star in future productions. Their second picture, "The Boy-Girl," will be released this week, and the reviews have already been very complimentary to the work of Sidney Mason, in the role of Bob Ridgeway.

Mr. Mason has had good training for pictures. He is a Jersey boy, in the first place, and New Jersey rivals California as a picture state, as we all know. So he was fortunate in a birthplace. He played in amateur theatricals while he was still a boy, and joined a repertoire company, touring the New England states, as soon as he had been given a diploma. He had a season of the "unhand-me-villain-she-hissed" sort of thing under A. H. Woods, and then stock experience in Norfolk, Virginia. Later he came under the banner of Cohan and Harris, and made a great hit by his playing of "Blackie Daw," in the original "Get-Rich-Quick Wallingford" company. No, he doesn't play the saxophone.

At the close of this season he joined the 34th Street Manhattan Stock Company, and in the next he played in "Stop Thief." Then he left the "legit" for a while, to support Marguerite Clark in "Seven Sisters." A jump into vaudeville occupied a year, and then came another picture, "The Builder of Bridges," with Aubrey Smith.

Pictures looked pretty good to Mason, so he signed up for a year with Gaumont to play with Marguerite Courtot as co-star. Their permanence appealed to him, in contrast to the changes and chances of the stage. Also his personal appearance is exactly suited to the type of role which he is called upon to play for the films, and, most important of all, he "screens" well. He is just thirty years old, though he does not look it, and only excessive frankness, very rare in an actor, leads him to confess that he was born in 1886. He has dark-brown hair with a natural wave in it, brown eyes, and is five feet eleven and one-half inches in height. One of the regrets of his life is that his patriotic vow to emulate George Washington in everything won't allow him to write himself "six feet tall."

Sidney Mason, Bluebird leading man.

From Extra to Leads in a Month

ROBERTA WILSON is a daughter of the sunny South, and she looks the part. She was born in Birmingham, Ala., and she is the girl who rose, in less than one month, from the humble position of "extra girl" to leading roles in Universal City productions. Her sister is responsible for her debut in the films. She had the good fortune to be proclaimed the prettiest girl in the State, and taken to Universal City with the Beauties, over a year ago. Roberta tagged along after her, and when Lois was offered a permanent engagement she begged for the least little scrap of a bit in the picture in which her older sister was appearing.

She looked so pretty when she begged, that the most determined Charity Organization—Anti-Pauperization personage would have found it impossible to refuse alms in spite of cast-iron principles, if she had begged of him in the streets. And no picture director ever had such inconvenient things as cast-iron principles.

She turned out to be just like the thin end of the wedge, of proverbial memory. Once in, it was impossible to get her out again, and she kept widening and widening her "sphere of influence" as it were, until the powers that be out there, suddenly awoke to the fact that they had another leading lady on their hands, and books. She has done a great many important things, such as starring in Red Feathers, like "Barriers of Society" and "The Heritage of Hate." Her latest picture is a charming Rex drama, on this week's program, in which she has the role of an abnormally wealthy girl, who picks up a tramp in her motor car, takes him home with her, orders him to bathe and dress, and then invites him to marry her, presenting him with $100,000 besides.

Roberta Wilson

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Latest Fashions "Made in America."

"Remember the Maine."

U. S. Guards Mexican Refugees.

Protest Against High Cost of Living.

American Sailors in Sham Battle.

Crews of the "Japanese Prince" and "Housatonic."

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

ANIMATED WEEKLY, NO. 61.

After Three Weeks' Drill.—Naval recruits manoeuvre to show wonderful progress in short training—*Naval Training Station, Lake Bluff, Ill.*

Sub-Titles.—On parade ground. Hats off to the flag! Ready for sham battle. U. S. sailors in trenches. Firing 3-inch guns.

Out of U-Boat Zone.—American liner Philadelphia arrives after dash through restricted waters, bringing survivors of sunken ship.—*New York Harbor, N. Y.*

Sub-Titles.—Passengers who braved barred zone. Crews of the sunken ships, Japanese Prince and Housatonic. Mate Robert Ferguson who, with two companions, received $25,000 from Britain for saving tug Vigilant at sea.

Fled From Villa.—Refugees driven from homes by bandit camp where Uncle Sam keeps watch.—*Near Columbus, New Mexico.*

Sub-Titles.—Camp barber. A little music. Animated cameraman photographs return of General Pershing's force from Mexico from army aeroplane—on border near Columbus, New Mexico. By permission of War Department. How it looked from half mile up. Moving groups are Pershing's soldiers. The Army camp.

Flames Destroy School.—Cincinnati firemen aid in fighting blaze that leaves $75,000 building in ruins.—*Norwood, Ohio.*

King Momus Reigns At New Orleans.—Hundreds of thousands of visitors attend the annual Mardi Gras ceremonies in Southern city.

Sub-Titles.—Rex arrives in his Royal yacht and ascends his moving throne. Some of the gaily-decorated floats. The Keys of the City presented to His Majesty Rex.

Mothers Clamor For Food.—Carrying their half-starved babies, women of lower East Side call upon Mayor Mitchel to use his influence in lowering prohibitive prices.—*New York City.*

Sub-Titles.—"Our babies need milk!" Bystander advises against rioting. The committe, to which Mayor Mitchel pledged his aid. Former prices, 2 lbs. of onions, 6 cents, present price 40 cents; 4 lbs. of potatoes, 8 cents, present price 28 cents; 1 lb. of cabbage, 8 cents, present price 20 cents.

"Remember the Maine."—Veterans, inmates of Soldiers' Home, unveil tablet in memory of sailor dead.—*Sawtelle, Cal.*

Sub-Title.—The tablet made of one of the destroyed battleship's armored plates.

Submarine Manoeuvers.—Uncle Sam's sea fighters, both bristling with menace for foe.—*New London, Conn.*

Sub-Titles.—This submarine is ready. A ride on the bow. Here she comes.

President Decorates Schoolboy.—Harold F. Stose, Washington High School pupil, wins medal offered for best patriotic essay written by an American boy or girl.—*Washington, D. C.*

Sub-Titles.—President and Mrs. Wilson arrive for the ceremony. "Hal" Stose. the winner.

Giant Hydroplane For Denmark—Giant twin machine is tested for neutral government, which is preparing to defend rights.—*Newport News, Va.*

Fashions—Made in America.—Mannikins display newest styles in gowns.—*New York City.*

(Salon of Harry Collins).

Sub-Titles.—A blue and black bugle embroidered net robe over black meteor. Sport suit of carnival faille and blue ratine. Navy and black charmeuse, with Chinese embroidered panels. Tan tricotine and taffetta, with blue soutache embroidery.

Cartoons by Hy. Mayer, World Famous Caricaturist.

AFTER THREE WEEKS DRILL.

THAT wonderful progress towards preparedness, and the making of sailors, can be made in three weeks if the recruits are all in earnest, is demonstrated conclusively in Animated Weekly No. 61. The naval "rookies" at Lake Bluff, Illinois, demonstrated in recent maneuvres what can be accomplished even in so short a time by intensive training. We see them on the parade ground, already marching almost like veterans. They salute the flag, and then are ready for the sham battle. Sailors in the trenches have proved their worth in the European war, and those of the United States are not behind them. We see the firing of three-inch guns by the men who have had just three weeks experience in the handling of artillery. That wonders can be accomplished if the men give their hearts and minds to it is the lesson on the naval recruits at Lake Bluff.

MOTHERS CLAMOR FOR FOOD.

CARRYING their half-starved babies, the women of the lower East Side of New York City called upon Mayor Mitchel, to beg him to use his influence in lowering the prohibitive prices of food in the city. The Animated Weekly man was on hand to film the crowd of tired, anxious-looking women for Weekly No. 61. "Our babies need milk," was their cry, while the bystanders advised them against rioting in order to gain their ends. The committee of women who were admitted to the Mayor received pledges of his aid in their behalf. A table showing the recent increase of prices in staples, such as onions, potatoes and cabbage, is shown upon the screen as the most graphic illustration of the plight of the poor of the East Side districts.

FLED FROM VILLA.

REFUGEES driven from their homes by fear of Villa, and forced to take refuge at the camp where Uncle Sam is keeping watch near Columbus form interesting scenes of Animated Weekly No. 61. They seem to have a pretty good time, too, once they arrive, judging from the views obtained by the cameraman. And they do not seem to have been posed especially for the lens, either. Wonderful views were obtained from an army aeroplane by the operator, of the return of Pershing's expedition from Mexico. We see the column as it looked from about half a mile up in the air. Then afterwards we fly with the cameraman over the encampment, looking down upon it from the heights, in a real bird's-eye view.

REMEMBER THE MAINE.

ANIMATED WEEKLY No. 61 shows the veterans at the Soldiers' Home, Sawtelle, California, unveiling the Memorial Tablet which has been erected there in memory of the destruction of the U. S. battleship Maine. The tablet is made of one of the armor plates of the destroyed man-of-war, and is inscribed with a suitable inscription. Some of the men now living in peace in the home saw service during the Spanish-American war and they took a particular interest in the placing of the tablet. A patriotic address was delivered by Captain William T. Helms to the old soldiers, and their civilian visitors, who were present on the occasion.

"The Boy-Girl"

THE second of the Bluebird photoplays produced at the Universal's Eastern plant, with Violet Mersereau as the star and Edwin Stevens as the director, is released in the week of March 5th, under the title of "The Boy-Girl." In it Miss Mersereau has the appealing role of the young daughter of a famous turfman, who is so disappointed at not having a son, that he dresses his only child in masculine garb, gives her the run of his stables, teaches her to ride and shoot, and has her educated by a tutor instead of a governess. Sidney Mason, who did such good work in the former Mersereau-Stevens picture, supports the little star in this, as Bob Ridgeway, the son of a neighbor, who succeeds in convincing "Jack" that it is a good thing to be a girl after all.

The course of their love runs any way but smoothly, however, for there are complications galore. Contrary to most love stories, which finish with the wedding of the hero and heroine, this one continues well into their married life. The very unusual circumstances in which they are married, prevent their understanding each other, and keep them artificially apart. But at the end they come together again, to our great satisfaction, and the film closes with one of those charming touches of which Mr. Stevens seems to have a monopoly.

Bob and his sister.

Sidney Mason makes a manly Bob Ridgeway, and Tina Marshall is very effective as the sister Catherine, who is infatuated with the unworthy artist. Miss Mersereau has lavish opportunity for her talents in a more than usually colorful ingenue role. She wears her boy's clothes with bewitching grace, tumbles head over heels, shocks her staid and proper aunts, teases her tutor, fascinates her old father, foils the villain by a wonderful display of "horsewomanship," plays basketball at boarding school, and indulges in a thousand and one pretty tricks, before the problems of existence change her from a fascinating tom-boy into a true, loving woman and wife. An outline of the story gives very little idea of the good things so generously offered by the photoplay. John C. Brownell is the author.

Jacqueline Channing, her name affectionately shortened to "Jack," is the daughter of King Channing, a prosperous turfman. Jack's mother died when the girl was born. King Channing had most desired a boy when Jack arrived, and he accordingly raised his daughter as a boy. She was the apple of her father's eye, and greatly popular with Channing's intimates. Thus she had grown to be sixteen, always dressing in boy's clothes.

The boy reads the lips of the conspirators.

While rambling through the woods one afternoon she met Bob Ridgeway, son of Channing's aristocratic neighbors, and there was an acquaintance formed that was destined to be the ruling force in Jack's life. Shortly after this incident, King Channing suddenly died. His will bequeathed his fortune to Jack, to be held in trust, with her two maiden aunts as guardians of the girl, until she should be of legal age or should marry.

Life with Jack's maiden aunts is almost unbearable for the spoiled child. They finally decide that she shall be sent to boarding school, and for a time, in her new surroundings (being now properly dressed in girl's clothes) Jack is contented. But the restraint finally palls upon her and she runs away from school, determined to make her own living. She finds board and lodging with a woman who has as another paying guest a girl who has just left a position in the office of Ridgeway & Son. Jack is advised immediately to apply for the position. This she does and is given employment.

The affairs of Ridgeway & Son have been going from bad to worse. Finally they are nearly at the point of disaster, when matters take an unexpected turn. There is a valuable piece of mining property they can secure at a great bargain. Bob Ridgeway goes West, and secures from the owner of the property his promise to sell at a definite figure, but Bob cannot secure an option. The secrets of Ridgeway & Son have been "leaking" through the contemptible conduct of a chief clerk who sells to a rival firm the information he cunningly contrives to secure.

That Ridgeway & Son want to buy the copper property becomes known to their business rivals, and the Ridgeways must act quickly if they wish to swing the deal. But the Ridgeways are lacking in funds. Jack Channing has a plan, and proposes it to Bob. They shall immediately marry and draw enough of Jack's fortune to pay for the property. The proposal is so daring that it fairly takes away Bob's breath, but he has loved the girl from the day he met her in the woods, and she has likewise loved him.

BLUEBIRD Photoplay starring Violet Mersereau in a role in which she wears masculine garb. Written by John C. Brownell and produced by Edwin Stevens.

CAST.

"Jack" Channing	Violet Mersereau
King Channing	Charles Mason
Mrs. J. Ridgeway	Maud Cooling
Catherine Ridgeway	Tina Marshall
Agatha Channing	Florida Kingsley
Martha Channing	Caroline Harris
Bob Ridgeway	Sidney Mason
Algernon Weeks	Byron Dean
Albert Corey	James O'Neill
John Ridgeway	Dean Raymond

Bob and Jack marry, but when it comes to going West with the money to close the deal, the elder Ridgeway is so ill and nervously broken down that Bob cannot leave him. So Jack makes the trip and by daring riding and fast work beats the Ridgeway rivals to the property and secures the deed. When Jack returns home, the elder Ridgeway is restored to health, largely a result of Jack's cleverness in saving the firm from bankruptcy.

A complication in the affairs of Jack and Bob appears to mar their happiness. Catherine, Bob's sister, is infatuated with an artist of shady reputation, and so far loses her self-respect that she consents to meet him alone at his apartment. He picks up a living by selling secrets which he hears in society to a disreputable news sheet. Jack learns of Catherine's rashness, and goes to the studio to protect her. Bob finds a note which the artist has written to his sister, and thinks that it was meant for his wife. In great anger he also goes to the studio, finds his wife, and jumps to the conclusion that she has come to see the artist. Jack, in reality, has protected Catherine, and allowed her to make her escape. Furiously angry, Bob seizes a whip and beats the artist. It is some time before his confidence in his wife is restored, but the ending leaves them very happy by the confession of Catherine.

Weeks has arrived too late.

ZOE RAE DISCUSSES MARRIAGE.

A FEW days ago little six-year-old Zoe Rae, talented Universal actress, playing with Director Mong in the Rex Feature, "The Grudge," told her father that when she married she did not want a man who drank, smoked or swore, and finished this by an inquiry as how to know if he has these habits. Her father informed her that by the time she was of a marriageable age she would understand these things. The child persisted, and finally her father said, "Well, you could smell it on his breath." Zoe looked at him in wonderment and asked, "How do you suppose I could smell swear words?"

THE MOVING PICTURE WEEKLY

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PAUL GULICK .... Editor
M. WINKLER........ Music Editor
PETER PEPPER........ Interviews
MARJORIE HOWARD........ Interviews
JOE BRANDT........ Business Manager
W. A. BACH........ Canadian Representative
GEO. H. BOWLES........ Kansas Correspondent
JULIUS BERNHEIM........ Minneapolis Corresp.
KINTARO SAKAMOTO..Japan Correspondent
ROBERT S. DOMAN....London Correspondent
BURTON RICE........ Paris Artist

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Another Wonderfu Opportunity

ANOTHER novelty from Universal, another chance to "clean up," and one which our competitors are hastening to imitate. Next week's Red Feather will be a combination affair—a three-reeler with Cleo Madison, Roberta Wilson and Molly Malone, and a two-reel Western with Neal Hart and the famous cowboys. The first is a real five thousand foot story boiled down to three thousand, and the second would have been produced by any one else in at least three reels and possibly even five. Eight reels of first-class entertainment in the compass of five thousand feet is a pretty big proposition, especially with half a dozen stars and a whole company of featured players. All this is bunched together as a "feature" which deserves the name if any picture in the world ever did. Read all about this wonderful opportunity on page 27.

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Ben Wilson and Close-Ups

Secret of the Excellence of Those in "The Voice on the Wire" Is That Ben Works in Them Without Make Up of Any Kind.

Ben Wilson has to have telephone on stage in "Voice on the Wire."

THIS is a scene from the filming of the new Universal serial, "The Voice on the Wire," and shows the cameraman getting ready to film a close-up of Ben Wilson, listening to the fatal warning over a property telephone. He has to do it, you know, every few minutes, throughout the episodes of the big picture, in his character of John Shirley, the criminologist, who is called in by the police officials when the series of crimes, all committed in the same mysterious manner, baffles their experience.

Wilson is one of the few actors who work without a make-up, and so close-ups of his countenance are more than usually successful. It is certainly disillusioning, to say the least of it, when one sees the beaded eyelashes, reddened lips, and darkened eyebrows and lids of a screen hero, magnified till his face is about ten feet high. They are bad enough in a woman's visage, but quite impossible in a man's. Many screen players, however, are convinced that they look better when their eyes, at close range, suggest a fistic encounter, and their lips look as if they had just been indulging in copious helpings of huckleberry pie. It has been suggested that the necessary close-ups, which rightly used, make a picture so interesting, should be taken at a time when the player's make-up had been adapted especially for them. The first director who insists upon this, is going to be personally unpopular, but his pictures will benefit greatly.

The role of John Shirley is the best that Wilson has had in a long time, and is sure to add to his great popularity. But he declares that he has had to do so much telephoning in the making of it that the very sound of the bell makes him nervous.

Every one connected with the serial is rather "jumpy," for the plot is so sensational.

"The Eagle's Wings" Rouses Washington

D. A. R. and Government Officials See the Bluebird Special Industrial Preparedness Feature at Never-to-be-Forgotten Meetings.

Washington, D. C., Feb. 24th.—(Special to the Moving Picture Weekly.)

THE morning papers display prominently the review of "The Eagle's Wings," the Bluebird special industrial preparedness release which is just now occupying the attention of patriotic societies and thoughtful people to a remarkable degree. The picture was shown last night in the auditorium of the Memorial Continental Hall, under the auspices of the National Association, Daughters of the American Revolution, before a brilliant assemblage of Washington society. Among those present were Secretary of the Navy Daniels, Secretary of War Baker, Secretary of State Lansing, Secretary of Agriculture Wilson, and a great many Congressmen, Justices of the Supreme Court, and Administration officials. Sustained applause frequently punctuated the telling points made by Rufus Steele's brilliant appeal for adequate industrial preparedness as illustrated on the screen, and it was evident that "The Eagle's Wings" had made a profound impression in exactly the place where it will do the most good.

The rush for tickets had been so great that the room was crowded to overflowing, and many who had signified the desire to come were unable to obtain cards of admission.

Mrs. William Cumming Story, National President General of the D. A. R., presided, and introduced the speaker of the evening, Representative August P. Gardner, of Massachusetts, who gave a brilliant oration, driving home the message conveyed by "The Eagle's Wings." In their stories this morning the papers paid an unusual amount of attention to this first showing of the Bluebird special in Washington. The Washington Post, under a two-column head, says in part:

"The motion picture, 'The Eagle's Wings,' proved an eloquent plea for preparedness, first in showing a Congressman's conversion to preparedness, and second in the novel views of the plants of the country turning out guns and munitions for defense. The menace in the proposed national referendum on war was pointed out by August P. Gardner before the Daughters of the American Revolution, when he declared that if a vote is taken when patriotism is at a low ebb we would go to war hating ourselves, while if we voted for peace we would have to submit to everything in the future."

The Washington Star said: "So interested did public officials and members of patriotic organizations become in the preparedness meeting under the auspices of the National Society, Daughters of the American Revolution, in the auditorium last night, that cards of admission were at a premium, the members of Congress, in particular, having been so unanimous in their acceptance of invitations, that the great bulk of cards of admission was soon exhausted."

The success of the Bluebird picture before this special audience in the national capital but duplicates the impression which the photoplay has made wherever it has been shown throughout the length and breadth of our country. Great applause has marked telling passages in all communities, and there have been no dissenting "peace at any price" voices raised in protest.

"DESPERATION"

Katherine spends her time with Furness, who still loves her.

Centre—She begs her husband to leave his work. Right — John throws them together.

THIS Gold Seal Three-Reel Drama has an interesting history. It was written in the first place by the well known author, E. Temple Thurston, and published under the title of "The Evolution of Katherine." The play doctors saw in it good dramatic possibilities, and it was adapted for the legitimate stage and played on Broadway by Ethel Barrymore. Then in course of time it became a photoplay, under the direction of Maurice Elvey, with Elizabeth Risdon, now playing in a New York production, at the head of the cast. The theme of the picture is one of the most dramatic which it is posible to conceive. The heroine is injured in an automobile accident, and the injury threatens to have fatal results. The doctors inform her husband that she has only two years to live. She overhears and her problem is then to crowd as much as possible into the two years.

Katherine Crichton marries the scientist, John Staffurth, a very busy man. The young wife soon finds she has plenty of time to kill, and she welcomes the visits of the friend of her girlhood, Richard Furness. John is only too glad for the young man to "amuse" her, and is quite distressed when Furness is called abroad. Katherine knows that her continued friendship with a man who is still passionately in love with her is scarcely wise. She corresponds with him, however, and Furness treasures her letters.

GOLD SEAL Three - Reel Drama, written in novel form by E. Temple Thurston, and played on Broadway by Ethel Barrymore. Produced for the screen by Maurice Elvey.

CAST.

Katherine	**Elizabeth Risdon**
Mrs. Crichton, her mother	**Henrietta Watson**
John Staffurth	**Frederick Groves**
Richard Furness	**Guy Newall**
Mr. Crichton	**Hugh Croise**

A slight injury she has received in an accident has serious developments. Specialists are called in, and though they reassure their patient, they tell her husband privately that the worst is to be feared and that his wife has at the most only two years to live. John determines that she shall never know the truth.

But Katherine does know, for she has been suspicious of the doctors and has listened at the door. Now she resents John's lack of faith in her pluck and will not let him know she has overheard the terrible verdict.

So when Furness returns from abroad, more in love with her than ever, she gives herself up to the pleasure of his company, into which her unsuspecting husband persists in throwing her. She does not, however, like the idea that her letters have been kept, and Furness promises to give them back to her if she will come to the opera with him. And now John's blindness nearly brings about a supreme tragedy. At 11:30 that night he is to know if he has succeeded or failed in his experiments, and in his absorption he does not see that the woman he is working to save, is being driven to the brink of the precipice.

At a crucial moment in Furness' flat, Katherine draws back. A trifle has saved her; but once again malignant fate interposes and arranges that John shall have his door barred against his wife just when she most needs him. Contrasting Furness' warm adoration with her husbands indifference, Katherine hastily writes a last fatal letter of surrender.

The letter is never opened. On the morrow when John, tardily enlightened, is forcing Furness to give up the packet of letters, including the one whose seal has not yet been broken, Katherine is hearing from her doctor that her husband has discovered a cure for her and that there is a lifetime of health in front of her.

When John comes in, radiant over the good news, his wife shrinks from him, for she knows of his visit to Furness. She has no thought but for the letters. When she finds that the packet is complete, that the last mad one has not been opened, either by Furness or by her husband, she is overwhelmed with emotion. Brokenly, she gives the letter to John, but he tears it to pieces unread and holds out his arms to his wife.

for days atferwards. The set was a complete wreck, and the clothing of the actors torn to shreds before the director gave the signal, "Earthquake!" which brought the whole scene tumbling about their ears.

The contrast between these riotous scenes and the calm of the following day upon the Presidio, where the thousands fled from flames and falling wreckage, is wonderfully reproduced in the picture. Hundreds of people were employed in the making of this scene, and the individual groups of refugees were as carefully studied by the director as if each group were composed of principal players. They are deserving of close attention, but pass almost unnoticed in our interest in the reunion of Lola and the derelict whom her interference has saved.

A brief outline of the main threads of the story runs in this way:

When Oliver Curwell disowned his son Roger because the boy declined to abandon art and go into business with his father, Roger fell into dissolute habits, going gradually from bad to worse until he was a human derelict wandering around the streets of San Francisco. In his art-student days a girl of the name of Olga had shown selfish interest in him, believing he would inherit his father's millions, but when Roger was cast off by his father the girl abandoned her pretense of affection.

One evening Roger wanders into "Sailor's Rest," a saloon and dance hall run by "Hell" Morgan. That very day Morgan had hung behind his bar a work of "art" which the bleary-eyed Roger

gan resented this remark, and had pretty well beaten up young Curwell when Lola Morgan, the apple of "Hell" Morgan's eye, rushed to the scene and saved Roger's life by her interference. Morgan's daughter continued to befriend Roger and prevailed, finally, upon her father to give young Curwell the job of playing the piano for the "spielers" in the dance hall.

Eventually Roger started to paint a portrait of Lola, and love finally entered their hearts. To all this Sleter, a tough politician, objected, for the reason that he coveted Morgan's daughter and wanted to be "her man." Thus matters rest when Olga, from the artist's quarter, leads a party of friends to "Sailor's Rest" on a slumming tour. There she recognizes Roger at the piano and sends for him—her interest having been recreated by the fact that she had read in the newspapers of the sudden death of Oliver Curwell, who had willed his millions to his son.

Roger joins Olga's party, and the old days are so vividly recalled that he forgets his love for Lola Morgan, and makes affectionate advances which Olga designingly reciprocates. Lola sees the incident, goes to the "box party" of slummers and takes physical toll of both Roger and Olga. As a result of the incident, Roger leaves "Sailor's Rest" and Lola, in jealous retaliation, resigns herself to the overjoyed Sleter.

But when Sleter attempts to collect his reward, Lola rebels and strenuously resists his advances. The tumult of [illegible] furniture, in Lola's

He

Lola's Spanish dance.

dashes upstairs, and in an encounter with Sleter is shot and fatally wounded. Lola manages to drive Sleter from her room and escapes, dragging her father down a fire escape.

Hardly have they reached the ground when the terrors of San Francisco earthquake and fire break loose. "Sailor's Rest" tumbles in a burning heap. Helping her father as best she can, Lola finally reaches the Presidio, where refugees are assembling from all over the city. Her ather is near death and she makes im as comfortable as circumstances ill permit and seeks a doctor in the owd.

Roger has been drawn back to Sailor's Rest" by his love for Lola, nd when he finds the place a mass ruins, he likewise wends his way the Presidio. Fate brings the fond earts together and Lola and Roger e reunited at the moment "Hell" organ dies. This is the story of Hell Morgan's Girl" to be presented a Bluebird special, not on the pro-am, with Dorothy Phillips playing e star part.

THER neutral powers are preparing for eventual hostilities. A ant hydro-aeroplane has been com-eted for the Danish government, the sting being photographed at New-ort News by the cameraman for Ani-ated Weekly No. 61. The big mo-ors are seen in operation. The gaso-ne tanks were filmed as they were eing filled for the first time, and then he launching of the ship, under super-ision of Lieutenant Granjean of the Danish Royal Navy, who is here to purchase flying machines for his coun-ry.

"THE GATES OF DOOM"

Written by J. Grubb Alexander, and Produced by Charles Swickard, with Claire McDowell in the lead.

CAST.

Indore	Claire McDowe
Agatha	Claire McDowe
Francis Duane	L. C. Shumwa
Terence Unger	Jack Conoll
Sir Ethelbert Duane	Mark Fento
Florence Duane	Tommie Dal
Grand Duke Alexis	Alfred Alle
Jang Sahib	Francis MacDonal
Agatha, as a child	Lena Baskett

THIS Red Feather Photoplay written by J. G. Alexander and produced by Charles Swickard, is based upon the old Hindoo law of "Suttee," by which the wives of an Indian dignitary were condemned to die when he died, by being burnt tonished to see Indore, who has escaped and made her way to him. He consents to take her away with him. He then drinks from the poisoned wine, and falls dead. Indore lifts the glass to her lips to die with him, but it is snatched from her hand by the native, who carries her back to his prince. She is reduced to slavery in the harem as punishment. Duane fulfills his promise and takes the child of Indore and his friend to England with him, to be brought up as his father's niece.

Years pass, and Agatha has developed into a beautiful woman. She is reading a message from Duane with a heavy heart, for it says that he is on his way home with his bride, Florence, to join his father on his journey to India, where he had recently been appointed English resident at a native court.

En route to India they meet the Grand Duke Alexis, a suave diplomat with a knowledge of women. He has known Florence in the past, and there seems to be a strong feeling between the two.

Florence has become jealous of Agatha. Alexis, perceiving this, forces her to think that her husband loves the Indian girl. She yields to his attentions and easily justifies her actions.

Arrived in India, Alexis surreptitiously informs Agatha that her mother is not dead as she had been told, and that she might see her if she would meet him at midnight. Eagerly the girl consents and promises to keep the arrangement a secret.

Guided by a native to the palace, Agatha confronts the prince and anxiously asks for her mother, but he cunningly parries her question. Looking at her with his evil, lustful smile, the man draws near and she, comprehending his meaning, retreats in terror until she is crouching by a divan. Struggling fiercely, the girl finally utters a scream of horror as he slowly overpowers her.

Indore, in a room nearby, engaged in fanning one of the harem wives, hears the scream and slips quietly into the other room, steals the dagger of the guard sleeping at the door, and stabs the prince. Fatally wounded, he gradually crumples to the floor, and Indore, with mother instinct, recognizes her child and clasps her close in her arms. Thus the guard finds them and the dead man.

Jang Sahib, the hunchback advisor of the prince, rushes into the room when he hears the guard's frightened shriek, and orders the native to spread the news that their prince has been murdered by an English infidel. Soon there is a great riot of natives and many white men's lives are lost before the people are subdued.

Captain Duane, alarmed at the disappearance of Agatha and discovering that she has gone to the palace, hastens at full speed in that direction with a few horsemen. But Jang Sahib tells Duane that Agatha has not honored them with her presence. The soldier is forced to leave, and enters the mob of mad natives and fights his way desperately with his sabre through the human mass.

Indore steals the guard's knife.

Agatha is accused by Jang Sahib of the Prince's murder.

Meanwhile, Florence, convinced by Alexis of her husband's infidelity, has left on a steamer with him, leaving a note for Duane. With this shock, together with the disappearance of Agatha, of whom they have never heard a word, both the captain and his father are broken down with grief.

While crossing the great Indian desert in Jang Sahib's caravan, Indore, embracing Agatha for the last time, jumps from the camel over the cliff as they are passing. She is later picked up, almost dead, by some traders. She has lost her memory of the past.

Arrived at the Walled City of the desert, Jang Sahib compels Agatha to marry him. But on the wedding-day the Indian blood in the girl suddenly gains the upper hand. She grasps the hunchback by the throat and slowly chokes him to death.

Duane, crushed by despair, has grown to shun the haunts of white men. He wanders into a native dive, patronized by beggars and all sorts of evil characters. Sitting at a table, he is startled by the sight of a dancing girl, who is just finishing her Oriental dance in the centre of the room. In open-mouthed wonder, he staggers to her and, in spite of the curses of the people, leads her out. It is Indore whom he mistakes for Agatha.

She does not even remember her child's name, but when left alone in a bedroom at Duane's home, she is

(*Continued on page 34*)

"They handed you a bum deal, Kid," said Cheyenne Harry.

Harry Carey in "The Drifter"

BISON Two-Reel Drama, written and adapted for the screen by Edna Schley and produced by Fred A. Kelsey, with Harry Carey starred in his favorite role of "Cheyenne Harry," supported by Claire Du Bray.

CAST.

"Cheyenne" Harry	**Harry Carey**
Dora Mason	**Claire Du Bray**

HARRY CAREY returns to his favorite screen character which he calls "Cheyenne Harry," the "good badman" of Western days that are no more. This picture was written for him by Edna Schley, and directed by Fred A. Kelsey, who has been so successful in reproducing the real Western atmosphere on the screen. Claire Du Bray plays the role of a girl upon whom fate has been too hard. Cheyenne saves her while she is masquerading as a boy, and then her wit saves him when she confesses to being a woman. Here is the story:

Dora Mason, dressed in boy's garb, has just lost her last nugget playing the roulette wheel, and "Cheyenne" Harry, never guessing her to be a girl, notices that something serious is wrong. Unconsciously sympathizing with her, he tells her to wait outside the saloon for him and begins to play the game. Suddenly he shoots out the lights, grabs the stakes and the banker's pile and dashes for the door. But failing to see the girl, he rushes to his horse and rides down the road.

At dawn the following day, Harry is resting from his strenuous riding, for he has eluded his pursuers. Suddenly hearing a noise, he calls "Halt," but the figure continuing to run, he fires. Dora falls, and he, recognizing her scream as a woman's, is horrified. He runs down from his hiding-place to carry her into shelter. She tries to be brave, but is very much frightened at the sight of her own blood. He places her on his horse and takes her to a deserted shack, where he binds her wound and attempts to soothe her as well as he can. She tells him she was left alone when her father, a miner, died, and has dressed as a boy, for it was easier than being a girl in the desert. Realizing the seriousness of her injury, he leaves her to ride to the town, in spite of her efforts to stop him from taking such a risk with his life.

Entering the saloon, he forces the bartender to give him a bottle of whisky and then grabs the man's apron and dashes away. He speeds back to the shack, well aware that he is being followed by the cowboys who have been warned by the saloon roustabout.

Instructing the girl to stick a pole with the apron tied to it out the window as soon as he has had time to escape, "Cheyenne" reluctantly bids her good-by.

The cowboys starting to fire at the shack see the flag of truce and cautiously enter the building. There they find the girl who pretends to faint and, immediately conquered by her winsomeness, they forget they are hunting a criminal and carry her carefully back to the town. "Cheyenne" sees the men leaving with Dora and smiles rather wistfully at her cleverness.

"THE LAST CIGARETTE"

THIS is the beginning of the much heralded new series, which is being produced by George Bronson Howard from his own stories called "Yorke Norroy, Diplomatic Agent," published originally in the "Popular Magazine" and then in book form. The scenario for this first adventure, which is called "The Last Cigarette," was prepared by Luther Reed, but the picture was directed by Mr. Howard in person. Kingsley Benedict is starred in the role of the special agent of the U. S. Government, and has the best chance of his career in the series, of which he makes the most. The cast will change for every episode of the series, with the exception of Jay Belasco, who has the role of the confidant and assistant of Norroy. The high promise of this first adventure will be amply fulfilled in the subsequent ones.

FIRST adventure of the new series, "The Perils of the Secret Service," written and produced by George Bronson Howard. Scenario by Luther Reed. Starring Kingsley Benedict.

CAST.

Yorke Norroy	Kingsley Benedict
Carson Huntley, his "left hand"	Jay Belasco
Minna Ober	Vola Smith
Her father, a murderer	Malcolm Blevins
Saxonian Chief	Clyde Benson

In the Bergenschloss, the centre of Saxonia's secret service, the heads of the service are in consultation over the fate of one of their men who has failed in his mission to a South American republic, on account of the watchfulness of Yorke Norroy, a diplomatic agent, and the cleverest man in the American secret service, who poses as a mere man of fashion. The Saxonian chiefs declare that he has lived long enough, and lay plans for his destruction. Minna Ober, whose father has committed murder and been sentenced to death, comes to them to plead for clemency for him. The chief sends for the man, and offers him a chance for his life, if he will dispose of Yorke Norroy. Ober accepts the commission gratefully, and prepares his plans for the trapping of the American.

It is the evening of the reception of the Saxonian embassy in Washington, some time later. The papers have given publicity to the mysterious escape of Max Ober, and Huntley Carson, the friend and confidant of Yorke Norroy, who is known as his "left hand," warns Norroy that Ober is after him. They attend the reception together, and recognize Ober in the crowd. Carson is worried, but Norroy is imperturbable. He is apparently absorbed in a flirtation with a charming stranger, who in reality is Minna Ober. Her father is counting upon her to lure Norroy to an empty house, where preparations have been made for his reception. Minna is successful in interesting Norroy, and accepts his escort to her home. She takes him to the house, where Ober and his men are waiting for her. Norroy is roughly pushed into the room and falls. He rises, and brushes off his clothes, annoyed by the dust upon them, and oblivious of the threatening looks of the men.

Ober informs him that unless he discloses the secret history of his defeat of their plans in the South American republic, he will be put to death instantly. He insists upon Norroy's sitting down at the table and writing out the story of the transaction in detail. Norroy complies, but asks permission to smoke a cigarette. He takes out his case and sees in its polished surface, that Ober gives directions to his men to shoot him when he has finished writing. He lights a cigarette, and smokes it in the intervals of writing the story which they demand. He lays the cigarette on the edge of the table and proceeds. At the critical instant the cigarette explodes, and Norroy makes his escape. When the smoke of the explosion has cleared away, Ober and his daughter read on the paper "Tell your chief that Yorke Norroy sends Max Ober back to the Bergenschloss to pay the penalty."

GRAB THIS
RED FEATHER
DOUBLE BILL
"THE GIRL WHO LOST"
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Cleo Madison
Roberta Wilson
Molly Malone
Jack Nelson
and
"BORDER WOLVES"
With Neal Hart

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big company, gives to the part of John Shirley, a criminal investigator
attempts to trace the mysterious "voice" and clear up the crimes, a vigo
portrayal with a punch in each episode that will keep the fans coming to
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For the Exhibitor who does not care to run a serial here is a great and fascinating series of eight two-reel episodes in the life of an international detective. Based on the popular stories of "Yorke Norroy—Diplomatic Agent" by the celebrated novelist, George Bronson Howard, the public will clamor for admission at every release. These stories, published in a magazine of wide circulation, and afterwards in book form, have been read by millions of people, who will be eager to see their vizualization on the screen. Here is a wonderful opportunity to increase your business and popularize your house. Wire or write at once for booking reservation and full particulars to your nearest Universal Exchange or to the Home Office.

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BOOK NOW THROUGH ANY UNIVERSAL EXCHANGE

Getting Inside of the Screen Magazine

Scenes above show how Frankfurters are made.

Below a Hawaiian damsel

FOR some reason or other, an "inside story" always finds willing ears. Whether the "inside story" has to do with a political intrigue in Hindoostan or the high cost of asparagus tips in Timbuctoo matters not. The mere fact that there's an element of secrecy proves the magnet to mere man.

So, this is an "inside story." It is prompted by half a hundred queries from patrons of the Universal Screen Magazine, urging the producers of that new educational feature to enlighten them as to just how it is compiled.

These seekers for information pertinently observe that such varied subjects are embodied in the periodical in films that dozens of cameramen must be employed in the work. They are correct in the assumption. Dozens of cameramen are continually on the lookout for subjects of sufficient merit to warrant use in the Universal Screen Magazine, and their "home stations" include every town of any size in the world.

To be exact, there are more than 190 motion picture photographers on the Universal Screen Magazine's staff, and each one of them has contributed, at one time or another, to either the Screen Magazine or the Animated Weekly. The risks they run to obtain their film is a story of itself. Volumes could be written of the intrepid "movie" photographer.

The Screen Magazine is made up each week with all the care, if not more, that is exercised by the editor of a standard publication. Probably thirty or forty subjects are received by express or parcel post, and these must be gone over by competent critics. The timely and most interesting subjects are selected, and, after further editing finally find their way into the Universal Screen Magazine.

Usually five or six subjects comprise the edition, but the number is by no means fixed and is increased or decreased, according to the importance of the "stories" involved.

It is quite unusual to find more than one subject from one locality in one issue of the Magazine, the policy of its editors being to give representation to as many sections of the country as is possible. Screen Magazine No. 9, scheduled for release on March 9, is a striking example of this system.

This issue embodies the following subjects:

BEE CULTURE, demonstrated by Dr. Edward F. Bigelow, at his Connecticut apiaries.

HARVESTING ICE, in the upper reaches of the Hudson River.

HOW FRANKFURTERS ARE MADE. A motion picture of the activities in a Brooklyn, N. Y., sausage factory.

PERPETUATING DEWEY'S IMAGE. Ulric S. Dunbar, noted sculptor, making the death mask of hero admiral. Washington, D. C.

ANIMATED SCULPTURE by Willie Hopkins. California.

The frankfurter subject was filmed with the co-operation of inspectors assigned by the New York Department of Health. These officials are producing splendid results in their rigid supervision of the manufacture and sale of food products in the greatest city in the world. And their work is excellently shown in this picture.

The Bee Culture film was made at the suggestion of Mr. Perry of the Boy Scouts of America, who very kindly suggested to the editor of the Screen Magazine that Mr. Bigelow's apiaries would make an excellent subject. They did. At the same time an interesting Boy Scout picture was taken which was shown in the Animated Weekly. Willy Hopkins' animated sculpture is a department unique in the extreme. In the present subject he has evolved a beautiful Hawaiian maiden as shown in the central illustration, from a hard boiled egg. His peculiar method of handling clay on his modeling board before the camera has made one of the biggest hits thus far shown on the screen.

A REGULAR TELEGRAM Just received from the manager of Portland, O., BLUEBIRD Photoplays.

Bluebird Photoplays, Inc.
1600 Broadway,
New York City.

Have today booked "Hell Morgan's Girl;" four days first run, Portland, five hundred four days first run Seattle; five hundred four days first run Butte; two hundred twelve dollars twelve days; give us this kind of subject and we will get the money.

G. A. METZGER.

Novel Red Feather Double Bill

Universal Releases a Five-Reel Show Consisting of Two Distinct Pictures With Eight Widely Advertised Stars.

THE Red Feather for the week of March fifth introduces a real novelty in motion pictures. It is an innovation in film land, which is the invention of the Universal Film Company, the organization which is always there with something new. Instead of a five-reel feature with one plot, and one set of characters, there will be released two features, one in three reels, and the other in two. These two pictures will be advertised on the same poster, and treated in all respects as if they were one.

The result of this scheme for a double bill is that at least eight reels of splendid film entertainment, with all the padding cut out, are presented within the compass of a five-reeler. Several stars of international reputation, and a score of featured players will appear in these five reels. The two stories themselves, while equal to each other in interest, are so utterly different in subject and treatment that it is safe to say so much solid enjoyment has never been packed into five thousand feet of film before.

Every day the protests of the motion picture fan against the unconscionable padding of a short picture, the ruthless stretching of a slender plot to make it fit the arbitrary length of five reels, rise louder and louder and more insistently. Yet many an exhibitor still feels that he must cater to the desire of his patrons for a so-called "feature film." Here is a brand new way out of the difficulty. Either of these stories contains matter enough for five thousand feet footage. The first one, in particular, is such a splendid piece of work, such a logically built plot, that it would have been the easiest thing in the world to add two reels of detail to it, and bring it to the required length all by itself. The second contains a real surprise in the last few feet, with action and thrills enough to make a couple of ordinary "Westerns."

The three-reeler is called "The Girl Who Lost," and no less than three screen beauties appear in its cast. Cleo Madison, one of the most popular actresses of the films, has the role of an actress, who plays a vampire part, off the stage, in order to be revenged upon the man who has wronged her little sister. She sets to work to ruin the son of this man, and it is her tragedy that her own heart becomes involved in the process. The little sister is played by charming Robert Wilson, who has a stellar role all to herself on this week's program, in "The Amazing Adventure," and whose sudden rise to fame is told on another page of this issue. The fiancee of the young man, who is almost ruined by Cleo in her desperate scheme of revenge, is enacted by pretty Molly Malone. Three more varied, and more lovely types of womanhood have certainly never appeared before in the same photoplay.

Besides the three actresses, there are Jack Nelson, who plays the role of the young man, Daniel Leighton, as the father, and Lydia Yeamans Titus, in the small part of the landlady. Surely this is an unusual cast for a three-reel photoplay, and the details of settings, direction, costume, etc., will be found fully as remarkable.

Cleo Madison and Roberta Wilson in "The Girl Who Lost."

Neal Hart in "Border Wolves."

The second part of the double bill is called by the promising title of "Border Wolves," and the picture lives up to the promise of its name in every respect. Neal Hart, who has been appearing with great regularity on the program lately, is the featured player, Joe Rickson, who will be remembered for some of the most daring work ever performed for the camera, is the villain.

Neal Hart is in charge of the principal role, and as he has spent his life doing in earnest just the sort of thing that he now does in mimicry for the camera, he puts over this part with a naturalness that makes it impossible to think that he is acting at all.

The Universal heads feel sure that this new plan of a double bill will meet with the approval of both exhibitors and public. Dissatisfaction with the padded feature has been growing so rapidly that something must be done to check it. Yet the habit of the "Five-reeler" is strong, and though it is an undeniable fact that the supply of stories which really demand five thousand feet of film to tell them properly, is anything but equal to the demand for them, the exhibitor likes to advertise the showing of the so-called "feature." Here is a solution of the problem, and a way out of the difficulty which meets all requirements, and yet furnishes pictures of natural length. It is to be tried out in the week of March 12, and if it meets with the expected success from exhibitors and public, it will be repeated, and the days of the padded, dragged-out five-reel picture with the two-reel plot will be numbered.

"The Amazing Adventure"

REX Two-Reel Drama, written by Eleanor M. Ingram, published in "The Red Book," adapted for the screen by Harvey Gates, and produced by Burton George, with Roberta Wilson in the lead. A picture with a really novel plot.

CAST.

Eleanor Ferrol	Roberta Wilson
Maid	Miss Gillette
Geoffrey Harland	Charles Perley
Detective	Hayward Mack

Eleanor explains to the tramp that this is his home.

A MOTION picture with a distinctly novel plot is "The Amazing Adventure," which was written originally by Eleanor M. Ingram, published in "The Red Book," adapted for the screen by Harvey Gates, and produced by Burton George. Roberta Wilson and Charles Perley played the leads for him in a two-reeler which holds the interest from start to finish. Here is the story.

Because of her fabulous wealth, Eleanor Ferrol is beseiged by suitors, but she will have none of them. One day a detective in her employ comes to her home and gives her some information which she seems to regard highly. She orders her motor and makes a trip through the park. She approaches a shabbily dressed man, Geoffrey Harland, and suggests that he waive an introduction and dine with her. He does so, wonderingly.

After dinner she proposes that he marry her and to this he consents, still wondering and half protesting. That night she makes him promise that he will never speak of their marriage. They start on a honeymoon. Harland is soon in love with her and tries to solve the "why" of it all, but cannot seem to arrive at any solution.

One day he sees her talking to a man at a hotel, but she disclaims knowing any one at the hotel. This angers him. He accuses the man later of knowing his wife, but he also disclaims any knowledge of the wife. The man is the detective who had been in the employ of Eleanor some time previous to the marriage.

She feigns illness and goes to her room followed by the now angry Harland. Then she confesses that she has loved him since the time when as a small child he had saved her life during one of his prospecting trips. She tells him that she had employed the detective to follow him continuously, and so it all ends happily as he is now deeply in love with her.

NO MORE "WATER STUFF" FOR CRAMPTON, WHO CAN'T SWIM.

A FEW days ago Howard Crampton, who plays Capt. Cronin in the new serial, "The Voice on the Wire," was cast for a part which would require him to swim in the Pacific Ocean, a few miles from the Universal City studios. He promptly declined and gave as an explanation the following:

Crampton played the part of "Captain Harding" in the Universal production, "Twenty Thousand Leagues Under the Sea," the marine portion of which was filmed in the Bahamas. In one scene of the big film play Crampton was supposed to swim from a boat to the shore, although he cannot swim a stroke. Finally the director arranged for a rope to be tied around the actor's body, and which was to be held taut so as to keep him on the surface of the water. Everything was going beautifully, when suddenly a big wave came along and tore the actor loose from the rope and he was dashed upon a corral reef. This scene is shown in the picture.

The next thing the director saw was "Captain Harding" running up and down the reef with his hands and arms in the air and shouting wildly, "Never again! Never again!" And he has kept his word.

MEXICAN STARTS BULL FIGHT.

IN the production of "The Gates of Doom," the coming Red Feather, a large number of Mexicans in the garb of Hindoos were used at Universal City for one of the big street scenes. In addition, many animals were in evidence to give the correct atmosphere to the scene. A young bull was tied to a post and on the other side of the street, during the luncheon hour, the Mexicans were enjoying music from a mandolin and guitar. Suddenly one young native spied the bull. His sporting instincts were immediately aroused and he saw visions of becoming a matador.

A red shawl was taken from the shoulders of one of the women and across the street the Mexican hastened. There he flaunted the shawl at the bull which made two or three lunges at him when the director came along and hurried the man away.

"FATTY'S FEATURE FILLUM"

L—KO Burlesque of the movies themselves in two reels, directed by Fatty Voss, under the supervision of J. G. Blystone.

CAST.

Egbert	Fatty Voss
Blanch	Gladys Roach
Desmond	Richard Smith

Fatty is the featured actor of a motion picture company. He is dining in a restaurant when he sees a party of girls watching him, and decides to give them a treat. He sends them a card, on which is written, "I am featured at the Bazoo." Then he goes grandly out, trusting them to follow, which they do. He takes up a prominent position at the box office of the theatre, and watches the nickels as they go in.

First on the screen is the "Cuckoo Weekly," with battle scenes "Nowhere in France," and the launching of the Dreadnothing, guaranteed to do 470 knots per—haps, in which the bottle of champagne crashes through the hull when it is broken against it. Then come the latest styles from "Vug," which close the weekly. Then comes the great feature film, "Sunshine and Shadows." Egbert calls on his sweetheart, Blanche, little dreaming that a vulture is following in his wake. Desmond the villain has seen the maiden and is scheming to possess her. He goes to work to get hold of the mortgage on her home, in true villainous fashion, and then force her father to give him the girl, or he will take away their home. Egbert is outmanoeuvred at every turn, and the villain seizes the girl. So he goes to the side of the stream to commit his shriveled carcass to the waters.

The villain's cigarette sets fire to the house just at the critical moment, and the smoke is blown to Fatty. He suspects the trouble, and rushes to her assistance. He rescues her just in time. As the picture runs its exciting course, Fatty is seated in the audience between the two charmers of the restaurant, and explains the fine points to them, leading the applause at all the thrilling places.

"The Man of Mystery

IMP Two-Reel Drama, directed by King Baggot, who also plays the leading role. An unusual detective story of twin brothers.

Two policemen, standing on a street corner, observe a man acting strangely. When they attempt to question him they discover he is apparently suffering from amnesia. They take him to the station house and question him. He is unable to respond with an intelligent answer. Then a physician is called in, and he declares that the man, presumably a sailor, judging from his dress, is under the influence of an opiate.

The man is dressed like a sailor, but his hands are very soft, and his skin is of an odd sort of tan. The fellow keeps brushing his hand over his lips. When King, the detective, is called in, he says that the man had a mustache a short while ago. King discloses one complication after another. He also believes that there is a crime back of the strange man's

(*Continued on page* 34)

BLUEBIRD
PHOTOPLAYS (INC.)

ANNOUNCE

Harry Carey in "Love's Lariat."

"Saving the Family Name."

"Wanted—A Home."

"A Stranger from Somewhere."

"The Bugler of Algiers."

"The Eagle's Wings."

"The Price of Silence."

"The Right to be Happy."

"Black Orchids."

"The Piper's Price."

"God's Crucible."

"The Devil's Payday."

"The Mysterious Mrs. M."

"The Reward of the Faithless."

"The Man Who Took a Chance."

"The Saintly Sinner."

"The Boy Girl."

COMING

"Mutiny."

"Polly Redhead."

For Bookings Communicate with your local BLUEBIRD Exchange, or

Executive Offices of BLUEBIRD Photoplays (Inc.)
1600 Broadway, N. Y.

Bluebird Ideas

THE tom-boy always attracts attention, and you can use this fact to valuable advantage in advertising "The Boy-Girl." In this BLUEBIRD Photoplay, Violet Mersereau takes the part of a young girl who seizes every opportunity to dress and act as a boy. Dress a girl in a boy's riding outfit. If possible have her ride or lead a horse around town and distribute cards printed as below:

DO YOU WANT MY JOB?
To-day is my last day.
I'm going to wear ladies' clothes
after this.
TO-DAY'S
your last chance to see
"THE BOY-GIRL"
at the
(name here) Theatre

In the picture Violet Mersereau plays billiards with some friends of her father. The following stunt, using this idea, will bring in BIG Business. Announce that you will give an award, good for a certain number of admissions to any lady who duplicates the shot made by Violet Mersereau. Arrange with the local representative of a billiard table manufacturer to borrow a folding billiard table for the day. The dealer will be glad to lend it to you because of the advertising it will give him. Set a card in your lobby and one in the dealer's window; circulars with following copy can be used:

A PRIZE
Good for (number) admissions will be awarded to any lady who duplicates the three-cushion shot made by Violet Mersereau in
"THE BOY-GIRL"
See this wonderful BLUEBIRD Photoplay and enter the contest at the
(name here) Theatre
on (date)
After the performance the contest will be held on the (stage) or in the (lobby) (whichever is convenient for you).

The attached notice sent to the people on your mailing list, or enclosed with your programs will prove profitable.

Mr. Exhibitor:

Have your printer run off the following copy on a white card, size 5 by 5½ inches.

Have him following the general style of a wedding announcement.

BLUEBIRD PHOTOPLAYS, Inc.

Mr. (name of manager) wishes
to announce the marriage of
Bob Ridgeway
to
"THE BOY-GIRL"
at
(name here) Theatre
(Date)
You are cordially invited to
attend.

A Novel Red Feather

CLEO MADISON in

"The Girl Who Lost" 3 REELS

and NEAL HART in

"Border Wolves"

Try this novelty for the money it will make you.

Canadian Notes

By W. A. BACH.

OTTAWA, Ont.—The first moving picture railway car that ever traveled about Canada will commence a tour of the Government railway system in support of the safety first campaign. Hon. Frank Cochrane has authorized the fitting up of a car for the exhibition of moving pictures dealing with the dangers of taking unnecessary chances in the performance of railway duties, and the film will be shown to the employees over the entire Government System. The car will be in charge of Safety Engineer J. E. Long, and will spend a week at each of the terminals and divisional points. It is announced that as a result of the safety first campaign there has been a considerable decrease in the number of both employees and passengers killed. The number of fatalities dropped from 19 in 1915 to 8 in 1916.

MONTREAL, Que.—The officers and members of the Canadian Motion Picture Association held a successful dinner at the Windsor Hotel on Thursday evening. There was a large attendance of "movie" men, interested in all branches of the industry, and the dinner was a big success. The dinner was the first of a series to be held during the winter months.

The Arthur Drapeau Circuit of Quebec City, of which Mr. J. Bedard is the general manager, announces that the new Princess Theatre in Riviere de Loup will soon be ready for a grand opening. They will be able to seat seven hundred people, as the theatre is 48x126 ft., and contains eight boxes and one balcony. There is a fully-equipped stage so that they may present the latest musical comedies. He has two new 6B Power Machines, and they are building the front of marble stand glass. When finished, it will be one of the most beautiful houses in the province.

The Midway Theatre turned away hundreds of people with the Bluebird production "The Mysterious Mrs. M." and have already asked for a return date on this marvelous feature. This pictures features Mary MacLaren.

The Universal Hockey Team representing the Montreal Office, played a tie game with the St. Denis Theatre last Thursday, Feb. 8, at the Victoria Rink.

The Exchangemen's Association of Montreal held an informal get-together banquet at the Windsor Hotel on February 23d.

The Canadian Universal Film Co., of Montreal, report that from all prospects "The Voice on the Wire," the new searial, is sure to be a wonderful success and that it will outdo any other serial which has been shown in that territory.

The Lux Palace of this city has reopened under the management of Mr. Fufiange, a well-known exhibitor in the Quebec Territory. Universal service will be the feature of his widely advertised program.

The Connaught Theatre, one of the most beautiful picture houses of this city, is under the new management of genial Johnny Smythe whose smile and a square deal to all motto, is the means of a steady welcome to all the Exchangemen. Mr. Smythe has selected the Universal program as the most ideal and popular for his house and has contracted for the first run of Red Feather Features.

TORONTO, Ont.—The Strand Theatre of Toronto signed up a contract with the Bluebird Photoplays under Mr. McKenny of the Toronto office to supply them with Bluebird features regularly during the coming months.

Mr. E. A. Langley, formerly General Sales Manager of the Pathe Film Co. in Canada, and latterly with the Canadian Auto Sales as General Organizer, has joined the Universal force to take charge of the Vancouver office in Canada. Mr. Langley is a business man of the new efficiency type with a splendid record and there is no doubt that his new appointment will meet with great success.

Regent Theatre of Ottawa instituted a new idea by having a Bluebird Week, starting February 19th, using "The Man Who Took a Chance," with Franklyn Farnum, and "The Mysterious Mrs. M.," starring Mary MacLaren. According to latest advices received from this house, the idea has been most successful.

(*Continued on page 34*)

UNIVERSAL
COMEDIES
Gale Henry

"I AM The Funniest Women in the World"—

"MULE MATES"—my latest JOKER COMEDY—is said to be the funniest picture ever released. I am too modest to say what I think about it—but as Harry Lauder says, "Ah wull say this"—

"GALE HENRY, WM. FRANEY and the clever people of the JOKER Company are giving the fans a brand new style of comedy that is making more money for you Exhibitors than any other comedies on the market. Take that from me, but BOOK through Universal Exchanges or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York."

STORIES OF THE ONE REEL PHOTOPLAYS

"WANTA MAKE A DOLLAR?"

Joker Comedy.

Written by Jack Cunningham.
Produced by W. W. Beaudine.

CAST.

Gale	Gale Henry
Milt	Milburn Moranti
Bill	William Franey
Lillian	Lillian Peacock
Cripple	John Cook
Blind Man	John Cook

Gale is a leading suffragette and is addressing a meeting when she catches sight of an advertisement in which a marriage broker advertises his "Insurance Against Spinsterhood." The terms are five dollars down and five dollars a week until $1,000 has been paid. The meeting breaks up in disorder. Bill is the broker, and he is in love with his secretary Lillian. Gale breaks in upon them, and pays her thousand down in one lump. Bill has to find a husband for her. He goes out and offers a dollar to each man he sees, a cripple, a fruit vendor, a blind man. All however, after one look at Gale, refuse. Bill is in despair. Gale calls a policeman and says that Bill has taken her money and failed to provide her with a husband. The policeman says that he must live up to the terms of the contract, and he is standing up to be married to Gale, when Lillian rushes in and claims him. All this time a mysterious character has been watching outside the door, continually changing his disguise. Now he comes in and Gale recognizes Milt, her long-lost husband. She demands the money back from Bill, but he says that he has provided a man for her after all.

"GOOD-FOR-NOTHING GALLAGHER."

Big U Drama.

CAST.

Marshall Gibbons	T. D. Crittenden
Silas Hawkins	Fred Montague
Good-for-Nothing Gallagher	William V. Mong
Sliver	Rex Rosselli
Marcia Young	Roberta Wilson
Howard Gray	Paul Byron

Gibbons, an author, is sitting on the porch of a country hotel. He says that there is a story in everything, and the landlord disagrees. He says there is no story in the funeral of Good-For-Nothing Gallagher, which is passing. Silas Hawkins says he is mistaken and tells the story.

Gallagher loved Marcia Young, but she refused him, so he took to drink. She accepted Howard Gray, who had organized a town militia company. He would not have Gallagher, as he said his was no "Coxey's army." They were celebrating the Fourth of July, when an alarm came that the convicts in the prison had broken out of jail. Gray declared that it would be suicide to fight such desperate men, but Gallagher knocks him down, takes his uniform and leads the boys to fight the convicts. He is killed by the treachery of their leader, after they have surrendered. Marcia turned against Gray when she saw his yellow streak appear. As Gallagher is brought back, she bursts into tears as she realizes that she has accepted the wrong man. That is the story in the funeral of Gallagher.

"THE MYSTERIOUS CITY."

Powers Dorsey Educational Split Reel.

Imperial Peking is the mysterious city, which was photographed by Doctor Dorsey, first showing a panoramic view, and later details, such as the main gate, the National Museum, formerly the Imperial Palace, with some of the Chinese curios inside it, the Summer Palace, with the famous Porcelain Pagoda, erected for a Mongolian prince.

"A SOLDIER'S DREAM."

Big U Drama.

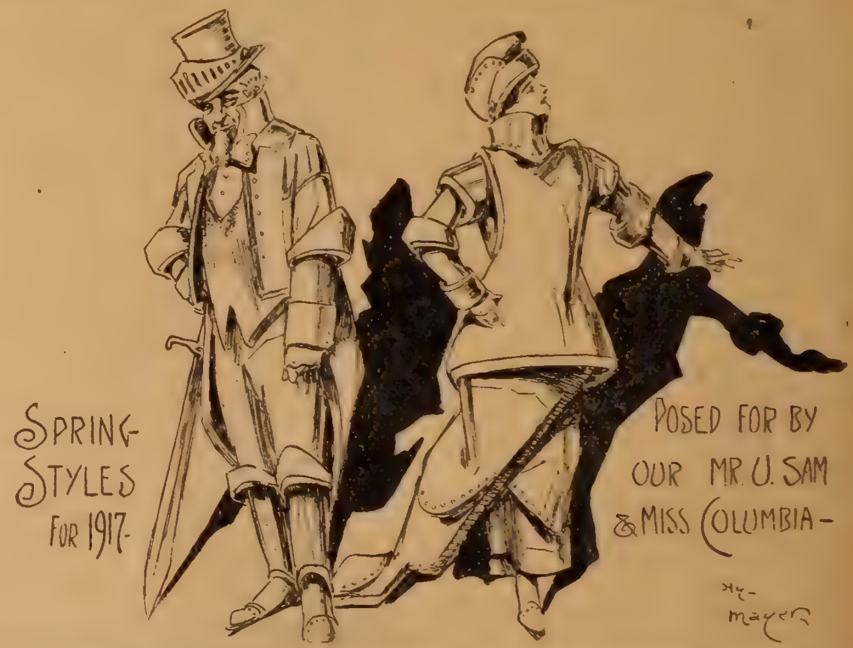
John, an army lieutenant, is in love with the general's daughter. They are stationed at a remote post on the frontier. William dreams one night that with the assistance of the girl he places mines all around the fort. Then he dreams that the Indians attack the fort and that by pressing a button he sets off the mines, which blow the savages to pieces. When the fort is really threatened with attack, John tells the general of his plan. The officer is impressed and rewards him with the hand of his daughter.

"THE HUMAN FLAME."

Laemmle Drama.

With Roberta Leonard and Margarita Fischer.

Bob is a fisherman, and because of his terrible temper is known as the "Human Flame." He leaves his native town, and arriving at another, he falls in love with Margaret, the village beauty. One day, when he has been drinking, he falls over a cliff and is badly hurt. He is taken to the house of Margaret, who nurses him back to health. He reforms under her influence and marries her.



Timely Cartoon by Hy. Mayer for Universal Animated Weekly.

STORIES OF THE ONE REEL PHOTOPLAYS

"GOOD MORNING, NURSE."

Victor Comedy.

Story by Capt. Leslie T. Peacocke.
Scenario by Maie B. Havey.
Produced by Allen Curtis.

CAST.

Nurse	**Eileen Sedgwick**
Fred	**Eugene Walsh**
Dr. Hurts	**Ralph McComas**
Doctor's wife	**Margaret Whistler**

Eileen Little, the prettiest nurse in Dr. Hurts' sanitarium, is seen coming from the hospital one day, by Fred Biggers, a rich young man. Smitten with love at first sight, Fred immediately goes to the hospital, but the door is slammed in his face. He hires the driver of a jitney bus to run over him. He is carried into the hospital, where Eileen is ordered to attend him.

Dr. Hurts is in love with Eileen himself, and soon becomes jealous of Fred. Fred commences to groan and the doctor orders an immediate operation. A specialist is summoned and Eileen and Fred are locked in the sick-room to prevent their escape.

Fred is rolled on a wheeled table, into the operating-room. Dr. Hurts enters with a most satisfied expression. Fred then places the doctor on the operating table and pours all the different anesthetics within reach over him. Fred informs the specialist that the patient is prepared for the operation, while he and Eileen jump into a taxi.

"A BUNDLE OF TROUBLE."

Nestor Comedy.

Written by Karl R. Coolidge.
Produced by Louis Chaudet.

CAST.

Detective Potts	**Lee Moran**
Eddie	**Eddie Lyons**
Olga	**Edith Roberts**
Russian Ambassador	**Harry Nolan**

The Russian Ambassador receives a message of warning that there will be an attempt on his life. His daughter Olga advises him to consult the famous Detective Potts. He sends for Potts, who is about to bestow a diploma on his pupil Eddie. They both go to the Ambassador's house. On the way they see a suspicious package dropped into a barrel, and take it for a bomb. The Ambassador has disguised himself. Eddie puts on a Russian disguise and Potts takes him for the anarchist. He follows him. Olga is terrified by the appearance of three men who insist upon seeing her father. He enters in his disguise and she does not know him. He snatches it off, just as Eddie and Potts enter, too. They recognize each other, and, peeping through the curtains, see the Ambassador about to raise a bottle to his lips. They rush in, only to learn that the three men have called to get the Ambassador's opinion of a substitute for Russian vodka. In Eddie's bundle is found a pair of woman's stockings.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 9.

Issue No. 9 of the Universal Screen Magazine begins with views of Doctor Edward F. Bigelow, the noted bee culturist who instructs Boy Scout Masters in the art of handling bees with security. The doctor has never been stung, though he has handled millions of bees.

Cutting ice on the upper reaches of the Hudson River for storage is the next subject. The third shows the making of frankfurters and sausages, under the rules of inspection of the New York Board of Health.

Casting the death mask of Admiral Dewey is then shown. The sculptor Ulric S. J. Dunbar, who made the masks of McKinley, Garfield and Grant, and many other famous men, is seen working on the mold, filling the cast with plaster of paris, and breaking the mold when it has hardened. A few minutes with Willie Hopkins and his animated sculpture close the reel.

"MR. FULLER PEP—HIS DAY OF REST."

Powers Animated Comedy Cartoon
Split Reel.

Mrs. Fuller Pep asks her husband to take mother-in-law for a ride in her wheeled chair. She has not walked a step in twenty years. Fuller decides to show her some real speed. The chair gets away from him and he is worried, but reassured when he finds she has not even wakened. He leaves her in the path of a Fierce Sparrow of eight cylinders, but the car leaves her chair unharmed. The chair runs into a sewer, and mother-in-law discovers that she can walk after all and chases Fuller to his home.

"THE GIRL WHO LOST"
"BORDER WOLVES"
Red Feather Double Bill
A WONDERFUL SHOW

"THE BEAUTY DOCTOR."

Victor Comedy.

Written by James Dayton.
Produced by John Steppling.

CAST.

His wife	**Sylvia Ashton**
Mr. Mason	**Billy Mason**
Mr. Hope	**William Musgrove**
Mrs. Hope	**Betty Hatton**
Got Rox	**Henry F. Crane**
His daughter	**Elise Mason**
Prince	**Wadsworth Harris**

Billy and the wife, stranded in Thinville, decide to open a beauty parlor for thin women. He poses Sylvia as a wonderful example of before and after taking. He learns through a beauty column in the newspaper that watermelon seeds are a great fattener. He buys a large supply of melons and tacks up his beauty doctor sign.

A husband and wife in Thinville get notice that an eccentric uncle in his will has left orders to give the couple the wife's weight in gold. She decides to take the treatment of Billy. A young girl is engaged to a Turkish Prince, but when he sees how thin she is he refuses. She also takes the treatment.

After a few weeks both the thin women are thinner and poor Sylvia is fatter than ever. The husband of the thin woman, the father of the thin girl and the Turkish Prince all go to bring vengeance on Billy. A battle with the watermelons ensues and results in Billy and Sylvia taking passage for other parts.

"IT MAKES A DIFFERENCE."

Rex Drama.

Story by Ida M. Evans.
Scenario by Charles J. Wilson, Jr.
Produced by Ruth Ann Baldwin.

CAST.

Genevieve	**Dorothy Davenport**
Will Hardy	**Ed Hearn**
Martha	**Irene Hunt**
Jerry Holden	**J. Morris Foster**

Genevieve, the head saleslady of the Elite Cloak Store, is admired by the manager, Jerry Holden. But she treasures in her heart her love for Will, who had several years before married Martha, a timid little woman. A bargain sale is in progress at the store and Martha is timidly examining the dresses, which are reduced to twelve dollars. Genevieve, not knowing who Martha really is, hastens to

(*Continued on page* 34)

CANADIAN NOTES.

(*Continued from page* 31)

It was announced Saturday that a deal had been completed Saturday for the construction of a moving picture theatre at the southwest corner of Victoria and Richmond streets, Toronto. The term of lease, with a frontage of 100 feet on Richmond street by a depth of 184 feet on Victoria street, is for eighty-four years. The annual ground rental will be $21,600. The new theatre which will have a seating capacity of 2,500, will cost $200,000.

"IT MAKES A DIFFERENCE."

(*Continued from page* 33)

her and the little woman, shabbily dressed, says she will come again with her husband.

Soon afterward, Genevieve meets Will and accepts his invitation to dinner. The following day, she is delighted to receive a note from him urging her to accompany him again. She has listened to his recital of how his wife henpecks him and nags at him from morning until night, and has the sincerest sympathy for "big, generous Will," as she still thinks him.

Martha enters the store with Will. Genevieve is horrified to think that this timid woman is Will's wife. She insists that Martha buy a $150 gown. Will is afraid to refuse.

Genevieve suggests to Jerry that he rent a larger store and that they go into business together and for life.

"THE MAN OF MYSTERY"

(*Continued from page* 29)

condition. By observation of the man, King is convinced that he is not a sailor, but a man of refined habits, that the tan skin was produced by a stain and that tattoo marks have been painted upon him.

Depough, a prosperous broker, has a twin brother, a sailor who has been the black sheep of the family. There was a clerk in Depough's office who had been discharged for dishonesty. Returning from sea and learning of the brother's good fortune, the twin joins with the clerk in conspiring to rob the broker by changing identities. They were to get the broker out of the way, then have the sailor impersonate him.

Doped cigars put the broker in a state of coma. Then the clerk with the aid of the sailor, took the insensible man to the latter's room where the metamorphosis was performed. They then turned the drugged man loose on the street and from a distant doorway observed the police take him away.

The sailor, dressed in his brother's clothes, went to the brokerage office where he and the ex-clerk cashed large checks. They were just about to leave when apprehended by King. The broker's sweetheart is told about what has happened and is brought to the office where, by her soothing presence, he regains control of his faculties. King retires, happy in the thought of another good work done.

"THE GATES OF DOOM."

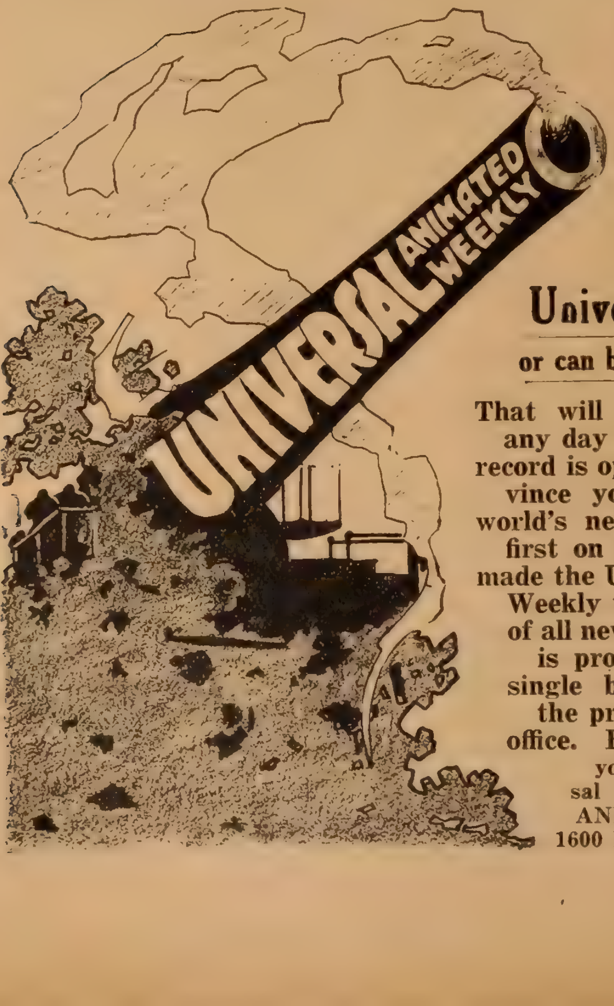
(*Continued from page* 21)

fatally stabbed by the prince's servant, who had followed her there, she is shocked into her right mind. She demands to know where Agatha is imprisoned.

At the head of a troop, Duane dashes toward the desert and after many days of hard riding, arrives at the Walled City, just in time to snatch Agatha from the funeral pyre into which she is being forced by the subjects of the murdered Jang Sahib, whose body is now burning. After a battle with the natives, the troopers escape with the girl and begin their journey back across the blazing hot ocean of sand, Duane and Agatha supremely happy at seeing each other again.

The BIG GUN FOR BIG RESULTS

It Shoots the Coin Into Your Box Office



Is Monday your dull day—or Wednesday—or what day is it? Every Exhibitor has one dull day or part day every week. Here is a smashing one-reel feature released

On the Regular Universal Program

or can be booked separately

That will draw the crowds any day it is shown. Its record is open for you to convince yourself. All the world's news events shown first on the screen have made the Universal Animated Weekly the most popular of all news pictorials. There is proof aplenty, or a single booking will bring the proof to your box-office. BOOK today from your nearest Universal Exchange, or UNIANIMATED WEEKLY, 1600 Broadway, N. Y.

Reynolds Films Story of the Sea

"MUTINY," the next Bluebird Photoplay, written and produced by Lynn Reynolds, is the third Bluebird to be booked for a week's run at the Rialto Theatre, one of the largest motion picture houses in the world, which stands at the corner of Forty-second Street and Broadway, New York City. Myrtle Gonzalez, George Hernandez, and Val Paul have the leading roles in the production, many scenes of which were filmed on board a bark, on which the company took up their residence for some time.

Lynn Reynolds is a young director who has as little to do with an indoor studio as possible. He believes that one of the chief missions of the motion picture is to bring the freshness and beauty of the great world of outdoors, to those whose lives are passed within the narrow confines of city stars. All his Bluebird pictures have been made amid surroundings of natural grandeur or beauty. "The Girl of Lost Lake," for example, took the spectator to one of the most beautiful bodies of water in California, famous for its lovely lakes. "The End of the Rainbow" was filmed at Hume, in the centre of the Sequoias, the oldest living things on the face of the earth. The felling of one of these giants of the forest was an incident cleverly related to the plot. "God's Crucible" was pictured in the Grand Canyon of Arizona, one of the scenic glories of the world.

In "Mutiny" the director has tried to put some of the wildness, the limitless spaces, the irresistible power of old ocean on the screen, and he has succeeded to a remarkable degree. There are exciting incidents galore in the story, staged as it is upon a sailing vessel of the old type. There is a terrific fight between the hero and the brutal mate; a tremendous storm at sea, a shipwreck, and the rescue of the heroine during the progress of the tempest. Besides all these sensational features there is a love story of more than usual appeal, and a happy ending which will send spectators from the theatre feeling the satisfaction that comes from seing justice meeted out as it should be in all true romances.

Besides the three principals, several players who have already made their mark in Bluebird photoplays by excellent characterizations, have remarkably strong roles in this sea story. Jack Curtis is the overbearing old father of the heroine, who carries his daughter away by force for a voyage on his ship, when he finds that she has defied his wishes for her marriage to his mate. E. J. Brady, who will be remembered by all who saw "God's Crucible" for his splendid interpretation of the role of the valet, has the part of the hunchback cook on board the vessel, who succeeds in protecting the heroine from the advances of the mate, favored by her father. The earlier scenes are filled with those inimitable touches which mark a Reynolds' picture, for this young director has the "picture sense" developed to an amazing degree. He makes the camera say things to us which would be lost on the legitimate stage, which would be impossible of presentation through any other medium. He has studied the possibilities of the film as few others have done, and the happy result of his researches is lavishly displayed in his productions.

INTERMOUNTAIN LETTER

By EDWARD ARMSTRONG.

OUT of 32 Motion Picture Theatres in Denver, Universal is now represented in 26 houses, a new house being added last week, namely, The Isis Theatre, who have booked two-reel L-Ko comedies. This places the full Universal program in one block, as Mr. Haagen of the Iris Theatre has first run of the entire Universal program with the exception of the two-reel L-Kos.

The new Webber Theatre, one of the largest and finest suburban houses in the city of Denver, will open February 1, with the Bluebird feature, "The Bugler of Algiers." They will use a full Universal program and the regular Bluebird releases.

At the present time a total of 14 houses in the city of Denver are using "The Purple Mask" serial. Each week the number increases.

MR. GEORGE MAYNE, manager, advises that Mr. Wm. Swanson has decided to mave Bluebirds from the Strand to the American Theatre. The latter seats 3,000, is one of the finest in the West, and Bluebirds have earned their advancement to their new home through popular demand in the Mormon City.

Mr. Mehesy of the Mehesy Theatre, first-run Universal house, states that he broke all records wth "Liberty," and has about decided to run this serial over again.

MINNEAPOLIS NEWS.

A FEW days ago an appreciative exhibitor by the name of A. E. Dubeau, Sauk Center, Minn., entertained the entire staff of the Universal Film Co., Minneapolis, at a luncheon. Mr. Dubeau claims that it is the Universal program that made him successful and he wanted to show his appreciation to the boys and girls by giving them a treat, which surely was appreciated.

The luncheon took place at the Vendome Hotel, and through these columns the staff of the company desires to express their thanks to Mr. Dubeau, who is considered a dandy good fellow and a mighty successful exhibitor.

NEW "FILM-FLAM" GAME ALLEGED BY POLICE.

"MOVING picture director from New York, organizing new picture company in Toronto, wants clever individuals—amateurs—to work in pictures immediately."

An investigation by the police of the above advertisement, which appeared in an evening paper last week, resulted yesterday in the arrest of one R. E. Taylor of Chicago, alias T. R. E. Woodward, of New York, on a charge of fraud. Detectives Levitt and Taylor arrested the man yesterday.

What They Think of the Universal Program

FROM LOSS TO A PROFIT.

Universal Film Exchange, Inc.,
Charlotte, N. C.

Gentlemen—I beg to thank you for the hearty co-operation extended me and shall be more than glad to avail myself of the excellent ideas presented by you.

In the past six months my business has taken on such a healthy growth that I find it necessary to increase the capacity of my house; and this I attribute solely to the Universal Program and the Red Feather productions, which I have been running exclusively. The hearty co-operation and help rendered me by the Charlotte office combined with the superiority of the productions have enabled me to build up my business from a loss to a profit paying basis, and I will be glad to have you refer any skeptical exhibitor to me.

Thanking you all for the personal interest you have taken in me and my theatre, and wishing you and the Universal the best success, I beg to remain, Yours very truly,

LOUIS HOLMES,
New Edisonia Co.,
Charlotte, N. C.

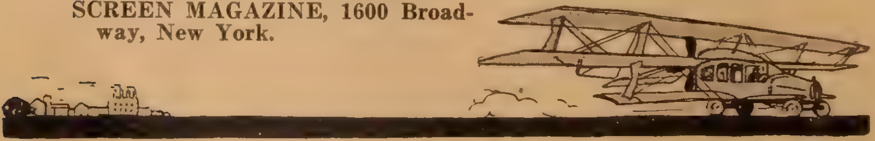
ALWAYS ON TOP

UNIVERSAL
SCREEN MAGAZINE

Popular demand alone compelled the release of this marvelous one-reel feature every wek. The demand came from fans, Exhibitors and Exchange men. Since the announcement that the Universal Screen Magazine is

Now Released--Every Week

There have come letters by the hundreds from Teachers, Students, Prominent Educators, Clergymen, Scientists—the class of people who are interested in the world's progress—THE KIND WHO ARE IN THE PUBLIC EYE, and WHO INFLUENCE PUBLIC OPINION. These people talk to thousands every week. They advise these thousands to see this marvel of moving pictures. It will get the crowds for you. Investigate. Your nearest Universal Exchange, or UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.



SUPERIOR TO ALL OTHERS.

Mr. Carl Laemmle,
President Universal Film Co.

Dear Sir—Kindly allow me to express my ideas about the Universal Program.

The Universal program is superior to all others for its refinement, artistic beauty, and superb scenery.

The Broadway and Red Feather features are very fine.

About the serials, "Lucille Love," "The Broken Coin" and "Peg o' the Ring," featuring Francis Ford and Grace Cunard, were enjoyed immensely. These serials were very fine.

Both Mr. Ford and Miss Cunard, I am very fond of, because I admire them most ardently.

Now, "Liberty" featuring Miss Marie Walcamp and Eddie Polo, is witnessed with care, devotion and with heart-interest. The Scenic is where the Universal Program is shown. The management of this theatre wishes to state that this "Liberty" serial is the best ever produced. "Liberty" ends February 14th, on the same night "The Purple Mask," featuring Francis Ford and Grace Cunard, begins.

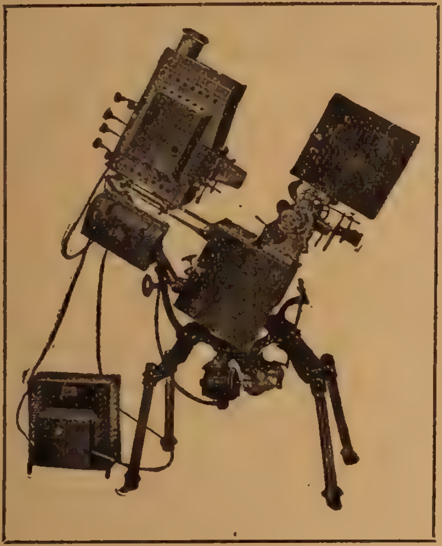
Very sincerely yours,
WENDELL PHILLIPS JACKSON.
Willimantic, Conn.

THE BEST THERE IS.

Laemmle Film Service,
Omaha, Neb.

Gentlemen—Just a few lines of appreciation to you for the way you have treated me this wek. After having to cancel an extra feature which I had booked for Monday and Tuesday, I called you up at the last minute and asked you to help me out, which you did in grand style. I want to thank you for the feature you sent me, "The Barriers of Society," and must say it is one of the best pictures I have had in a long time. The first day I ran it was Monday, and during the exciting scenes of the picture I thought my patrons would tear the house down. The consequences were they all passed out of the theatre with a big smile of satisfaction on their faces and last night (Tuesday) I had the biggest Tuesday night's business in the history of the house. Now I think this proves conclusively that the Universal service is the "Best what am." I hope this will please you to know that I am enjoying a good business, and again thanking you for your excellent service, I am,

Yours very truly,
NATHAN DIX.
The Lily Theatre.
Lincoln, Neb.



"SEVENTEEN YEARS OF KNOWING HOW"

WHEN YOU ARE INTERESTED IN LONG DISTANCE PROJECTION OF MOTION PICTURES, THINK OF THE RECORD MADE BY

Power's Cameragraph

AT MADISON SQUARE GARDEN, NEW YORK CITY

300 FOOT THROW
34 FOOT PICTURE

Nicholas Power Company
90 Gold Street New York City

MUST HAVE WEEKLY.

Universal Film Exchange,
New York City.

Dear Sirs—We notice that you have cut out the Animated Weekly from our program. We want this weekly and would not have it cut out of our program the last three days weekly for anything. Perhaps a previous letter, enclosed with a list of pictures to be sent on the regular program, may have misled you regarding the weekly. We said, I believe, that the Weekly MUST be put into the program, as heretofore. It is not on this week's program.

Thanking you, I am,
Yours very truly,
O. F. LINCOLN,
Hartford Theatre.
Hartford, Conn.

DOUBLED HIS BUSINESS.

Laemmle Film Service.
Omaha, Neb.

Gentlemen—I have found "Liberty" 100 per cent perfect. It has more than doubled my business and started people with one foot in the grave to come to the show even when it's below zero. All my patrons wish it was forty-one episodes instead of forty-one reels. Respectfully,
C. C. HOOPS.
Kingsley, Iowa. Hoops Theatre.

ALWAYS PACKED.

Laemmle Film Service,
Omaha, Neb.

Gentlemen—"Liberty" is doing big business. It sure is some drawing card. My business has increased 50 per cent., and my house is always packed. Yours respectfully,
Weston, Neb. W. J. KOVANOA.

FINE PROGRAMS.

Universal Film Exchange,
Chicago, Ill.

Gentlemen—I just want to thank you and your booker for the fine program you have sent for next week. I am certainly proud of it, and just say for me that there is some class to the way the Universal exchanges treat their customers, especially the way your exchange has taken care of me. Yours truly,
A. L. STEVENS,
Freeport, Ill. Superba Theatre.

BROKE ALL RECORDS.

Consolidated Film & Supply Co.,
Dallas, Texas.

Gentlemen—"Liberty" is a winner. Our receipts grow larger every Tuesday. We broke all records yesterday for any serial we have ever run.
Yours truly,
H. T. HODGE,
Abilene, Tex. Mgr. Gem Theatre.

SORRY TO SELL.

THE writer of the following letter has been a Universal Exhibitor for six years, having obtained his films from the Laemmle Film Service, of Des Moines, Iowa. We take pride in reproducing his letter.—*Editor.*

Laemmle Film Service,
Des Moines, Iowa.

Gentlemen — I am enclosing you check for this week's service.

I have sold out, or rather traded out, and now henceforth I will be a farmer. I have as nice a little 90-acre farm as there is in the country.

I want to say this much about leaving the "game," that the hardest part of it to bear is breaking up relations with you and your office.

I want to thank you for all our pleasant relations in dealing these past six years, and should I ever enter the field again I will try and take it up where we have left off.

Yours,
H. H. MILLER,
Central City Opera House.
Central City, Iowa.

P. S.—My successor is Roy Sawyer, a fine young man, born and raised in Central City, and he is worthy of any courtesies you may extend him. He advises to continue service as I have it now. H. H. M.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

AN Exhibitor wrote the Editor the other day that he had no trouble "putting 'em over," even without doing a lot of stunts.

Mebbe so. Mebbe so.

But if he isn't the exception that proves the rule then why aren't all Exhibitors riding around in their Buzz-Arrow limousines; and why does any Exhibitor ever have to shut up shop?—answer me that, Mr. Lucky Exhibitor.

The facts are, as we have frequently remarked, these stunts are intended for Exhibitors who NEED the stimulus of novel advertising, because of the high cost of newspaper space, of their location, or for any one of a dozen very good reasons not necessary to mention.

That they do get business for this class of Exhibitors we know, or we would not continue this page week after week. And at that we are honest in our belief that these stunts will help ANY EXHIBITOR OF ANY THEATRE, NO MATTER WHERE HE IS LOCATED.

If a circus did not post your town in advance; did not advertise in the papers; did not have a street parade or use any other form of advance publicity, how many people would know it was in town, and how many people would travel out to the lot or crowd into the big top?

These stunts are an inexpensive form of advertising, and every sucessful showman knows—THAT ADVERTISING PAYS.

THE week of March 12 is noteworthy for two reasons. One is the new idea in feature plays, the Red Feather Double Bill, which combines a three-reeler of stage life, and a two-reel Western in five reels of the most concentrated entertainment ever offered in that length of film before. The other is the release of the first episode of the new serial, "The Voice on the Wire," which is emphatically the best yet. Both of these events deserve special advertising. The following stunt, which we frankly confess to be borrowed, would be a sure-fire way of drawing attention to the double attraction. Run a slide after each show for several days before that upon which you propose to show the double Red Feather. On the slide have nothing but "Watch the way the wind blows on such and such a date." On that date send up several toy balloons, with passes to the showing of the Red Feather attached to them. Let the children know by means of posters that any one finding one of the passes will be admitted to the show, and you will have them chasing the balloons all over the town to see where they land. Attach red feathers to them also to make the stunt still more effective.

THE campaign book for the new serial, "The Voice on the Wire," is just crammed with suggestions for putting over the serial, which certainly needs only a small shove to start itself. But here is just one more for the showing of the first episode. It is called "The Oriental Death Punch." Announce through slides, run the day before, that you will admit free of charge to the first episode of the serial the first ten people who come and whisper to the cashier the magic syllables, "Sen Si Yao" (that is the Japanese for "Oriental Death Punch.") Also announce that you will give a prize of two admissions, or one admission, just as you prefer, to the serial, to the first person who can tell you the meaning of the Japanese words.

DON'T forget the second adventure of the series, "The Perils of the Secret Service," called "The Clash of Steel," which is released as an Imp on March 16. There is a tremendous duel fought with rapiers, between Kingsley Benedict and L. C. Shumway. Put a man in fencing dress, black trousers (they ought to be knee-length, but that is an unimportant point), a padded protector with a red heart over the heart, a fencing mask, gauntlet on his right hand and a foil in his hand. Have him stand in the lobby, and, if he is dextrous at that sort of thing, he may lunge with the foil at a mark on the wall. But he will be very effective just standing under an announcement of the adventure.

YOU really must not miss the opportunity for a stunt offered by the Joker for March 17. Gale Henry poses for a travelling artist as "December Afternoon," and she certainly looks the part. The picture is called "Art Aches," and it will produce side-aches from laughter. Get a reproduction of the famous painting, "September Morn" if you can, and show it in the lobby with a portrait of Gale Henry beside it, and just add that she is posing as "December Afternoon" in the comedy which is running inside your house at that moment.

THIS WEEKS PROGRAM

MONDAY, MARCH 5.

02219 RED FEATHER—"The Gates of Doom" (5 reels) (Claire McDowell) 1-3-3-6

02220 NESTOR—"A Bundle of Trouble" (Com.) Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, MARCH 6.

02221 GOLD SEAL—"Desperation" (3-reel society dr.) 1-3-6

02222 VICTOR—"Good-Morning Nurse" (Com.) (Eileen Sedgwick). 1

WEDNESDAY, MARCH 7.

02223 L-KO—"Fatty's Feature Fillum" (2-reel Com) (Fatty Voss). 1-3-6

02224 UNIVERSAL ANIMATED WEEKLY—Weekly No. 62.

02225 BIG U—"A Soldier's Dream" (Western dr.) 1

THURSDAY, MARCH 8.

02226 BIG U—"Good-For-Nothing Gallagher" (Dr.) Wm. V. Mong). 1

02227 REX—"The Amazing Adventure" (2-reel dr.) (Roberta Wilson-Chas. Perley). 1-3-6

02228 LAEMMLE—"The Human Flame" (Sea dr.) (Robert Leonard-Margarita Fischer) 1

FRIDAY, MARCH 9.

02229 IMP—"The Perils of the Secret Service" (2-reel dr.) No. 1 "The Last Cigarette" (Kingsley Benedict) 1-3-6

02230 UNIVERSAL SCREEN MAGAZINE—Issue No. 9. 1

02231 VICTOR—"The Beauty Doctor" (Com.) (Billy Mason). 1

SATURDAY, MARCH 10.

02232 BISON—Harry Carey in "The Drifter" with Claire Dubray. 1-3-6

02233 JOKER—"Wanta Make a Dollar?" (Com.) (Gale Henry-Wm. Franey). 1

SUNDAY, MARCH 11.

02234 REX—"It Makes A Difference" (Dr.) (Dorothy Davenport-Irene Hunt). 1

02235 "Mr. Fuller Pep, His Day of Rest" (Com. Cart.) and "The Mysterious City" (Dorsey Ed.) (Split Reel). 1

02236 IMP—"The Man of Mystery (2-reel detective drama) (King Baggot). 1-3-6

WEEK OF MARCH 5.

02237 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 11) "The Garden of Surprise" (2 reels). 1-3-6

NEXT WEEK

MONDAY, MARCH 12.

02238 RED FEATHER—Double Attraction—"The Girl Who Lost" (Society dr.) (Cleo Madison) and "Border Wolves" (Western dr.) (Neal Hart) 1-3-3-6

02239 NESTOR—"Some Specimens" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts) 1

TUESDAY, MARCH 13.

02240 GOLD SEAL—"The Common Sin" (3-r. dr. (Helen Gardner). 1-3-6

02241 VICTOR—"A Woman in the Case" (Com.) (Sedgwick)

WEDNESDAY, MARCH 14.

02242 LAEMMLE—"Where Glory Waits" (2-reel dr.) (Allan Holubar-Roberta Wilson) 1-3-6

02243L-KO—"Summer Boarders" (Com.) (Phil Dunham). 1

02244 UNIVERSAL ANIMATED WEEKLY—Weekly No. 63.

02245 IMP—"Sins of a Brother" (drama) Brenon-Shay) 1

THURSDAY, MARCH 15.

02246—VICTOR—"Dorothy Dares" (2-r. Com.) (Ruth Stonehouse). 1-3-6

02247 BIG U—"For Honor's Sake" (drama) 1

FRIDAY, MARCH 16.

02248 IMP—"The Perils of the Secret Service" (2-reel dr.) No. 2 "The Clash of Steel" (Kingsley Benedict) 1-3-6

02249 L-KO—"Love on Crutches" (Com.) (Hank Mann). 1

02250 UNIVERSAL SCREEN MAGAZINE—Issue No. 10. 1

SATURDAY, MARCH 17.

02251 BISON—"Roped In" (2-r. C. dr.) (Neal Hart) 1-3-6

02252 JOKER—"Art Aches" (Com.) (Henry-Franey) 1

02253 LAEMMLE—"Racing Death" (Dr.) (Robert Leonard)

SUNDAY, MARCH 18.

02254 POWERS—"The Tail of Thos. Cat" (Cart.) and "Foreign Legations in China" (Dorsey Ed. (Split reel) 1

02255 BIG U—"The Hidden Danger" (2-reel Indian dr.)

WEEK OF MARCH 12.

02256 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 12) "The Vault of Mystery" (2 reels) 1-3-6

02257 UNIVERSAL SPECIAL—Ben Wilson in "The Voice On the Wire" with Neva Gerber (Episode No. 1) "The Oriental Death Punch" (2 reels). 1-3-6

THE WEEK AFTER

MONDAY, MARCH 19.

02258 RED FEATHER—Herbert Rawlinson in "The Scarlet Crystal" (5 reel drama). 1-3-3-6

02259 NESTOR—"When the Cat's Away" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, MARCH 20.

02260 GOLD SEAL—"The Raid (3 r. West. dr.) (Hart).

02261 VICTOR—"Black Magic" (Com.) and "Landmarks of France" (Scenic) (Split reel). 1

WEDNESDAY, MARCH 21.

02262 L-KO—"Defective Detectives" (2 r. Com.) (Dunham).

02263 UNIVERSAL ANIMATED WEEKLY—Weekly No. 64.

02264 LAEMMLE—"Old Faithful" (Sea dr.) 1

THURSDAY, MARCH 22.

02265 VICTOR—"The Hash House Mystery" (2 reel Com.)

02266 POWERS—"The Strangest Army in the World" (War Special). 1

FRIDAY, MARCH 23.

02267 IMP—"The Perils of the Secret Service" (2 reels) No. 3 "The Dreaded Tube" (Kingsley Benedict). 1-3-6

02268 UNIVERSAL SCREEN MAGAZINE—Issue No. 11. 1

02269 NESTOR—"In Again Out Again" (Lyons-Moran). 1

SATURDAY, MARCH 24.

02270 BISON—Harry Carey in "Goin Straight" (2 r. Western dr.) 1-3-6

02271 JOKER—"Whose Baby?" (Com.. (Henry-Franey).

02272 REX—"The Boyhod He Forgot" (Dr.) (Smalley). 1

SUNDAY, MARCH 25.

02273 REX—"The Grudge" (2 reel dr.) (Wm. V. Mong, Irene Hunt and Zoe Rae). 1-3-6

02274 POWERS—"The Love Affair of Ima Knutt" (Com. Cart.) and "Artistic China and Japan" (Split reel). 1

02275 BIG U—"The Rebel's Net" (Dr.) (Grace Cunard-Francis Ford). 1

WEEK OF MARCH 19.

02276 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 13) "The Leap" (2 reels). 1-3-6

02277 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber, (Episode No. 2) "The Mysterious Man in Black" (2 reels) 1-3-6

MUSICAL PROGRAM TO

"The Boy Girl"

Specially Selected and Compiled by M. WINKLER

THEME SWEET REVERIE BY TSCHAIKOWSKY THEME

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	1 Min. & 15 Sec.	Intermezzo by C. Bohm
T	King Channing, a Retired Gentleman	2 Minutes	....Continue to action
T	Bob Ridgeway of Ridgeway & Son	2 Min. & 25 Sec.	...Gondoliera by Saar
T	How Dare You Come	1 Min. & 45 Sec.	.... Theme
T	Agathe and Martha Channing	1 Min. & 45 Sec.	Courtesy, Intermezzo by Wiegand
T	That Night	2 Min. & 35 Sec.	L'Adieu by Karganoff
T	I'm Jack Channing	3 Min. & 15 Sec.	....Souvenir by Drdla
S	Dining Room	1 Min. & 45 Sec.	Reception and Banquet Scene by Bendix
T	The Reading of the Will	45 Seconds	Pathetic Andante by Margis-Berger
T	Jack Now Living With Her Aunts	35 Seconds	.... Continue ff
S	Children Playing Games	30 Seconds	Short Intermezzo to action
S	At Door	20 Seconds	...........Continue pp
T	In Durance Vile	55 Seconds	.... Theme
	Must be performed as a Piano Solo		
T	I Have Repeatedly Warned You	1 Min. & 30 Sec.	Return to me soon by Gregh
T	The Chance Meeting	4 Min. & 55 Sec.	Ent'r Acte Valse by Hellmesberger
T	Jack Goes to Boarding School	1 Min. & 30 Sec.	....Elegy by Czibulka
T	Jack's Trick Play Wins	30 Seconds	Sparkling Eyes by Puerner
T	Bob Arrives in Oilville	1 Min. & 40 Sec.	....Continue to action
T	Your Aunts Were Right	35 Seconds	Dramatic Tension No. 1 by Ascher

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
T	Always the New Face	3 Min. & 35 Sec.	.Berceuse by Delacour
T	A Week Later	3 Min. & 10 Sec.	Fifth Nocturno by Leybach
T	I Want to See That	1 Min. & 5 Sec.	Agitato No. 4 by Becker
T	You're Late Again	40 Seconds	...........Continue pp
T	Failing to Raise Money	4 Min. & 40 Sec.	......Extase by Ganne
T	On the Day I Marry	1 Min. & 20 Sec.	..............Theme ff
T	The Trustee — After Persistant Pleading	2 Min. & 50 Sec.	Berceuse by Karganoff
T	Prepared For Her Wild Ride	1 Min. & 45 Sec.	Dramatic Tension by Winkler
T	The Race Begins	4 Min. & 10 Sec.	Intermezzo (2-4 Presto) by Arenski
T	A Puncture, Too	1 Min. & 5 Sec.	......Galop to Action
T	The Short Cut	2 Min. & 25 Sec.	.... Continue Galop
	to action pp or ff		
T	At the Dance	3 Min. & 40 Sec.	..Good brilliant Waltz
	pp during Scenes not dancing		
T	The Return Home	1 Min. & 5 Sec.	Dramatic Andante No. 5
T	The Following Day	5 Min. & 50 Sec.	..To Spring by Grieg
	ad. lib. Tympany Rolls during disputes		
T	That Evening	2 Min. & 25 Sec.	.... Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Gestures of the Conductor

By M. WINKLER

THE technical equipment and duties of the conductor may be summarized as follows:

What a good touch is to a pianist, that expressive and alert gesture is to a conductor. Given the right rhythm and feeling in the conductor's mind he must be able to translate it quickly and exactly into gesture. The quicker the response of hand to brain the better thereby will be a man's qualification as a conductor.

It is hardly necessary here to insist on the tremendous effect that expressive and appropriate gestures can have on orchestra playing, not only from a more ideal point of view, but also in such comparatively mechanical matters as keeping a steady rhythm—starting and finishing accurately. But to make such gestures expressive it is necessary for the conductor, like the instrumentalist, to attain certain qualities of arm and wrist. The wrist must be loose and supple, the baton should be held lightly, somewhat after the manner of a violin bow. The normal position of the baton should not be too low, otherwise it will not be seen, and not too high, otherwise it will be impossible to make that slight preliminary upward motion which is so necessary to secure a good attack on a downbeat. As a general rule no more strokes should be used than are absolutely necessary to mark the time; for instance, no bar should be beaten in three strokes that can be beaten in one, no bar should be beaten in four strokes that can be beaten in two. And it is one of the signs of a great conductor that he is able to conduct a piece, for example, in slow 12-8 time, using four strokes only to the bar, without hurrying the tempo. It may also be said that where there is no movement in music there should be no movement of the baton. Thus a bar containing nothing but a fermata should never be beaten out, but the beats counted mentally. In the same way, when the orchestra holds on a chord during a recitative, the bars should not be beaten out, and even when beats are necessary they should be only just indicated, otherwise the orchestra will be unnecessarily hurried and excited. Again, when beating the stroke should be made quickly and firmly, and the stick should then be held firm and motionless; it should not be gradually moved across the space to be traversed.

MUSIC FOR "THE GATES OF DOOM"—WEEK OF MARCH 5.

Specially selected and compiled by M. Winkler. *"Oriental Love Theme,"* by Winkler, is the Theme.

REEL I.

I. 1. *"March Turque,"* by Eilenberg, (Watch Tom-Toms) until "Durani a hindu of lowest cast." 2. *"Star Dreamer,"* Oriental Serenade, until "This country's got me." 3. *"Little Story,"* by Zimmermann, until "We were secretly married." 4. *"Orientale,"* by Cui, until "Here are letters to my solicitor." 5. *"Theme,"* to action pp or ff.

II. 6. Continue *"Theme,"* until *"Shuju-Ud Daula,"* etc. 7. Continue to action until "In Madagascar six years later." 8. *"Intermezzo,"* by Meyer-Helmund, until "In far off India Indore was a slave." 9. *"Theme,"* until "The flight of ten years." 10. *"Caprice,"* by Ascher, until "En route to India." 11. *"Valse Suite,"* by Brahms, until "In India." 12. *"Oriental Roses,"* Waltz, by Ivansvici.

III. 13. *Continue "Oriental Roses,"* until "Twelve o'clock." 14. *"Mysterioso,"* by Lake, until "Agatha has disappeared." 15. *"Dramatic Tension,"* by Funck, until "Your mother is a slave." 16. *"Allegro,"* by Bach, until "Prepare the Caravan." 17. Any good "Hurry."

IV. 18. Con. *"Hurry,"* watching shots, until Scene—Caravan starts on its way. 19. *"Passing Caravan,"* Patrol, by Schmidt, until "With the dawn—peace again," etc. 20. *"Theme,"* until Scene—Caravan in view. 21. Repeat *"Passing Caravan,"* until "Dawn finds Indore," etc. 22. Continue to action, until "A Caravan of traders." 23. *"In the Sudan,"* by Sebeck.

V. 24. Continue to action, until "As the trading Caravan," etc. 25. *"Oriental Characteristic,"* by Verdi, until "Change of scene." 26. *"Theme,"* until "The house of dancing girls." 27. *"Oriental Veil Dance,"* by Arenson, until "Agatha." 28. *"Hurry,"* by Becker, until Scene—Agatha and officer enter room. 29. *"Creepy Creeps,"* by Taylor, until "The blood of her ancestors." 30. Any good *"Agitato"* to action, until Scene—Agatha sitting on chair. 31. *"Heavy Dramatic,"* by Ochmler, until "All night across the desert." 32. Continue ff until Scene—Soldiers rescue Agatha. 33. *"Hurry,"* by Kerssen, watch shots) until Scene—On board of ship. 34. *"Theme,"* until end.

NESTOR—"A Bundle of Trouble"..............(Comedy)

1. *"Captain Cupid,"* by Pryor. 2. *"Wash Rag,"* by Losey, until end.

GOLD SEAL—"Desperation" ....(Three Reels)

1. *"Berceuse,"* by Karganoff, until "On road." 2. Intermezzo from *"Carmen Suite,"* by Bizet, until "Weeks later." 3. Piano Solo improvise to action, until "I'm going to India." 4. *"My Ideal Characteristic,"* by Tobani, until "Specialists." 5. *"Serenade,"* by Drigo, until end.

II. 6. *"Night Song,"* Reverie, by Stults, until "A visit to the hospital." 7. *"Notturno,"* by Grieg, until "A wild riot of thought." 8. *"Dramatic Tension,"* by Winkler, until "I refuse to accept, etc." 9. *"Dramatic Tension,"* by Reissiger, until "Six months later." 10. *"Chanson Triste,"* by Tschaikowsky, until "Later." 11. *"Love in April,"* by Kriens.

III. 12. Con. *"Love in April,"* until "What a glorious spread." 13. *"Dramatic Andante,"* by Margis-Berger, until "The final test." 14. *"Last Spring,"* by Grieg, until "Morning." 15. *"Venetia,"* by Tobani, until end.

VICTOR—"Good Morning, Nurse"..............(Comedy)

1. *"Beets and Turnips"* (Popular). 2. *"My Bird of Paradise,"* (Popular), until end.

L-KO—"Fatty's Feature Filum" ..(Two-Reel Com.)

I. 1. *"My Croony Melody"* (Popular). 2. *"I Love a Piano,"* (Popular), until end.

II. 2. *"My Bird of Paradise,"* (Popular). 4. *"Phantom Follies,"* (Popular), until end.

BIG U—"Good for Nothing Gallagher" ......(Drama)

1. *"Love Song,"* by Puerner, until "Keep your dirty tongue." 2. *"Salvation Army Patrol,"* by Herman, until "When young Harvard Gray came home." 3. *"Stars and Stripes Forever,"* March, by Losey, until "Gray soon become an admirer." 4. *"Heart to Heart Melody,"* by Trinkaus, (Watch big bell) until "The Fourth of July." 5. *"Finale,"* from "Ariele," by Bach, until "After the battle." 6. *"Pathetic Andante,"* by Kretschmer, until end.

REX—"The Amazing Adventure" ....(Two Reels)

I. 1. *"Faith and Hope," Idyl, by* Gruenwald, until "After dinner." 2. Piano Solo improvise to action, until "Will you marry me?" 3. *"Melody,"* by Cadman, until end.

II. 4. *"Summer,"* by Chaminade, until "A honeymoon by motor." 5. *"Forest Whispers,"* by Losey, until "An afternoon at the Fairview Hotel." 6. *"Capricious Ninette,"* by Orth, until "I don't think," etc. 7. *"Dramatic Tension,"* by Reissiger, until "I have always loved you." 8. *"Wild Rosebud,"* by Tobani.

VICTOR—"The Beauty Doctor" ....(Comedy)

1. *"Love Is So Fickle,"* by Kruseman. 2. *"Dreams of Delight,"* by Milok, until end.

BISON—"The Drifter" ....(Two Reels)

I. 1 *"Fata Morgana,"* by Tobani, until "The Chase." 2. *"Club Galop,"* by Laurendeau, until "Dawn was breaking." 3. *"Melody,"* by Trinkaus, until "The kid." 4. *"In Lover's Lane,"* by Pryor, until end.

II. 5. *"Love's Conflict,"* by Tobani, until "Cheyenne Harry a gambler." 6. *"Melody,"* by Friml, until "The chase." 7. *"Electric Galop,"* by Wohanka, until "Pard, they're after me." 8. *"Western Allegro,"* by Winkler, until "It's the kid." 9. *"Intermezzo,"* by Bohm, until end.

JOKER—"Wanta Make a Dollar?"............(Comedy)

1. *"Joker March,"* by Lake. 2. *"Invercargill,"* by Lithgow, until end.

REX—"It Makes a Difference" ....(Drama)

1. *"Extase,"* by Ganne. 2. *"Reverie,"* by Rissland, until end.

POWERS—"Mr. Fuller Pep—His Day of Rest"

1. *"Serio Comique,"* by Sorensen. 2. *"Noisy Bill,"* by Losey, until end.

"The Perils of the Secret Service," Episode No. 1. *"The Last Cigarette"*..................................(Two Reels)

I. 1. *"Maximilian Overture,"* by Ascher, until "Mina Ober Vola Smith." 2. Continue to action until "Max Ober murderer." 3. *"Serenade,"* by Czerwonky, until "In Washington." 4. *"Popular Two Step,"* until "After the dance." 5. *"Heure Mystique,"* by Sudessi, until end.

II. 6. Any good two step until "The empty house in F street." 7. *"Creepy Creeps,"* by Taylor, until "Pipe off Clarence." 8. *"Poor Relations,"* by Bendix, until "The Venezuela secret," etc. 9. *"Mysterioso Agitato,"* by Becker, until "The explosion." 10. *"Agitato No. 45,"* by Tobani, until end.

Newspapers and Exhibitors, and Fan

(From Wayne Herald of January 26.)

BLUEBIRD FEATURES PROVE VERY POPULAR.

WITH the showing of "Love's Lariat" at the Crystal Monday evening the success of the Bluebird films in Wayne was assured. This was the third Bluebird feature, and it drew a much larger crowd than either of the other two.

These pictures have the merit of being full of action, but not overdone. "Love's Lariat," a five-reel cowboy film, minus the overworked "shoot 'em and drag 'em out" theme, has an abundance of funny situations. The whole-hearted cowboy, summoned to the city by reason of having inherited his uncle's fortune, invites six of his pals to accompany him. Their saddles and their lariats are their only baggage. Entertained in the luxurious home of the cowboy's cousin, they disregard every convention and break every rule of etiquette until the play ends with the six friends, desperate over the thought of their leader marrying an Eastern girl, wailing in chorus "Oh, h——, he's ruined!"

Another unique feature of the Bluebird films is that all the lines and borders are printed in blue, a pleasing relief from the usual black and white. These scenarios, wholesome and well executed, deserve the generous patronage they are receiving.

(From Wayne Herald of January 27.)

ON WITH THE BLUEBIRD.

The Bluebird films appeal to everybody. They are the latest creation of the Universal Company, which has such a wonderful equipment at Universal City in California. Carl Laemmle, president of the company, is a wonder for new ideas. He conceived the Bluebird films, which were first released in the East only a year ago.

Four representative Bluebird films have been shown in Wayne and in all our personal inquiries we have not heard a single complaint or adverse criticism. Everybody is enthusiastic about them. This week the dramatic story, "The End of the Rainbow," was staged. Mr. Nielson, manager of the Crystal Theatre of Wayne, has been trying ever since New Year's Day to get "Naked Hearts," a film based on Tennyson's poem "Maud." Watch for the announcement of the date on this play, for you will be sorry if you miss it.

Still another Bluebird film about which Mr. Nielson is ultra-enthusiastic is "The Right to Be Happy," taken from Dickens' "Christmas Carol." Mr. Nielson is expecting this film for February 14th. This would be an especially appropriate play for a theatre party for the children.

Since none of the Bluebirds have been on deck much over a year, the interior settings are strictly up-to-date. The scenic effects are natural, the gowns are in style. If you haven't yet seen a Bluebird, go next Wednesday night by all means and watch all these features closely. You will be surprised with what nicety and accuracy the smallest details have been arranged. Even the lettering and the borders are different from ordinary films. The soft blue inks used are pleasing to the eye, and the quaint little scenes around the borders of these placards are always in harmony with the theme of the story.

"BLACK ORCHIDS" MASTERLY.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—We want to congratulate you on "Black Orchids," and we are very glad to say that the picture pleased everybody that saw it. While the theme was not just to our personal liking, yet the beauty of the photography and masterly handling of the detail in this picture places it along with the best pictures we have ever shown, and we trust that all future Bluebirds will not fall below the standard of "Black Orchids." In such case we know that Bluebirds will be more than popular with us.

Thanking you for past favors, we remain, Very truly yours,
C. A. BEGHTOL,
The Brach Theatre,
Hastings, Neb.

ACTORS ARE STARS.

Bluebird Photoplays, Inc.,
New York City.

Gentlemen—It had been my desire for some time to write to you, to tell you how much we enjoy and appreciate your Bluebird plays. We have always found them interesting and artistic. There is something that remains after it is over, something to think of and to speak about.

It has gotten so with us now that it is enough to know that it is a Bluebird, no matter what the name of the play is, or who the actors are, we are certain that it will prove interesting and fine—in fact, they are A-No. 1.

We have seen a number of your plays more than once and we would gladly go and see them again.

Your actors are all stars. You seem to select the right persons for the right parts. I could cite many cases.

Fort Wayne, Ind. Heral praises "Love's Lariat" c the Crystal Theatre. bitors who are glad t please as well as mak

I do hope that you will keep up your commendable endeavors. Give the people time to realize the worth of your productions.

Yours very truly,
JULIE R. LESOEG.
319 New York Ave.,
Brooklyn, N. Y.

IN SIOUX CITY. TOO.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—We feel that our success with "The Sign of the Poppy" is deserving of comment. People leaving the theatre, many of them, stopped to tell us that it was one of the best pictures we have ever exhibited. We failed to find any one who had adverse criticism to offer.

If the quality and persistent punch of the Bluebird program continues, the complete success of the productions in Sioux City is beyond question.

Yours very truly,
J. E. BRYANT.
Plaza Theatre Co.
Sioux City, Iowa.

PLEASED HIS PEOPLE.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—I wish to thank you at this time for sending me "The Sign of the Poppy" Tuesday. It was a good picture and pleased my people, and that is the end I am working for.

Yours truly,
W. A. BOWKER,
Lyric Theatre.
Hartington, Neb.

HE DID NOT CANCEL; ONLY WANTS IT TWO DAYS.

Bluebird Photoplays, Inc.,
New York City.

Dear Sir—I am in receipt of your letter of December 28th re cancellation of service, and in reply beg to say I have not cancelled your service, nor do I intend to do so.

Unite in Praising Bluebird Films

in its Editorial columns its initial presentation at Other Letters from Exhi- have Films which will money for them.

I gave notice of termination of contract because under the uncertain conditions existing here as to business and the uncertainty as to just what change I might make in a business way, I did not wish to be bound as to time on service with deposit or guarantee up with companies.

I wish to state that all of our business transactions with your Kansas City office have been of the most pleasant kind and the force in your branch office with which we deal have extended us every courtesy, kindness and consideration possible. Their attention to our requests have been commendable. We have not one complaint to make regarding shipment of any order given. This I cannot say is true of our business with other companies.

I have met personally your manager, Mr. Emrick, and I cannot speak too highly of my consideration of him as a gentleman or his ability in giving patrons of your company first-class service.

If I can make proper terms I expect to use your service two days a week, beginning next week. Your pictures are satisfactory.

Respectfully,
E. F. WEST,
Alhambra Theatre Co.
Springfield, Mo.

CAN'T GET THEM FAST ENOUGH.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—Am writing in regard to "Behind the Lines." Please inform me just when I will get this picture and I sure will boost it to the end. And say now, old boy, when are you going to send me "The End of the Rainbow"? Please hurry this up as a great many people here saw it in Omaha and are anxious to have it here. Now rush things and oblige,

Yours truly,
E. W. BLAKESLEE,
Mgr. Airdome Theatre.
Nebraska City, Neb.

NO, THAT'S NOT SO BAD.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen — We played "Secret Love" against "The Birth of a Nation" last Friday, and took $27.50.

I don't think that was so bad considering the fact that "The Birth of a Nation" was billed like a circus, and in a small town everybody generally takes in the greatest attraction, but the fun of it was that the people here told them they had not a great deal on the local picture show, and nothing at all on the projection, and the regular run of pictures, and the orchestra excepted, they would rather give 10 cents to see our Friday night shows than 50 cents for the whole "Birth of a Nation" show. Yours very truly,

F. C. LARGEN,
Mgr. Lyric Theatre.
Creighton, Neb.

WANTS "LOVE'S LARIAT" AGAIN.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Say, old pal, when can you give me Harry D. Carey in 'Love's Lariat'?—the one I had last Friday? The people have asked me to run it over again. Can you give it to me next Monday or Tuesday? Please advise when I can get it. That was the best Bluebird picture I ever had. That's what they all say.

Yours truly,
Correctionville, Iowa. C. HONS.

"THREE GODFATHERS" PLEASED

Bluebird Photoplays, Inc.,
Omaha, Neb.

Say, Curls, we had a dandy crowd on "The Three Godfathers," and it sure pleased. The "vulgar" parts that that exhibitor spoke of rather amused the people, and those who spoke to said that if any one saw anything smutty in that picture, it was all in their head, for they could not see wherein the author had intended it as such.

Don't forget those big photos of Mary MacLaren and other stars. We mean those you said the exchange were giving away. And send up that "hickey" of Grace Cunard that you wanted me to give to the cripple lad. I forgot to get it.

Very truly yours,
HOPKINS & LARSON.
Oakland, Neb.

GETS MORE DOUGH.

Bluebird Photoplays, Inc.,
1600 Broadway, New York City.

Gentlemen—Acting on your advice am writing to say that we have been the initial users of Bluebird in Arizona. We built it up into a real business and think it gets more dough than anything we have in all our houses, Yours truly,

PHOENIX AMUSEMENT CO.
Columbia Theatre.
Phoenix, Ariz.

DON'T MISS A CLEAN-UP.

Bluebird Photo Plays, Inc.,
Chicago, Ill.

Gentlemen: I am enthusiactic over Bluebird photo plays, and am doing capacity business every time I run Bluebird. Any exhibitor who fails to book the Bluebird will miss a clean-up. It is the best program and the best money-maker ever booked.

Yours very truly,
LESTER RETCHIN, Mgr.,
Paulina Theatre,
Chicago, Ill.

BIGGEST LITTLE PICTURE.

Bluebird Photoplays, Inc.,
New York City.

Gentlemen—"Shoes" is the biggest little picture I ever looked at. When I say little, I mean that people are prone to judge a picture by quantity rather than by quality. A picture that abounds in smashes, big fight scenes, automobile wrecks and sensational situations to make its appeal is more apt to be called a big picture than another that makes its success by true artistic merit and dramatic force.

"Shoes" has no sensationalism, it is just a screen portrayal of truth and conditions that every man and woman that has lived in the world knows exists. It teaches a great lesson against vice, but it does it in a manner from sensationalism and suggestion.

"Shoes" drives its moral home—teaches its lesson in a clear and forceful manner that leaves an indelible impression on the mind.

That is why I say "Shoes" is the biggest little picture I ever saw. It is big because it is so full of little things that are big.

Yours, truly,
(Signed) M. J. FISHER,
Manager Colonial Theatre.
Gillespie, Ill.

Letters like these on these pages are being received every day. They indicate satisfied exhibitors. Are you one of them? If not, book Bluebirds.

—To PROTECT
—To INSPIRE
—To THRILL
—To AROUSE

"America for Americans"—"Stand by the President"—"For the Glory of the beloved Red, White and Blue"—Glorious sentiments—gloriously inspired, indelibly engraved on the heart of every true American, and thrillingly protrayed in that mighty production, "THE EAGLE'S WINGS." The play that has gripped the Nation. The play that tells the story of our Country. The patriotic play that has created a sensation wherever shown is

Eagle's Wings

A BLUEBIRD Extraordinary

Not on the Regular BLUEBIRD Program

The tremendous production on which Exhibitors are repeating bookings all over the country. The most noteworthy patriotic picture ever filmed. So timely in these days of war discussion that it will arouse the keenest desire on the part of your patrons to see it. No cheap battle scenes or claptrap, but an earnest, sincere picture worthy of these times. Book through your local BLUEBIRD Exchange or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

"LIBERTY"

THE UNIVERSAL'S Thrilling—Patriotic Serial Glorious

Take advantage of the wave of patriotism that is sweeping the country—book this wonderful patriotic serial of life along the Mexican Border. The timeliest serial ever released.

The Greatest Money-Getter of All Serials

A tremendous production teeming with love, romance, adventure, deeds of daring. Huge cast, headed by Marie Walcafp, Eddie Polo and Jack Holt—together with hundreds of Troopers, Cowboys, Texas Rangers, Mexicans, etc. You can make bigger money on this than any serial you ever ran. Book now from your nearest Universal Exchange, or

Universal Film Mfg. Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, - - NEW YORK

These two pages are
the most important
in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

Claire McDowell in "The Gates of Doom," with Francis McDonald and L. C. Shumway.	57th Red Feather Production—5 Reels March 5
Fatty Voss in "Fatty's Feature Fillum." Produced by Mr. Voss. Mr. Blystone supervising.	Prize L-Ko Movie Komedy Mar. 7—2 Reels
"The Amazing Adventure," with Roberta Wilson. By Eleanor M. Ingram.	Prize Rex Surprise Love Drama Mar. 8—2 Reels
Harry Carey in "The Drifter." Story by Edna R. Schley. Directed by Fred. A. Kelsey.	Prize Bison Western Love Story Mar. 10—2 Reels

Feature Releases in the Universal Program of Three Weeks from This Week

"The Girl Who Lost," with Cleo Madison and "Border Wolves," with Neal Hart. Together.	58th Red Feather Double Bill—5 Reels March 12
"Some Specimens," with Eddie Lyons, Lee Moran and Edith Roberts. Produced by Louis Chaudet.	Prize Nestor Domestic Comedy Mar. 12—1 Reel
"Where Glory Waits," with Allan Holubar and Roberta Wilson. Directed by Holubar.	Prize Laemmle Heart-Interest Story Mar. 14—2 Reels
"Roped In," with Neal Hart and the Universal cowboys. Written and directed by George Marshall.	Prize Bison Western Comedy-Drama Mar. 17—2 Reels

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

Red Feather Double Bill Novelty Release of March 12. "The Girl Who Lost." Directed by George Cochrane. Three-reel Society and Stage Drama, with Cleo Madison, Roberta Wilson, Molly Malone and Jack Nelson . . and . . **"Border Wolves."** Written and directed by Geo. Marshall. Two-Reel Unusual Western Texas Ranger Drama, with Neal Hart, Joe Rickson, L. M. Wells, Janet Eastman and the cowboys. I wish to refer you to pages 8 and 27 for more about these two wonderful pictures, and with your kind permission I will devote the weekly space to a brief dissertation on how lucky you are to get such a novelty on the Red Feather Release date. In the first place the "Girl Who Lost" picture not only includes your stars in their own right, but it is so big and unusual that it could easily have been made a five-reel feature. That it is presented in only three reels simply means that it is packed with punches and swift action. The two-reeler is beyond all question the most remarkable Western ever put out. There is a genuine heart-interest story; there is the scouting and detective work of the Texas Rangers; there are daring stunts and feats of riding that will have your audiences on the edge of their seats. If you don't book this and boost it hard I shall be greatly disappointed in your judgment as to what constitutes a box-office attraction. What I mean by a b. o. a. is one that will stand a lot of boosting—that will get the crowds—AND THE MONEY in clean net PROFIT. Thank you.

"Some Specimens." With Eddie Lyons, Lee Moran and Edith Roberts. One-reel Nestor Comedy Riot. Directed by Louis Chaudet. Released Marsh 12. If you are using Universal Program Service and book the night's program you will be getting this roaring farce-comedy along with the double bill reviewed above, and it should prove the biggest night you have played in a long while. You need no introduction to the Nestor stars and you know how popular they are. Here is an opportunity to give your people the good stuff and get theirs in return.

"Where Glory Waits." With Allan Holubar and Roberta Wilson. Two-reel Laemmle Heroic Drama. Directed by Allan Holubar. Released March 14. He is a very modern young ruler, is Allan, and at college he is one of the boys; an all-around athlete, not averse to a good time ,a pretty face and figure or other good things of this life. So when the state counsellors come to him and tell him that it is time for him to get on the job he sighs and thinks life's a pretty tough proposition after all. He is dreaming of happy days, and one in particular in which a sweet girl had a share, and walks out through the woods on his estate, when he comes upon a pretty girl chopping wood. Not knowing who he is she asks him to help her. They talk and he learns her story. With a different view of life and responsibilities he returns to his duties, where he marries the right girl and lives happily for four months ever after. With the punch that A. Holubar, Esq., gets into his pictures, this is a corker.

"Roped In." With Neal Hart. Written and directed by George Marshall. Two-reel 101 Bison Western Smiles and Pathos Drama. Released March 17. When the new boss arrived at the ranch the boys discovered she was a woman. After leading them a hard life for a few weeks they decide one of them will have to marry the lady (who is neither young nor pretty), so they can have the kind of boss they are used to. They work the deal all right, and like the boys your audiences will get a lot of fun out of it—then comes the surprise punch—and there is a suspicion of moisture around the eyes, and you gulp a little and just kind of feel good all over. A very unusual two-reeler.

LIST OF UNIVERSAL PAST RELEASES

POWERS.

FEBRUARY—

18—***Mr. Fuller Pep, He Does Some Quick Moving***........(Com. Cart.) **and *Drama of the Orient* (*Dorsey Ed.*) (Split Reel)**

25—*A Day in the Life of a Dog*........(Comedy) *"The Buried Treasure of Ceylon"* (Dorsey Ed.)

MARCH—

4—*Mr. Fuller Pep, "An Old Bird Pays Him a Visit"*........(Com. Cart) and*"The Land of Buddha"* (Dorsey) (Split R.)

REX.

FEBRUARY—

11—*In the Shadows of the Night*........(Drama)

22—*The Keeper of the Gate*........(Drama)

25—*Lost in the Streets of Paris*........(Drama)

MARCH—

1—The Rented Man ....(2-R. Human-Interest Dr.) and *"Funicular up the Niesen"*........(Ed.)

UNIVERSAL SPECIAL FEATURE.

FEBRUARY—

18—Robinson Crusoe........**(3-R.)** ***Robert Leonard-Marguerite Fischer.***

Week of February 12—

"The Purple Mask" (Episode No. 8) "The Secret Adventure"........**(2 Reels)** ***Francis Ford-Grace Cunard.***

Week of February 19—

10—"The Purple Mask"........(Episode No. 9)

"A Strange Discovery"........(2 Reels) *with Francis Ford-Grace Cunard.*

Week of February 26—

"The Purple Mask" (Episode No. 10), "The House of Mystery"........(2 Reels) *Grace Cunard-Francis Ford.*

VICTOR.

FEBRUARY—

20—*The Fireman's Bride*........(Comedy)

22—*The Heart of Mary Ann*........(Com. Dr.)

23—*A Bare Living*........(Comedy)

27—*A Novel Romance*........(Com. Dr.)

MARCH—

1—*They Were Four*........(Comedy)

LAEMMLE.

FEBRUARY—

10—*A Studio Cinderella*........(Drama)

16—The Fourth Witness........(2-R. Drama) *Louise Lovely-Lee Hill.*

17—*Broken Hearted*........(Drama)

21—*Sin Unatoned*........(Drama)

MARCH—

3—*Undoing Evil*........(Drama)

UNIVERSAL ANIMATED WEEKLY.

FEBRUARY—

14—*Animated Weekly, Vol. 2, No.* 59........(News)

21—*Animated Weekly, Vol. 2, No.* 60........(News)

28—*Animated Weekly, Vol 2, No.* 61........(News)

UNIVERSAL SCREEN MAGAZINE.

FEBRUARY—

2—*Universal Screen Magazine. Issue No.* 6........

16—*Universal Screen Magazine. Issue No.* 7........

MARCH—

2—*Universal Screen Magazine. Issue No.* 8........

BIG U.

JANUARY—

15—***The Half-breed's Confession***........(Western Dr.)

22—The Man Who Saved the Day....(2-R. War Dr.) *Wallace Reid-Pauline Bush.*

23—*Heroes of the Plains*........(Indian Dr.)

MARCH—

2—A Battle of Wits........(2-R. War Drama) *Harold Lockwood.*

4—*Buried Alive*........(Western Dr.)

GOLD SEAL.

FEBRUARY—

13—The Indian's Lament........(3-R. Indian Drama) ***Marie Walcamp-Lee Hill.***

20—Herbert Rawlinson in "The Great Torpedo Secret," *with Neva Gerber*........(3-R. C. D.)

27—Mary From America........(3-R. Com.-Drama) *Douglas Gerrard-Ruth Clifford.*

IMP.

FEBRUARY—

23—The Folly of Fanchette (2-R. Soc.-Underworld) *Mae Bush-M. Blevins.*

25—A Dangerous Double........(2-R. Dr.)

MARCH—

1—*An Hour of Terror*........(Drama)

2—*Evil Hands*........(Drama)

4—Tangled Threads........(3-R. Underworld Dr.)

101 BISON.

FEBRUARY—

10—The Outlaw and the Lady........(2-R. West. Dr.) ***Harry Carey-Louise Lovely.***

17—John Osborne's Triumph........(2-R. Drama) ***Murdock MacQuarrie.***

24—The Comeback........(2-R. Western Drama)

MARCH—

3—The Tornado........(3-R. Western Drama) *Jack Ford.*

L-KO.

FEBRUARY—

14—***The End of a Perfect Day***........(Com.)

16—***Brave Little Waldo***........(Com.)

21—After the Balled-Up Ball........(2-R. Com.) *Phil Dunham-Lucille Hutton.*

28—Spike's Bizzy Bike........(2-R. Comedy) *Dan Russell.*

RED FEATHER PRODUCTIONS.

FEBRUARY—

5—Me an' Me Pal........(5 Reels) *Edna Flugrath.*

12—The Terror........**(5-R. Drama)** *Jack Mulhall.*

19—The War of the Tongs........(5-R. Chinese)

26—The Girl and the Crisis........(5-R. Drama) *Dorothy Davenport-Wm. V. Mong.*

JOKER.

FEBRUARY—

3—***His Coming-Out Party***........(Comedy)

10—*Out For the Dough*........(Comedy)

17—*Mule Mates*........(Com.)

24—*Rosie's Rancho*........(Comedy)

MARCH—

3—*Passing the Grip*........(Comedy)

NESTOR.

FEBRUARY—

12—*A Hasty Hazing*........(Com.)

19—*Down Went the Key*........(Comedy)

26—*A Million in Sight*........(Comedy)

Grace Cunard + Francis Ford

in

"The Purple Mask"

Exhibitors everywhere are cleaning up big profits on capacity houses at every episode of this tremendous mystery serial. Presented by a big company, headed by GRACE CUNARD and FRANCIS FORD, the two most popular serial stars on earth—staged with a lavishness that impresses and appeals; with its wonderful scenes in the underworld of Paris and in high Parisian society, it is by far the most unusual offering on the market today.

Book Now

Book now because "THE PURPLE MASK" has that wide, popular appeal which will popularize your house and net you real money. Write or wire your nearest UNIVERSAL Exchange for full particulars, special advertising props, etc., or Universal Film Manufacturing Co., Carl Laemmle, President. "The Largest Film Manufacturing Concern in the Universe." 1600 Broadway, N. Y.

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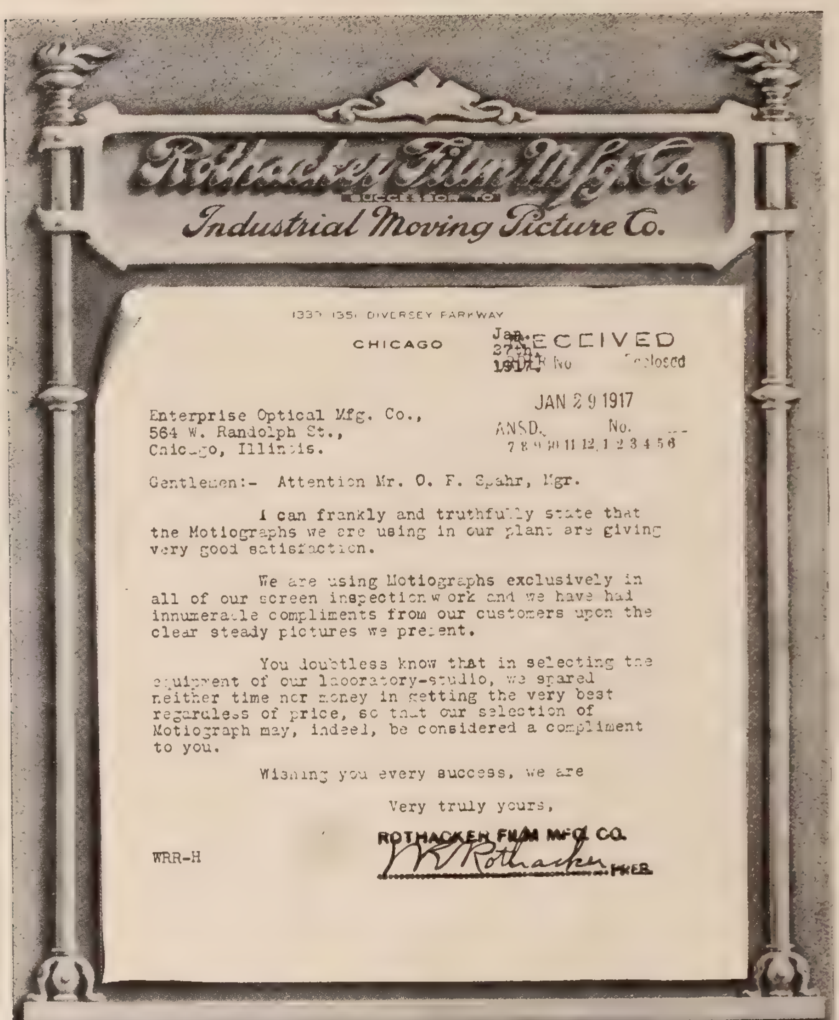

Rothacker Film Mfg. Co.
Successor to
Industrial Moving Picture Co.

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CHICAGO

Jan. 27th, 1917.

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We are using Motiographs exclusively in all of our screen inspection work and we have had innumerable compliments from our customers upon the clear steady pictures we present.

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Wishing you every success, we are

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Mr. W. E. Drummond, Mgr., of the Palace Theatre, Maryville, Tenn., says:

"You are certainly to be congratulated on furnishing such a machine as the Motiograph at a less price than your competitors. If exhibitors will buy Motiographs when they are in need of machines they will not only save money, but get machines that are equal, if not superior, to any other machine on the market."

Mr. F. H. Richardson, the Projection expert, says:

"The Motiograph is now a machine which I can conscientiously recommend to the serious consideration of motion picture theatre managers who are contemplating the purchase of new projection apparatus."

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VOL. 4 NO. 4

The Museum of Modern Art
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Periodical

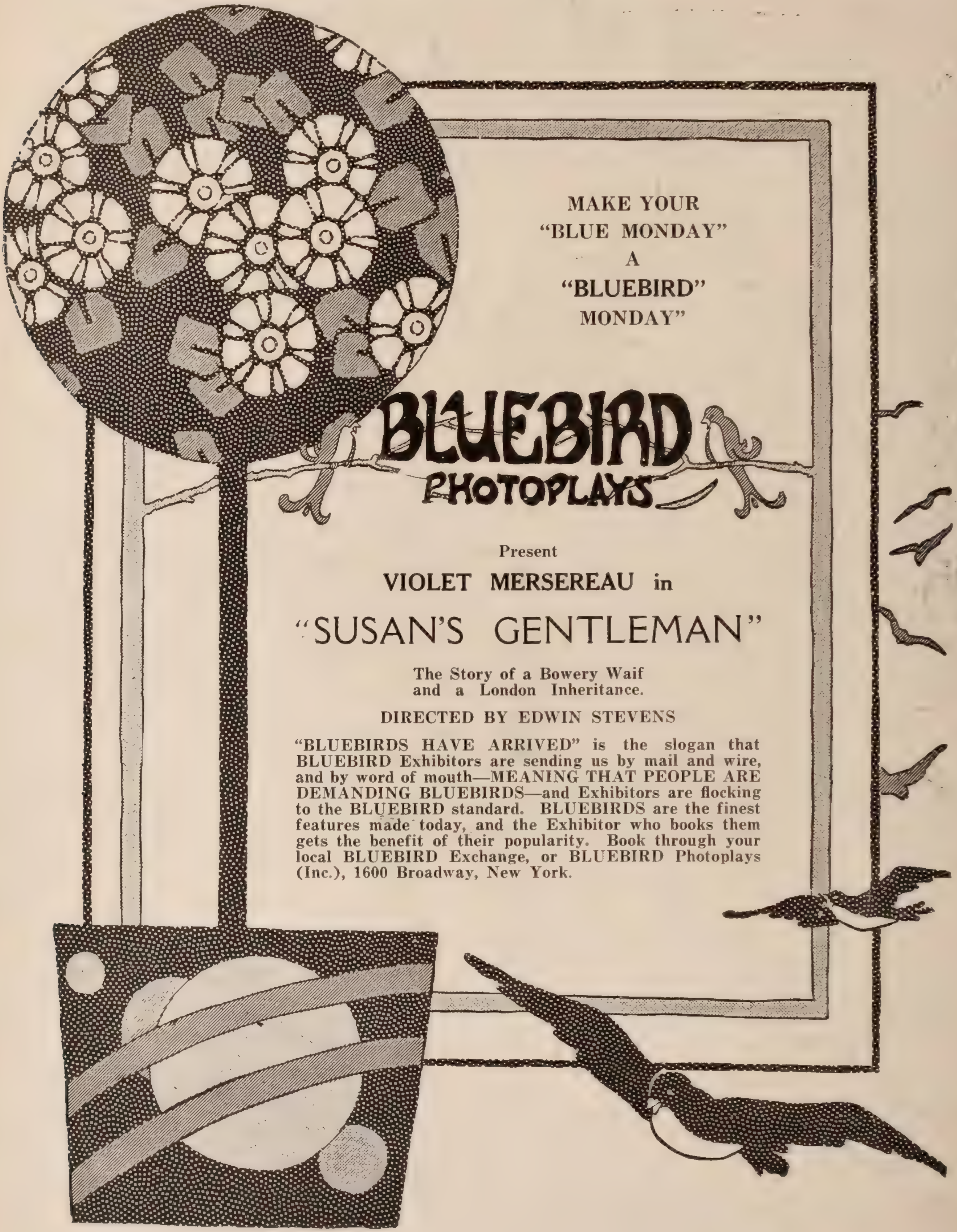
The Moving Picture Weekly

March 10th
1917

23
DECEMBER AFTERNOON

Posed by
Gale Henry
The Funniest Woman on the Screen
IN
"ART ACHES"
JOKER COMEDY

PRICE 10 CENTS



MAKE YOUR
"BLUE MONDAY"
A
"BLUEBIRD"
MONDAY"

BLUEBIRD PHOTOPLAYS

Present

VIOLET MERSEREAU in

"SUSAN'S GENTLEMAN"

The Story of a Bowery Waif
and a London Inheritance.

DIRECTED BY EDWIN STEVENS

"BLUEBIRDS HAVE ARRIVED" is the slogan that BLUEBIRD Exhibitors are sending us by mail and wire, and by word of mouth—MEANING THAT PEOPLE ARE DEMANDING BLUEBIRDS—and Exhibitors are flocking to the BLUEBIRD standard. BLUEBIRDS are the finest features made today, and the Exhibitor who books them gets the benefit of their popularity. Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

Double Bill!!

A Two-Play Five-Act Dramatic Innovation—
A Three-Reel Drama

"The Girl Who Lost"

The Story of a Prima Donna's Sacrifice

Featuring
Cleo Madison-Roberta Wilson
Molly Malone-Jack Nelson

Directed by Geo. Cochrane

RED
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PHOTOPLAYS

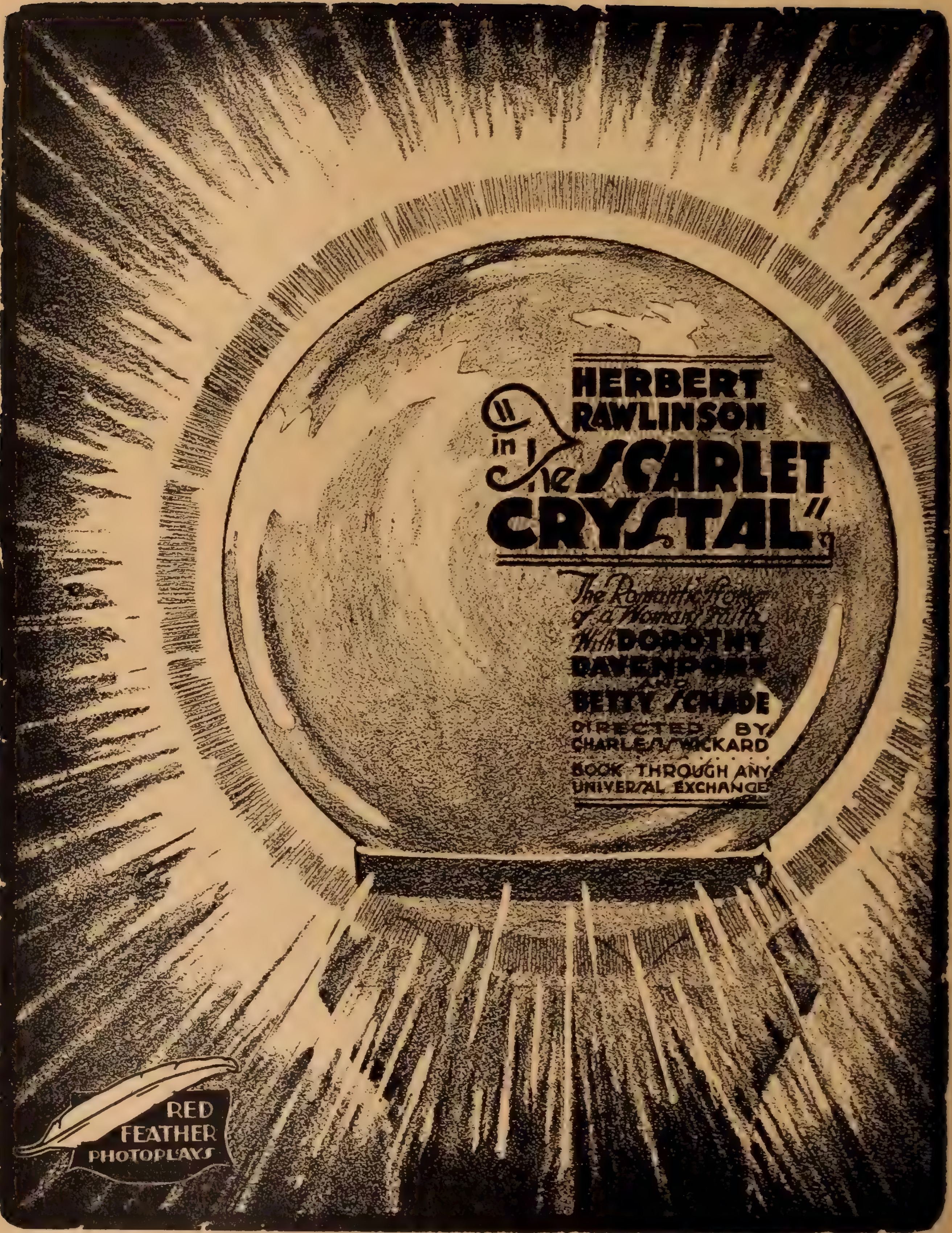
A Most Unusual Two-Reel Western Drama

"Border Wolves"

Featuring
NEAL HART
With the Daring Arizona Rangers

Written and Directed by
GEO. MARSHALL

Extraordinary Attraction!



HERBERT RAWLINSON

in "The SCARLET CRYSTAL"

The Romantic Story of a Woman's Faith

With DOROTHY DAVENPORT

AND

BETTY SCHADE

DIRECTED BY CHARLES J. SWICKARD

BOOK THROUGH ANY UNIVERSAL EXCHANGE

RED FEATHER PHOTOPLAYS

"HELL MORGAN'S GIRL"

Has been purchased outright by

BLUEBIRD Photoplays (Inc.)

A picture so big—so unusual—that even judged by the ultra critical BLUEBIRD Exchange men according to the high BLUEBIRD standard—it was pronounced one of the greatest pictures ever produced anywhere.

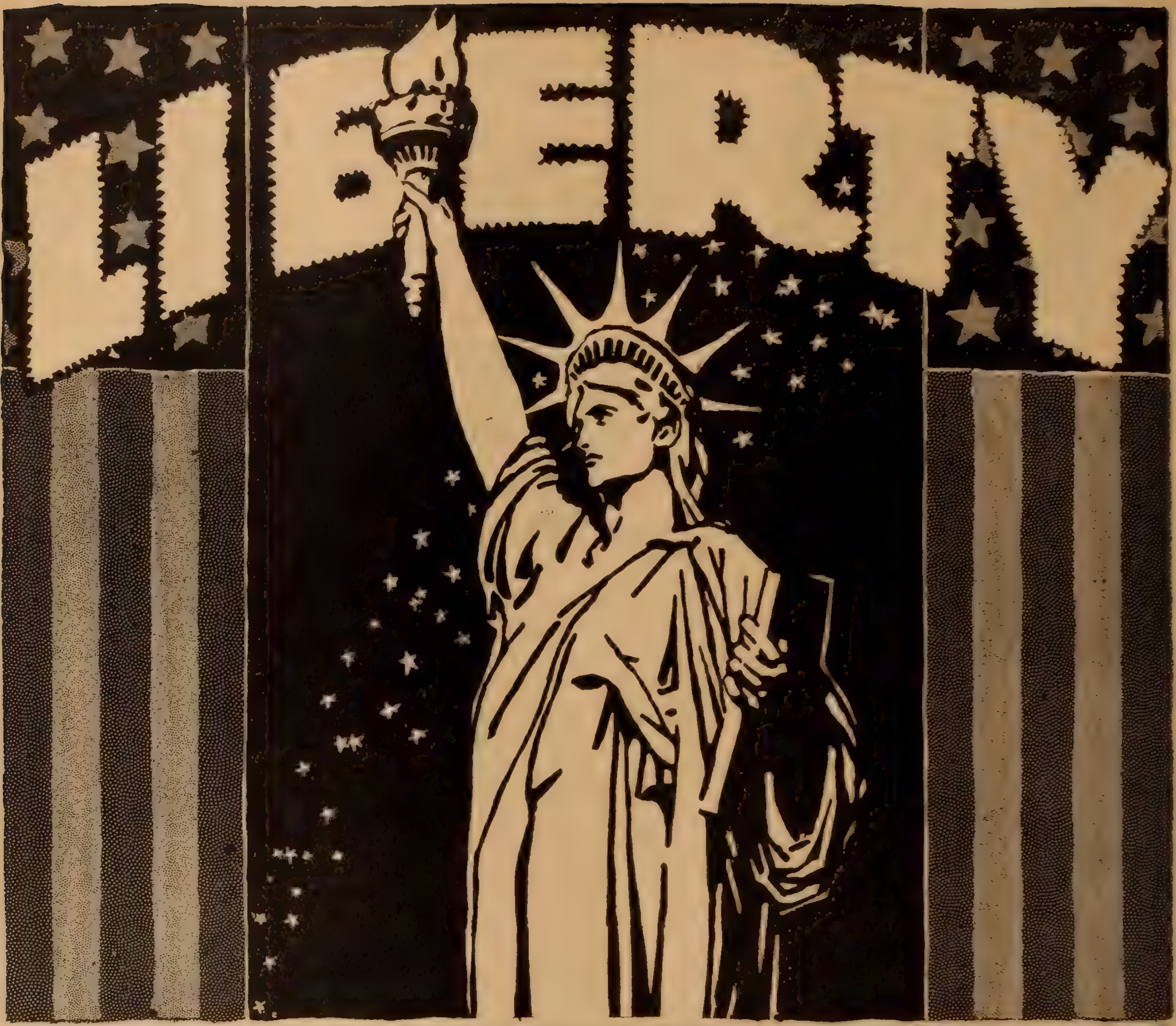
In spite of the fact that, after weeks of advertising, valuable State Rights on this remarkable picture had been sold—THE MONEY WAS RETURNED—NEGOTIATIONS FOR FURTHER SALE WERE WITHDRAWN—and BLUEBIRD Exchange Managers prepared to release it as a BLUEBIRD Special—not on the regular BLUEBIRD Program of releases.

BLUEBIRD Considers This Its Most Important Announcement

Now that it is a BLUEBIRD, we do not hesitate to say that it is the finest BLUEBIRD ever released. "HELL MORGAN'S GIRL" is based on a big story; time—the great San Francisco disaster; place—the famous Barbary Coast resorts of that wonderfully cosmopolitan city. Without fear of contradiction we pronounce this picture one of the three greatest box-office attractions on the market today. Book through your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays (Inc.)

1600 BROADWAY, - - NEW YORK



Every Exhibitor in the land who has shown or who is showing the UNIVERSAL'S THRILLING PATRIOTIC SERIAL, "LIBERTY," says it is the greatest money-maker ever filmed. It is a sure-fire winner—appealing to every man, woman and child through its atmosphere of patriotism.

Featuring such popular stars as MARIE WALCAMP, EDDIE POLO, JACK HOLT, G. RAYMOND NYE—with a supporting company of hundreds of Cowboys, Texas Rangers, American Cavalrymen, Mexican Bandits and peons—the action of this remarkable photoplay takes place on the Mexican Border. It is crammed, jammed, filled with deeds of daring, heroic stunts, and through it all runs a golden love story.

That is why Exhibitors everywhere report "LIBERTY" as the greatest money-maker of them all. You can take advantage of the wave of patriotism that is sweeping the country by BOOKING NOW. Your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Mfg. Concern in the Universe," 1600 B'way, New York.

All these Releases on the

SPECIAL RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF MARCH 26, 1917.

RED FEATHER—"THE FIGHTING GRINGO" (Five Reels) Harry Carey and Claire Du Bray

NESTOR—"SHOT IN THE WEST" (One-Reel Comedy) Eddie Lyons, Edith Roberts and Lee Moran

GOLD SEAL—"A STARTLING CLIMAX" (Three-Reel Drama) Val Paul, Gertrude Aster, Fred Church

L-KO—"DIPPY DAN'S DOINGS" (2-R. Com.) Dan Russell

POWERS—"THE GRAND CANYON OF ARIZONA" (One-Reel Scenic Educational)

IMP—"THE PERILS OF THE SECRET SERVICE," No. 4, "THE CRIMSON BLADE" (2 Reels) Kingsley Benedict

UNIVERSAL SCREEN MAGAZINE—Issue No. 13

BISON—"STEEL HEARTS" (Two-Reel Railroad Drama) Marie Walcamp and Lee Hill

JOKER—"WHAT THE ——?" (One-Reel Comedy) Gale Henry and Wm. Franey

POWERS—"INBAD, THE SAILOR" (Comedy Cartoon and Educational) (Split Reel)

Universal Program

29 Reels

May Be Booked Complete or by Separate Subjects.

Book through your nearest Universal Exchange, or

UNIVERSAL
FILM MFG. CO.

CARL LAEMMLE, Pres.
"The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

REGULAR RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF MARCH 26, 1917.

VICTOR—"NEVER TOO OLD TO WOO" (One-Reel Comedy) Marjorie Ellison and Jack Nelson

LAEMMLE—"IS MONEY ALL?" (One-Reel Drama) Irene Hunt

UNIVERSAL ANIMATED WEEKLY—No. 65

IMP—"DAVID'S IDOL DREAM" (Two-Reel Drama) Jay Belasco and Madge Kirby

BIG U—"THE MASK OF LOVE" (One-Reel Drama) Pauline Bush and Lon Chaney

VICTOR—"PRODIGAL PAPA" (One-Reel Comedy) Jane Gail

REX—"SNOW WHITE" (Three-Reel Drama) Elsie Alberts

Regular Service

(No. 167. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

TIME, the greatest and most impartial of judges, is now rendering its verdict.

Reports of conditions the country over indicate that the exhibitor is rediscovering the need for VARIETY in his shows. In other words, the light is at last dawning upon those showmen who two years ago were stampeded into adopting the feature policy.

For two solid years I have preached the gospel of regular service. For two years I have maintained that the regular service show is the ONLY show that contains the variety demanded by photoplay patrons. Convinced that the regular service program would eventually be the salvation, as it was the foundation, of this business, we have not hesitated to spend money as though we controlled the U. S. Mint in driving the doctrines of this gospel home.

Stroll through the busy sections of any large city and you will find that exhibitors located in these sections have taken steps to put variety into their shows. True, they're doing it in a clumsy, extravagant and blind sort of way, but the important fact is that they ARE DOING IT!

Here's HOW and WHY!

Admitting that the ordinary feature show no longer gets the business, these exhibitors are endeavoring to remedy conditions by adding ANOTHER five-reeler to

—— Or Bust !

their present show. They confess that one of the reasons the ordinary feature show has fallen down is that the poor quality of the five-reeler frequently ruins the evening's entertainment. The extra feature is added to furnish the necessary variety and to minimize the risk of sending patrons away dissatisfied.

Just think of presenting the ruinous and extravagant 12 or 14-reel show when the result striven for can be obtained with the ordinary, every-day regular service show!

Think of the folly of filling the fan up to the neck with motion pictures and giving him photoplay indigestion, when you can SHARPEN his appetite by presenting a program of 1- 2- and 3-reelers!

It has taken two years for the exhibitor to see that I spoke the truth when I told him feature shows and dissatisfied patrons went hand-in-hand.

It will require **much less** time for him to break away from his new wasteful policy and return to the popular, profitable regular service show.

He's GOT to do it because it is one of the two courses left open to him——

REGULAR SERVICE OR BUST! ! !

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

"This is the Voice On the Wire"

BEN WILSON, THE STAR.

IF this cryptic phrase is spoken over your phone in the next few days, don't ring off impatiently, under the impression that your caller is stark staring crazy. He isn't—he's just joined a new order of Benevolent Boosters, and he's living up to his oath of initiation. That's all.

Probably you have noticed the same fateful phrase in the newspapers, standing quite unsupported and unexplained in its native incomprehensibility. (That is one of the longest words in the English language, by the way.) It isn't the secret means of communication between members of a band of international spies. It is not part of the propaganda of any one of the belligerents. It is just the same old B. B.'s "carrying on," as our friends, the British Tommies, say, with their good work for the benefit of all loyal exhibitors and theatre managers who know on which side their bread is buttered.

Of course, if you are in a great hurry, you may be just a bit peeved, if, when you pick up the receiver in response to an insistent ting-a-ling, an unidentified person replies, "This is the Voice on the Wire" in answer to your impatient "Hello!" Maybe you will just reverse the syllables of your greeting, and hang up. Don't; because he'll just call you again. Get back your equanimity by calling some one else and getting the new one off on him. And realize why you are doing it.

"The Voice on the Wire" is the title of the new mystery serial, you know, which starts this week, and which the Universal officials, who have seen it, pronounce to be the best yet. The mystery is impenetrable, and as for the title, it is simply crammed with advertising possibilities. They have pretty good publicity notions in the Universal, as you have learned already, and the mysterious answer over the telephone, following the teaser campaign in the newspapers, using the same phrase, unsupported by any explanation, is about the best stunt that has ever been put over in connection with a motion picture. The most incurious man in the world, or one who would scorn to have anything whatever to do with the boosting of a motion picture serial, after he has been told a few times over his private phone, "This is the Voice on the wire," is going to begin to wonder if his friends have all taken leave of their senses. Then about the third time, he is going to be devoured with wonder as to what it may mean; and if he is human at all, his next step will be to pass on the High Sign to his neighbor, so as to make sure that he is not the only victim.

When you realize that the same procedure is taking place all over the Union, that the same teasing line is appearing in the newspapers, that people are calling each other on the telephone and receiving for answer, "This is the voice on the wire," you will acknowledge that no motion picture ever had such nation-wide advertising before, and that the Benevolent Boosters are the most wonderful organization for the assistance of the motion picture exhibitor which has ever existed.

The more the merrier, so join them today. No formalities necessary. Simply call up somebody and answer, "This is the Voice on the Wire" when he says "Hello!" That makes you automatically a member of the Benevolent Boosters, and once affiliated with this splendid organization, you are a member for life. Ben Wilson is the President, Vice-President and all the officers because he is the star of the new serial. You see him with the insignia and paraphernalia of the organization in the cut. Reader, go thou and do likewise!

Ben Wilson in "The Voice on the Wire"

Howard Van Cleft in terror at the voice over the disconnected wire and the message it told.

THE name of the first episode of the new Universal serial, "The Voice on the Wire," is an indication of the novelty of the mystery which it takes fifteen chapters to solve. Chapter one is called "The Oriental Death Punch," or, if you prefer it in the original, "Sen-Si-Yao." The serial is a screen adaptation by J. G. Alexander, of the well-known book of the same name, written by Eustace Hale Ball, and the production is under the care of Stuart Paton, producer of "20,000 Leagues Under the Sea." Ben Wilson is the star, in the best role he has ever had, and Neva Gerber is his leading lady. Other prominent members of the cast or Joseph Girard, Howard Crampton and Ernest Shields.

"THE ORIENTAL DEATH PUNCH," First Episode of the New Universal Serial. Produced by Stuart Paton from the well known book by Eustace Hale Ball.—Those who have seen the first three episodes declare it is the best serial idea ever filmed.

CAST.

John Shirley	Ben Wilson
Professor Montague	L. M. Wells
Polly Marion	Neva Gerber
Alvin Van Cleft	Frank McQuarrie
Captain Cronin	Howard Crampton
Dr. Renolds	Joseph Girard
Howard Van Cleft	Ernest Shields

The "Sen-Si-Yao" is the mysterious blow by which several victims, prominent in society, have met an untimely end before the serial begins. It is delivered directly over the heart in such a manner as to leave a slight bruise as the only trace of the way in which the victim has met his death. Another equally baffling feature of the series of crimes, is the appearance each time of a muffled figure which no one can identify, and a warning over a wire, which usually proves to be disconnected, of the intended murder, which is sometimes received by the victim, and sometimes by the authorities. Ben Wilson is a detective of reputation, who is called in consultation by the baffled police force. Neva Gerber is an actress, in whose company two of the murdered men have been at the time of their death. She is under suspicion by the police.

The community has been stirred to its depths by several unexplained murder cases, surrounded by the deepest mystery when the episode begins. Captain Cronin and the authorities are powerless to discover even the manner in which death is inflicted. Alvin Van Cleft, a wealthy roue, has invited Polly Marion, an actress, to supper with him. After supper they enter a taxi together and drive home through the park. A muffled figure is distinctively seen as the taxi drives away. In the cab they both become drowsy. A mysterious hand, which seems to have no connection with a body, comes through the window and touches Van Cleft. He falls to the floor dead.

Howard Van Cleft is sitting up for his father. He receives a message over the phone telling him that his father has been murdered in the park, and that if he investigates he will meet the same fate. Howard notifies the authorities. They arrest Polly and take her to the station, but she protests that she knows nothing. Captain Cronin calls John Shirley on the case, and he orders the release of Polly, telling Cronin that it is for purposes of his own. Shirley also informs young Van Cleft that his father was murdered by the Oriental death punch. As he is doing so, he receives a message over the phone, warning him to desist from his investigations or he will be the next victim. He traces the message and finds that it comes from premises which were burned to the ground some weeks before.

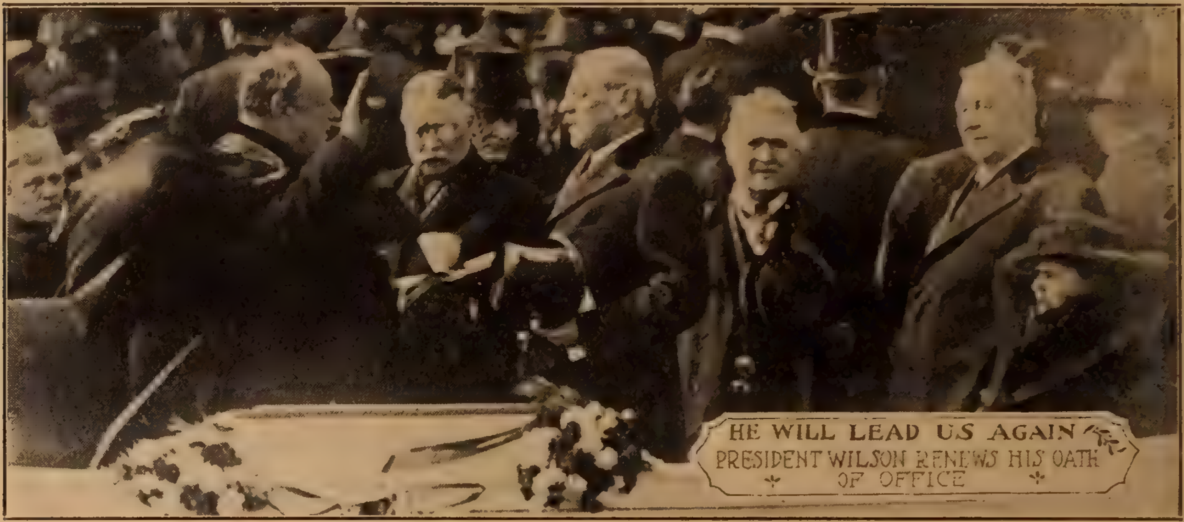
Shirley leaves the house in the company of Captain Cronin. He is called back to the telephone and when he comes out again Cronin has disappeared. Later Shirley hears that he has been taken to the hospital with a fractured skull.

Shirley pays a visit to Howard Van Cleft, who is nearly crazed by grief over his father's murder and fears for his own safety. In the shrubbery surrounding the house he sees a muffled figure. He attempts to follow it. He vaults over the fence and two crooks attack him. He draws a gun and takes them to the police station, where they sullenly refuse to talk.

Shirley then pays a visit to the

(*Continued on page* 38)

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY



HE WILL LEAD US AGAIN
PRESIDENT WILSON RENEWS HIS OATH OF OFFICE

Pennsylvania Wreck at Mt. Union, Pa.

Demolishing Hall of Records, San Francisco.

One of the Battleships Which Guard Shores.

Two Views of the Ceremonies Incidental to the Inauguration of President Wilson.

Animated Weekly News

Sig. G. Bonestein Dean of Cameramen at the Nation's Capital

THE following is Sig G. Boernstein's story of himself. He is the representative of the Universal Animated Weekly in Washington, D. C., and in the note which he enclosed with the story, he said: "This is less than half of what I might say and still be truthful, and at that, be twice as much as you might want to say. As a matter of fact I have made pictures from the roof of a burning building, revoking my life insurance, and have had both my hands frozen, being caught in a blizzard at Arlington. So I believe I am eligible for the cameramen's fraternity."

Sig G. Boernstein has represented the Universal Animated Weekly in Washington, D. C., since its first issue. He is known throughout the Capitol City as the "dean" of cameramen, having been the first in that section to follow the lure of the movie camera.

He has photographed official Washington from stem to stern, and there are but few notables who have not, at one time or another, passed in review before his camera.

One of his first "takes" was to record on the permanent celluloid, the original trial flights of the Wright brothers of their "heavier-than-air" machine.

He was the first to photograph Washington from an aeroplane, this was in the very beginning of his motion picture career; according to Boernstein, he thought at this time he was a full-fledged cameraman, but after dropping 300 feet and landing through a board fence, he said he came back to earth with such a shock that he almost decided there were other jobs easier than making the movies.

His next venture was to make phographs from a hydroplane and the flight was started in the face of a brisk wind. He had gone some time when the phone in his office rang and the stenographer answering, hearing Boernstein's voice on the wire, inquired: "Shall I send you more film?"

"No," came the reply; "send me a dry suit." Some disappointment after flying 3,000 feet above the city to drop into the historic old Potomac, and this before the day of the submarine motion picture.

Boernstein says for real excitement there is nothing like chasing a Universal take. This was especially true when he made the overland trip to the San Francisco Exposition in midwinter in a racing car, riding with Barney Oldfield around the Tucson (Arizona) Track and driving two miles on the ice of Lake Michigan, to film a sinking steamer.

With the acquisition of a few gray hairs, this cameraman is becoming a little more conservative and is devoting a great portion of his time to scientific work and may now, at any time, be found digging among the polywogs, microbes and organisms. He has photographed the flea in its natural state and as a "trained performer," making the first insect motion picture—"The Flea Circus."

Among his scientific pictures are "The Rat as a Disease Carrier," "Flies and Their Relation to the Public Health," "Bubonic Plague and Its Eradication," "The Propagation of Fish" and in addition he has photographed every wild animal in captivity.

ANIMATED WEEKLY NO. 62.

Teachers For Preparedness.—1,700 school ma'ams visit studetns at naval training station.—*Lake Bluff, Ill.*

18 *Die In Train Wreck.*—Rear-end crash in fog results in death horror in telescoped cars.—*Mount Union, Pa.*

Giving Away Wealth.—Storekeeper presents "costly" onion to every purchaser.—*New York City.*

Wrecking Huge Wall.—Hard job to demolish old city building to be replaced by recreation center—*San Francisco, Cal.*

To Scatter Death.—Great Britain bending every effort to rush ammunition to front.—*Somewhere in England.*

"Fighting Fred" Funston Buried.—Captor of Aguinaldo and army hero is honored by thousands.—*San Francisco, Cal.*

Sub-Titles.—State and City officials receive the body from the Mexican border. Carrying the body into the new City Hall where it lay in state. To the final resting place. The cortege leaving for the Presidio, famous Pacific Coast military post.

Germans' Prison Ship.—Japanese steamer "Hudson Maru" taken by sea raider and used to carry ashore prisoners from other ships.—*New York City.*

Wilson Renews Oath As President.—Chief executive of nation is inaugurated with impressive ceremonies.—*Washington, D. C.*

Let's All Be Americans Now.

Sub-Titles. — Are you physically prepared to do your bit? Can you ride? Despatch bearers are important factors in warfare. We must protect our Coast. Ships need men. Can you help man them?

Cartoons by Hy. Mayer, World Famous Caricaturist.

Esther, encouraged by Grandpa, makes preparation for the secret wedding.

FOR the setting of the fifty-ninth Bluebird Photoplay, Lynn Reynolds, the author and producer, chose old ocean itself. Upon a three-masted bark of old-fashioned type, he embarked with his company, cameraman, assistant director, and all the paraphernalia of picture making. There they remained for some time, until the most important scenes for the picture were completed. Reynolds uses an interior studio as little as possible in all his pictures. His technique as a picture director demands that he shall see things, as far as possible, from the point of view of pictures, and not from that of the stage. He believes in doing things that are out of the question in the older form of drama. In each of his recent Bluebirds, he has selected some phase of nature, and set his story in natural surroundings which could not be reproduced by paint and canvas for the ordinary theatre. Of course, Bluebird policy dictates that the "play shall be the thing," but Reynolds provides for that, by writing his plays himself. Then he stages them as no director of the speaking stage can ever do, amid the grandeurs of the world of out-of-doors, where the story gains in impressiveness from its setting. A tale with many sensational features is told in "Mutiny," which, by the way, is the third Bluebird to be booked at the Rialto Theatre, at Broadway, New York

The Captain and the mate quarrel.

Grandfather Whitaker was set in his ways and firm in his convictions, and though he had once captained the smartest bark on the Spanish Main and had laughed at the buccaneers who tried to catch him, he now spent most of his time knitting and petting the cat, his only orders being issued to his grand-daughter, Esther.

But, accidentally discovering that Esther loved Caleb Tilden, her childhood sweetheart, and was being forced by her father, Aaron Whitaker, to marry Jacob Babcock, his mate on the Alden Besse, the grandfather advised the two young lovers to disappear until the wedding-day had passed and the Alden Besse had sailed. The old man smiled with satisfaction to think that he was not yet too old for deeds of daring.

Captain Aaron Whitaker was known and feared as a stern, two-fisted man, and Jacob Babcock, his mate, had absorbed his master's vice and had added some of his own. There was much to be feared from both of them.

Learning that Esther was away, presumably because of the illness of her aunt, the Captain allowed Jacob, the mate, to remain ashore during the coming voyage in order to be married as soon as his daughter returned.

Three days later, Esther and Caleb came home, married, though no one was aware of the fact. The girl was finally forced to tell Jacob that she had changed her mind and did not intend to marry him.

Months passed by. Awaiting the return of the Captain, the mate bided his time. The Alden Besse came to port one day very unexpectedly and Aaron Whitaker was astounded to hear that Jacob and Esther were not yet married. He also learned that his aged father had died during his absence.

Grimly he walked into the house and confronted Esther. In her fright, she had left a baby's woolen shirt dangling from the side of her sewing basket. He saw it, and refusing to listen to her explanation, thundered out that he would grant her fifteen minutes to get her things together and sail with him. Fearing for Caleb's safety, she remained silent and obeyed, trusting to some kind Fate to aid her.

Esther and her grandfather.

FIFTY-NINTH Bluebird Photoplay, written and produced by Lynn Reynolds and staged upon a sailing vessel, many miles out at sea. Featuring Myrtle Gonzalez, with George Hernandez and Val Paul.

CAST.

Esther Whitaker	**Myrtle Gonzalez**
Caleb Tilden	**Fred Harrington**
Aaron Whitaker	**Jack Curtis**
Eben Wiggs, the cook	**E. J. Brady**
Grandfather Whitaker,	**George Hernandez**
Jacob Babcock, the mate	**Val Paul**

Forced to board the Alden Besse, she was thrown into a cabin, the door of which was locked. The sailors, all hardened men, only sneered at her cries and moans. But Eben Wiggs, the "cookee," a quiet sort of man and one who immediately sensed the injustice of the affair, surreptiously assisted and sympathized with her.

Caleb, meanwhile, landing at the old pier from his lobster trapping, was met by the Captain and, after a vicious struggle, was thrown from the wharf into the ocean. Aaron Whitaker thought he had rid himself of Caleb forever.

But the chill of the water had resuscitated Caleb, and gradually he dragged himself onto a crossbeam underneath the pier. Looking dazedly about him, he saw the Alden Besse setting sail. Terrified by a sudden thought, he watched the ship with concentration. At last he caught a glimpse of Esther and heard her scream his name. He attempted to follow, shouted an answer, and fell forward upon his face.

Afraid to return to his home, because of the murder he thought he had committed, Aaron Whitaker anchored the Alden Besse in foreign waters. It was there that Esther's baby was born, cared for and loved by the faithful "cookee."

Jacob being urged by the Captain to marry Esther, finally consented with the understanding that he should receive part ownership of the brig. But when her father as Captain of the ship attempted to marry her to the mate, Esther snatched up her baby and threatned to cast herself into the sea. Her father, disgusted with the whole affair, at last threw the Bible aside and shut himself in his cabin.

As a seaman on another vessel, Caleb sought in vain for the Alden Besse. At last, by chance, he discovered her one night anchored in Panama Bay. While attempting to discover its passengers, he was seen by Aaron Whitaker and forced to flee, though the Captain thought it was the ghost of the murdered man come to haunt him.

"I'll throw myself into the sea!"

Some time afterward, the Captain determined to report that the Alden had floundered and by changing her name, enable himself to return to his own country.

One night, as the ship was nearing its home port, the Captain and several sailors, among whom was the pilot, became badly intoxicated. The rest of the crew, led by Jacob Babcock, began a revolt. Aaron and some of the men were killed and their bodies were heaved overboard into the sea.

Then with malicious intent, the mate made his way to the cabin occupied by Esther, and smashing in the door, was about to spring upon her, when the cook, having followed him to the cabin, struck him a terrific blow with a cleaver, which felled him to the floor.

With no one to steer her, the ship was dashed upon the rocks. The cook saying nothing of what had happened, lashed Esther and the baby to a raft, after which he kissed the child good-by, with tears in his eyes.

It was following months of fruitless effort and search that Caleb had come home to watch and wait. Deserted by the villagers, who believed him crazy, he continued his hopeless vigil at the entrance of the bay. One day while gathering driftwood along the beach, he thought he saw the Alden Besse. Having heard that she had been lost at sea, and thinking he must really be insane, he went on to his home without investigating.

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the MOVING PICTURE WEEKLY

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PAUL GULICK.................Editor
M. WINKLER.................Music Editor
PETER PEPPER.................Interviews
MARJORIE HOWARD.................Interviews
JOE BRANDT.................Business Manager
W. A. BACH.................Canadian Representative
JULIUS BERNHEIM.....Minneapolis Corresp.
KINTARO SAKAMOTO..Japan Correspondent
ROBERT S. DOMAN London Correspondent
BURTON RICE.................Paris Artist

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INNOVATION

ALMOST as much interest is being taken in the unique Red Feather Double Bill "The Girl Who Lost" and "Border Wolves" which is released this week, as in a States Right Feature. It is something new, and, what is more, appeals to every fan as a good common sense proposition.

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Gale's Infinite Variety

MISS HENRY, STAR OF THE JOKER BRAND AND THE FUNNIEST WOMAN ON THE SCREEN, SEES HERSELF AS OTHERS SEE HER.

As she really is.

Leading woman of the Jokers, I'm as thin as twenty pokers.
When it comes to face-distortion, I'm the one and only Caution.
In "Art Aches" you'll see me soon as "December Afternoon."
As the spouse of Mil Moranti my attire is rather scanty.
So for fear he'd have to faint, Bill gave me a coat of paint,
And in doing so our Farney proved himself to be quite brainy.
When a Mule must be my Mate, my costume is more sedate,
Or exclaiming, "What the ——? Why she isn't on the level!"

Strangers passing by would maybe, also want to know "Whose baby?"
You must do the best you can. It's a job, "Getting a man."
For, of course, you have to know if he's just "Out for the Dough,"
Or will make an awful holler if you "Wanta make a dollar."
Mine was not a "Boob for Luck," but he certainly had pluck.
He's assisting to direct, so he knew what to expect.
Take a tip—book my releases, and you'll be as rich as Croesus.
Age can't wilt or custom stale the variety of Gale.

She regards her own pictures with a look which says "Am I really like that?"

"THE COMMON SIN"

Left—Sheba's daughter fascinates Lattimer.
Right—The old hag tells Eldora her story.

GOLD SEAL Three-Reel Drama, written and produced by Charles L. Gaskill, with Helen Gardner in the dual role of the gypsy mother and her daughter. Staged in the heart of the forest.

THIS Gold Seal three-reel drama, written and produced by Charles L. Gaskill, and featuring Helen Gardner in the dual role, was staged in the heart of the forest, in natural surroundings of great beauty. Miss Gardner has the role of a gypsy woman, who is betrayed by a traveler from the city, and whose daughter avenges the wrong inflicted on her mother. The story runs as follows:

Sheba, a most beautiful woman of the gypsy camp, is betrothed by her father to Carlo, a member of the tribe. She meets George Lattimer, a city man, in the woodws for a vacation and gives her heart to him. So she protests against her father's wish that she shall marry one of their own people, but he pays no attention and the preparation for the ceremony, according to gypsy rite, goes on. George is engaged to be married to a girl of his own town, but he keeps Sheba in ignorance of this, and when he asks her to go away with him she consents. She is forced to submit to the marriage with Caro, but steals away directly after the ceremony and meets George. Her awakening comes soon, for he tires of her and leaves her, and she returns heart-broken to the tribe, to bear her child. She dedicates the little girl to the task of vengeance.

Sheba's daughter is grown into a beautiful woman, when Lattimer and his wife visit the woods on a vacation. They meet Eldora, and her old grandmother recognizes the man, and tells the girl the story of her mother. Pretending not to know him, Eldora begs the wife to take her to the city, and Mrs. Lattimer does so. Eldora takes with her a bundle containing the clothes worn by her mother when she first met Lattimer.

She takes kindly to the ways of the city and becomes a social favorite, with many suitors, including Lattimer's son. But she still dreams of the gypsy boy, David, with whom she has grown up. He, in the meantime, is nearly distracted with grief at losing her. The old grandmother perceives this, and giving him the girl's ragged gown and a knife tells him to go to her, make her return with him or kill her. He sets out for the city.

Lattimer, strangely attracted to the gypsy girl, one day makes open love to her. She tells him that his words are an insult not only to her, but to his wife, whom she loves. Mrs. Lattimer comes in with her son, while the girl is struggling in Lattimer's arms. She manages to extricate herself from the situation by pretending that she loves the son. Then, that night, she writes to him that she is returning to her mountains, and that he is to try to think well of her. She has led Lattimer to think that she is going to leave home with him. She dresses in the gypsy gown of her mother, and reveals herself to Lattimer as the child of Sheba, whom he wronged. He is terrified. Just at that moment her gypsy lover, David, breaks in. He throws at her the rags she has worn in the forest and says, "Put these on; you are coming with me!" He stabs Lattimer and drags Eldora away with him.

Later we see them restored to happiness together in the depths of the forest.

"THE HIDDEN DANGER"

BIG U Two-Reel Indian Drama, featuring Mona Darkfeather in a powerful role.

THE American Indian is supposed to be a phlegmatic creature, and the last person in the world who would make a good motion picture actor. Yet we find representatives of the race of the noble Red Man who have made their mark as screen players. Among them none has won more lasting fame than Mona Darkfeather, who has been featured in many Universal

(*Continued on page* 30)

"THE CLASH of STEEL"

THE Second Adventure of the series, "Perils of the Secret Service," written and produced by George Bronson Howard, with Kingsley Benedict in the lead, ends with a thrilling encounter with swords.

CAST.

Yorke Norroy	Kingsley Benedict
Carson Huntley	Jay Belasco
Princess Seraphina	Claire Du Bray
Count Stefan	L. C. Shumway
Prince Feodor	Jean Hersholt
Prince Paul	Francis Marion

Second Adventure of the Series

"The Perils of the Secret Service"

THE Second Adventure of the "Perils of the Secret Service," the exciting series which is being produced at Universal City by George Bronson Howard, and is founded upon his own Yorke Norroy stories, is well named "The Clash of Steel." The climax of it is one of the duels with the foils which has ever been shown on the screen. Kingsley Benedict, in the leading role, and L. C. Shumway, as the most sinister of villains, are the principals in the thrilling encounter, which recalls the best fencing scenes of the legitimate plays. E. H. Sothern himself, famous for his mastery of the small sword, never used it in a more realistic conflict.

The scene is set in a town in Normandy, where Princess Seraphina has fled with her young son from the court of her husband, Prince Feodor, who tries to make her flight the pretext of a divorce. An outline of the plot suggests the rapid action which follows:

Princess Seraphina, taking her small son, Prince Paul, flees from Yulania to the little village of Champ Fleury in Normandy, because of the debauchery of her husband, Prince Feodor.

The following morning the agent of Saxonia, Count Stefan, hearing of the flight of the Princess, calls to convince Feodor that he should divorce his wife and marry Princess Sofia Anoria with her fifty million francs, for Saxonia needs Yulania as a buffer state in case of war. Prince Feodor consents to his arrangement, and agrees to the conspiracy of the agent to gain reason for divorce.

Champ Fleury is the chief rendezvous of Yorke Norroy and his coadjutor, Carson Huntley. Huntley, then living in the village, has become acquainted with Princess Seraphina, soon learning to love little Paul.

Count Stefan follows the Princess to Champ Fleury and watches with satisfaction the growing friendship between her and Huntley. He and his confederate, Gregor, wire Prince Feodor to hasten to the village and receive a reply that Feodor is motoring there.

Yorke Norroy also is on his way to Champ Fleury. He passes the prince, recognizes him and wonders what can have brought him, incognito, so far from his court.

Meanwhile, Stefan and Gregor have kidnapped Prince Paul and have enticed Princess Seraphina to Huntley's rooms, she believing that her son has been injured and taken there. Stefan then enters and accuses her of having left her husband for her lover, to whom she is now making a night visit. He holds them both prisoners, while awaiting the coming of Feodor. Norroy arrives in the village shortly before the prince and, scenting trouble, enters Huntley's house with drawn revolver, a new noiseless automatic which he has acquired from a foreign spy.

Stefan is one of the best swordsmen in all Europe. Soon Norroy is apparently exhausted. He staggers against the table and with a sudden jerk, overturns the candelabra on it.

Huntley and the princess escape. When Prince Feodor arrives and is told of the past events, he realizes his own folly and pleads forgiveness, the princess pardoning him because of her boy.

Whisperings From Th

Phil Dunham in "Nabbing a Noble," coming L-Ko.

PHIL DUNHAM LEARNS TO "KNOW HIMSELF."

PHIL DUNHAM, L-Ko Komedian, has acquired a habit which is common among screen actors, of dropping into a theatre where one of his own pictures is running, to see its effect upon the people, and hear their comments. Sometimes they are gratifying, sometimes directly the opposite. The other day he went into a house where "Defective Detectives," a comedy in which he is featured, was being shown. He sat down in front of two beauteous damsels, and could not help hearing their conversation. He soon realized that it was all about himself.

"Yes, I used to know Phil Dunham awful well," the prettier of the two was saying, "but he is just terrible, now, why he——" and she went on to give the actor a reputation which would have been the envy of Nero himself.

Phil thought he had a pretty thorough knowledge of himself, but the detail of his dreadful past was too much for him. In terror, lest he should hear something which would force him to take desperate measure for the suppression of such a human pest, he arose and left the theatre in a hurry. But before he went, he took a card out of his pocket, and gravely presented it with a deep bow, to the young ladies.

PRESIDENT LAEMMLE VISITS "HADES."

WHEN President Carl Laemmle arrived at Universal City last month the first thing he was asked to do was to visit the largest set which had ever been erected on the big main stage. This was a representation of a dance-hall in Alaska, in the early days of the rush to the newly discovered gold fields in that country.

"Don't speak of Alaska," said the Universal's president with a shiver. "Don't you know that I've just come from New York, where the thermometer is lingering around the zero point?"

"In that case, probably you would rather visit the Jokers," said the manager of productions, who was talking to the big chief. "They have put on a wonderful representation of Hades for their comedy, 'What the ———!' and they are having a real hot time."

"That will be much more acceptable," said Mr. Laemmle. However, later in the day the warm sun of California caused him to forget all about the chilliness of New York, and he was photographed on the big set, even though it did represent a dance-hall in Alaska.

THE MAJOR WAS NEUTRAL.

"TRY your hand at the camera and do a little shooting," said Director Allan Holubar to Major Henry Holland Sheen of the Military Corps of the United States Army at Universal City a few days ago. The Major had stopped at the famous motion picture institution while en route from the border to San Francisco, to see Holubar at work on his five-reeler, "The Reward of His Government."

"Shoot what?" asked the military gentleman.

"This is 'somewhere in France' and that attacking party represents the German forces," replied the director by way of explanation.

"You'll have to excuse me, Mr. Holubar," said Major Sheen, "no shooting for me—I'm strictly neutral."

BOYS HAVE NOTHING ON RUTH.

THERE is "nothing slow" about Ruth Stonehouse, the young director-actress starred in the Victor feature "Dorothy Dares." One day this week while seeking a location with her company Miss Stonehouse vaulted two wooden fences and climbed quicker than her assistant through a barbed-wire fence.

"My father thought I'd be a boy, and I have always acted like a boy just to gladden his heart," she said.

THE GOLD BELT

President Laemmle photographed on the largest set ever erected at U. City.

West Coast Studios

MERTA STERLING LAUGHS AT FATE.

MERTA STERLING declares that she resembles Abraham Lincoln. No, she is not mad. She does not mean physically or mentally. She means that, like the greatest American, she was born in a log cabin. It was out in Wisconsin, and she says that she had as hard a time, when she was a small child, as Lincoln had. It does not seem to have hurt her disposition, for Miss Sterling is a marvelously cheerful person, off the stage as well as on.

Eight years ago, she was a stenographer in the office of Klaw and Erlanger. They decided to revive "The Prince of Pilsen," and she had a hunch that she was just cut out to play the character woman. She succeeded in convincing her employers that she was right, and they told her she might learn the part and attend the rehearsals. When they saw her work, they gave her the chance, inexperienced as she was, and she made good. She had a lot of vaudeville experience after that, and two years ago, deserted to the movies, finding her way to the L-Ko studio. She is horribly abused in pictures, but nothing seems to impair her good nature, or decrease her weight. She says she never tells any one how much she weighs, as they would not believe it anyhow.

FRANKLYN FARNUM HAS A FURRY FRIEND.

FRANKLYN FARNUM, the youngest of the famous Farnum family, has made friends on all sides since he decided to desert the stage for pictures. The Bluebird star, who is working at present on "The Clock," under the direction of William Worthington, is a favorite with every one at the film capital. He even includes the black bear from the zoo in his visiting list, and the other day they were photographed together and the picture appears on this page. Farnum, who is enthusiastic about pictures, lives at a well-known athletic club with the two Nestor comedians, Eddie Lyons and Lee Moran, and is keen about all sorts of sport. But he says that the best sport of all is picture-making, and one of the reasons for his great and growing popularity on the screen is the fact that he conveys the impression of enjoying himself thoroughly while he is playing a picture.

Franklyn Farnum and a friend.

SCOTCH GIANT VISITS NESTORS

THEY had one of the biggest men in the world at Universal City recently. His name is Donald McGregor, and he is known as the Scotch giant, a title which is well earned, for he is no less than eight feet two and one-half inches tall. Mr. McGregor brought solace to the minds of all those at the picture city who have been worrying about overweight. Several of the directors, as well as many of the actors, have been dieting lately, but when they learned that McGregor weight 463 pounds, they declared, with one accord, for at least a temporary relaxation of their gastronomic rules. The head steward of the Universal City restaurant said that there was more pie consumed in the week following the giant's visit than in a month before he came.

The big fellow spent some time with the Nestor comedians, Eddie Lyons and Lee Moran, and posed with them and their director, Louis Chaudet. The result is seen on this page. McGregor is demonstrating how easy it is to shake two men at once, even when their combined weight is three hundred and fifty pounds.

Scotch giant shaking Nestor comedians—Eddie Lyons and Lee Moran

Something Absolutely New: A

MUST BE MADE
UP 10 MINUTES
BEFORE CURTAIN
PLEASE THROW
WASTE PAPERS
IN THE BOX
NO
LOUD
TALKING
TURN OFF
LIGHTS
WHEN LEAVIN

At last comes the release of the new combination three-reel and two-reel pictures, which are issued together as one five-reel Red Feather feature, which deserves the much-abused name if any film ever did. We have had so much to say about this new idea in former numbers of the Weekly, that there is nothing much to add. The stories may be left, with perfect confidence, to speak for themselves, as they are both unusually satisfactory ones. "The Girl Who Lost" was written by Calder Johnstone, adapted for the screen by Bess Meredyth, and produced by George Cochrane. A glance at the cast, with its four names which have so frequently been featured by themselves in other productions, will show that this is an aggregation of talent which is worth the special boosting that has been done for it. Here is a brief outline of the story:

"THE GIRL WHO LOST," Red Feather Three-Reel picture, story by Calder Johnstone, scenario by Bess Meredyth, production by George Cochrane, with Cleo Madison, Roberta Wilson and Molly Malone featured in the cast.

CAST.

Mary	Cleo Madison
Frances	Roberta Wilson
Millicent	Molly Malone
Hayden Van Holt	Jack Nelson
Andrew Van Holt	Daniel Leighton
Landlady	Lydia Y. Titus

Although Mary belonged in the chorus, still she did not belong to the gay night life which is supposed to be synonymous with theatrical work. Instead she hurried home to her younger sister, Frances, whose one ambition was to go on the stage. At length the season closes and Mary has to go "on the road," leaving her sister with the good natured and well-meaning landlady.

Frances becomes dissatisfied and seeks work, entering the employment of Andrew Van Holt, and ere long she has sacrificed her honor. When Mary returns she learns that her young sister is about to become a mother. From the weeping girl she learns of the man who wronged her, and in the heart of the gentle Mary is born the spirit of revenge and retaliation.

Chance makes her acquainted with the son of Van Holt, Hayden, who is engaged to Millicent. Both are very

(*Continued on page* 31)

Double Attraction Red Feather

HERE is the second half of the Double Attraction Red Feather. It is called "Border Wolves," and was written and produced by George Marshall, with a scenario by Karl Coolidge. Neal Hart is featured with the famous Universal cowboys in support, and a new and very pretty leading lady in the person of Janet Eastman, who had never ridden a horse in all her little life, when she was called upon to do an Amazonian act in this picture. There is a surprise ending to this corking film which no one can anticipate, and there are daring stunts enough in it to recall the days of the old "Wild West" shows at their best. The story, tamely told, in synopsis form, is like this:

"BORDER WOLVES," Two-Reel Red Feather picture, story and production by George Marshall, adapted for the screen by Karl Coolidge. Featuring Neal Hart and the famous Universal cowboys and full of surprises.

CAST.

The "Bum"	Neal Hart
Tina	Janet Eastman
Mexican Joe	Joe Rickson
McGowan	L. M. Wells
Cowboys	Bud Osborne Pedro Leon Jack Walters Tom Grimes Bill Gillis

The captain of the Texas Rangers has been telling the lieutenant that something must be done about Snakehead, for there is an organized band of gun-runners there.

In the little town of Snakehead, close to the Mexican border, McGowan, owner of the "Open House" dance hall and the power supreme, makes arrangements with his right hand man, "Mex" Joe, to run some guns across the border. All plans are made, the guns are cached at Hell-Hole, but more men are needed. Second only to his love of gold, McGowan loves his daughter Tina, and when Joe tries to make love to her he fiercely commands him to keep away from her. Joe is very angry and determines to get even.

The "Bum," wandering through the country, arrives at Snakehead, and while drinking in the saloon, becomes very friendly with "Mex" Joe. Joe finally hires the "Bum" to join them

(*Continued on page* 37)

Skeeters loses his nerve at the "boss's" attire.

Neal Hart IN 'Roped In'

BISON Two-Reel comedy-drama, story by George Marshall, adapted for the screen by W. B. Pearson, and produced by George Marshall, with the co-operation of the Universal cowboys.

UNUSUAL team-mates, a real French countess and the Universal cowboys, appear together in the Bison picture "Roped In," which was written and produced by George Marshall, from the scenario by W. B. Pearson. There is comedy which is really comic in the idea of one of the boys being sacrificed as the husband of the new owner of the ranch, so that the work will be properly accomplished. The lady owner, no longer in her first youth and beauty, turns out to be that hard task mistress, a perfect housekeeper. She does not care what happens to the live stock as long as the kitchen floor is scrubbed to whiteness every day. When the boys are nearly desperate at being turned into housemaids, "Skeeters" has an idea. One of their number must be the scape goat, must marry the tyrant, and boss the job as it ought to be bossed. The boys decide to "donate" Hi Pockets to the cause. Hi is an unwilling victim, and tries his best to dodge the honor, but when finally cornered, thrown and tied, he finds a way out, and the picture ends as a sort of cowboy version of the immortal "Taming of the Shrew." Neal Hart and the boys make the most of the chances for humor, and Bill Gillis is a masterpiece of solemnity as the victim.

CAST.

Skeeters	Neal Hart
Raz	Tom Grimes
Sleeper	Bud Osborne
Beauty	Pedro Leon
Hi Pockets	Bill Gillis
Lady	Countess Du Cello

All the boys on the ranch clean up for the arrival of their new boss, only to find that it is a woman. She is very dignified, wears horn-rimmed glasses and is all that this get-up implies. The new owner is introduced to the foreman, looks him up and down, and then goes into the house and finds the table covered with cigarette butts. She gives the foreman one look, and he beats it to the yard, where all the boys kid him.

Next day she makes the boys clean up the place, and they obey, because they are afraid of her. At the end of the week the house looks fine, but the grounds have not been touched and the cattle are straying. The boys decide that one of them must propose to her so the others can work the ranch. They draw matches and "Skeeters," the foreman, wins. He takes a drink and starts into the room where the boss is drinking tea. She asks him what he wants and all he can stammer is something about the day's work. At this she orders him out of the house.

Next day, another one of the boys, "Hi Pockets" by name, suggests that with a little nerve tonic he thinks he can turn the trick, because she has always liked him from the start. So they boost him and he goes out and sits under a tree. The boss comes up, and shows him evident favor, but Hi Pockets' nerve fails.

But then it occurs to him that if he marries her he can be boss of the ranch and have all the boys working for him. He proposes and is accepted. The wedding takes place and immediately afterward the bridegroom beats it for town. The boys think he is running away and pursue. He buys a gown and starts back. He throws the gown at his wife, saying that it is a scrubbing outfit and that she is to get to work at once. He puts his feet on the table, lights a large cigar and orders the boys to work when they come in. They see it is useless to protest and go out a sadder and a wiser bunch, while Hi Pockets remains king of the situation.

Allan Holubar

IN

Where,, Glory Waits"

LAEMMLE Two-Reel Drama, written by E. Magnus Ingleton, and produced by Allan Holubar, who also plays the lead. The story of a young King and a peasant girl.

CAST.

King	Allan Holubar
Scylla	Fritzi Ridgway
Prime Minister	Wadsworth Harris
Professor	Thomas Jefferson
His Daughter	Roberta Wilson
Court Chamberlain	George Pearce

ALLAN HOLUBAR, the young author-actor-producer whose work we have learned to look for with anticipation of so much pleasure, has again accomplished a fine piece of work in the Laemmle picture, "Where Glory Waits," which was written for him by E. Magnus Ingleton. Holubar has produced the story with all the care which would ordinarily be lavished on a five-reeler. In the earlier scenes in which the Heir Apparent is still a happy irresponsible collegian, he gives us pictures of university life, which, wonderful to relate, are really true to life. Flashes of a football game, of an auto race, of boyish skylarking are staged with remarkable realism. Then the Heir is summoned to his kingdom and has to leave his freedom behind him, and, sad to relate, is also expected to transfer his affections from the lovely daughter of the college president, to the keeping of the royal and dignified, but singularly unattractive Princess of a neighboring kingdom. How a chance meeting with a little peasant girl teaches him to accept his responsibilities in a new spirit, and how he finds happiness after all, makes a picture of unusually satisfying qualities.

The young King, but a month on his throne, was sadly dreaming of the happy days gone by when cares of state were unknown, and he was simply the popular football captain, all-around athlete, winner of many races and beloved as a man by all his comrades at the university where he had been educated.

His reveries were broken by the coming of the learned counselors and the last of his boyhood's visions vanished as he was told that a marriage of state had been arranged for him with a certain dignified and haughty princess.

The counselors handed him her portrait, which was the antithesis of everything he had imagined in connection with love and a wife. As he looked at the cold, passionless features his thoughts reverted to the laughing face of a sunny, curly-haired girl, the daughter of the university president. He rebelled at the hard, stern responsibilities before him, and abruptly left the palace to wander in the forest.

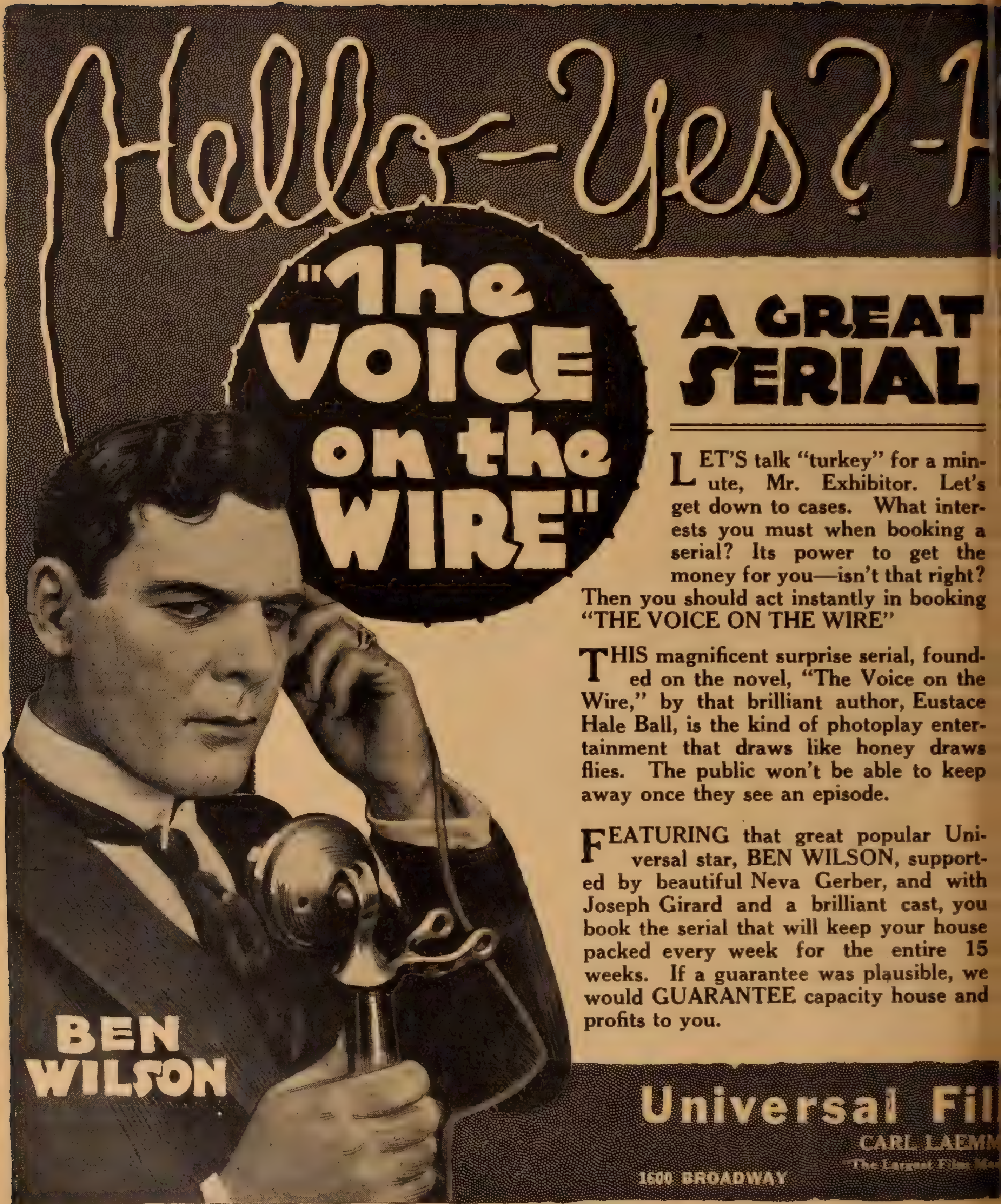
Following the sound of blows, he discovered a ragged, bare-footed peasant girl wielding an axe and watched her a moment before she discovered his presence. Pausing to wipe the sweat from her face, thinking him but an ordinary man, she mockingly addressed him: "Well! Want some work?"

The King, greatly amused, sprang forward, took the axe from her hands and speedily sent the chips flying. Conversing with the girl, he learned that her name was "Scylla," that she was the sole support of a bedridden mother and four little hungry brothers and sisters. Once she had had a sweetheart, but they had never married, for she was forced to look after her family. Later he went to war and gave his life for the king.

Upon learning that Scylla did not quarrel with her fate, but unselfishly regarded it all as a sacred duty, the young King looked at her in amazement, for an ignorant peasant girl had taught him a wonderful lesson.

Some days later Scylla received a purse of gold and a message from the King, which she never forgot.

Later, when the King was loved and honored for his good deeds and his marriage to the haughty princess was an old story, a baby girl was born to them and the King insisted that they call her "Princess Scylla."



"The VOICE on the WIRE"

A GREAT SERIAL

LET'S talk "turkey" for a minute, Mr. Exhibitor. Let's get down to cases. What interests you must when booking a serial? Its power to get the money for you—isn't that right? Then you should act instantly in booking "THE VOICE ON THE WIRE"

THIS magnificent surprise serial, founded on the novel, "The Voice on the Wire," by that brilliant author, Eustace Hale Ball, is the kind of photoplay entertainment that draws like honey draws flies. The public won't be able to keep away once they see an episode.

FEATURING that great popular Universal star, BEN WILSON, supported by beautiful Neva Gerber, and with Joseph Girard and a brilliant cast, you book the serial that will keep your house packed every week for the entire 15 weeks. If a guarantee was plausible, we would GUARANTEE capacity house and profits to you.

Universal Fil

CARL LAEMM
"The Largest Film Ma

1600 BROADWAY

ere are two Winners"

"The PERILS of the SECRET SERVICE"

A GREAT SERIES

GET a copy of the Ad Campaign Book from your nearest Universal Exchange. SEE the wonderful ad campaign, the publicity stories, the novelties and the stunts plus the other helps, all prepared for you to put over "THE VOICE ON THE WIRE." Our advice is BOOK NOW before your competitor grabs it from you.

IF you prefer to book a "knockout" series instead of a serial, by all means get busy and book "THE PERILS OF THE SECRET SERVICE," starring Kingsley Benedict, brilliant screen player.

"THE PERILS OF THE SECRET SERVICE" consists of 8 tremendous episodes, and each episode is a complete story by itself, so that your patrons can start seeing this series any time you can advertise it so.

IT'S a tremendous "Punch" series, with pep, power and chuck full of fascinating photoplay entertainment, the kind that makes people go to the movies, the kind that insures you capacity houses whenever you announce an episode of "THE PERILS OF THE SECRET SERVICE"

IT'S the most timely series on the market. Secret Service is now in the limelight on account of the war. People are wild to see from the inside how secret service men work. We show it all in this huge series. BOOK NOW, either this or the serial, but BOOK and do it quickly. Book through any of the 73 Universal Exchanges.

KINGSLEY BENEDICT

Manufacturing Co.

President

ing Concern in the Universe"

NEW YORK

Rawlinson Does Not Want to Direct

Star of "The Scarlet Crystal," the Next Red Feather Release, Almost Alone in This Respect

Herbert Rawlinson and Betty Schade in "The Scarlet Crystal," the next Red Feather Photoplay on the program.

HERBERT RAWLINSON, star of the next Red Feather picture, "The Scarlet Crystal," is an anomaly in one respect. He is probably the only leading man on the screen who has no ambition to direct. Most of them can hardly wait for the time to come when they may assume the authority of the producer, and arrange all stories so that the hero may hold the centre of the screen throughout five complete reels. But Rawlinson has no such desire.

"I may be deficient in the power of concentration," he says, "but I find that the acting of my role absorbs all my energy and capability. I am sure that if I were to assume the supervising of all the other actors, together with the thousand and one details which come in the province of the director, I should have to slight my own screen work; and that is something which I could never bring myself to do. 'Your best is none too good,' should be the motto of every picture player, in my opinion; and it might even be amended to advantage. 'Your best is hardly good enough,' would be a better way of putting it."

In "The Scarlet Crystal," Rawlinson has a role rather out of his usual type of part. His forte has always been considered comedy of the drawing-room variety. But as the dissipated man-about-town who decides in time to turn over a new leaf, he has a part which taxes his dramatic ability to the full. He gets away with it as if he had played nothing else all his life. This is the first long picture in which he has appeared since the injury to his leg which kept him out of business for nearly two months; and his many admirers will welcome him back to the screen.

Bluebird Star Still Plays with Dolls

"POLLY REDHEAD," the next Bluebird photoplay, in which Ella Hall is starred in a dual role, was the second Bluebird to receive the honor of an advance showing for one week at the Rialto Theatre, on the corner of Forty-second Street and Broadway, New York. In it little Miss Hall plays two children, whose remarkable resemblance is the basis of the plot. The slight but perfectly calculated touches by which she differentiates the two characters, so that there is never for a moment confusion between them, are a proof of the strides which the best impersonator of children playing for the screen to-day has made in her art.

Ella Hall plays the role of a child so often for the films that thousands of children all over the country think that she is really a little girl. They write to her as if she, too, were twelve years old, and many of them absolutely refuse to believe their parents when they are told that she wears long dresses and her hair up when she is not working for the camera. This Christmas they sent her no less than fourteen dolls, which came from different parts of this country and Canada. Miss Hall is as much of a favorite on the other side of the Northern border as she is on this.

"What on earth will you do with all these new dolls?" asked her mother, the day after Christmas. "Shall I do them up and send them to the Children's Hospital?"

"Oh, no," said Ella; "that would not be fair to the children who sent them to me in such good faith. I'll keep them all to play with. I have twelve already, you know, and that will give me a family of twenty-six. It's not one bit too big, either."

Ella declares that she is never going to be too old to play with dolls, and that she enjoys them as much as she ever did. She seems to have found the secret of eternal youth, and like Peter Pan she refuses to grow up.

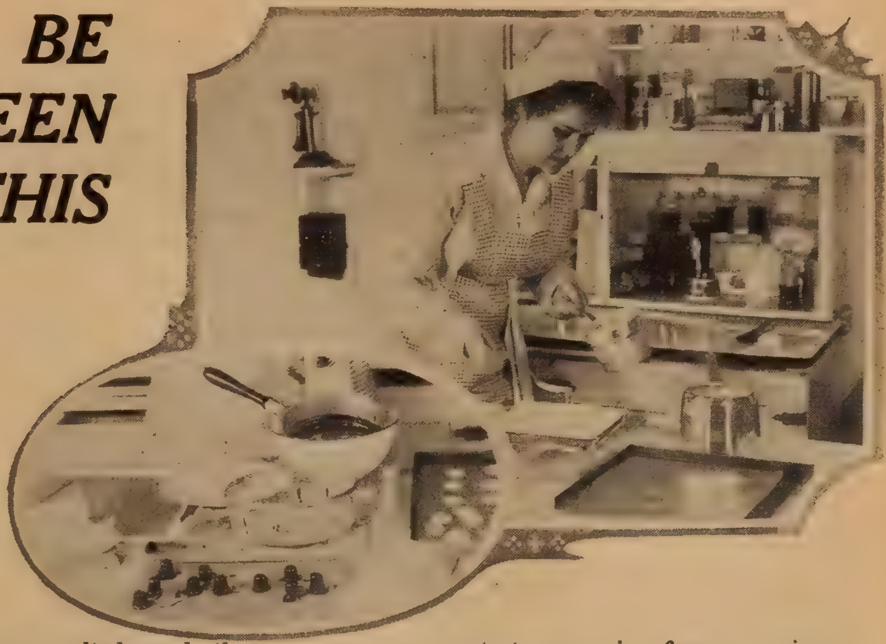
FANNY REEVES McDOWELL DEAD.

FANNY REEVES McDOWELL, who was known professionally as Fanny Reeves and who was a popular star twenty-five years ago, died at the German Sanitarium, Los Angeles, on January 29 after an illness of only three weeks.

Mrs. McDowell was the widow of the late Eugene A. McDowell, well-known actor and theatrical manager, and a niece of Sims Reeves, the noted English tenor. Her father was William Reeves, also a well-known actor, and her mother was Jane Webster, another stage favorite. Claire McDowell, daughter of the woman who passed to the great beyond, is one of the leading actresses at the Universal Film Company, and is starred in the coming Red Feather "The Bronze Bride."

Ella Hall in "Polly Red Head," the next Bluebird.

WHAT MAY BE FOUND in SCREEN MAGAZINE THIS WEEK



THOUGH Issue No. 10 of the Universal Screen Magazine contains views of the Government Weather Bureau, with all the delicate and complicated instruments which record every atmospheric change, and enable the modern weather prophets to base their speculations upon something more definite than signs of the clouds; although there is a study of the armadillo, one of the most fascinating of little animals; and even some close-ups of the deadly torpedo, shot from the tube of one of Uncle Sam's submarines, yet the most interesting part of all these interesting things will probably be the demonstration of the making of chocolate creams, which is most graphically pictured by Mrs. A. Louise Andrea.

Mrs. Andrea is the winnor of the gold medal at the Panama-Pacific Exposition, and she is now conducting the experimental kitchen for the magazine called "The Gentlewoman." "Make your own candy!" is her slogan, and she gives a complete lesson, which will send every woman in the audience home with the conviction that she can produce chocolate creams which will rival those of Mr. Huyler, and beat them. So she can, if she has the luck to have a pencil and a bit of paper with her when the lesson is run off on the screen, for it would be but a feeble intelligence which was not able to follow the directions so clearly given.

In case any unfortunate woman should have been caught unprepared with the wherewithal to record this recipe, it is repeated here, just as Mrs. Andrea gives it:

To two cups of sugar one cup of water is added, with one-half teaspoonful of lemon juice. This is boiled until it strings from the spoon, and then beaten on a plate till it is white. It is then remelted, and molded in the following clever and simple manner. A shallow pan is filled with corn starch to the depth of about an inch. Holes are then made in the starch with the end of a wooden spoon, or a knife handle, and the remelted syrup is poured into them and left to harden. Then the whole thing is turned into a sieve, and the corn starch shaken from the cone-shaped centres of the creams. Chocolate is then melted, and the creams are dipped on the end of a small skewer, and arranged on waxed paper to harden and dry. Any one can make the purest kind of chocolate creams with very little trouble after watching Mrs. Andrea on the screen.

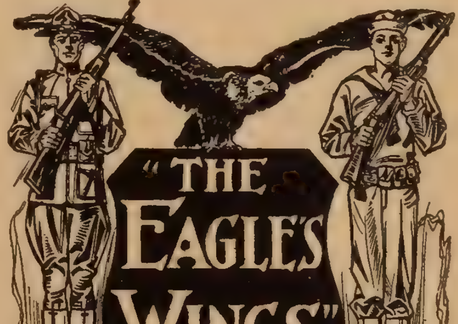
"THE EAGLE'S WINGS" VERY TIMELY NOW.

IT is impossible to retain the smallest vestige of respect for that group of moral perverts who rendered the Senate of the United States impotent in the great crisis now upon the country. In denouncing these men to the great American people President Wilson said:

"A little group of wilful men, representing no opinion but their own, have rendered the great Government of the United States helpless and contemptible."

Now is the acceptable time to educate the people of this country as to plots and intrigues of foreign schemers in our midst and also to the sinister influences at work in the Senate and the House of Representatives. This is the time to stand by the President, to know the menace that threatens from within and without and to know how well the industrial resources of this country have been mobilized to defend Old Glory and keep the invader at bay. The Daughters of the American Revolution with their 95,000 members and the National Security League with 100,000 Americans enrolled, are among the great patriotic organizations striving to quicken the American sense of danger and to urge national preparedness. In line with the plans of these societies "The Eagle's Wings," Bluebird special preparedness five-part feature, has been shown to the greatest men in finance, science, statesmanship and industry in this country and indorsed by them. All through the country the 1500 chap-

(*Continued on page* 38)



A BLUEBIRD SPECIAL

Wherein the BLUEBIRD girds on wings of iron and tips of steel, showing the true meaning and vital importance of

INDUSTRIAL PREPAREDNESS

FIRST AUTHENTIC PICTURES OF MUNITION FACTORIES IN OPERATION

Mr. Bascom Little.—"I believe it would be of great value to have everybody in the U. S. see this picture."

Mr. C. H. Henderson of the Cleveland Twist Drill Co.—"The Eagle's wings perform a national service in awakening the nation to the fact that armies must be backed by the armies of industry."

First Time TODAY

B. F. Keith's Hippodrome

As a part of the Hipp ALL AMERICAN Week, will be shown 1:45 Mat. and 7:45 Eve.

First Time TODAY

Reduction of a model advertisement of "Eagle's Wings." It was four columns wide.

"The Purple Mask"

EPISODE Twelve of the serial, written and produced by Grace Cunard and Francis Ford, is called "The Vault of Mystery." Pat continues the work of despoiling the rich to help the poor.

CAST.

Patricia Montez	**Grace Cunard**
Detective Phil Kelly	**Francis Ford**
His Assistants	**Pete Gerald, Jerry Ash**
Pat's Aunt	**Jean Hathaway**

IN Episode Twelve, of the Ford-Cunard serial, which is called "The Vault of Mystery," Pat lays her plans to despoil a rich man who keeps his material wealth stored in a vault in the cellar of his own house. She learns of the methods by which the ill-earned money has been amassed, and resolves to remove it, and give it to the class upon which he has preyed. Kelly is called in by the rich man to protect his interests, and so the duel between the two goes on.

Phil Kelly, determined to apprehend "The Purple Mask," goes to "The House of Mystery" and gains entrance, with one of his assistants, by climbing a tree which gives access to an open window on the second floor. Pat, having been advised of the presence of the detectives, is prepared to receive them.

Passing through two rooms, Kelly and his men finally discover Pat seated in a chair, the only piece of furniture in the room. When they approach her, she pushes a button in the arm of the chair and she is immediately surrounded by two partitions.

Kelly and his man stand dumfounded by the suddenness of the move, when, suddenly they are dropped through a trap in the floor directly into a huge packing case that quickly shuts and makes them prisoners. Then the box starts on a journey down a shute and is shot onto a motor truck waiting to receive it. The truck drives away, finally dumping Kelly and his man onto the ground by the roadside, far out in the country. The detectives are left to make their way back to town.

Some time passes before Pat decides to enter upon another adventure. She has read in the papers of an immensely wealthy man by the name of Johnson, who, suspicious of banks, has constructed a submerged vault, a strong room that can be completely surrounded by water, thus making it burglar proof. Pat has her men investigate the source of Johnson's income. When she learns that he is the head of a vice syndicate she decides to attack his submerged vault and distribute its contents among the poor.

Johnson has seen strange men prowling around his grounds and calls in Phil Kelly to investigate. This brings Pat and Kelly once more into a battle of wits, a fact that pleases the girl immensely. On the night that Kelly is to visit Johnson for a final consultation Pat's Apaches decide to act. By strategy they capture Johnson's private secretary and "make up" an Apache to resemble him. This man traps Kelly and his assistant in a room, when the detectives call to consult Johnson.

Pat's men dig their way underground until they are directly beneath the submerged vault. With drills and other appliances they gain access to the strong room, breaking through the floor just at the instant Pat is striking a direct blow at Johnson himself. With two of her men she sneaks up behind Johnson, while he is absorbed in his selfish task of counting the day's haul of the vice syndicate, and as the episode ends the girl throws over Johnson's head a purple cloak, while her two men pinion his arms, rendering him helpless.

KING MOMUS AT NEW ORLEANS.

THE famous Mardi Gras ceremonies at New Orleans were photographed for Animated Weekly No. 61, and prove of unusual interest. Hundreds of thousands of visitor attend the annual celebration in the Southern city, but if you could not get away this year, the Animated Weekly pictures of it are the next best thing. The arrival of the Rex in his royal yacht is seen, and he ascends his moving throne before our eyes. Many of the gaily decorated floats which form the procession were caught by the camera, as well as the throng of masqueraders in domino and mask, or in handsome costumes, which filled the streets to overflowing. The keys of the city were presented to His Majesty according to custom, and this ceremony also forms part of the scenes. The Carnival celebration at New Orleans rivals that of Nice itself.

"DOROTHY DARES"

VICTOR Comedy in Two Reels, story by Ruth Stonehouse. Adapted for the screen by Fred Myton, and produced by Ruth Stonehouse, with herself in the lead.

CAST.

Dorothy Worth, Ruth Stonehouse
Mr. Worth......Mr. Witting
Mrs. Worth..Mrs. Witting
Abigail Winthrop Martha Maddox
Janitor ....Jack Dill

Above—Dorothy arrives at the school. Below—Harold takes the janitor's place.

THE ranks of women directors of motion pictures are being augmented slowly but surely. Universal already has several, among whom Ruth Stonehouse is the youngest. She has been producing a series of one-reel pictures, featuring herself in the character of Mary Ann, a girl of the slums with a heart too big for her body, which have met with great success, and she now appears as author-director and actress of a two-reel photoplay, called "Dorothy Dares," a boarding-school tale, which was arranged for the screen for her by Fred Myton. Here is the story:

The end of the summer brought the sad parting of Dorothy Worth, a daughter of a very wealthy man, and Harold Mason, a clerk in a haberdashery store. As they stood sighing, Mr. Worth saw them, and when Harold told him of his and Dorothy's great love for each other, the father asked how much money Harold earned. He found that his salary amounted to ten dollars a week. Soon afterward Dorothy and her parents left the town for a girl's seminary.

Too love-sick to study, Dorothy mooned away her time and once, when especially lonely, wrote a letter to her parents, telling them that she felt she could not live any longer. She had no intention of mailing this letter and tossed it into the waste-paper basket, but Miss Abigail Winthrop, the principal of the seminary, found and mailed it.

Harold, having read a novel description of a knight of old rescuing his sweetheart from a convent, decided to try his luck at this same game and, getting a leave of absence from his employer, hastened to the seminary. There he managed to get the janitor of the seminary intoxicated and took his place, leaving a note for Dorothy that he would be in her room at ten that night.

Dorothy and her room-mates were greatly enthused with this thrilling romance, but when they received word that they were to be initiated into the Sigma Phi Sorority that night at ten, they were all at sea as to what they could do with Harold.

Harold arrived in the room first and when they heard the Sorority girls at the door, Dorothy pushed him into the bedroom. He hid under the bed, where one of the girls, swinging her bare foot, hit him right in the face. Terror-stricken, she motioned the other girls to follow her into the hall and there she told them. Harold concealed himself in the clothes-closet and Dorothy put a piece of fur under the bed so that the girls thought that was what the girl's foot had struck.

Harold escaped into the living-room and Dorothy and her room-mates lowered him out the window. Just then Miss Abigail and Dorothy's parents rushed into the room and found her with flour all over her face, for she had been through a part of her initiation. Seeing such a sight, Mrs. Worth proceeded to faint and her husband dashed to open the window. Harold was dropped from quite a height and was stunned by the fall. Mr. Worth then asked Dorothy what she had on her face and learning that it was flour, threw the sack containing the rest of it from the window. It landed on Harold's head.

The fatal letter was produced. Dorothy was inspired to say that she must have had a nightmare and have written the letter in her sleep. All was again peace.

WITH the buyers held up indefinitely in Europe, and a grave possibility that the fruits of the annual Paris openings may not reach this country in time to satisfy its demands for Easter clothes, the designers in America are putting their heads together to devise substitutes for new French styles. Animated Weekly No. 61 shows some of them from the salons of Harry Collins, of New York. A net robe embroidered in blue and black bugles, and worn over black meteor is the first one shown. Then follows a sport suit of carnival faille, and blue ratine. An afternoon frock of navy and black charmeuse, a fabric which has been restored to first favor, is embellished with panels of Chinese embroidery. A new material, called tricotine, in a charming shade of tan, is combined with taffeta, and embroidered with lavish use of blue soutache. If we can have such frocks designed at home, we shall not miss the annual importations, beguiling as they always are.

MARCUS LOEW HAS BOOKED "THE VOICE ON THE WIRE"

Does That Mean Anything to You?

"I'M THE FUNNIEST WOMAN IN THE WORLD"

"That's what the fans say —and that is why JOKER Comedies are among the big popular comedy favorites today all over these more or less United States.

"Be that as it may, as they say in books, I know the JOKER Comdies are clean, wholesome, spontaneous, and that they get the hearty lawfter that means shekels in the till.

"That should be reason enough why you should book JOKER Comedies and give your patrons a chance to see Wm. Franey, Heinie Conklin, Milburn Moranti, Lillian Peacock and myself cutting capers for their amusement. It will pay you."

UNIVERSAL COMEDIES

NESTOR—L-KO—JOKER

On the Program or booked separately through any Exchange or Universal Film Mfg. Co., Carl Laemmle, President, "The Largest Film Mfg. Concern in the Universe," 1600 B'way, N.Y.

"MUTINY."

(*Continued from page* 13)

Soon two villagers rushed in to warn him of the wreck on the rocks, and with the idea of duty in mind, he hastened to the scene, tied a rope around his waist and plunged into the surf.

Rescued by the villagers, Caleb was pulled to shore clinging to a raft upon which two indistinguishable forms were seen. Exhausted from his strenuous exertions, it was some time before the man recovered consciousness. When he looked on Esther and the baby whom he had rescued it was several minutes before he could convince himself that he was neither delirious nor mad.

"THE HIDDEN DANGER."

(*Continued from page* 16)

productions. She has a strong role in the Big U drama, called "The Hidden Danger," a picture which illustrates the tricky modes of warfare of the Indians, while they were still lords of a large part of the soil of our country.

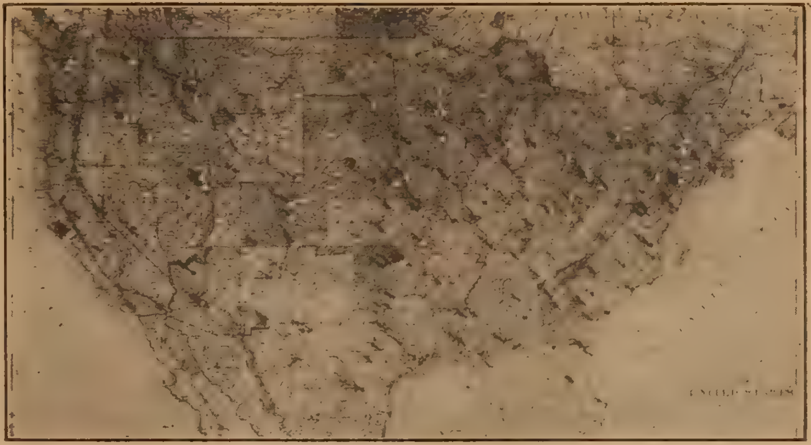
As Minato, the Apache girl who is befriended by the American soldiers and their wives, and whose gratitude so amply repays them, Mona Darkfeather gives an impressive performance. There is some fine riding and a most realistic battle between the Apaches and the settlers in the picture. Here is a sketch of the story:

The Apache Indians are on the rampage, and the Americans go out against them. They capture all the Indian squaws. Then the braves attack the Americans, to rescue the women, and especially Minato. They dig holes in the ground at night and hide in them, hoping to get the Americans by this ambuscade. By chance the soldiers see that the ground has been tampered with. But the Indians jump out and attack them. There is great loss of life, but they are finally repulsed.

THE NOBLE TWO HUNDRED OF THE U. A. W.

THIS is not a war map of the United States. It is not a chart of possible points of attack, captured from the enemy. It is not part of the Industrial Preparedness Propaganda. In fact, it is nothing connected with warfare at all. It is a copy in miniature of the map which hangs in the offices of the Editor of the Universal Animated Weekly, in New York City.

The map is used by the editor to keep in close touch with nearly two hundred cameramen whose unceasing efforts in chasing the news have made the Universal topical bulletin what it is. The pins mark the location of the men, and indicate that at each of these stations is a fearless, wide-awake operator, ready to "shoot" the first event which is capable of being recorded in pictures, as soon as it happens in his district. The pins are moved to keep pace with the moves of the cameramen, and thus the Editor is able to communicate instantly with his staff by wire.



White spots show the stations of cameramen working day and night for the Universal Animated Weekly.

"THE GIRL WHO LOST."

(*Continued from page* 20)

happy. Insidiously, Mary wins his affections, till he is so completely enamored of her that he is willing to throw Millicent aside and marry her. She sends word to Van Holt that his son is in the hands of an unscrupulous chorus girl and to Millicent that her sweetheart is paying attention to another woman.

Millicent, heart-broken, determines to see "this woman," and beg her to give up Hayden. Van Holt accompanies her to the apartment of Mary, where the two see Hayden making love to Mary and beseeching her to marry him.

Dramatically Mary delivers the ultimatum to Andrew Van Holt—either he will marry her sister or she will marry Hayden. Andrew decides he will right the wrong which he has done. Mary has learned to love Hayden, and now has to give him up that her sister may be happy.

ONE FINE PICTURE.

Des Moines, Iowa:
Laemmle Film Service,

Gentlemen—"Liberty" is going fine and is one fine picture. Everybody seems to like it. My success in running your serials has been in getting the people there for the first episode, even if I had to go out and invite them. After that the serial takes care of itself.

Respectfully yours,
M. R. TOURNIER,
Mason City, Ia. Star Theatre.

UNIVERSAL SCREEN MAGAZINE

A Mint of Money In It

NOW EVERY WEEK!

Universal Screen Magazine

Is there a weak spot in your show? Is there a day when you "can't seem to get 'em in?" The UNIVERSAL SCREEN MAGAZINE is first aid to Exhibitors in both cases. Originally issued every other week, popular demand compelled its release every week. It pleases every man, woman and child. Wire or write your nearest Universal Exchange, for full particulars TODAY, or UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

STORIES OF THE ONE REEL PHOTOPLAYS

"SOME SPECIMENS."

Nestor Comedy.

Story by Jack Cunningham.
Produced by Louis Chaudet.

CAST.

Wallie Montgomery	Eddie Lyons
Mrs. Montgomery	Margaret Whistler
Percy Willoughby	Lee Moran
Bess Willoughby	Edith Roberts
Mrs. Willoughby	Mrs. Witting
Nance La Belle	Gertrude Aster
Chorus Girl	Hazel Page

At a society card party, Mrs. Montgomery meets Mrs. Willoughby and her daughter Bess. They decide to have their sons, Walter and Percy, meet. Wallie is a great student of minerology and Percy of botany.

Meanwhile, Percy and Wallie are having troubles of their own. They both wait for Nance La Belle, an actress, outside the stage door. She chooses Percy, and Wallie picks up a chorus girl and follows them. At a cafe Nance flirts with Wallie and finally the two boys begin to fight.

The following morning both boys have black eyes and tell their mothers it was caused by trying to save a girl in an automobile accident. That afternoon the boys are introduced. Percy shows Wallie his specimens and displays a collection of drinks. Their mothers want to see the specimens, so Percy goes to the garden and pulls up various vegetables. Wallie loads himself with pieces of brick, cobblestones, slag and coke and joins Percy. The boys give a fake lecture and their mothers think their knowledge amazing.

"FOR HONOR'S SAKE."

Big U Two-Reel Drama.

Harry and Joseph are hunting together, and both fire at a rabbit in the same instant. The rabbit falls and both claim it. They quarrel and Joseph strikes down Harry at his gate. Thinking that he has killed him, he rushes into the woods, overcome with horror. Gertrude, Harry's wife, finds her husband, and after working over him for some time, she brings him around. He tells her the story of the blow. Anna, Joe's wife, hears of it, and goes into the woods to hunt for her husband. She finally comes upon him, exhausted with remorse at having killed his friend. She tells him that Harry is not dead, and he returns to the house with her and begs forgiveness.

"A WOMAN IN THE CASE."

Victor Comedy.

Written by W. Warren Schoene.
Produced by Allen Curtis.

CAST.

Eileen	Eileen Sedgwick
Ralph	Ralph McComas
The Kid	Milton Sims

Eileen told every one she would never marry a man who had a mother living, but a wise guy fell in love with her and, he saying he had no mother, she married him. Eileen was a most abominable cook and her husband was almost desperate for food.

Eileen found an envelope addressed in a woman's handwriting in Ralph's pocket, and forced the messenger to lead her to the house from which he received the letter.

Through the window she saw her husband and a woman in a close embrace. She climbed in and began to beat Ralph. The woman fainted and Ralph climbed up the chimney. Eileen sent the kid to the roof with a long pole with which to poke Ralph. Ralph fell down into the grate, where Eileen had maliciously lighted a fire. The woman had revived and came to the rescue. Finally Eileen's husband told her that the woman was his mother, who had invited him to her house for dinner.

"THE HIDDEN DANGER."

Big U Drama.

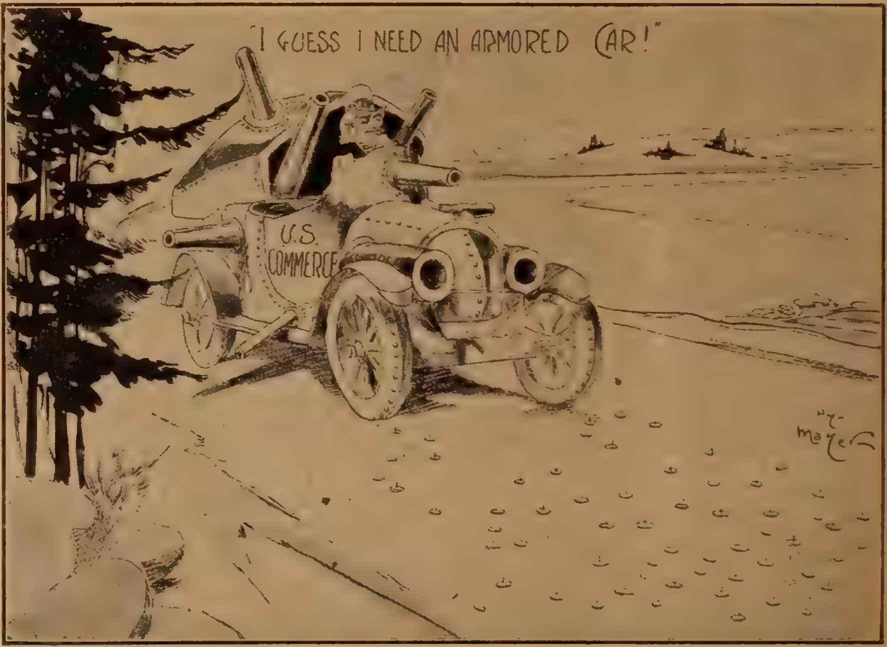
With Mona Darkfeather.

The Apache Indians are on the rampage, and the Americans go out against them. They capture all the Indian squaws. Then the braves attack the Americans, to rescue the women, and especially Minato. They dig holes in the ground at night and hide in them, hoping to get the Americans by this ambuscade. By chance the soldiers see that the ground has been tampered with. But the Indians jump out and attack them. There is great loss of life, but they are finally repulsed.

"FOREIGN LEGATIONS IN CHINA."

Powers' Dorsey Educational Split Reel.

We see first the Imperial Palace, now the residence of the president of China, and then the foreign quarter, with the legations of various countries. The Japanese, Dutch, German, Belgian, British and American legations are seen, the Russian legation and bank and the French cathedral. At the American legation the Marine Guard is being reviewed.


"I GUESS I NEED AN ARMORED CAR!"
U.S. COMMERCE
H.Y. Mayer

Timely Cartoon by Hy. Mayer for Universal Animated Weekly.

STORIES OF THE ONE REEL PHOTOPLAYS

"RACING DEATH."

Laemmle Drama

With Robert Leonard and Betty Schade.

The child of an auto mechanician is stricken with a malady which may require an operation at a moment's notice. He has to accompany his master, a racer, in a big race for a large prize, to run from their town to Los Angeles, fifty miles away. On the day of the race the child becomes worse. The parents know that an operation is necessary. The doctor cannot be reached. The mechanician takes the child, jumps into the car, and though he is the last to start in the race, he drives with such reckless speed that he comes in first and is awarded the prize. When he reaches Los Angeles, instead of stopping for congratulations from the crowd, he drives to the hospital. The child's life is saved.

"THE TAIL OF THOMAS CAT."

Powers Animated Cartoon Split Reel

The cat is rocking in a chair, and his tail is through a knothole in the fence. A chicken grabs it in its beak and pulls it out till it snaps. The cat goes through the fence to settle with the chicken. They fight and the cat leaves the chicken for dead. But he wakes up, comes through the fence, and pulls the cat's tail right out. The cat cries. Along comes a dog and laughs at the cat. Then a boy ties a tin can to the dog's tail, and the cat is consoled, for it sees that tails are no good, after all.

"SUMMER BOARDERS."

L-Ko Komedy

Produced under supervision of J. G. Blystone—Featuring Phil Dunham.

In the summer hotel, there is a call for a decorator. One of the boarders wants her room re-papered. The boss paperer arrives with Phil, his assistant. The proprietor's wife is of a flirtatious disposition and her husband is very jealous. He suspects her of casting sheep's eyes at the boss paperer. Phil is hard at work cutting out scraps of paper and pasting them on the desk, the sofa pillows and everywhere else where wallpaper does not belong. The proprietor starts a chase in which several people become covered with paste, but Phil, as usual, is the chief sufferer.

"LOVE ON CRUTCHES."

L-Ko Komedy

With Hank Mann.

Bill gets into a fight with a young interne of a hospital. They have a scrap over a pretty nurse, and the interne leaves Bill for dead. He and the nurse hurry to the hospital. Bill is found by policemen and recovers at a whiff of gin. He is carried into the hospital. In the ward, an anarchist offers to stand treat. Bill steals his bottle, but the nurse catches him with it. The nurse is sweet to Bill and this arouses the ire of the anarchist, who puts a bomb under Bill's bed. The nurse sits on the bed, and the horrified anarchist tries to get her away. Then the bomb is discovered and the entire hospital force tries to get rid of it. In the end both the anarchist and Bill are blown through space by the explosion.

"SINS OF A BROTHER."

Imp Drama

With Herbert Brenon and William Shay.

Will, a detective, has a younger brother, who is going crooked. Will sees him sneaking away from a saloon, follows him home and catches him hiding some jewelry. He makes him confess that he took it from a peddler in the saloon. Will thinks that the best thing for John would be a prison sentence to bring him to his senses. He handcuffs John and sends for the police. Their mother begs Will to give his brother another chance. Just as the police are about to enter, Will puts a chair through the window, takes the handcuffs off his brother and tells the officers that the burglar has made a getaway through the window. John promises to go straight.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 10

The Government Weather Bureau at Washington, D. C., is the first subject in the Screen Magazine, No. 10. Then comes an interesting study of the armadillo, the little creature of the cactus country, which is chiefly used as a pet. A domestic science lesson by Mrs. A. Louise Andrea, follows, and shows us how to make our own chocolate creams. A timely subject is the testing of Government torpedoes, which cost $10,000 a piece. A few minutes of animated sculpture with Willie Hopkins closes the reel.

"'ART ACHES."

Joker Comedy

Story and Scenario by Jack Cunningham.
Produced by W. W. Beaudine.

CAST.

The Artist	William Franey
The Patroness of Art	Gale Henry
Her Husband	Milburn Moranti
Her Maid	Lillian Peacock
Butler	John Cook
Footman	Bobby Mack

Gale is a patroness of art, and the only one who receives Bill, a vendor of pictures. She declares that he must paint her as "December Afternoon." She gets ready to pose, with her feet in a basin of water for realism, and Bill has to make good his bluff of being an artist. He enlists the aid of Lillian, the maid. She snaps the model, and goes out to have the plate developed and enlarged. As revenge upon her mistress who has found fault with her, Lillian changes the enlarged portrait for that of a donkey.

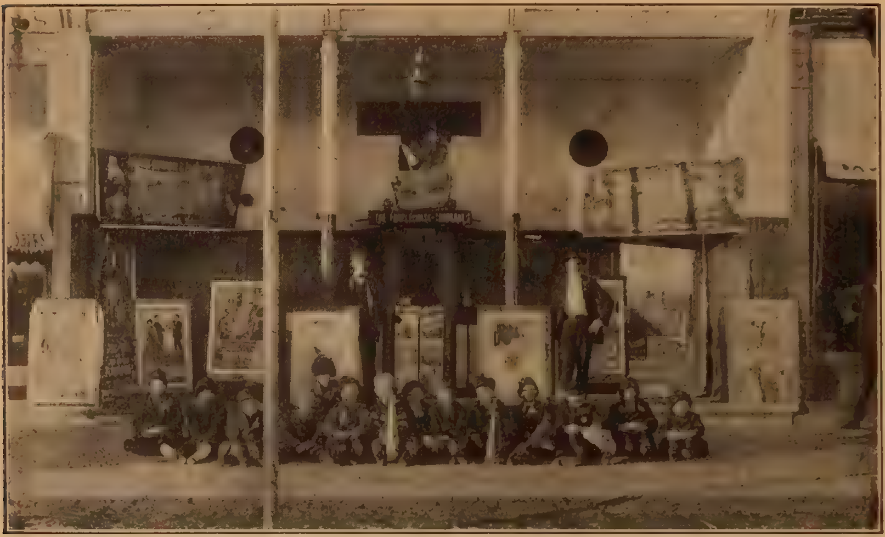
A reception is held for the ceremony of unveiling the picture, and consternation reigns when the substitution is discovered. Bill is kicked out, and Gale gives up the patronage of art.

LEE MORAN TAKES CHARGE OF PICTURE BABY'S WELFARE.

LEE MORAN, who is featured with Eddie Lyons in Nestor comedies and has just finished "A Bundle of Trouble," is unmarried and has no one to look after but himself. He lives comfortably at an athletic club in Los Angeles, drives an automobile of special design and his clothes are always well tailored. Lee decided that with his surplus money he wanted to do a little good for somebody that would count for something. He was advised that at a picture city lived a woman without any particular means, endeavoring to bring up a little baby, the child being occasionally used in the pictures. The comedian loves children and he decided to become the "fairy godfather" to the child.

Consequently, the baby has been well supplied with clothes, toys, and, in fact, everything that a child's heart might desire. The day may come when the beneficiary will learn who the "fairy godfather" is, but the information will never come from Moran.

With the Exchanges and Exhibitors



W. H. McGaffin's Theatre, David City, Neb., and the stunt with which he started "The Purple Mask" Serial.

GOOD PURPLE MASK STUNT.

ONE of the "Purple Mask" stunts which is very easy to do, very inexpensive to conduct, and very effective, is shown in the picture of McGaffin's Theatre of David City, Nebr. He dressed up all of the small boys he could find around the theatre one morning, and sent them out on a parade of the city, with a little banner stating that "The Purple Mask" was being shown at his theatre the following day. The stunt proved very effective, and Mr. McGaffin intends to pull it every week in connection with the regular showing of "The Purple Mask."

BLUEBIRDS START MARCH 4.

MARCH 4th has always been considered a very fine time to inaugurate anything — presidents, or otherwise. The manager of the Paris Theatre of Denver,, one of the largest, most ornate and popular theatres in the entire Intermountain territory, has decided that that is the date for him to inaugurate Bluebird service. He has tried all of the first-class feature services, but recently has been watching the success of the Bluebirds in other houses, and after seeing a few of the recent ones decided that his theatre was missing a big bet. Therefore he signed up with Bluebird Photoplays, Inc., of Denver, and he will inaugurate the Bluebird service on March 4th.

BLUEBIRDS IN CANADA.

BLUEBIRDS have been booked in the Strand Theatre of Toronto, one of the hardest theatres in the entire Dominion of Canada to suit. And in this connection it is interesting to note that many letters are being received from Canada, voicing unmeasured appreciation of Bluebird photoplay, among them a fine one from Mr. Bernard of London, Ont.

A FINE STARTER.

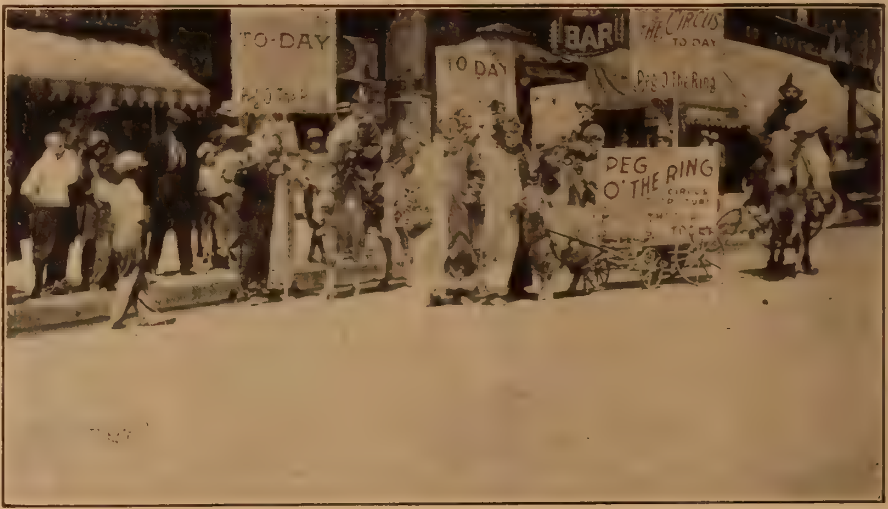
CHRISTOPHER, ILL., is a small place comparatively speaking, but it has a very live exhibitor in R. C. Cluster, manager of the Opera House and Gem Theatre. For "Peg O' the Ring" he devised a circus parade of home talent which would have made many a touring circus attraction jealous. It certainly woke them up in Christopher, and a like spectacle would wake up any town. He is to be congratulated, not only on this parade, but on the one which inaugurated the run of "Liberty." A band and a tremendous number of American flags, together with banners of one letter each, which spelled out "Liberty To-night," were impressed into service, and attracted tremendous crowds not only on the street, but to the theatre as well.

THEN HE WOKE UP.

Universal Film Mfg. Co.,
New York City.

Gentlemen—I have used every possible program in my theatre and even went to the expense of making every day a feature day with pictures from so-called feature companies. I then work up and booked Universal, and can honestly say that the result is larger box office receipts and satisfied patrons. I cannot praise the program too highly. I sincerely hope that I will have no reason to change my opinion in the future. Yours truly,

H. H. AARON,
Mgr. Crystal Theatre,
Chicago, Ill.



The Mehesy Theatre, Salt Lake City, Kan. "Peg o' the Ring" twice and is thinking of reviving it again. This is the display with which they opened the second showing.

CANADIAN NOTES.

By W. A. BACH.

TORONTO, Ont.—Moving pictures as a means of education in public schools was a project set on foot by Trustee Dr. Noble at the meeting of the Management Committee of the Board of Education. Dr. Noble asked that $1,000 be provided for the installation of the necessary equipment for showing moving pictures in the schools.

It was suggested that the renewing of films would be very expensive. Trustee McClelland thought they might get films free from manufacturing concerns showing the operation of their works. It was also contended that the teaching of geography and many other subjects would be made more interesting and effective by the use of the moving picture. The Committee decided to make the recommendation to the board.

It has been stated that Mr. Brady, owner and manager of the Madison Theatre, Toronto, has decided to retire from this house. To facilitate his so doing, he has leased the Madison for a term of months. Mr. Brady is one of the pioneer exhibitors in Toronto and very well known and popular among the moving picture men in this province.

Mr. Harry Pomeroy of the Belmont Theatre, Toronto, has announced that they have disposed of this well-known northern house to other parties and that the new management will assume control immediately.

The Strand Theatre of Toronto opened this week the first half with "Kick-In," the famous American stage play and is meeting with splendid success. The latter part of the week the Bluebird release with Cleo Madison, "The Chalice of Sorrow," occupies the screen.

The very significant fact brought to the public attention by several theatre managers laterly in Toronto, is that films which have made a hit in a house can be very satisfactorily and profitably booked again for a repeat showing.

Mr. Cohan of the Globe and Rialto theatres, is the man who first demonstrated this, and in his case has brought back films such as "Shoes," Bluebird production, not less than three times, always playing to packed houses and satisfied audiences. Later Mr. Sturgess of the Imperial Theatre, Toronto, states that he brought back the Universal picture, "Campbells Are Coming," about eight months after previous showing and played to crowded capacity.

The executive of the Ontario Motion Picture Protective Association of Exhibitors, held a meeting on Feb. 27th in the Association Rooms, corner of Queen and Spadina Ave., Toronto. The representation was very large including Mr. Burnsides of Collingwood, Mr. Roenick of Lindsay, Mr. P. J. Nolan of Ottawa, Mr. Guest of Hamilton and many others.

Several matters very important to the exhibitors at the present time were taken up and discussed thoroughly and decisions arrived at to the satisfaction of all present. One particularly was that it was decided that a delegation of the Association meet with the Exchange Association and take up the matters of advance deposits which the exhibitors claim are working a hardship and must be removed. At the present time the Monarch Film Co. are the only people in Canada using the advance system.

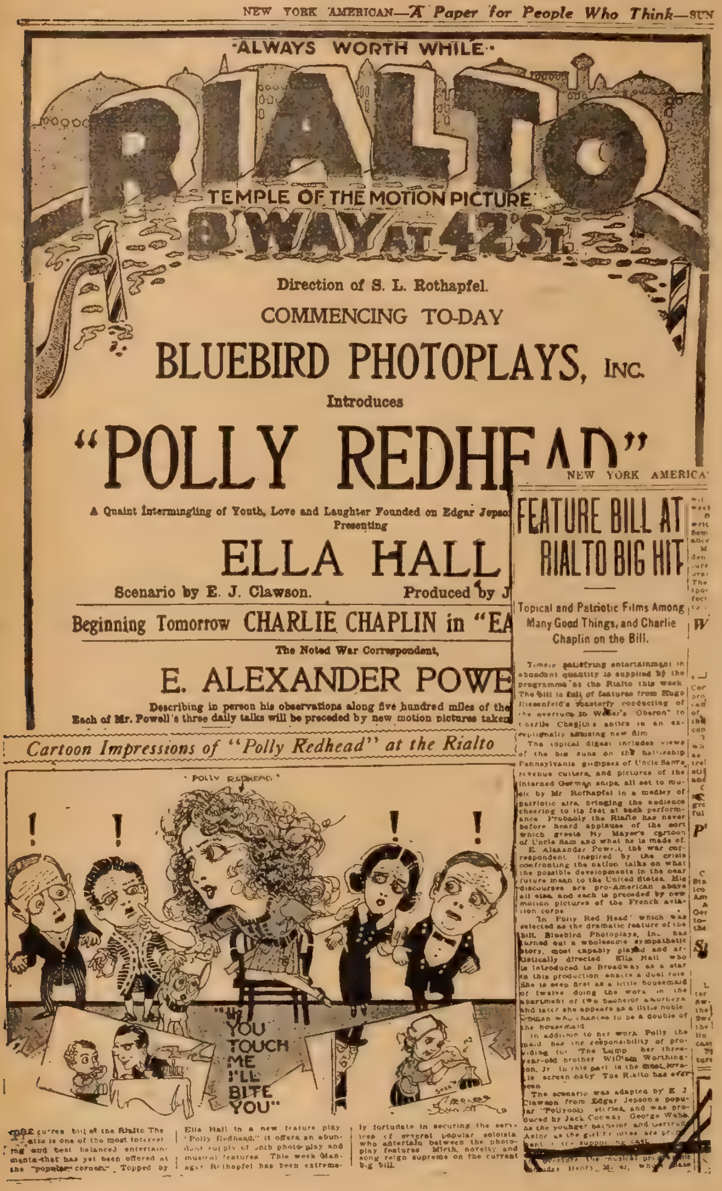
Another matter taken up was the membership fees. It was decided that members of the Association residing in Toronto should pay $10 a year, as they would receive the most direct benefit and those residing outside pay $6.

The Association also intimated that other matters were taken up very close to the hearts of the exhibitors, which, however, are not open to discussion at the present time, but which are bound to come to the front very shortly.

THE HARVEST

There's a harvest awaiting the shrewd Exhibitor who studies the wants of his patrons. Running a show means more than going to the express office and getting the daily shipment of film. Watch the effect of the showing of the Universal Animated Weekly and you'll learn that it is a prime and popular favorite with men, women and children. It will do more to pack your house on a dull day than anything you can book. Always first on the screen with the world's greatest news events—that's why. Book through your nearest Universal Exchange, or

UNIVERSAL ANIMATED WEEKLY



NEW YORK AMERICAN—*A Paper for People Who Think*—SUN

·ALWAYS WORTH WHILE·

RIALTO

TEMPLE OF THE MOTION PICTURE

B'WAY AT 42'ST.

Direction of S. L. Rothapfel.

COMMENCING TO-DAY

BLUEBIRD PHOTOPLAYS, INC.

Introduces

“POLLY REDHEAD”

A Quaint Intermingling of Youth, Love and Laughter Founded on Edgar Jepso

Presenting

ELLA HALL

Scenario by E. J. Clawson. Produced by J

Beginning Tomorrow CHARLIE CHAPLIN in “EA

The Noted War Correspondent,

E. ALEXANDER POWE

Describing in person his observations along five hundred miles of the

Each of Mr. Powell's three daily talks will be preceded by new motion pictures taken

Cartoon Impressions of "Polly Redhead" at the Rialto

THE current bill at the Rialto Theatre is one of the most interesting and best balanced entertainments that has yet been offered at the "popular corner." Topped by Ella Hall in a new feature play "Polly Redhead," it offers an abundant supply of both photo-play and musical features. This week Manager Rothapfel has been extremely fortunate in securing the services of several popular soloists who entertain between the photoplay features. Mirth, novelty and song reign supreme on the current big bill.

NEW YORK AMERICA

FEATURE BILL AT RIALTO BIG HIT

Topical and Patriotic Films Among Many Good Things, and Charlie Chaplin on the Bill.

Timely satisfying entertainment in abundant quantity is supplied by the programme at the Rialto this week. The bill is full of features from Hugo Riesenfeld's masterly conducting of the overture to Weber's "Oberon" to Charlie Chaplin's antics in an exceptionally amusing new film.

The topical digest includes views of the big guns on the battleship Pennsylvania, glimpses of Uncle Sam's revenue cutters, and pictures of the interned German ships, all set to music by Mr. Rothapfel in a medley of patriotic airs, bringing the audience cheering to its feet at each performance. Probably the Rialto has never before heard applause of the sort which greets Hy Mayer's cartoon of Uncle Sam and what he is made of.

E. Alexander Powell, the war correspondent, inspired by the crisis confronting the nation, talks on what the possible developments in the near future mean to the United States. His discourses are pro-American above all else, and each is preceded by new motion pictures of the French aviation corps.

In "Polly Red Head," which was selected as the dramatic feature of the bill, Bluebird Photoplays, Inc., has turned out a wholesome sympathetic story, most capably played and artistically directed. Ella Hall, who is introduced to Broadway as a star in this production, enacts a dual role. She is seen first as a little housemaid of twelve doing the work in the apartment of two bachelor attorneys and later she appears as a little noble woman who chances to be a double of the housemaid.

In addition to her work, Polly the maid has the responsibility of providing for "The Lamp," her three-year-old brother, William Worthington, Jr. In this part is the most lovable screen baby The Rialto has ever seen.

The scenario was adapted by E. J. Clawson from Edgar Jepson's popular "Pollyooly" stories, and was produced by Jack Conway. George Webb, as the younger bachelor, and Gertrude Astor as the girl he loves are prominent in the supporting cast.

[illegible] overture the musical pr[illegible] includes Henry M[illegible], who [illegible]

This is the way the Rialto advertised "Polly Redhead." See the publicity the American gave it.

SINCE "MUTINY" deals almost entirely with the sea and sea-faring people, inject this atmosphere into all the advertising you do in connection with this Bluebird Photoplay. Dress your ushers either in sailor or pirate garb and decorate your lobby with appartus pertaining to ships and the sea. Rope coiled sailor-fashion, life preserver, etc., will help you obtain the desired atmosphere. A ship's bell hung somewhere in your lobby, or directly over the box office, so that the ticket-seller can ring it at intervals in the regulation ship fashion, would also be of considerable attention attracting value.

Dress a man up in pirate clothes, with his hands heavily manacled and a ball and chain fastened to one of his ankles. This man should either carry a pole sign, or have fastened to his clothes a sign containing the following copy:

Bluebird Ideas

I WALK THE PLANK
TONIGHT AT 8
See it in the BLUEBIRD Photoplay
"MUTINY"
at the
(name here) THEATRE

Another novel attention getter can be worked up as follows: Build a ship around a Ford, using a lattice framework over which canvass painted to represent a ship's sides is stretched. Flag poles can be made to serve as masts and at least two masts should be used. The cheapest quality muslin or canvass may be used for the sails, which may be of the square rigged or fore-and-aft variety. On the bow and stern of the "ship" paint the name "Alden Besse," while the following copy should be painted on the sail:

SEE the thrilling battle aboard the Alden Besse
SEE the wonderful shipwreck
SEE the daring rescue of the heroine from the doomed ship
SEE the powerful sea story
in "MUTINY"
The awe-inspiring BLUEBIRD Photoplay
To be shown at the (name) THEATRE
On the (day and date)

Mr. Exihibtor—If you have never compiled a mailing list, you have deliberately neglected to take advantage of one of the best methods of building up a steady clientele. The manager of the BLUEBIRD Exchange is eager and willing to give you whatever assistance you need in working up a live mailing list. If you have a list, send the letter below to the patrons whose names are contained on it. The Bluebird manager will be glad to show you how to go about having the letter multigraphed and mailed.

BLUEBIRD PHOTOPLAYS, INC.

Dear Friend—If you want to know what it is to feel the heave of a good wooden deck beneath your feet, the sting of flying spray against your face and the tang of salt sea air in your nostrils——

See "MUTINY" at the (name here) THEATRE on (Date)

"MUTINY" is a BLUEBIRD Photoplay—a photoplay dealing with the men and women who go down to the sea in ships. In scenes so vividly depicted as to make the observer believe himself a character in the drama unfolded before his eyes, it tells the story of the maelstrom of events which engulfed Captain Aaron Whitaker, of the good ship "Alden Besse," his daughter Esther, and the man she wed against her brutal father's wishes and the man who was defeated by his rival for Esther's hand.

If pale-blooded society dramas have wearied you, this BLUEBIRD production will please you more than any screen drama you've seen in the last six months. So highly does the management of this theatre think of "MUTINY" that your money will be refunded should this story of the sea fail to stir your enthusiasm.

Arrange NOW to see "MUTINY" next (day here). Don't let anything prevent you from seeing the best story ever thrown upon the (name of THEATRE) screen.

A bully good program in addition to the BLUEBIRD. COME! ! !

Cordially yours,
(NAME OF THEATRE)
Manager.

P. S. There's a shipwreck in "MUTINY" that is positively the most thrilling scene ever shown in moving pictures. It alone is well worth the price of admission.

Hayden sees Francis in his father's office.—From "The Girl Who Lost."

"BORDER WOLVES."

(*Continued from page* 21)

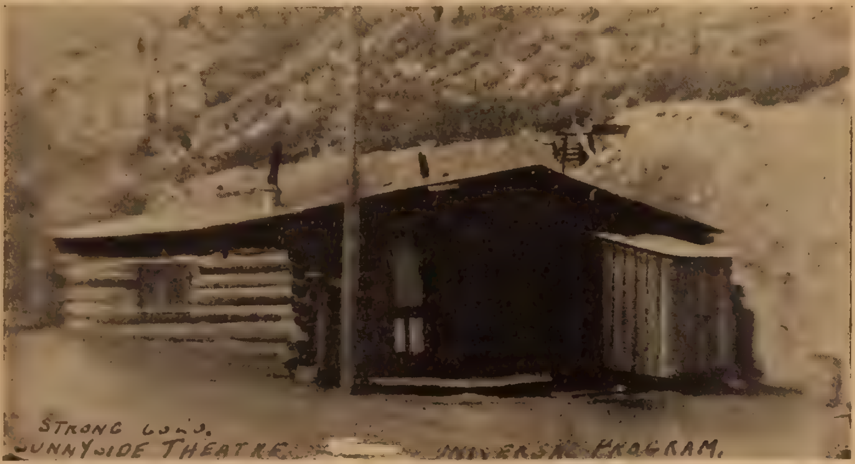
in the gun-running. In the meantime, while walking near the station, Tina has caught her foot between the tracks and is groaning with pain. The "Bum" immediately rushes to her aid and carries her from the tracks just in time to escape a passenger train. He does not stop to receive her thanks.

That evening Joe approaches Tina, and after looking around to see if any one is in sight, catches her in his arms. The girl struggles with him, and her father rushes out to her. He tears Joe from Tina and then knocks him down, telling him that, after tonight they will part company for good. Joe talks with the other men and warns them that McGowan is going to double cross them, and that they'll have to beat him to it. He advises them to make a regular clean-up and beat it for Hell-Hole. The boys are easily persuaded. Late that night, they make a dash into McGowan's saloon, and, forcing every one to hold up their hands, begin to rob them. Joe fires at McGowan, killing him instantly. The runners jump on their horses and Joe abducts Tina.

Some of the other men, while examining McGowan, find a message urging them to summon the Rangers encamped at Little Creek and saying that the gun runners would be at Hell-Hole. They decide to notify the Rangers. Joe tells his men to stay at Hell-Hole for half an hour. The "Bum" sees Joe approach Tina and determines to help her to escape. He hastily slips off in the opposite direction and fires a shot, causing the men to think that the Rangers are after them. During the confusion he unties Tina and the two of them dash down the road on their horses.

Joe discovers that they have disappeared, and he and his followers start after them. The "Bum" tells Tina to ride on, that he will hold the pursuers. The girl meets the Rangers and gives them directions. After a fierce struggle the Rangers succeed in capturing all the bandits. They discover that the "Bum" is the best Ranger in the service.

Millicent argues with her fiance.—From the Double Attraction "The Girl Who Lost."



HERE THEY CHARGE 25c FOR UNIVERSAL PROGRAM.

ON his way out to the Universal City studios to absorb the sunshine, get away from New York's terrible winter, and for other pleasurable and profitable reasons, M. H. Hoffman, general manager of exchanges, passed through Strong, Colo., as the photograph on this page indicates. He would not have paid any attention to the Sunnyside Theatre if they were not running the Universal program, which is shown there twice a week.

The theatre has an adjustable booth, running on tracks which can be moved with the location of the theatre itself. It is sometimes necessary to move it in a hurry.

PLACE YOUR ORDER NOW

These Novelties—Selected by Experts—Will Make "The VOICE on the WIRE" a Big Success For YOU!

Miniature Telephones: Tiny metal phones in a catchy box. Will set the kids wild. All the marks of a genuine phone. Receiver, hook, etc. A dozen ways to use them. A winner. Per hundred........ **$3.80**

Novelty Buttons: Standard size. Most attractive design. Most popular novelty ever. Every one wants and will wear one. Make your patrons walking advertisements. Order early. Per thousands........ **$6.00**

Throwaways: Exceedingly handsome. Done in the elegant Rotagravure Process in Sepia. Size, 3½x5½. Printed two sides. Space for name of your theatre and date. Best ever. Per thousand, f .o. b., New York........ **$1.10**

4-Color Felt Hangers: Pleasing change from pennant form adopted to meet popular demand. Full 4-color effect. Brass banger at top. Can be used many ways. A clever novelty. Per hundred........ **$10.00**

Souvenir Mirrors: The Exhibitor's "standby." Mirrors are always good. These are especially so. Particularly fine quality. Create their own demand and boost hard for you. Per thousand........ **$16.50**

4-Color "Ballyhoo" Banners: Fully waterproof. 3 feet high and 10 feet long. Colors combined to produce 4-color effect. Fitted with brass gommets. Will last full term of serial. Space for date. Each **$1.85**

The "Kiddyphone": Crackerjack novelty for kids. Cardboard phones with strings for wire. Work as telephone. Carry voice full length of string. Especially appropriate for "Voice on the Wire." Per thousand........ **$13.50**

Spinning Tops: All kids want tops. This one carries clever ad for serial and is a whale of a spinner. Can be advertised—handed out or used in a dozen ways. Will get them all. Per thousand........ **$9.50**

ORDER FROM ANY UNIVERSAL EXCHANGE, OR

STERN PUB. & NOV. CO. (Enclose cash with order) Candler Building, New York

"THE EAGLE'S WINGS" VERY TIMELY NOW.

(*Continued from page* 27)

ters of the D. A. R. are co-operating with exhibitors in showing "The Eagle's Wings" as part of the preparedness campaign. There has been a tremendous public demand for the picture. Social barriers have been broken down. The society leader and her maid, the banker, the laborer, the clerk, even the boy and the girl are of one mind on the preparedness issue and are giving their best efforts to see that every American citizen gets the thunderbolt message in Rufus Steele's heart-gripping story produced magnificently in motion pictures.

"'The Eagle's Wings' proved an eloquent plea for preparedness," declared the Washington Post critic, reviewing the showing of "The Eagle's Wings" in Memorial Continental Hall, Washington, D. C., under the auspices of the National Society, D. A. R.

"So interested were public officials and members of patriotic societies that cards of admission were at a premium," said the Washington Star. "Members of Congress were so unanimous in their acceptance of invitations that the great bulk of cards of admission was soon exhausted," the Star continued.

All over the country exhibitors are co-operating with patriotic socities in an effort to do their share in patriotic education by means of "The Eagle's Wings."

"THE VOICE ON THE WIRE."

(*Continued from page* 9)

captain in the hospital. Cronin tells him that he was set upon by two masked figures, beaten over the head, and left for dead in the road. He lay there for hours before he was discovered and taken to the hospital. While Shirley is talking the telephone rings. He picks up the receiver and is warned that he will be the next victim if he does not stop meddling in affairs that do not concern him. He tries to trace the source of the message, but Central denies that his number has been called at all. The mystery is impenetrable.

IT'S A NO. 1.

California Film Exchange,
San Francisco, Cal.:

Gentlemen—"Liberty" is a fine serial. It draws full well, and some say that it is the best picture I ever had. For the amount of business we do on other nights, we can always bank on a good night for "Liberty." It is an A-I picture, well acted, and full of good stuff.

O. K. WESTCOATT,
Mgr. Grand Theatre.
Santa Cruz, Cal.

TAKES WELL.

California Film Exchange,
San Francisco, Cal.:

Gentlemen—"Liberty" takes well with the public and in their opinion it is a splendid serial, well acted and staged, and with the "punch" produced as a natural sequence of preceding events, and without a lot of preliminary posing by the "stars" in the play,

Yours, truly,
F. E. SMITH,
Lyric Theatre.
Marysville, Cal.

A SUCCESS.

California Film Exchange,

Gentlemen—Up to date I have run only the two opening chapters of "Liberty," but I will say that it took very well with my audience, and my personal opinion is that if it keeps up the standard of the opening chapters it will be a success.

CHAS. FULLER,
Arlington Theatre.
Tracy, Cal.

THIS WEEKS PROGRAM

MONDAY, MARCH 12.

02238 RED FEATHER—Double Attraction—"The Girl Who Lost" (Society dr.) (Cleo Madison) and "Border Wolves" (Western dr.) (Neal Hart) 1-3-3-6
02239 NESTOR—"Some Specimens" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts) 1

TUESDAY, MARCH 13.

02240 GOLD SEAL—"The Common Sin" (3-r. dr. (Helen Gardner). 1-3-6
02241 VICTOR—"A Woman in the Case" (Com.) (Sedgwick)

WEDNESDAY, MARCH 14.

02242 LAEMMLE—"Where Glory Waits" (2-reel dr.) (Allan Holubar-Roberta Wilson) 1-3-6
02243L-KO—"Summer Boarders" (Com.) (Phil Dunham). 1
02244 UNIVERSAL ANIMATED WEEKLY—Weekly No. 63.
02245 IMP—"Sins of a Brother" (drama) Brenon-Shay) 1

THURSDAY, MARCH 15.

02246—VICTOR—"Dorothy Dares" (2-r. Com.) (Ruth Stonehouse). 1-3-6
02247 BIG U—"For Honor's Sake" (drama) 1

FRIDAY, MARCH 16.

02248 IMP—"The Perils of the Secret Service" (2-reel dr.) No. 2 "The Clash of Steel" (Kingsley Benedict) 1-3-6
02249 L-KO—"Love on Crutches" (Com.) (Hank Mann). 1
02250 UNIVERSAL SCREEN MAGAZINE—Issue No. 10. 1

SATURDAY, MARCH 17.

02251 BISON—"Roped In" (2-r. C. dr.) (Neal Hart) 1-3-6
02252 JOKER—"Art Aches" (Com.) (Henry-Franey) 1
02253 LAEMMLE—"Racing Death" (Dr.) (Robert Leonard)

SUNDAY, MARCH 18.

02254 POWERS—"The Tail of Thos. Cat" (Cart.) and "Foreign Legations in China" (Dorsey Ed. (Split reel) 1
02255 BIG U—"The Hidden Danger" (2-reel Indian dr.)

WEEK OF MARCH 12.

02256 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 12) "The Vault of Mystery" (2 reels) 1-3-6
02257 UNIVERSAL SPECIAL—Ben Wilson in "The Voice On the Wire" with Neva Gerber (Episode No. 1) "The Oriental Death Punch" (2 reels). 1-3-6

NEXT WEEK

MONDAY, MARCH 19.

02258 RED FEATHER—Herbert Rawlinson in "The Scarlet Crystal" (5 reel drama). 1-3-3-6
02259 NESTOR—"When the Cat's Away" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, MARCH 20.

02260 GOLD SEAL—"The Raid" (3 r. dr.) (Hart). 1-3-6
02261 VICTOR—"Black Magic" (Com.) and "Landmarks of France" (Scenic) (Split reel). 1

WEDNESDAY, MARCH 21.

02262 L-KO—"Defective Detectives" (2 r.) (Dunham). 1-3-6
02263 UNIVERSAL ANIMATED WEEKLY—Weekly No. 64.
02264 LAEMMLE—"Old Faithful" (Sea dr.) 1

THURSDAY, MARCH 22.

02265 VICTOR—"The Hash House Mystery" (2 r.) 1-3-6
02266 POWERS—"The Strangest Army in the World" (War Special). 1

FRIDAY, MARCH 23.

02267 IMP—"The Perils of the Secret Service" (2 reels) No. 3 "The Dreaded Tube" (Kingsley Benedict). 1-3-6
02268 UNIVERSAL SCREEN MAGAZINE—Issue No. 11. 1
02269 NESTOR—"In Again Out Again" (Lyons-Moran). 1

SATURDAY, MARCH 24.

02270 BISON—Harry Carey in "Goin' Straight" (2 r. Western dr.) 1-3-6
02271 JOKER—"Whose Baby?" (Com.) (Henry-Franey). 1
02272 REX—"The Boyhood He Forgot" (Dr.) Smalley). 1

SUNDAY, MARCH 25.

02273 REX—"The Grudge" (2 reel dr.) (Wm. V. Mong, Irene Hunt and Zoe Rae). 1-3-6
02274 POWERS—"The Love Affair of Ima Knutt" (Com. Cart.) and "Artistic China and Japan" (Split reel). 1
02275 BIG U—"The Rebel's Net" (Dr.) (Grace Cunard-Francis Ford). 1

WEEK OF MARCH 19.

02276 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 13) "The Leap" (2 reels). 1-3-6
02277 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber, (Episode No. 2) "The Mysterious Man in Black" (2 reels) 1-3-6

THE NEXT WEEK

MONDAY, MARCH 26.

02278 RED FEATHER—Harry Carey in "The Fighting Gringo" (5 reels). 1-3-6
02279 NESTOR—"Shot in the West" (Com.) (Eddie Lyons, Edith Roberts and Lee Moran). 1

TUESDAY, MARCH 27.

02280 GOLD SEAL—"The Startling Climax" (3 r. dr.) 1-3-6
02281 VICTOR—"Never Too Old To Woo" (Com.) (Marjorie Ellison-Jack Nelson). 1

WEDNESDAY, MARCH 28.

02282 LAEMMLE—"Is Money All?" (Dr.) (Irene Hunt). 1
02283 L-KO—"Dippy Dan's Doings" (2 r. Com.) (Dan Russell).
02284 UNIVERSAL ANIMATED WEEKLY—Weekly No. 65.

THURSDAY, MARCH 29.

02285 IMP—"David's Idol Dream" (2 reel dr.) (Jay Belasco and Madge Kirby). 1-3-6
02286 POWERS—"The Grand Canyon of Arizona" (Scenic Educational). 1
02287 LAEMMLE—"The Mask of Love" (Dr.) (Pauline Bush-Lon Chaney). 1

FRIDAY, MARCH 30.

02288 IMP—"The Perils of the Secret Service" (2 reels) No. 4 "The Crimson Blade" (Kingsley Benedict) 1-3-6
02289 UNIVERSAL SCREEN MAGAZINE—Issue No. 12. 1
02290 VICTOR—"Prodigal Papa" (Com.) (Jane Gail). 1

SATURDAY, MARCH 31.

02291 BISON—"Steel Hearts" (2 reel railroad dr.) (Marie Walcamp-Lee Hill). 1-3-6
02292 JOKER—"What The ——?" (Com.) (Gale Henry-Wm. Franey). 1

SUNDAY, APRIL 1.

02293 POWERS—"Inbad The Sailor" (Com. Cart.) & (Ed.)
02294 REX—"Snow White" (3 reels) (Elsie Alberts). 1-3-6

WEEK OF MARCH 26.

02295 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 14) "Sky Monsters" (2 reels). 1-3-6
02296 UNIVERSAL SPECIAL—Ben Wilson and Neva Gerber in "The Voice on the Wire" (Episode No. 3) "The Spider's Web" (2 reels). 1-3-6

Music for "The Girl Who Lost" and "Border Wolves"

WEEK OF MARCH 12.

Part 1 "The Girl Who Lost.'

Theme "Cavatine," (4/4 Moderato) by Bohm.

1. "*Solitude,*" (3/4 Largo) by Czibulka, until "Isabel leaving dressing-room." 2. "*Serenade Mignonne,*" (4/8 Allegretto) by Gruenfeld, until "When I go on the stage." 3. Continue pp until "With the close of the season." 4. "*Vision,*" (6/8 Andante) by Bohm, until "Pay day." 5. "*Serenade,*" (6/8 Andantino) by Czerwonky, until "Hayden van Holt and his fiancee." 6. "*Roses Honeymoon,*" Reverie, (3/4 Andante) by Bratton, until "Your duties will be light." 7. Continue to action until "Mid-summer." 8. "*Theme,*" until "The close of the summer season." 9. "*Romance Sans Paroles,*" (3/4 Andante con moto) by van Goens, until "Was it van Holt?" 10. "*Dramatic Tension No. 1,*" by Reissiger, until "After the show." 11. "*La Brunette,*" (Valse de Concert), by Severn, until "Fate seemed to play," etc. 12. "*Valse Lento,*" by Ed. Schuett, until "In the days that followed." 13. "*Theme,*" until "I'm going to the Belle Claire." 14. "*Lost Happiness,*" (12/8 Andante Sostenuto) by Eilenberg, until "I'm willing to pay you well." 15. "*Theme,*" until "Get ready at once." 16. Continue to action until end of part 1.

Part 2 "Border Wolves."

1. "*Western Moderato,*" by Bach, until "Snakehead closed to the Mexican border." 2. "*Piano Solo*" improvise to action until "The fight." 3. Good Agitato until "After the fight." 4. "*Wild Rosebud,*" (Moderato) by Tobani, until "Train in view." 5. Railroad effect followed by short hurry, until "Train passing." 6. "*Romance*" (3/4 Andante) by Rissland, until "That evening." 7. "*Piano Solo,*" improvise to action, until "The next morning." 8. "*Agitato No. 4,*" by Becker, to action, until "That night." 9. "*Rustles of Spring,*" (2/4 Allegro) by Sinding, (Watch shots) "Somebody must have," etc. 10. "*Western Allegro,*" by Winkler, until "Chasing after the girl." 11. "*The Chase,*" (Grand Galop) by Koelling, until "I'll hold them," etc. 12. Continue to action (Watch shots) until "They got me all right, Miss." 13. "*Meeting,*" (Andante) by Bendix, until end.

NESTOR—"Some Specimens" .... (Comedy)

1. "*Clown Band,*" Trot, (Popular). 2. "*Knock the L Out of Kelly,*" (Popular).

GOLD SEAL—"The Common Sin"......(Three Reels)

REEL I.

1. "*Gypsy Fantasia,*" by Le Thiere, until "Returning to his hotel," etc. 2. "*Dramatic Andante,*" by Ascher, until "Her wedding night." 3. "*Love Song,*" by Puerner, until "The wedding mockery." 4. "*Gypsy Song,*" until "My marriage was only a mockery." 5. "*Dramatic Tension,*" by Funck, until "As the weeks grew into months." 6. "*Dawn of Hope,*" by Casella, until the end.

REEL II.

7. "*Intermezzo,*" by Arenski, until "Sheba's daughter Eldora." 8. "*Gypsy Fantasia,*" by Le Thiere, until "A week later." 9. "*Melody,*" by Kretschmer, until "Yes, I came out here." 10. "*Adieu,*" by Karganoff, until "The transformation." 11. "*Valse Lente,*" by Schuett, until the end.

REEL III.

12. "*Tendresse,*" by Ravina, until "In the silent hours of the night." 13. "*Dramatic Tension,*" by Winkler, until "The man he was." 14. "*Reverie,*" by Rissland, ff during disputes until "Eldora is the daughter of my Sheba." 15. "*Sweet Ponderings,*" by Langey, to action pp or ff, until "Don't you recognize me?" 16. "*Olmypia Overture,*" by Ascher, until "After many day." 17. "*Melody,*" by Friml.

LAEMMLE—"Where Glory Waits"........(Two Reels)

REEL I.

1. "*Silence,*" until "Piano in view." 2. "*Piano Solo*" to action, until "Piano player stops." 3. "*Love Song,*" by Henselt, until "The sorrows of a king." 4. "*Dramatic Maestoso,*" by Loraine, until "And in the heart of the king." 5. "*Club Galop,*" by Laurendeau to action, until "Change of scene." 6. Continue to action until end.

REEL II.

7. "*Souvenir of the Ball,*" Intermezzo," by Boccalaria, until "But indeed it is not hard." 8. "*Alita,*" by Losey, until "That was my mother." 9. "*Berceuse,*" by Hauser, until "You have taught me a lesson." 10. "*Esperanza,*" by Johnstone, until "And it came to pass." 11. "*Dramatic Maestoso,*" by Loraine, until end.

L-KO—"Summer Boarders" .... (Comedy)

1. "*Noisy Bill,*" by Losey. 2. "*Grizzly Trot,*" by Roth, until end.

REEL I.

BISON—"Roped In"........(Two-Reel Comedy-Drama)

1. "*Wild Rosebud,*" by Tobani. 2. "*Fair Vassar,*" Caprice, until end.

REEL II.

3. "*Sweet Jasmine,*" by Bendix. 4. "*Canzonetta,*" by Herbert, until end.

JOKER—"Art Aches" .... (Comedy)

1. "*Joker March,*" by Lake. 2. "*Heart Throbs,*" by Arnold, until end.

"PERILS OF THE SECRET SERVICE"
"THE CLASH OF STEEL"........................(Two Reels)

REEL I.

1. "*Mayflower Overture,*" by Kretschmer, until "Champfleuri was the quiet rendezvous." 2. "*Intermezzo Francaise,*" by Armand, until "The Faithful Tuesday night." 3. "*Heloise Intermezzo,*" by Langey, until "A message for Madame." 4. "*Dramatic Tension No. 1,*" by Reissiger, until end reel 1.

REEL II.

5. Continue "*Dramatic Tension,*" until "Prince Feodor will be here any minute." 6. "*Erl King,*" by Schubert, until "The duel." 7. "*Presto for duels,*" by Lake, until "Now where is Prince Paul." 8. "*Rustle of Spring,*" by Sinding, until "I'm a knave," etc. 9. "*Meeting* by Bendix, until end.

L-KO—"Love on Crutches"...........................(Comedy)

1. "*Cyclone in Darktown,*" by Barnard. 2. "*Flying Rag,*" by Pryor, until end.

Musical Program

FOR

"MUTINY"

SPECIALLY SELECTED AND COMPILED BY M. WINKLER

THEME BY THE RIVER, ROMANCE BY MORSE THEME

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	1 Min. & 10 Sec.	....Daisies by Bendix
	As a Youngster, He Had	1 Min. & 15 Sec.	Spanish Moderato by Saenger
	Watch Shots		
T	Now-a-days, He Issued Orders	2 Min. & 20 Sec.	Blissful Dreams by Meyer Helmund
T	I've Slipped My Cable	1 Min. & 45 Sec.	Organ improvise — to action
T	Out on the Atlantic	2 Min. & 40 Sec.	Sweet Ponderings by Langey
T	The Next Day	1 Min. & 15 Sec.	.... Theme
	Effects of breaking Sea Waves		
T	You Mustn't Take the chance	1 Min. & 30 Sec.	Intermezzo by Arenski
T	The Wedding of Jacob	1 Min. & 45 Sec.	Heart to Heart Melody by Trinkaus
T	So Here's the Reason	2 Min. & 45 Sec.	.... Theme
T	The Wedding Was Planned	50 Seconds	Rosemary Reverie by Barton
T	It Was Next Morning	2 Min. & 30 Sec.	Dreams of Love by Liszt
T	The Following Morning	1 Min. & 15 Sec.	Dramatic Tension No. 1 by Reissiger
T	As the Months Passed by	1 Min. & 40 Sec.	Idlewide, Intermezzo by Gottschalk
T	Aaron Whitaker Had Turned	1 Min. & 10 Sec.	Dramatic Adagio by Kretschmer
T	The Wind Had Favored	2 Min. & 55 Sec.	.... Theme
T	I'll Give You Ffteen Minutes	40 Seconds	Dramatic Tension No. 2 by Reissiger
T	In Fear for Caleb's Safety	2 Min. & 50 Sec.	Prelude Du Deluge by Saint-Saens
S	Captain Attacks Caleb	1 Min. & 15 Sec.	Agitato No. 11 by Lake
S	Captain Throws Caleb Into the Water	1 Min. & 45 Sec.	Dramatic Tension No. 36 by Winkler
T	You Daren't Sail Home	1 Min. & 15 Sec.	....Continue to action
T	As a Sailor Before the Mast	3 Min. & 10 Sec.	...Dolorosa by Tobani
T	It Was After Months	4 Min. & 15 Sec.	....Cavatine by Bohm
	to action pp or ff		
T	Then Quietly One Night	3 Min. & 5 Sec.	Rustle of Spring by Sinding
T	At the Entrance to the Bay	2 Min. & 50 Sec.	Lost Happiness by Eilenberg
	Effects of breaking Waves		
S	Lightning Flashing, etc.	3 Min. & 50 Sec.	.... Storm Music
	with ad. lib. Tympany Rolls—to action		
T	The Storm Clouds Were Showing	1 Min. & 45 Sec.	.... Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "
Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Musical Program

FOR

"HELL MORGAN'S GIRL"

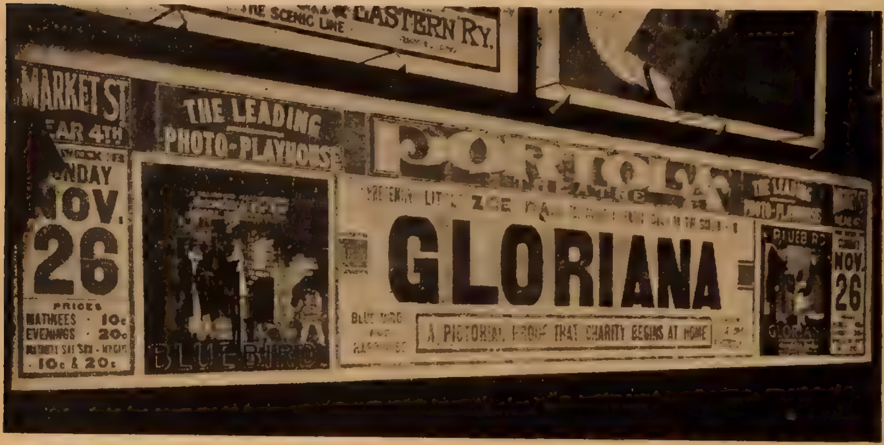
SPECIALLY SELECTED AND COMPILED BY M. WINKLER

THEME L'ADIEU, BY FAVARGER .. THEME

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	2 Min. & 25 Sec.	
	To be performed as a Piano Solo—to action		
S	Lola Dancing	35 Seconds	Ninia by von der Mehden
T	Was Lola Kicked Into Sleter?	1 Min. & 55 Sec.	.... Theme
T	An Oasis in a Desert	1 Min. & 25 Sec.	Lunita, Intermezzo by Loraine
T	An Inhabitant of Paris	1 Min. & 40 Sec.	Dramatic Tension No. 1 by Reissiger
T	It's the Hand of Fate	1 Min. & 55 Sec.	Dramatic Tension No. 1 by Ascher
T	The Old Man Was That Stingy	1 Min. & 10 Sec.	Dramatic Andante by Ascher
S	Interior of Studio..	2 Min. & 5 Sec.	Tendresse, Melody by Ravina
T	Don't Worry, Dearie	1 Min. & 15 Sec.	.... Continue ff
T	Hell Morgan Was Celebrating	2 Min. & 30 Sec.	..Noisy Bill by Losey
	To be performed as a Piano Solo—to action		
T	I Don't Like Your Map	45 Seconds	Agitato No. 4 by Becker—to action
T	Lick 'Em Up, Fellers	1 Min. & 30 Sec.	Dramatic Tension No. 2 by Reissiger
T	That For Your Distorted	35 Seconds	..Hurry No. 4 by Lake
T	What's the Row, Dad?	30 Seconds	.... Continue pp
T	You Were Stung, Dad	1 Min. & 45 Sec.	.......Presto by Lake
T	There's Some Mistake	1 Min. & 40 Sec.	Return to Me Soon by Gregh
T	Give Me a Chance...	2 Min. & 5 Sec.	Popular Trot (Piano Solo)
	To action pp or ff		
S	Dance Is Finished...	1 Min. & 45 Sec.	Dramatic Tension by Funck
T	Lola of the Coast..	3 Min. & 50 Sec.	After Sunset by Pryor
T	Under Lola's Encouragement	55 Seconds	Piano Solo — Popular Trot
T	Don't Grab, Sleter..	1 Min. & 20 Sec.	Dramatic Tension by Winkler
T	I'll Snuff the Piano	45 Seconds	.....Agitato to action
T	Are You Afraid?....	25 Seconds	.... Continue pp
T	You Are An Awfully Good Piano Player.	1 Min. & 40 Sec.	Piano Solo — Popular Trot to action
T	The Man Painted with a newly, etc.	2 Min. & 45 Sec.	.... Theme
T	That Night	2 Min. & 50 Sec.	Piano Solo—Improvise to action
S	Near Piano—Rogers Puzzled	1 Min. & 45 Sec.	..To Spring by Grieg
T	He's Buying Wine..	30 Seconds	.... Continue ff
T	Why Didn't You Tell Me	1 Min. & 20 Sec.	...Agitato by Kerssen
T	Rogers at Piano....	3 Min. & 25 Sec.	..Piano Solo to action
S	Sleter Draws His Gun	35 Seconds	Short Agitato—to action
T	I'm Yours, Sleter....	1 Min. & 5 Sec.	Dramatic Tension by Funck
T	It Was the Darkest Hour	1 Min. & 40 Sec.	Dramatic Tension by Ascher
S	Lola Fighting Sleter	2 Min. & 5 Sec.	Furioso No. 10 by Becker
	To action pp or ff—Watch Shots		
T	Earthquake	1 Min. & 45 Sec.	Hurry No. 4 by Lake
T	Dazed, He Followed Others	3 Min. & 50 Sec.	Lamento by Gabriel-Marie
S	Rogers and Lola—Looking Off	1 Min. & 10 Sec.	.... Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "
Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Bluebirds, Flying High, Perch on



The way the Portola Theatre of San Francisco bills Bluebirds.

WHO said paper? Look at the way the Portola Theatre of San Francisco bills Bluebirds. And, mind you, they have billed all of the other Bluebirds in the same way. Any weak-kneed exhibitor who does not believe in the efficacy of paper to let the people know what he is showing might take a useful lesson from this theatre's experience. The board in the cut shown above represents forty-eight sheets of paper made up as follows: two 6-sheets obtained from the Morgan Lithograph Company of the Bluebird photoplay, "Glorianna," two 3-sheet dates made up by a local lithograph house, an 18-sheet block title for "Glorianna," and a 12-sheet streamer of which they can order any quantity, thereby making the price extremely low, and the theatre's name. This latter they can use at any time. No circus ever had a more effective display than this one. If you want to know how it affected the Portola's business, write to the manager of the theatre. The address is prominently displayed on the streamer.

"THE EAGLE'S WINGS" MADE WASHINGTON'S BIRTHDAY HIT

Feb. 22, 1917.

Moving Picture Weekly,
New York City.

"The Eagle's Wings," a Bluebird special feature production vividly portraying a graphic story of preparedness and patriotism, was shown at the Strand last week and went over big.

With the entire nation aroused over the nearness of possible war, "The Eagle's Wings" is indeed a very timely film offering. When our eight-piece orchestra, supplemented by our costly pipe organ, boomed forth "The Star-Spangled Banner" the audiences at practically every showing of the picture rose to their feet and applauded.

This play was well advertised here and the results were very satisfactory.

L. B. SKEFFINGTON,
Publicity Mgr.
Strand Theatre, Rochester, N. Y.

PULLING FOR THEM.

Bluebird Photoplays, Inc.,
Pittsburgh, Pa.

Gentlemen—Permit us to congratulate you on the sort of pictures you have been releasing, particularly during recent months.

Bluebird pictures have been consistently good. They have been pulling for us. The *Saturday Evening Post* advertising campaign has been helping us a great deal, also, and we back it up by continually advertising the Bluebird trade-mark.

There have been a number of recent releases that are particularly worthy of mention. They include Mary MacLaren in "Wanted—a Home," and "Saving the Family Name." Her latest picture, "The Mysterious Mrs. M.," which we played Monday of this week, was another excellent feature. "The Bugler of Algiers," "The Sign of the Poppy," "The Piper's Price," "God's Crucible," "The Devil's Pay Day," have been

DESIGNED ORIGINALLY
PHOTOPLAY FANS, THE
SUCH AS THE COMPAN
FOR. READ THESE LETTER
PICTURES AND LISTEN T
KINDS OF AUDIENCES AL

fine releases. We want to particularly commend you for "Black Orchids."

Very sincerely yours,
GRAND AMUSEMENT CO.,
per (Signed) Geo. Panagotacos.
Johnstown, Pa.

BETTER PLEASED.

Bluebird Photoplays,
Dallas, Texas.

Gentlemen—We have been using Bluebird features now for several months, and previous to this, had used several other features, but find our patrons are as well or better pleased with Bluebirds than any we have shown them. As long as we receive the same courteous treatment from the office, and the same class of pictures as in the past, we shall continue to use your pictures.

Respectfully yours,
DOFFLEMYER BROS.,
Majestic Theatre.
San Saba, Texas.

SURE GOOD.

Bluebird Photoplays,
Dallas, Texas.

Gentlemen—We will have to take off our hats to the Bluebirds, for they are sure good.

Yours very sincerely,
JOHN GREEN,
Cozy Theatre, Hico, Texas.

PRONOUNCED SUCCESS.

Fairmount Feature Film Exchange,
Philadelphia, Pa.

Gentlemen—Our opening show was a pronounced success, the public was highly pleased with "Her Soul's Inspiration." I wish to thank you heartily for the kind interest you have taken in assisting us in every way possible. I certainly appreciate it very much. You have done more

he Topmost Pinnacle of Success

BRING HAPPINESS TO
ARE ELICITING PRAISE
HARDLY DARED HOPE
ROM MEN WHO RUN THE
HE COMMENTS OF ALL
ER THE COUNTRY.

than any of the other exchanges for the success of our theatre.

Yours very truly,
(Signed) M. H. WHITEHOUSE,
The National, Lewistown, Pa.

GETTING THE BUSINESS.

Bluebird Photo Plays,
Dallas, Texas.

Gentlemen:—We are glad to be able to tell you that our Bluebirds are getting the business and find that our patrons are well pleased with them.

Yours truly,
DREAMLAND THEATRE,
E. M. McDavitt, Brownsville, Tex.
Manager,

THEY GET THE DOUGH.

Following telegram was received by the Bluebird Photoplays, of Toronto:

Bluebird Photo Plays,
Toronto, Ont.

Bluebird "Three Godfathers" played to capacity houses. Shoot us all Bluebirds you can. They get the dough.

P. M. BARDESSONO,
Timmins, Ont.

BEST OUT OF TWELVE.

Bluebird Photoplays, Inc.,
Indianapolis, Ind.

Gentlemen—I beg to inform you that the Public High School of this city has chosen your feature picture, "The Right to be Happy," which we play on next Friday, as the best subject to be obtained for a benefit performance for the school. This is certainly a boost for the Bluebird pictures, as this choice was made after looking over twelve different makes of pictures.

Yours very truly,
(Signed) DALE LOOMIS,
Peru, Indiana. Manager.

THE YAQUI
A BLUEBIRD PHOTOPLAY
TO-DAY
THE YAQUI
TO-DAY

Palace Theatre, Juneau, Alaska.

BLUEBIRDS are extremely migratory, as may be judged by the picture of the Palace Theatre of Juneau, Alaska, in which "The Yaqui" has just been shown to a large and enthusiastic audience. The theatre is a large and comfortable one, looking more like a respectable suburban house than one situated in a frontier city like Juneau. The theatre opens at 6.45 every day of the week, and runs a program consisting of features and single reels, all of which are booked entirely through the Film Supply Company of Seattle, Wash.

SATISFY PATRONS.

Bluebird Photoplays,
Los Angeles, Cal.

Dear Sir—Since reviewing your last release today, "The Bugler of Algiers," have decided that I owe you a letter of commendation on your product. I started with your No. 1 and played them all both here and on my circuit, and want to say that with very few exceptions (not as many as other high?class programs), they are box office attractions. Stories are diversified, well selected, cast for each strong and well suited to parts and the photography is excelent in all of them. The title work is beautiful. They satisfy patrons, which is the big idea. Make any use you see fit of me or this letter.

Wishing you and the "Bluebird" success, I remain,

Sincerely yours,
G. A. MAUK,
Phoenix Amusement Co.
Phoenix, Arizona.

MAGNIFICENT PHOTOPLAYS.

Bluebird Photoplays, Inc.,
New York City.

Gentlemen—A word of appreciation from me is probably only one in thousands, but I wish to express it for the magnificent photoplays you are giving us. Not only are the themes great, but the photography itself is far above the average. May you continue to hold the same high ideas you now have.

Respectfully,
(Signed) RUSSELL C. HUSSEY.
Ann Arbor, Mich.

MORE THAN DOUBLED.

Bluebird Photoplays,
Dallas, Texas.

Gentlemen—Since I have been using your Bluebird pictures, my business has more than doubled on Bluebird night and my patrons are always pleased.

Yours truly,
J. Y. VAUGHAN,
Graham Opera House,
Graham, Texas.

For the Voice on the Wire

These Stunts Will Set Your Whole Town Talking

THE public likes stunt advertising. First, because it is amusing; second, because it is entirely different—out of the beaten path, daring and unusual; and lastly because it attracts your attention, and people love to be attracted by unusual things. Get the attention of the People, said the great P. T. Barnum, and the rest is easy. That's why we have doped out these novel stunts for you. Any stunt you use will prove a big winner for you, and the more you use, the more advertising and publicity you give your serial. Use them all if you can, and if you can't use them all, use most of them. You will find that it will pay you big.

And no matter which you use—do them up in big style —don't start out half-heartedly. Bear in mind that the results on any stunt depend on how you put it over. Make a big thing out of any Stunt you use. The results will surprise you.

STUNT NO. 1—

It's a whale of a stunt—one that will set your whole town in a frenzy of delight and mystery—and will get you more real advertising than anything you have ever tried in your history. If you are located in a large city, you can hire any man to do this work—if in a small city, you may have to get some one from the outside that is not known to your local people. Here's the stunt—You advertise in your local newspapers that beginning on such a day (mention the date), a certain man (don't describe him, or what he wears or say anything about him) will appear on the streets of your city. He will have in his possession a bunch of tickets that will admit those who are fortunate enough to secure one, to any episode of "THE VOICE ON THE WIRE." OR if you want to be generous you can frame it so that the lucky ones will get a ticket that will admit them to all episodes. You announce in your papers that this stranger will appear in different spots of the town, and whoever approaches him and says: "ARE YOU THE MAN WITH THE TICKETS TO "THE VOICE ON THE WIRE" NOW BEING SHOWN AT THE ....THEATRE?"—will receive a ticket for "THE VOICE ON THE WIRE" serial. You state in your announcement that whoever approaches the right man (the Stranger who will have the tickets with him) must use the exact words as quoted above and you must publish this sentence in your announcement. If the sentence is stated any other way, the stranger (if you have approached the right man) will NOT answer, but if you do approach the right man and use the magic sentence as announced in the papers, the man will immediately produce the ticket and hand it to the person who has made the approach and who has used the right sentence. Note—It will be necessary for you to change the appearance of the man you use, daily. Don't send him out dressed in the same apparel twice, for the people will instantly recognize him. See that he changes clothes every day, and if he is caught more than once or twice the same day, see that he comes back to the theatre, dresses in a different suit, hat, tie, etc., and start him out again.

The first Stunt (No. 1) *was published in the Purple Mask Advertising campaign book and caused such a sensation among Exhibitors who wish to use this stunt for "THE VOICE ON THE WIRE."*

Once your man is caught by some one on the street, a crowd might collect, and they will recognize him. So you must keep him changed in appearance each day, or maybe twice a day if you want this stunt to keep the public of your town guessing. Talk this over with your local Editor. Tell him that you would like to have an article appear daily—supposedly written by the man with the tickets. You can have any of the Reporters or Editors write the articles, and each day the article will state that Mr. Stranger, the mysterious man who carries the free tickets to "THE VOICE ON THE WIRE" was in such and such a place, walked through so and so's store, rode on such and such a street car, looked into so and so's window for fully five minutes, etc., etc., without a single person approaching him. If these articles are cleverly written, you can work your whole town into a state of frenzy chasing the mysterious man with the free tickets to "THE VOICE ON THE WIRE," playing at the .... THEATRE.

Have the articles so written as to taunt the public in a pleasant way. Let the headings for the articles start off something like this:

> "WELL WELL, WELL, THE (Name of Your Town)
> PEOPLE ARE CERTAINLY SLOW. NOBODY EVEN
> GOT CLSOE TO ME YESTERDAY."

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

LAST week, in his "Straight-from-the-Shoulder Talk," Mr. Laemmle asked Exhibitors "What would you do without the Universal?"

And that brought to mind the query, "What would Universal Exhibitors do without the MOVING PICTURE WEEKLY?"

Have you ever thought of the time, money, labor and brains necessary to publish a 48 to 64 page magazine every week?

Has it ever occurred to you that the M. P. W. is the largest magazine of its kind in the world? Can you imagine a business so vast as to require such a publication EVERY WEEK merely to tell the news of its own organization?

This is not a bouquet throwing contest. It is an earnest endeavor to make Exhibitors appreciate the wealth of BUSINESS news this magazine brings them every week. The man who shows the Universal Program or who uses any part of the Universal Service should count his M. P. W. among his most valuable business assets.

"What has this got to do with putting it over?" you say. Just this. The whole magazine, from cover to cover, is filled with suggestions for any live Exhibitor. Stories of releases far enough in advance to help him book. Nows that shows him the trend of public taste. Announcements of the new pictures, serials, features, novelties, etc.

Next time you want to put "on" or "over" a good show, consult not only this page, but all the pages of the MOVING PICTURE WEEKLY.

THE Red Feather for March 19 is called "The Scarlet Crystal," and features the popular favorite Herbert Rawlinson, in the first long role he has appeared in since the injury to his leg which kept him out of pictures for weeks. The picture takes its title from a crystal ball which the hero purchases for his bride in Egypt. In it the girl reads all that is happening to her husband. The following suggestion for advertising this photoplay would be very effective, if you have the large arc lights outside your theatre, as so many do. Tint them with a wash of red watercolor paint, which will easily wash off when you are through with it, and letter the words "The Scarlet Crystal" on them. Another idea is to use red Chinese paper lanterns, round ones, strung across the front of your theatre, with electric light bulbs inside them, and one letter of the name of the picture on each one. Still another suggestion is to dress a man in the long black robes, and pointed black cap of the traditional magician. You may have cabalistic signs in white cut out and pasted all over his robe, if you like—triangles, and queer things that look like shorthand symbols, a pentagon, a big human eye, and so forth. Have him bending over a stand, draped in black, upon which rests a crystal. He should have a wand in his hand and wave it over the crystal—seeing visions in it.

THE L-Ko for March 21 is called "Defective Detectives," and features Phil Dunham. You can put on some "Sherlock Holems" sort of stuff in burlesque to draw attention to this. Have some huge footprints on the sidewalk outside your theatre. They can easily be painted on, or you can use a stencil. Get a tall man, and a short man and dress them in big overcoats with "deerstalker" caps on. The tall one should have a big magnifying glass, but this may be a mere circle of wire with a handle, as there need be no glass in it. He should examine the footprints carefully with this at intervals, while the short man admires him. They take false beards out of their pockets occasionally, and put them on with great solemnity. Or you may have a lot of footprints through the streets, and the men may trace them, and finally end up at a big poster announcing the show.

THERE is a wonderful war special for March 22. It is called "The Strangest Army in the World," and shows rare views of the Austrian troops who are fighting in the mountain heights. They are equipped with skis and snowshoes, and their maneuvers are very interesting as well as instructive. So few pictures of operations of the Teutonic forces have been received in this country, that this picture offers an unusual opportunity. This should be advertised by means of posters and slides run in the theatre several days before the showing. You may word your slides according to the sentiment in your community. If it is strongly pro-Ally, you need only say that these are authentic pictures of the troops used in fighting high up in the Alps between Italy and Austria. The picture will interest the audience no matter what their sympathies, and it should receive special attention.

ON Friday, March 23, is the second adventure of the series by George Bronson Howard's "The Perils of the Secret Service"; it is called "The Dreaded Tube." Here is an idea for putting it over. Get some boys on bicycles to ride through the town, with big cardboard circles attached to the wheels of their machines. Have the circles some bright color, orange or brilliant green, and letter them appropriately. Then send the boys through the streets, having them ride slowly one behind the other. The circles of card will not be expensive, and can easily be fitted over the hubs of the wheels. They should be the same size as the wheel itself. You can use this idea for advertising any picture that you run.

These two pages are
the most important
in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"The Girl Who Lost," with Cleo Madison and "Border Wolves," with Neal Hart. Together.	59th Red Feather Double Bill—5 Reels March 12
"Some Specimens," with Eddie Lyons, Lee Moran and Edith Roberts. Produced by Louis Chaudet.	Prize Nestor Domestic Comedy Mar. 12—1 Reel
"Where Glory Waits," with Allan Holubar and Roberta Wilson. Directed by Holubar.	Prize Laemmle Heart-Interest Story Mar. 14—2 Reels
"Roped In," with Neal Hart and the Universal cowboys. Written and directed by George Marshall.	Prize Bison Western Comedy-Drama Mar. 17—2 Reels

Feature Releases in the Universal Program of Three Weeks from This Week

Herbert Rawlinson in "The Scarlet Crystal," with Dorothy Davenport and Betty Schade.	60th Red Feather Production—5 Reels March 19—5 Reels
"The Raid," with Neal Hart. Written and produced by George Marshall.	Prize Gold Seal Western Drama March 20—3 Reels
Harry Carey in "Goin' Straight," with Priscilla Dean. Story by Harry Carey. Directed by Fred Kelsey.	Prize 101 Bison Harry Carey Story March 24—2 Reels
"The Grudge," with Wm. V. Mong, Zoe Rae and Irene Hunt. Story by Harvey Gates. Directed by Wm. Mong.	Prize Rex Human-Interest Drama March 25—2 Reels

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

Herbert Rawlinson in "The Scarlet Crystal." With Dorothy Davenport and Betty Schade. Sixtieth Red Feather Production. Directed by Charles Swickard. Released March 19. Previously reviewed in the MOVING PICTURE WEEKLY of January 20. Better dig it up and read it again. The picture is worth it. And while we are using that word "worth" let's use it again in connection with this, the sixtieth week of the incomparable Red Feather features. Do you know any more worth while features—from every standpoint—of pulling power, satisfaction, even quality, high class character, and day in and day out excellence that make friends for your house and insure you the patronage you deserve, AND A LIVING NET PROFIT? Of course, you don't, but just to please you and keep you in good humor we are handing you on this our sixtieth weekly anniversary, "The Scarlet Crystal," with a notable company headed by three honest-to-goodness stars. Take advantage of your opportunity and BOOK NOW.

"The Raid." With Neal Hart and Janet Eastman. Written and produced by George Marshall. Three-Reel Gold Seal Dare-Devil Western Drama. Released March 20. They say Neal Hart isn't an actor. They say that all he does is to go through scenes and incidents that were old stuff to him when he was a sheriff in Montana. Be that as it may, as the poets say, he is one of the liveliest acting guys in pictures today, and after nis work in "LIBERTY" and what he is doing now in smashing two and three-reel Westerns entitles him to all the glory there is actor or no actor. "The Raid" tells the story of Neal's unsuccessful wooing of the daughter of his ranch boss; of the kidnapping of the girl and her father by a band of Mexican bandits; of Neal's heroic rescue of the prisoners; of his dejection after their departure, and then the strongest, sweetest, punchiest, tenderest climax that ever wound up a hell-roarin' Western. Better get in on this.

"Defective Detectives." With Phil Dunham. Two-Reel L-Ko Detecatiff Burlesque Comedy. Released March 21. Here is a comedy that represents the difference between the methods of L-KO Komedies and the common or garden variety. Pushing another guy's face into a fat custard pie may be funny, but it is scarcely subtle. It may get a laugh from the lips out—but it won't get even a grin that comes straight from where you live. L-KO'S have the happy faculty of taking his bits from real life and burlesquing them; showing the funny side of every day occurrences, and that is what appeals to the average fan. Burlesque and travesty; good naturedly poking fun at customs and other things have put L-KO'S at the top where they belong. Don't let 'em tell ya different.

Harry Carey in "Goin' Straight." With Priscilla Dean. Two-Reel 101 Bison "Cheyenne Harry" Drama. Directed by Fred Kelsey. Released March 24. For nearly two years now Harry Carey has been goin' straight into the hearts of more than several millions of fans throughout the world, and has built up a following, because every one knows that Harry goes straight to the heart of any action he's mixed up in. If it's hard riding Harry takes his chances like the dare-devil he is. If it's a fight he is there with the punch that lands and sets the crowd wild with joy. A vigorous, alert, husky son-of-a-gun, Harry is, and when it comes to acting there are mighty few that can touch him whether in "chaps" or the soup and fish. Pshaw, I forgot to tell you the story. But never mind, it's a regular Harry Carey and the folks in your town will pack in to see it.

LIST OF UNIVERSAL PAST RELEASES

POWERS.

FEBRUARY—

25—*A Day in the Life of a Dog*..........(Comedy) *"The Buried Treasure of Ceylon"* (Dorsey Ed.)

MARCH—

4—*Mr. Fuller Pep, "An Old Bird Pays Him a Visit"*..........(Com. Cart) and*"The Land of Buddha"* (Dorsey) (Split R.)

11—*Mr. Fuller Pep, "His Day Of Rest"*..(Com.Cart and *"The Mysterious City"*..........(Dorsey Ed.) (Split Reel)

REX.

FEBRUARY—

25—***Lost in the Streets of Paris***..........**(Drama)**

MARCH—

1—**The Rented Man** ....(2-R. Human-Interest Dr.) and *"Funicular up the Niesen"*..........(Ed.)

8—**The Amazing Adventure**..........(2-R. Drama) *Roberta Wilson-Charles Perley.*

11—*It Makes a Difference*..........(Comedy)

UNIVERSAL SPECIAL FEATURE.

FEBRUARY—

Week of February 12—

"The Purple Mask" (Episode No. 8) "The Secret Adventure"..........(2 Reels) ***Francis Ford-Grace Cunard.***

Week of February 19—

"The Purple Mask"..........(Episode No. 9)

"A Strange Discovery"..........(2 Reels) *with Francis Ford-Grace Cunard.*

Week of February 26—

"The Purple Mask" (Episode No. 10), "The House of Mystery"..........(2 Reels) *Grace Cunard-Francis Ford.*

Week of March 5—

The Purple Mask (Episode No. 11, "The Garden of Surprise"..........(2 Reels) *Grace Cunard-Francis Ford.*

VICTOR.

FEBRUARY—

23—*A Bare Living*..........(Comedy)

27—*A Novel Romance*..........(Com. Dr.)

MARCH—

1—*They Were Four*..........(Comedy)

6—*Good-Morning, Nurse*..........(Comedy)

9—*The Beauty Doctor*..........(Comedy)

LAEMMLE.

FEBRUARY—

16—The Fourth Witness..........(2-R. Drama) *Louise Lovely-Lee Hill.*

17—*Broken Hearted*..........**(Drama)**

21—*Sin Unatoned*..........(Drama)

MARCH—

3—*Undoing Evil*..........(Drama)

8—*The Human Flame*..........(Sea Dr.)

UNIVERSAL ANIMATED WEEKLY.

FEBRUARY—

21—*Animated Weekly, Vol. 2, No.* 60..........(News)

28—*Animated Weekly, Vol* 2, *No.* 61..........(News)

MARCH—

7—*Animated Weekly, Vol.* 2, *No.* 62..........(News)

UNIVERSAL SCREEN MAGAZINE.

FEBRUARY—

2—***Universal Screen Magazine. Issue No. 6***..........

16—***Universal Screen Magazine. Issue No.*** **7**..........

MARCH—

2—*Universal Screen Magazine. Issue No.* 8..........

BIG U.

FEBRUARY—

23—*Heroes of the Plains*..........(Indian Dr.)

MARCH—

2—A Battle of Wits..........(2-R. War Drama) *Harold Lockwood.*

4—*Buried Alive*..........(Western Dr.)

7—*A Soldier's Dream*..........(Drama)

8—*Good-For-Nothing Gallagher*..........(Drama)

GOLD SEAL.

FEBRUARY—

20—**Herbert Rawlinson in "The Great Torpedo Secret,"** ***with Neva Gerber***..........**(3-R. C. D.)**

27—**Mary From America**..........(3-R. Com.-Drama) *Douglas Gerrard-Ruth Clifford.*

MARCH—

6—**Desperation**..........(3-R. Society Dr.)

IMP.

MARCH—

1—*An Hour of Terror*..........(Drama)

2—*Evil Hands*..........(Drama)

4—**Tangled Threads**..........(3-R. Underworld Dr.)

9—**The Perils of the Secret Service, No. 1, "The Last Cigarette"**..........(2 Reels) *Kingsley Benedict.*

11—The Man of Mystery..........(2-R. Detective Dr.)

101 BISON.

FEBRUARY—

17—**John Osborne's Triumph**..........**(2-R. Drama)** ***Murdock MacQuarrie.***

24—**The Comeback**..........(2-R. Western Drama)

MARCH—

3—**The Tornado**..........(3-R. Western Drama) *Jack Ford.*

10—*The Drifter*..........(Drama)

L-KO.

FEBRUARY—

16—***Brave Little Walde***..........(Com.)

21—After the Balled-Up Ball..........(2-R. Com.) *Phil Dunham-Lucille Hutton.*

28—Spike's Bizzy Bike..........(2-R. Comedy) *Dan Russell.*

MARCH—

7—Fatty's Feature Fillum..........(2-R. Comedy) *Fatty Voss.*

RED FEATHER PRODUCTIONS.

FEBRUARY—

12—**The Terror**..........**(5-R. Drama)** *Jack Mulhall.*

19—**The War of the Tongs**..........(5-R. Chinese)

26—**The Girl and the Crisis**..........(5-R. Drama) *Dorothy Davenport-Wm. V. Mong.*

MARCH—

5—The Gates of Doom..........(5-R. Drama) *Claire McDowell.*

JOKER.

FEBRUARY—

10—*Out For the Dough*..........(Comedy)

17—*Mule Mates*..........(Com.)

24—*Rosie's Rancho*..........(Comedy)

MARCH—

3—*Passing the Grip*..........(Comedy)

10—*Wanta Make a Dollar?*..........(Comedy)

NESTOR.

FEBRUARY—

19—*Down Went the Key*..........(Comedy)

26—*A Million in Sight*..........(Comedy)

MARCH—

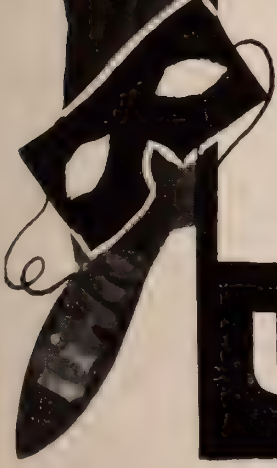
5—*A Bundle of Trouble*..........(Comedy)

BOOK NOW

GRACE CUNARD and FRANCIS FORD, the two most popular serial stars on earth, are doing the best work of their highly successful careers in that marvelous UNIVERSAL Serial of Love, Romance, Mystery and Adventure—

"THE Purple Mask"

Everywhere Universal Pictures are shown, "THE PURPLE MASK" is cleaning up for Exhibitors. Now is the time to increase your profits, popularize your house and ride into public favor on the flood tide of this remarkable Serial Success. Special paper, special Advertising Props, Novelties, Heralds, Banners, Slides—everything necessary to make a whale of a success. Wire or write your nearest Universal Exchange today—or UNIVERSAL FILM MANUFACURTING COMPANY, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



UNIVERSAL Super-Serial

Our Country, 'Tis of Thee Sweet Land of Liberty

¶ "America"—sweet land of Liberty—The Nation of righteousness—the Nation of Unity—Beloved land of our forefathers . . . To thee we pay tribute, in songs of glory—of honor, of love. To present America's power and prestige was filmed that thrilling patriotic play—"THE EAGLE'S WINGS"—It tells with a lavishness that defies description the power of our American's when the hours strikes—The greatest patriotic production ever filmed is "THE

Eagle's Wings"

A BLUEBIRD EXTRAORDINARY

¶ The most unusual picture on the market today. An intense and absorbing story presented in the most dramatic form. It deals with present conditions, and with industrial preparedness. It is as far beyond the jingo pictures with their fake sham battles and studio atmosphere as it is possible to imagine. It is a real picture for real Americans, and that is why it is playing to repeat showings and to capacity wherever shown. Book through your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays Inc.)

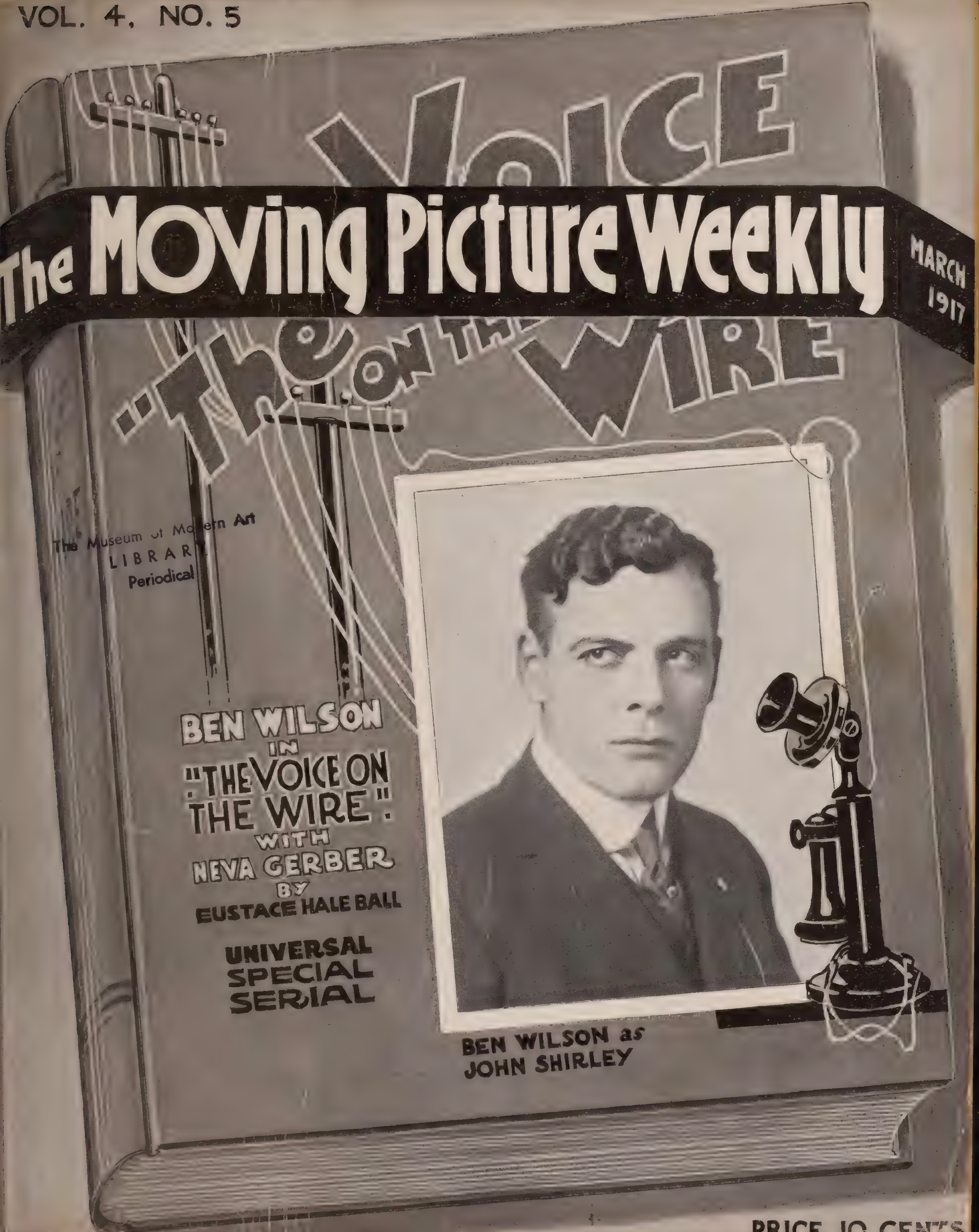
EXECUTIVE OFFICES

1600 Broadway, : : New York

VOL. 4, NO. 5

The MOVing Picture Weekly

MARCH 1917


"The Voice on the Wire"

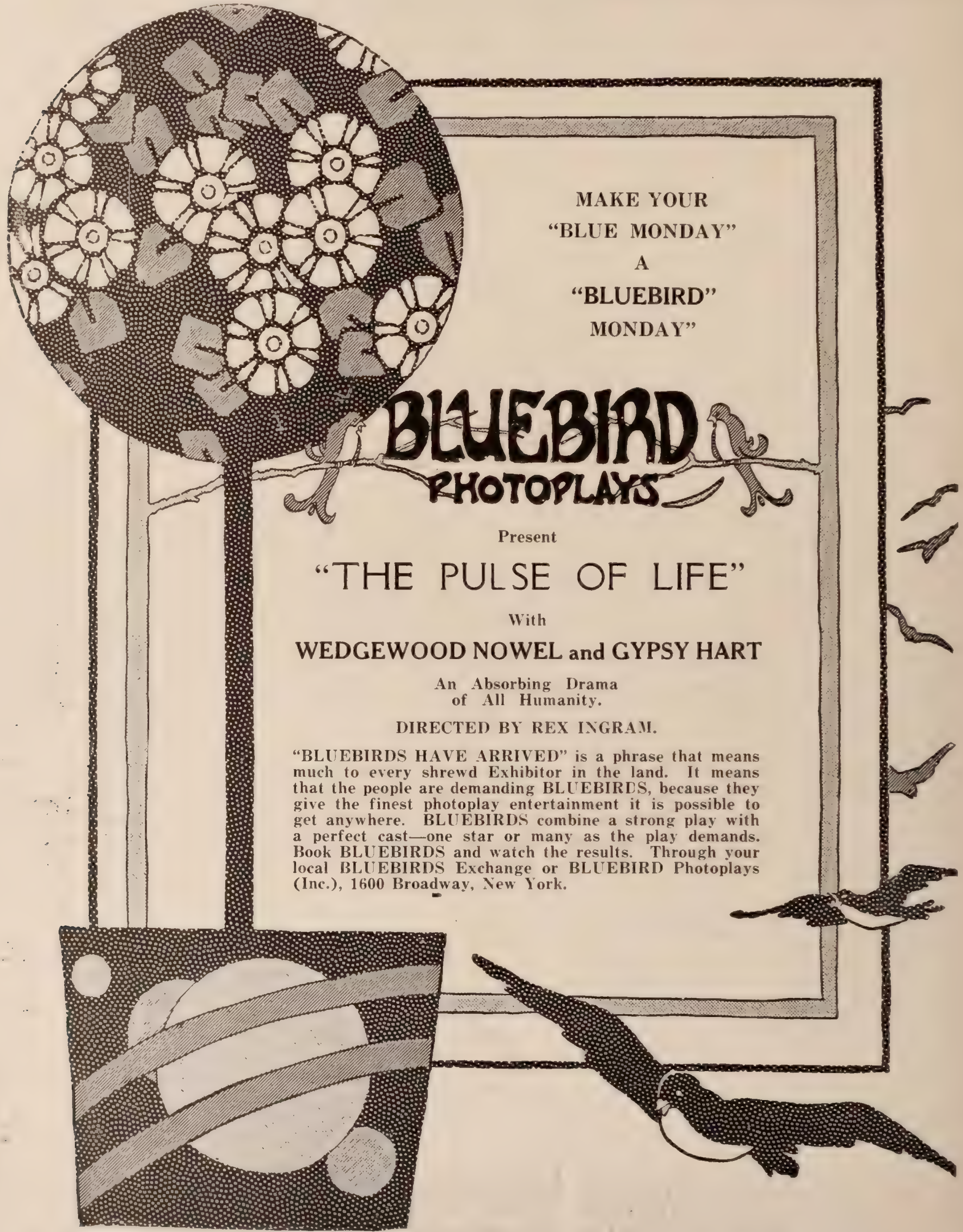
BEN WILSON
IN
"THE VOICE ON THE WIRE".
WITH
NEVA GERBER
BY
EUSTACE HALE BALL

UNIVERSAL SPECIAL SERIAL

BEN WILSON as
JOHN SHIRLEY

The Museum of Modern Art
LIBRARY
Periodical

PRICE 10 CENTS



MAKE YOUR
"BLUE MONDAY"
A
"BLUEBIRD"
MONDAY"

BLUEBIRD
PHOTOPLAYS

Present

"THE PULSE OF LIFE"

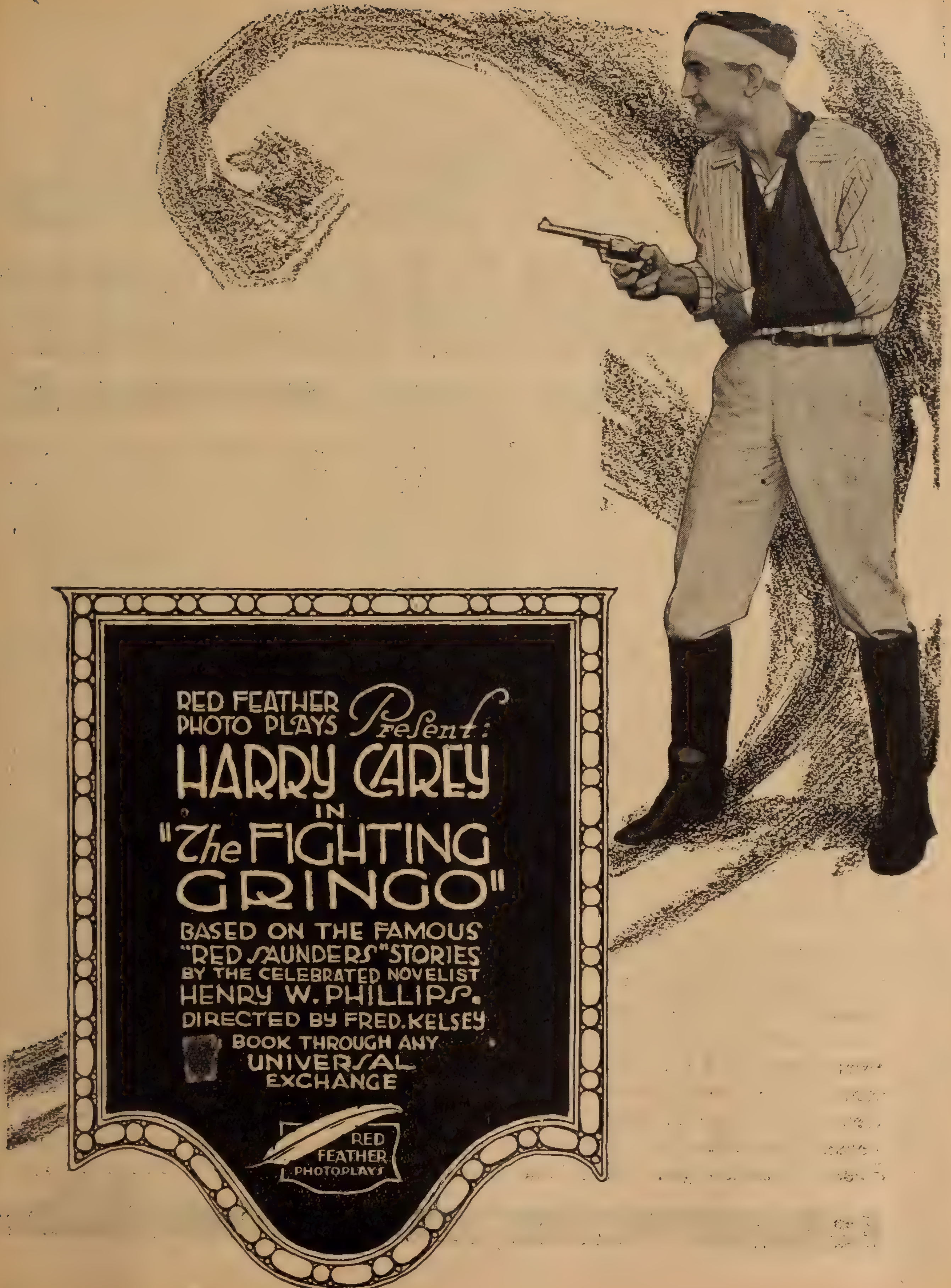
With

WEDGEWOOD NOWEL and GYPSY HART

An Absorbing Drama
of All Humanity.

DIRECTED BY REX INGRAM.

"BLUEBIRDS HAVE ARRIVED" is a phrase that means much to every shrewd Exhibitor in the land. It means that the people are demanding BLUEBIRDS, because they give the finest photoplay entertainment it is possible to get anywhere. BLUEBIRDS combine a strong play with a perfect cast—one star or many as the play demands. Book BLUEBIRDS and watch the results. Through your local BLUEBIRDS Exchange or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.



RED FEATHER
PHOTO PLAYS *Present:*

HARRY CAREY

IN

"*The* FIGHTING GRINGO"

BASED ON THE FAMOUS
"RED SAUNDERS" STORIES
BY THE CELEBRATED NOVELIST
HENRY W. PHILLIPS.

DIRECTED BY FRED. KELSEY

BOOK THROUGH ANY
UNIVERSAL
EXCHANGE

RED
FEATHER
PHOTOPLAYS

The Complete - The Mighty UNIVERSAL PROGRAM Greater Than All Competition Combined

Special Releases on the Universal Program for the Week of April 2, 1917.

RED FEATHER—"THE BRONZE BRIDE" (Five-Reel Drama) Claire McDowell, Frank Mayo and Eddie Polo
NESTOR—"MIXED MATRIMONY" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts
LAEMMLE—"THE STAR WITNESS" (2-Reel Human-Interest Drama) Lee Hill, Lena Baskette and Elizabeth Janes
L-KO—"NABBING A NOBLE" (One-Reel Comedy) Phil Dunham
IMP—"THE PERILS OF THE SECRET SERVICE," No. 5, "THE MAN IN THE TRUNK" (Two Reels) Kingsley Benedict
UNIVERSAL SCREEN MAGAZINE—ISSUE NO. 12
JOKER—"A BOOB FOR LUCK" (One-Reel Comedy) William Franey and Gale Henry
POWERS—"PHOOL PHAN PHILMS" (Comedy Cartoon) and Educ. Split Reel
L-KO—"CROOKS AND CROCODILES" (One-Reel Comedy) Fatty Voss

Regular Releases on the Universal Program for the Week of April 2, 1917.

GOLD SEAL—"THE MAGPIE" (Three-Reel Drama) Tina Marshall
VICTOR—"THE $1,000 DROP" (One-Reel Comedy) Eileen Sedgwick, Ralph McComas and Milton Sims
UNIVERSAL ANIMATED WEEKLY—No. 66
VICTOR—"SOMEBODY LIED" (Two-Reel Comedy-Drama) Priscilla Dean and Harry Carter
POWERS—"HAGENBECK'S WILD ANIMALS" (One-Reel Educational)
BIG U—"THE DAWN OF DECENCY" (One-Reel Drama)
VICTOR—"PLEASE BE MY WIFE" (One-Reel Comedy) Bob Leonard
BISON—"THE BURNING SILENCE" (2-Reel West. Dr.) G. Pearce-Jane Bernoudy
LAEMMLE—"THE BLUE PRINT MYSTERY" (One-Reel Drama) King Baggot
BIG U—"THE TERRORS OF WAR" (Two-Reel War Drama) Grace Cunard

LOOK at this superb list of releases—29 in all—compare it with the combined programs of other producers and you will find that the Universal Program has not only greater pictures, more variety, more of the pictures your patrons are demanding, but also a greater number of reels every week than all its competitors combined. This is a business proposition. It is something to which you should give the most serious consideration. The time to think about it is NOW. Wire or write your nearest Universal Exchange for full particulars. Universal Film Mfg. Co., Carl Laemmle, Pres., "The Largest Film Mfg. Concern in the Universe" 1600 B'dway, N. Y.

RED FEATHER PHOTO PLAYS *Present*

"The BRONZE BRIDE"

WITH

CLAIRE McDOWELL, EDDIE POLO AND CHARLES MAILLES

DIRECTED BY HENRY McRAE

BOOK THROUGH ANY UNIVERSAL EXCHANGE.

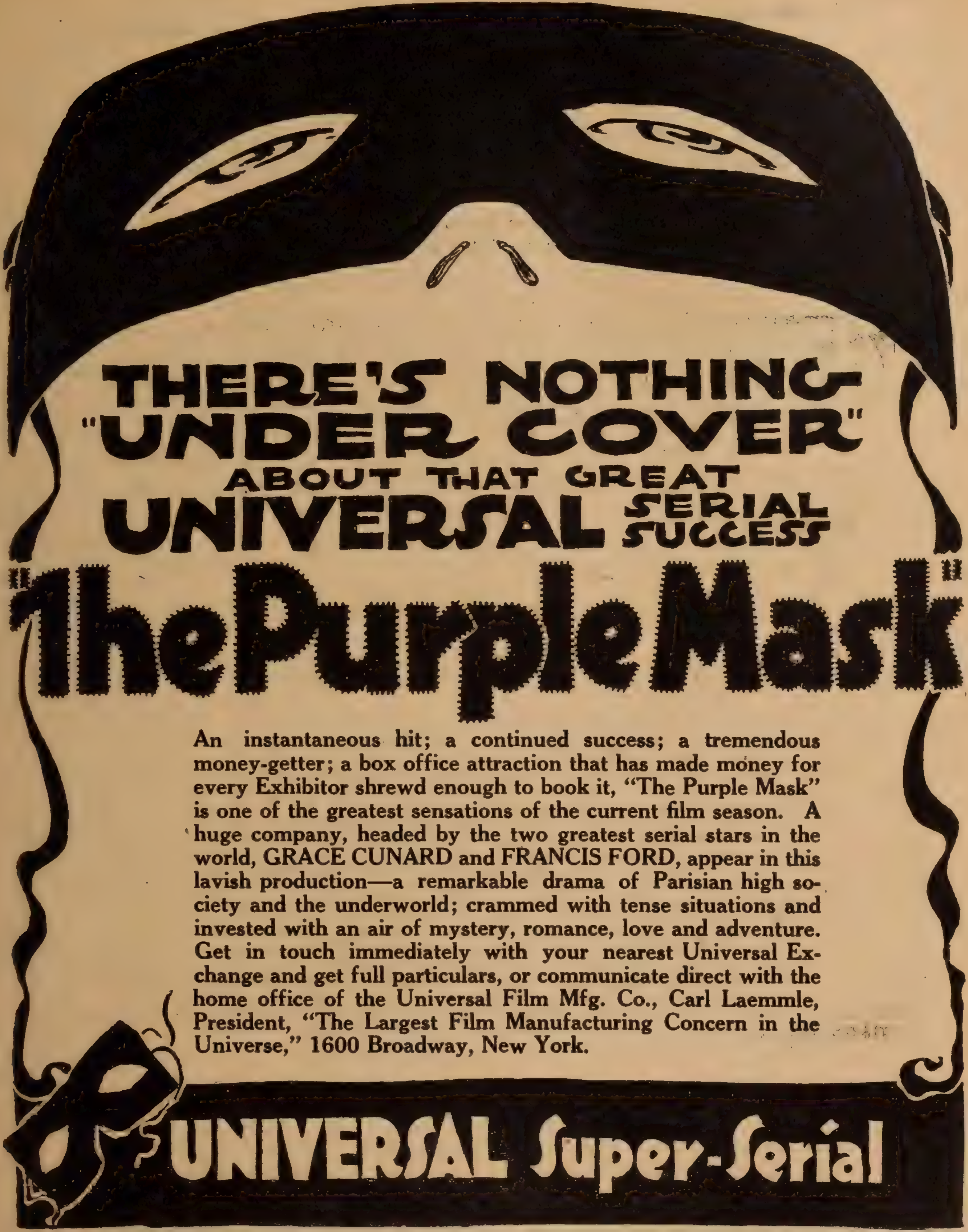
BLUEBIRD PHOTOPLAYS HAVE PURCHASED OUTRIGHT

"HELL MORGAN'S GIRL"

Now a BLUEBIRD Special Release

Here is a picture that is cleaning up more money for Exhibitors than any picture released within the past six months. It was originally intended for a State Rights Production; it was advertised as such, and much valuable territory was sold. Then BLUEBIRD Executives saw it, paid for it, and all State Rights negotiations were declared off.

Money paid for territory was returned and the picture was released as a special BLUEBIRD—not on the regular program. If you want to offer your patrons the film sensation of the season—book and show "Hell Morgan's Girl" through your local BLUEBIRD Exchange, or direct from BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.


THERE'S NOTHING
"UNDER COVER"
ABOUT THAT GREAT
UNIVERSAL SERIAL SUCCESS
"The Purple Mask"
UNIVERSAL Super-Serial

An instantaneous hit; a continued success; a tremendous money-getter; a box office attraction that has made money for every Exhibitor shrewd enough to book it, "The Purple Mask" is one of the greatest sensations of the current film season. A huge company, headed by the two greatest serial stars in the world, GRACE CUNARD and FRANCIS FORD, appear in this lavish production—a remarkable drama of Parisian high society and the underworld; crammed with tense situations and invested with an air of mystery, romance, love and adventure. Get in touch immediately with your nearest Universal Exchange and get full particulars, or communicate direct with the home office of the Universal Film Mfg. Co., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

This Man Said

(No. 168. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

WHENEVER I think of those exhibitors whose backs have become bent with the weight of the feature rental burden, there also comes to my mind a little 280-seat house which, running the Universal's regular service program, does a weekly business of NOT LESS THAN $2,000!

Location? Sure, it's in a fine location with only FOUR other theatres ON THE SAME BLOCK battling with it for business. Every one of these houses is better-looking, as far as appearance is concerned, but when it comes to real old-fashioned business, the little 280-seater has them licked to a finish.

Now, while I won't mention the name of the house in this "Straight-from-the-Shoulder" talk, I'll tell you where it is in case you want to investigate and get the facts for yourself. It is located on Madison near Clark Street, Chicago, and is the ONLY house on that block running the Universal program.

There's nothing mysterious about this theatre's success. The management has merely been putting into effect the business principles advocated in these talks for many moons.

While the opposition houses have placed their main reliance upon long-winded, draggy feature subjects, the management of the little theatre has never departed

A Mouthful!

from the Universal's regular service program. As a general rule the show is not allowed to run longer than FOUR REELS, and when the crowd is unusually heavy, it is cut to **three!**

Not long ago, I spoke to the manager of this house and in answer to my question here is what he told me:

"I've educated my people to prefer QUALITY to quantity. They know that when they see four reels of pictures in this house, they get four thousand feet of pure, unpadded and unadulterated ACTION.

"Furthermore, I advertise my 1- 2- and 3-reelers just as strongly as my opposition advertise their 5-reel features. When it comes to the question of good pictures versus bum footage, my house reports—and my competitors' house reports—will tell you which wins out every time!"

"Good pictures versus bum footage"—coming to think of it, here is a description that tells the regular-service-versus-feature story in a nutshell.

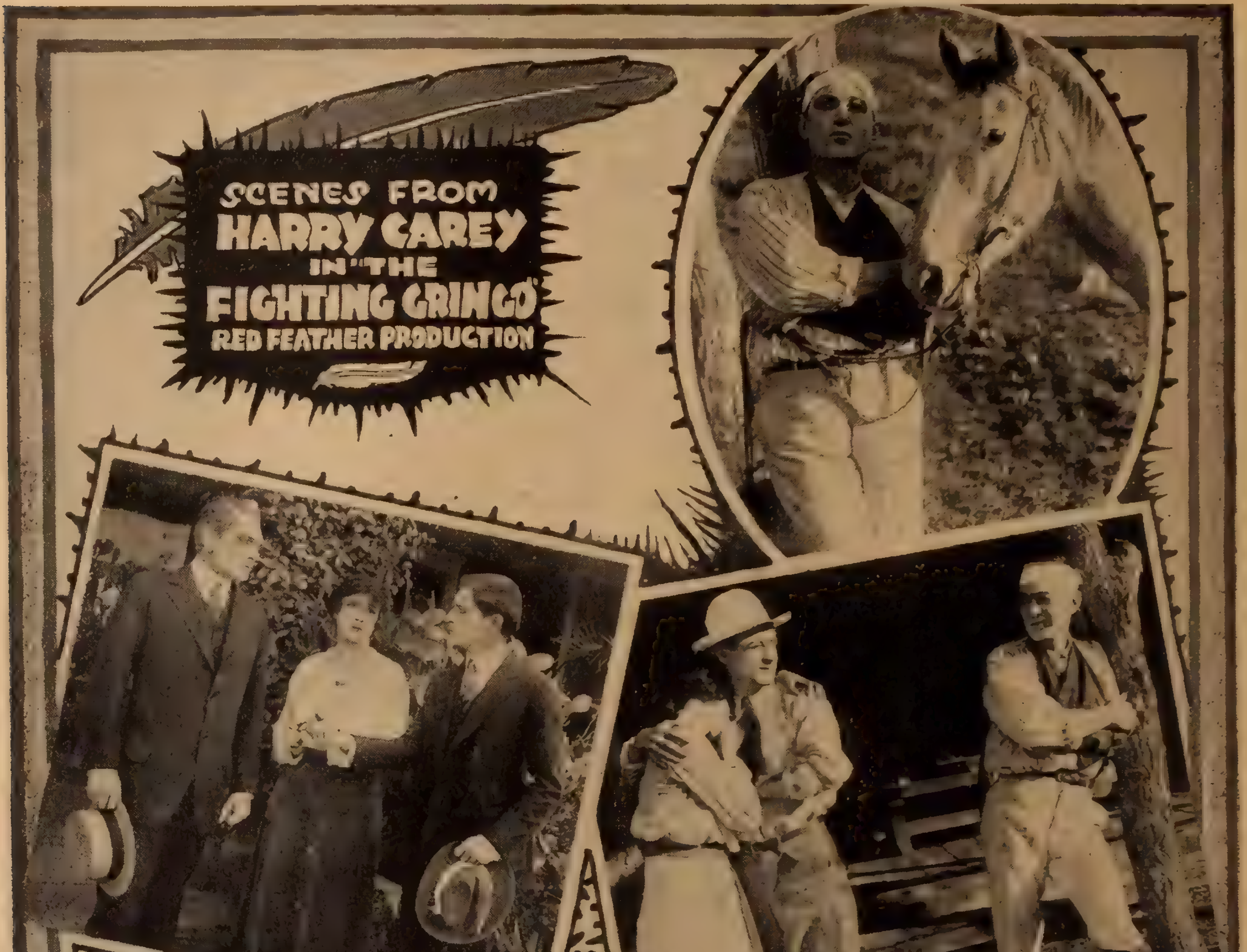
For the sake of your dwindling box office receipts, quit giving your patrons a lot of bum footage!

Universal Film Manufacturing Co.

CARL LAEMMLE, President

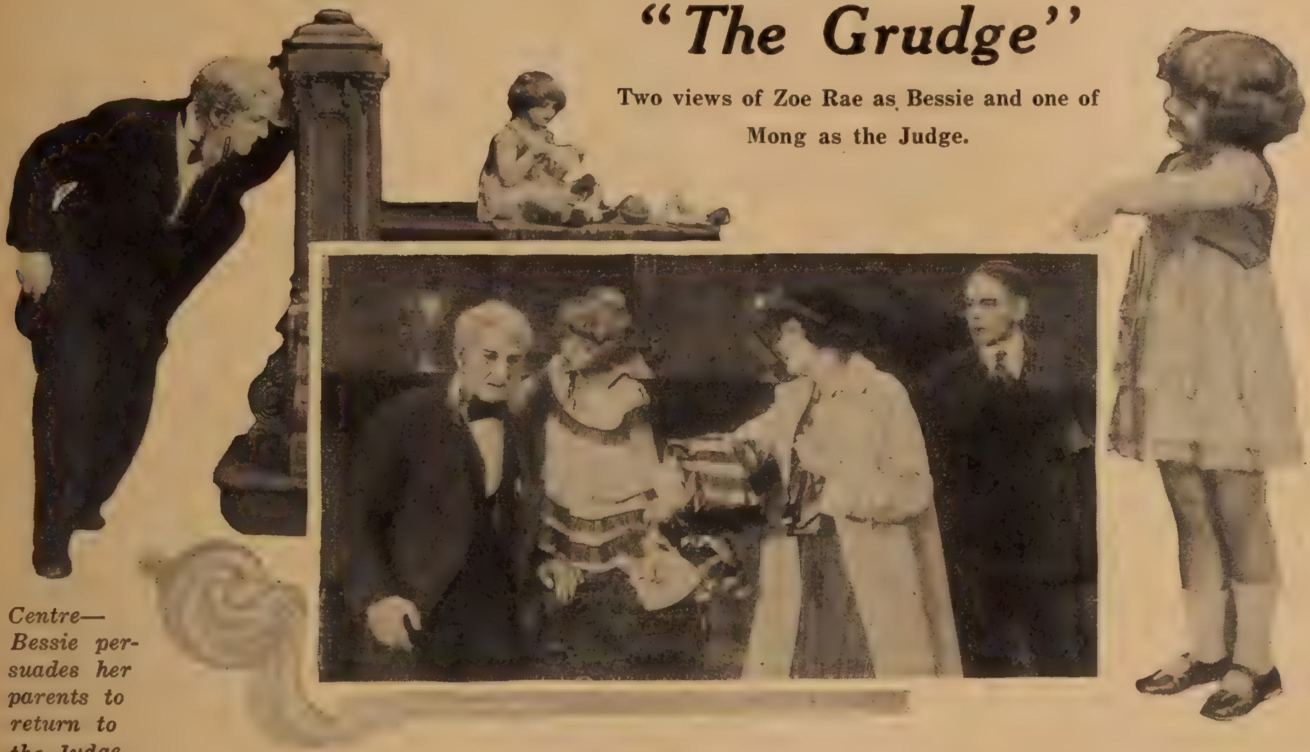
"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - New York


SCENES FROM
HARRY CAREY
IN "THE
FIGHTING GRINGO"
RED FEATHER PRODUCTION

"The Grudge"

Two views of Zoe Rae as Bessie and one of Mong as the Judge.



Centre—Bessie persuades her parents to return to the Judge.

IT is welcome news to the fans that Zoe Rae appears in the Rex two-reel feature written by Harvey Gates, produced by William V. Mong, and called "The Grudge." Zoe is making so many friend for herself that her mail begins to assume formidable proportions. She receives letters and little gifts from all parts of this country, and of Canada, as well as many with strange foreign stamps, which she carefully soaks off for "her collection." She has the role of a baby peacemaker in this charming picture, which, although it features the tiny lady, is not in the least a "kid story." Irene hunt and Mong himself do fine work in important roles in the cast. The story concerns the old judge and his unfortunate daughter.

Judge Thurman is an irascible old gentleman who begrudges the small amount necessary to send his niece, Dora Flynn, to college. He is absolutely heartless in his business associations and refuses to help Thos. Hardy, who is president of a bank and this inadvertently causes Hardy to kill himself.

Attending the same college with Dora is Thos. Hardy's son, Alan, and the two have married secretly. Alan is summoned home by the death of his father and wires Dora of this. She has been unable to keep her secret, and it has reached the ears of the principal who has dismissed the girl. She is afraid to return to her uncle and obtains employment in the city. Alan learns of the part the judge had played in the death of his father and vows to break the old man. He is successful, and it is a bitter effort for the judge to seek favor from the younger man.

REX Two-Reel Drama, written by Harvey Gates and produced by William V. Mong, with the Universal baby, Zoe Rae, in a charming role.

CAST.

Judge Thurman	William V. Mong
Dora Flynn	Irene Hunt
Thos. Hardy	Alfred Allen
Alan Hardy	Willard Wayne
Bessie	Zoe Rae
Butler	Harry M. Holden

Meantime, Dora is unable to win a livelihood for herself and baby, and places it on her uncle's doorstep. Later she asks him to allow her to return home in the role of servant. The child, Bessie, has secured a place for herself in the heart of the judge through her winsome ways.

Alan comes to make a proposition to the judge regarding his financial position, and for the first time sees Dora. The judge is astounded at this revelation and pleads with the two to allow the child to remain. Alan is obdurate and the three leave, but have only gone a short distance when Dora persuades Alan to return.

Universal Production of
"Snow White"
COMING—WATCH FOR IT!

MILITARY FLIER VISITS UNIVERSAL CITY.

"I REMEMBER some years ago when I made a number of flights in the air for moving pictures and it certainly was a novelty in those days."

The speak was Major J. Robinson Hall of the Aviation Corps, United States Army, who recently was detailed to duty at San Diego, California, after nearly two years as military observer with the German army in Europe. He was paying his first visit to Universal City and was escorted about the ground by Director Allan J. Holubar, who happened at the time to be producing a military feature, "The Reward of His Government," dealing with the European war. Holubar told Major Hall some of the details of the production, and the officer was much impressed with the possibilities for the screen.

Major Hall is an advocate of an increased aviation corps for the army and was interested to know that Roy Klaffki, Holubar's cameraman, is himself an aviator.

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE
UNIVERSAL ANIMATED WEEKLY

Testing Incendiary Rocket. Aviation School—Long Island.

"Suffs" Make Last Appeal—Washington, D. C.

Janitors Go On Strike—Chicago, Ill.

Ammunition For Cannon—Somewhere In England.

12th *and* 69th *N. Y. return After 8 Months' "War."*

Women Can Replace Men For War—New York City.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

"SUFFS" MAKE LAST APPEAL.

THE weather, on the day before the inauguration of President Wilson for the second time, was anything but pleasant, but failed entirely to daunt the courage of the seekers of votes for women, who turned out in full force, to draw the attention of the public to their cause. They marched in silent parade around the White House, with their banners, as the culmination of the "Silent picket duty," which they have maintained for some time, outside the gates. The cameraman thought the rest of the country would like to see just the sort of a day it was which they defied with so much intrepidity, and so they appear as part of the Universal Animated Weekly.

AFTER EIGHT MONTHS' "WAR."

AFTER eight months of what Theodore Roosevelt calls "waging peace," the two New York regiments, the Twelfth and the Sixty-ninth, returned to the city, and marched up Fifth Avenue to the accompaniment of cheers of welcome which almost drowned the band. An impressive sight for the crowd was the armored motor-cars of the Twelfth, which have entirely proved their practicability on the border. The boys looked very fit, after their strenuous "campaign," but very glad to be at home again. The Animated, as usual, secured splendid pictures of them.

PREPARING FOR '17'S BATTLE.

IN the spring a young fan's fancy lightly turns to thoughts of ball. Just about a month will see the faithful flocking to the various ball parks, the voice of the rooter will once more be heard in the land, and there will be the usual horrible mortality among grandmothers. All the big league clubs are in the throes of spring training, in various portions of the country where the sun condescends to shine more frequently than it does around these parts. The Animated Weekly cameraman had a chance to visit the training camp of the Chicago Nationals, at Pasadena, and he sent in some views of the men in their new 1917 uniforms, which will make it still harder to wait a whole month before the official season opens.

PLAYING WAR IN THE AIR.

AMERICANS have every quality to make successful airmen, and though officially this branch of the service is weak, there are many amateur flyers in different parts of the country who are preparing themselves for a possible call for their services as air pilots. There are also schools of flying in different sections, where the volunteers are working hard in order to win positions in the U. S. army as air scouts. The Animated Weekly shows views of the school at Mineola, Long Island, with a flight of volunteer flyers, pursuing the "enemy's" scouts. We witness a sham battle in the air, with nearly all the thrills of a real one. A new kind of incendiary rocket is tried out. They are controlled by the aviator's foot, while flying far above the ground. We see the start of an armed biplane, and the fall of the airmen to earth, fortunately without casualties. The training is very complete and the pilot's license is well earned when it is finally awarded.

WOMEN CAN AID IN WAR.

ONE of the most significant phases of the great European war is the important service which has been rendered by women in all the belligerent countries. The Animated Weekly has filmed some of the occupations in which women of our country could engage, in order to free men for the fighting line. The pictures were made by the courtesy of the New York Hippodrome. Hundreds of women are qualified to drive autos, for the number of "chauffeuses" has increased enormously of later years. Women could also easily replace letter carriers. Some could handle freight, for the pictures show them doing it. Of course, they would be invaluable as nurses and caretakers of wounded and convalescents. They would make fine-looking traffic cops, street-car conductors, bus conductors and drivers, elevated and subway guards. In fact, the European women have proved themselves capable of filling positions for which no one before the war believed them fitted, and it is a foregone conclusion that the women of our own country would fully equal the record of the Old World if events should demand their efforts.

ANIMATED WEEKLY, NO. 63.

Janitors Go On Strike.—Hundreds of flat house "czars" throw down brooms and mops, demanding more pay.—*Chicago, Ill.*

After Eight Month's "War."—12th and 69th Regiments given warm greetings on return from Mexican border.—*New York City.*

Sub Titles.—12th's armored motored cars. Fighting 69th.

"Suffs" Make Last Appeal.—Seekers of "votes for women" march around White House on day before Wilson is inaugurated.—*Washington, D. C.*

Preparing For '17's Battle.—Chicago National Leaguers arriving at Coast for Spring training.—*Pasadena, Cal.*

Sub-Tilte.—First time in 17's uniform.

Germans' Prison Ship.—Japanese steamer "Hudson Maru," taken by sea raider and used to carry ashore prisoners from other ships.—*New York City.*

Sub-Titles.—The officers and crew. Broadsword practice. A member of the crew in native dress. Corns never trouble him.

To Scatter Death.—Great Britain bending every effort to rush ammunition to front.—*Somewhere in England.*

Sub-Titles. — Ammunition leaving factory. Taking powder to cannon. Boom! ! Torpedoes ready for warships.

Teachers For Preparedness. 1700 school ma'ams visit students at naval training station.—*Lake Bluff, Ill.*

Sub-Titles.—Drilling in giant hall. Teachers sample sailors' food.

Playing War In Air.—Men studying to be airmen in U. S. Army pursue "enemy's" scouts.—*Mineola, L. I.*

Sub-Titles. — Starting armed biplane. Trying new incendiary rocket. Battle in air. These rockets are controlled by aviator's foot while in air. Airmen fall to earth. No one hurt.

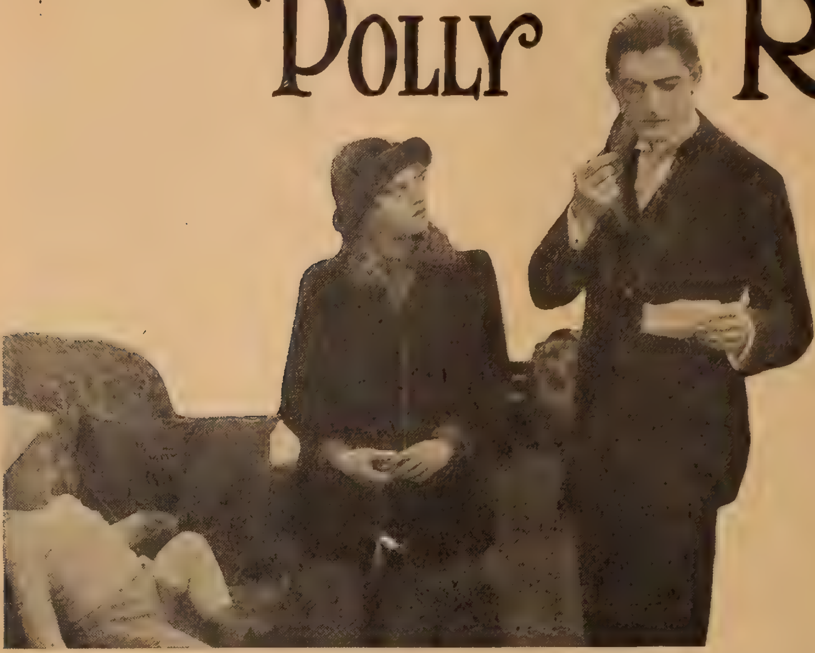
Women Can Aid In War.—Films show "weaker sex" at some of the occupations that would free men for fighting.—*New York City.*

(Courtesy New York Hippodrome.)

Sub-Titles. — Hundreds can drive autos. Could carry mail easily. Sympathetic to injured. Some could handle freight. Fine-looking traffic cops!

Cartoons by Hy. Mayer, World Famous Caricaturist.

"POLLY REDHEAD"



Pollyooly brings a note from her aunt.

BASED on Edgar Jepson's "Pollyooly" stories, this Bluebird photoplay was adapted for the screen by E. J. Clawson and produced by Jack Conway, with Ella Hall in the dual role of two little "brick tops." One was a lodgings house slavey and the other the rich but domestically distressed nobleman.

CAST.

Pollyooly	Ella Hall
Lady Caroline	Gertrude Aster
Lady Osterly	Gretchen Lederer
Earl of Osterly	Charles Hill Mailes
Mrs. Brown	Helen Wright
Mrs. Meekin	Mrs. L. A. Emmons
Hon. John Ruffin	George Webb
Gedge-Tomkins	Richard Le Reno
Ronald	James McCandless
Edgar, the "Lump"	William Worthington, Jr.

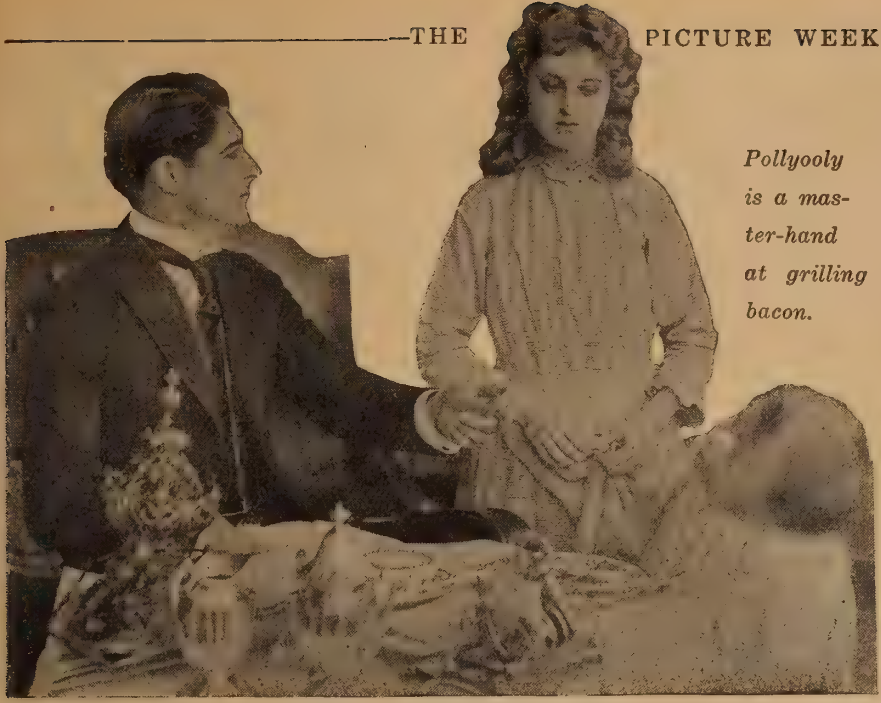
THE Pollyooly stories of Edgar Jepson won a deserved popularity, and are still selling in book form. It is safe to say that more and more copies will be in demand after the screen version of them appears as a Bluebird photoplay, with Ella Hall in the best role she has had so far. The screen adaptation was made by E. J. Clawson, and the picture produced by Jack Conway. The resemblance between two children in widely separated walks of life is the theme of the story, and gives little Miss Hall a chance to do some wonderful work in characterizing the two, for she plays both roles. The subtle touches by which she distinguishes between the spoiled daughter of the Earl of Osterly, and the little waif who overworks herself to keep her baby brother from the poorhouse, prove that as a portrayer of children Ella Hall has no superiors on the screen. It is quite impossible to believe that she is over twelve years old.

As for the baby brother, he was played in the most ingratiating fashion by William Worthington, Jr., son and heir of the Bluebird director who makes plays with Franklyn Farnum and Agnes Vernon in them. W. W. Jr., made a hit at the advance showing of the picture at the Rialto Theatre on Broadway, New York, and received press notices which must have mad his parents almost burst with pride. The whole cast is delightful. George Webb does fine things with the would-be cynic, John Ruffin, who assists Pollyooly to keep the "Lump" from the poorhouse, and makes everything come out right in the end. Gertrude Aster is a picture as Lady Caroline, his accomplice in the plot to substitute Pollyooly for little Lady Marion, and Charles Mailes is most convincing as the Earl. To do justice to the cast, every member of it should have special mention, and then we should begin all over again to praise Ella Hall. Here is a synopsis of the story:

The Lump won't accept Marion on any terms.

Pollyooly's red hair is the bane of her existence. Her aunt is dying, and she takes upon herself the arduous task, for a twelve-year-old, of "doing for" two gentlemen, the Honorable John Ruffin and Mr. Gedge-Tomkins, solicitors, who live in bachelor apartments. Pollyooly goes on with the job, even after her aunt has passed away, in terror lest by losing it, the Lump," her baby brother, should have to be taken to the poorhouse.

John Ruffin is not much of a solicitor, but he has a very kind heart, and when his sweetheart, Lady Caroline, calls on him, she finds the young housekeeper installed. Caroline is struck, with the resemblance which the little redhead bears to Lady Marion, the little daughter of the Earl ofof Osterly, whose wife has left him, though he has refused her the custody of the child. John and Caroline scheme together to substitute Pollyooly for Marion for a few days, so as to allow Lady Osterly to get away to the Continent with Marion. They offer her twenty golden sovereigns, and the sight of so much wealth decides Pollyon the spot. Leaving the Lump in



Pollyooly is a master-hand at grilling bacon.

their care, she changes places with the little lady.

In the Earl's household, Ronald, his son, and the dogs are the only ones who question the changeling. But the grown-ups in their superior wisdom think that they know best. The Lump also refuses to accept Marion for his Pollyooly, but every one else is deceived. The plans of mice and men do not work quite smoothly, however. Pollyooly misunderstands her orders, and leaves the Earl's a day too soon. Ronald, who has found her out, meets her in the park, and here the Earl finds them and carries the little girl back by main force.

In the meantime, John Ruffin has promised to bring Lady Osterly and Marion, who are waiting at his rooms, their tickets. But the loveliness of Caroline puts everything else out of his head. The fugitives wait in anxiety, while Ruffin is informing the Earl that they have escaped him and are on their way to the Continent. Pollyooly, who has been having a dreadful time trying to convince the Earl's household of her real identity, is thus justified, and she runs out into the garden with Ronald.

The Earl, hearing by chance over the telephone the whereabouts of his wife and daughter, goes to Ruffin's rooms to get them. Lady Osterly will not let him in, and he is assailed by Gedge-Tomkins from across the hall, when he tries to force his way into the room. This altercation on the staircase brings Lady Osterly to separate the combatants. The Earl begs her to forgive and forget, and she at last consents to try their life together again. They then return to the house, where the butler and the dog are keeping guard over Caroline and Ruffin. He has just summoned courage to propose to her, and the presence of their guards is very embarrassing to both of them. Two happy couples are in the house, while out in the garden Ronald has just informed Pollyooly that she is "different," and has shyly kissed her. She says, "Well, I suppose we are engaged now?" as the picture fades.

"An Englishman's house is his castle, sir—his castle!"

REYNOLDS FILMS ALASKA STORY.

LYNN REYNOLDS and his company of Bluebird players have gone from Universal City to the snowclad mountains in the vicinity of Huntington Lake, California, for the purpose of securing snow scenes and correct atmosphere for a big story laid in Alaska, to be called "The Coate of the Klondike."

The Reynolds' company has been provided with fur clothing, snowshoes and a complete outfit for living in the wilds, even to the dog team of "huskies," which is maintained at Universal City for just such photoplays. Several Alaskans, naturally familiar with the life of the prospectors in the north, assisted Reynolds in making his preparations for the trip.

DOROTHY PHILLIPS BURNED.

DOROTHY PHILLIPS, who plays the featured role in "Hell Morgan's Girl," Bluebird Special, and in "The Girl in the Checkered Coat," a forthcoming Bluebird, had a narrow escape a few days ago, and as it is, one of her arms was painfully injured. The actress had been heating some water over a gas range when the sleeve of her kimono touched the flame. In an instant it blazed, but she was able to throw off the garment and get it out of the rear door before any damege had been done, although she did sustain some painful burns.

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PAUL GULICK............ Editor
M. WINKLER............Music Editor
PETER PEPPER............ Interviews
MARJORIE HOWARD............ Interviews
JOE BRANDT............Business Manager
W. A. BACH............Canadian Representative
JULIUS BERNHEIM......Minneapolis Corresp.
KINTARO SAKAMOTO..Japan Correspondent
ROBERT S. DOMAN....London Correspondent
BURTON RICE............Paris Artist

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Wishin' ye all a most Strenuous

St. Patrick's Day

And calling your attention to pages 31 and 38. We, the Editors, aim to make the magazine as helpful as possible to exhibitors, and we want to know what success you are having with the "Stunts for The Voice on the Wire" and "Putting It Over?" We would like to hear from you and receive photos of the stunts you pull.

An Orangeman, but not mentionin' it.

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NEVA GERBER REFLECTS

When I first started out they intended to make me
An ornament bright of the bar—
Not a barmaid! Oh, no! the bar where you go
To settle your quarrels with lawyers, you know—
They thought I'd succeed my papa.

But I found the whole business incredibly boring,
My frocks must be frumpish, or critics be scoring
The taste of a lawyer for fashion adoring—
You know how attractive clothes are!

So I chose a career with a chance to look pretty,
And wear charming frocks at the big picture city—
You'll guess where it is or you're not very witty;
They're going to make me a star.

NEVA GERBER

who is Featured in Support of Ben Wilson in "The Voice on the Wire," by Eustace Hale Ball. Directed by Stuart Paton.

KINGSLEY BENEDICT

IN

"The Perils of the Secret Service"

Adventure III. "The Dreaded Tube"

Above—The Brotherhood meets. Below—Norroy tests Rose.

ADVENTURE No. 3 of the series, written and produced by George Bronson Howard, tells how Norroy saves New York from the plague.

CAST.

Yorke Norroy	Kingsley Benedict
Carson Huntley	Jay Belasco
Ferrand Boissevan	L. C. Shumway
Giovanni	Francis McDonald
Rose Lee	Elsie Jane Wilson

THE third adventure of the series, "The Perils of the Secret Service," written and produced by George Bronson Howard, and featuring Kingsley Benedict, is called "The Dreaded Tube," and takes place in New York City. Elsie Jane Wilson, remembered for many fine characterizations, returns to the Universal fold in the role of the woman, who sacrifices herself that the city may be saved from an epidemic of the terrible bubonic plague. Here is the story:

Michael Xabra, an anarchist, has been condemned to death for a dynamiting outrage in which four people perished. The Red Brotherhood, an anarchist society, the leader of which is Ferrand Boissevan, the keeper of a curio shop and an opium smuggler, have determined that if Xabra is executed they will spread germs of the bubonic plague throughout New York.

Rose Lee, secretary to the Governor of New York, goes to Chinatown for her weekly supply of opium, but is horror-stricken to read a notice that owing to the new laws, no more opium can be procured.

During her days as a free-lance stenographer, Rose had done some work for Boissevan. He was greatly attracted toward her, but she had repulsed him. Now he sees her in Chinatown, and sensing her predicament, hastens to her and promises to give her opium, on the condition that she report daily what the Governor intends doing about the case of Xabra. She finally consents.

Carson Huntley sees Rose slink into the curio shop and disappear by means of a sliding panel in the wall. Quickly he hides behind a curtain, and listening at the panel, hears some of the plot being discussed by Boissevan and his accomplice, Giovanni. Huntley telegraphs to Yorke Norroy that the Red Brotherhood is to be called together. Norroy advises Huntley to disguise as a Russian and go to the meeting of the anarchists under the name of Jacobus of Wilmington. Norroy is on his way to New York.

Carson learns that a test tube in the possession of Boissevan contains the culture of the bubonic plague and that if it were broken into the reservoir of the city the plague would spread like the fires of Hell. Yorke Norroy arrives. He goes to the Governor's office disguised as a Russian and puts Rose through a test to find out if she is one of the conspirators. Discovering that she is wholly ignorant of the plot, he unfolds his plan to prevent the disaster. Realizing that her life has never been of any good use to any one, she declares that she is glad to be of service, so that her death may save so many.

Norroy instructs her to get Boissevan to her rooms and there manage to break the test tube. He will prevent the spread of the germs by a strong chemical, which will destroy himself as well as the girl and Boissevan, for it will burn the whole house.

Rose entices Boissevan to her house and there, by use of strategy, gets him into a large closet which has a spring lock. Deciding that two lives will be sufficient sacrifice, she follows him into the closet and hurls the lamp at him. Hungrily, the flames catch the clothes hanging about, and soon the forms of the girl and man are seen still struggling amid the dense smoke and flames.

Norroy rushes into the room too late to save Rose, although he makes so great an effort to do so, that he is finally carried unconscious by Huntley from the burning house.

EPISODE TWO OF "THE VOICE ON THE WIRE"

Ben Wilson

IN

"The Mysterious Man in Black"

EPISODE TWO of the surprise serial, "The Voice on the Wire," written by Eustace Hale Ball, scenario by J. G. Alexander and produced by Stuart Paton, shows the hero in a vain struggle to prevent another murder.

CAST.

John Shirley	Ben Wilson
Howard Van Cleft	Ernie Shields
William Grimsby	Wm. Canfield
Polly Marion	Neva Gerber
Red Warren	Francis MacDonald
Dr. Renolds	Joseph Girard

THE second episode of the surprise serial, "The Voice on the Wire," which was written in book form by Eustace Hale Ball, adapted for the screen by J. G. Alexander, and produced by Stuart Paton, with Ben Wilson in the lead, is called "The Mysterious Man in Black." We see Shirley, played by Wilson, determined to prevent the murder of William Grimsby, who has received the same mysterious warning over the phone. He enlisted the aids of Polly Marion, the actress, and his plans are carefully laid and as carefully carried out; but in vain. When the episode ends, the mystery is more baffling than ever.

As Howard Van Cleft is sitting in his library he receives a mysterious telephone call warning him that if he does not desist in attempting to find the murderer of his father, he also will be a victim. Howard acquaints his friend, John Shirley, with this news.

William Grimsby, an aged financier and roue, receives a warning of death. John approaches him with a scheme to save his life, to which Grimsby consents. In accordance with Shirley's plan he visits the latter's apartments. Shirley there makes up to resemble the aged financier and departs, leaving Grimsby comfortably ensconced in his rooms.

Some time previously, Shirley had visited the office of Dick Holloway, a theatrical manager, where he was fired upon by some unknown person. He tells Dick that he wants an actress who is beautiful and at the same time fearless. Dick promises to get this sort of a girl, and sends Polly Marion, whom Shirley thinks is just the type he wants.

Shirley, dressed as Grimsby, calls upon Polly and takes her to a cafe where the two dine. She introduces Red Warren, a cafe hanger-on, and a somewhat mysterious individual. When Shirley and Polly leave, they cannot find their own taxi and are forced to take another. As they ride along, the two begin to grow drowsy. Shirley finds the windows securely fastened. With Polly's diamond, he breaks the glass. On the road he is attacked by a muffled figure, which springs to the side of his car. He tries to detain the figure, but he escapes. Then gagging and binding the chauffeur, whom he puts into the machine so that Polly can keep guard over him, Shirley drives home, where he finds Grimsby dead.

Polly gets a mysterious phone call telling her to beware or she will be the next victim. Shirley likewise receives the same warning, but it only makes him more determined to solve the mystery.

ACTOR POOR BLACKSMITH.

HOWARD CRAMPTON once played the role of a blacksmith in a Universal film play when a woman came up with a horse and insisted upon him shoeing it. She would not give the actor an opportunity to explain he was simply playing the part in a picture and was so insistent in her demands he determined finally to get even. He selected a shoe two sizes too small for the hoof and, picking up the animal's hind leg, started to drive nails in the shoe. Then the woman severely upbraided him and declared she was going to report him to the humane society. When Crampton got an opportunity to explain that he was merely a moving picture actor, she said, "You may be a good actor, but you're a rotten horseshoer."

MOVIE

The Nestor comedians prepare a reception for Eddie Lyons' brother.

HERE is a picture of the reception which was arranged by Eddie Lyons, of the Universal Nestors, for his brother, who plays under the name of "Harry Nolan," in the same company. He sent word to the Nestor studio that he had just become a father, and so Eddie, aided and abetted by his side kick, Lee Moran, prepared a suitable greeting for his older brother, when he appeared for work. They purchased a baby carriage, an unbreakable doll, and a whole toy shop of other things, and grouped themselves so that the photographer could make a permanent record of the occasion.

Eddie's brother wishes it distinctly understood that it is no reflection upon the name of Lyons which caused him to adopt "Nolan" as a screen cognomen. A very prominent resident of Los Angeles happens to be called "Harry Lyons," and the mail of the screen actor and the public personage was constantly being confused. So the player decided to adopt another for the screen, as he could do so with no legal formalities.

"Any name so long as it's Irish," seems to have been his idea, and he does not disclose the reasons why he chose to be known as "Nolan." But the small addition to the family will carry on the traditions of their race as a "Lyons."

The photographer shows Eddie on one side of the happy father and Lee Moran on the other. Edith Roberts, leading lady of Nestors, is presenting young hopeful with a stuffed dog.

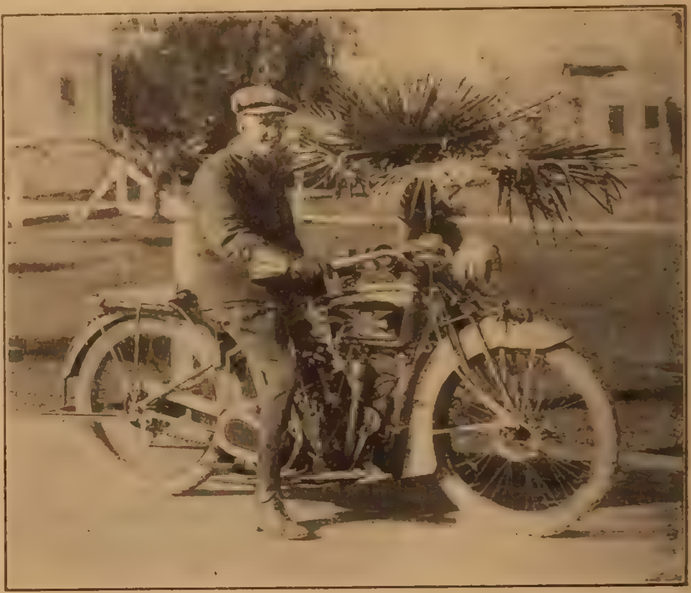
Chas. Inslee, of L-Ko.

L-Ko Notes

SEVERAL changes have taken place at the L-Ko in regard to directors. Phil Dunham, the English comedian, is co-directing with Vin Moore, while Noel Smith has taken Dan Russell under his guidance.

Exhibitors who have been accustomed to seeing Dan Russel with his mustache will be surprised to find him appearing clean-shaven and running second to none when it comes to pulling guns doing a Western picture in which a bucking broncho has a leading role. Dan says he makes a deep impression in a most important part.

Phil Dunham, co-directed by Vin Moore, is making a fire picture. Mr. Dunham assumes the role of Fire Chief, whose affection for the Mayor's daughter gets him into difficultiles. An entire set will be burned.



Director Geo. Marshall and his motor cycle.

UNIVERSAL Director George Marshall is an enthusiastic motorcyclist, and this shows him on his metaled steed. Marshall, who has just signed a long-term contract, has been producing some stunning Western pictures, in one, two and three reels, with Neal Hart playing the leads for him. Among the most successful are "The Raid," a Gold seal three-reeler; "Roped In," a very funny comedy-drama; "They Were Four," and the two-reeler "Border Wolves," which made part of the Red Feather Double Attraction. He is working on another three-reeler now.

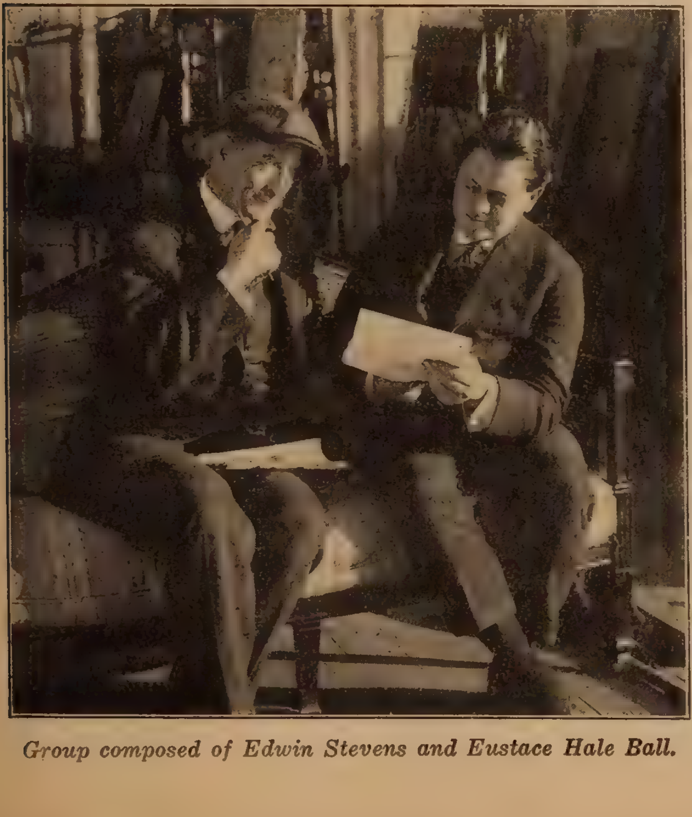
GRAMS

CLAIRE McDOWELL, whose next appearance will be as the star of the Red Feather, "The Bronze Bride," directed by Henry McRae, has put herself on record as saying that "she hates herself in modern clothes." So when she heard that she had been cast to play the role of an Indian girl, she was delighted, and set to work at once to study Indian lore, and to work out a costume which should be absolutely correct in every detail. The Universal Costume Department cooperated with her in every way, and the result is a real Indian garb, made of supple deerskin, fringed in the traditional manner, with beads, belt of leopard skin, headband, and moccasins embroidered with dyed porcupine quills—all complete. The costume is the real thing, not a mere property room imitation.

Claire McDowell as an Indian in "The Bronze Bride."

The straight braids of hair and the band of bead embroidery over the forehead are very becoming to Miss McDowell, and she deserves the title which she receives in the picture, "the best-looking Indian you ever saw." At the end of the picture she has to wear modern clothes for a short time, and really it is hard to understand her rooted objection to them, for she looks wonderfully well in them.

"Costume should never follow fashion indiscriminately," says Miss McDowell, "but should be designed to suit the individual. Of course, this demands taste, skill, judgment and knowledge, as well as a great deal of time, and it is no wonder that most women, in these crowded days, prefer to buy the things that some one else has designed for them. But that is only another reason why I am so delighted to have a costume picture to play, and I must say since joining Universal I have been fortunate in this respect."



Group composed of Edwin Stevens and Eustace Hale Ball.

Suggested by Expressions

This photograph lay on the Editor's desk
At the end of a perfect day.
To describe this burlesque would be too picturesque,
So we'll write what they **ought** *to say.* Ed.

"AHA, an author! I am mighty glad to meet you alone. This will give me an opportunity to obtain the point of view of the man who gets money for a production which the director and the scenario writer put over for him. Now, tell me, little one, what did you ever do?" said Edwin Stevens, the eminent director and manager of the Universal studio at Leonia.

"Don't you know? I wrote 'The Voice on the Wire,' the great Universal serial. I also wrote the book from which the film, which is being directed by Stuart Paton, was taken. But I want to tell you further than that that I was directing pictures when you, cinematographically speaking, were in swaddling clothes. I would be doing the same thing now except that the pictures that I made were *too good* for them. But now the industry has advanced very materially, and I hope to go back to producing again. Furthermore, your remarks about getting the money are extremely ill-advised, as might be expected from a director. An author very seldom gets a tenth of the money to which he is entitled."

Of course they **might** *have said all this, but they didn't. The actual conversation ran somewhat like this:*

"Well, Van, old boy (this to the ancient and honorable P. A.), how do you want us to pose?"

A. and H. P. A.: "Oh, I just want to get a picture of you two people together, that's all. Just look pleasant."

Gentle reader, behold the result.

"The Scarlet Crystal"

Vincent Morgan buys the crystal for his bride while traveling in Egypt.

RED FEATHER production, written by J. Grubb Alexander and produced by Charles Swickard, with Herbert Rawlinson starred and Dorothy Davenport and Betty Schade in his support.

A REMARKABLE Red Feather production is "The Scarlet Crystal," written by J. Grubb Alexander and directed by Charles Swickard. It tells an engrossing tale, in which the real is blended in a novel fashion with a suggestion of the supernatural. The main theme of the story is the strange power of a young wife to read in a crystal, which her husband has bought for her as a souvenir on their wedding trip in Egypt, the significant events which take place in his life when he is away from her.

This is the first picture in which the popular young star, Herbert Rawlinson, worked after an injury to his leg which put him out of business for nearly two months. Rawlinson has made his mark in pictures mainly in the light comedies, which have won him a world of admirers. His personality and magnetism have full play in a role of the drawing-room comedy type, and it is quite a surprise to find him cast for a part which has heavier demands upon him. He meets them all in a most satisfactory manner and receives splendid support from Dorothy Davenport, who is almost as much of a surprise in a "vampire" part, and Betty Schade, who is entrusted with the role of the young wife.

Marie tries to re-establish herself.

Director Swickard has given the production the most lavish settings possible, and in every way, story, cast and settings, this Red Feather is a memorable one. The story, which is is difficult to tell briefly from the complication of its details, is as follows:

Jonathan Worth and his wife live in Midvale and have an only daughter, Priscilla, a young girl whom they have safely sheltered from all knowledge of the darker side of life. One day she receives an invitation from her aunt in the city, a gay society butterfly, Mrs. De Puyster Forbes, to come and pay her an extended visit. Her parents are loath to let her go, but she prevails upon them to allow her to accept.

Mrs. Forbes is much interested in a rich young man, Vincent Morgan, who is apparently ready to expire from boredom. She thinks that a young unsophisticated girl may be the medicine that he needs to restore his interest in life, and so she sends to Midvale for Priscilla. The childlike simpilicity of the girl has the

The bridal couple on their wedding tour.

CAST.

Priscilla Worth	Betty Schade
Vincent Morgan	Herbert Rawlinson
Marie Delys	Dorothy Davenport
Maxfield Durant	Raymond Whitaker
Peggy Lovel	Marie Hazelton
Helen Forbes	Gertrude Astor
Billy Van Duyn	Richard Ryan

desired effect. She is welcomed cordially by her aunt, and supplied with pretty clothes. She soon takes her place in society, and wins the love of Vincent, who casts aside all his former associates and begs the girl to marry him. Among other things, she has been giving sittings for her portrait to a fashionable painter, who has fallen deeply in love with her. She, however, is interested only in Vincent, and accepts him when he proposes, much to the disappointment of Durant, the artist, who declares that his heart is broken.

Priscilla and Vincent are married and set out on a tour of the world, which brings them eventually to Egypt. A fortune-teller says that Priscilla is the kind of person who can see the real truth, and the inner meaning of things and Vincent buys her a crystal, in which she is to try her powers of discernment. After a long trip the Morgans return to town, and take up their social life again.

Durant has been unable to forget Priscilla and has tried numerous models in the meantime in the hope of finding one whose face will banish that of the woman who is lost to him. His present model is Peggy Lovel, an innocent young girl with an invalid mother to support. Priscilla meets Durant and he makes it plain that he still loves her, but she does not at once repulse him. Vincent is besieged by his friends, who beg him to return to the gay life with them, and declare that they have missed him dreadfully Marie DeLys, an actress, is particularly insistent, for she has never forgiven Priscilla for marrying the catch of the season, and longs to get Vincent back into her power. Vincent, however, will not listen to any of them, though he has a struggle with himself to be true to his vow, especially when he is angered by the attentions of Durant to his wife, which seem to him too marked. At length he goes to the studio of Durant, to buy the portrait from him which the artist painted of his wife before their marriage. While there he meets Peggy, and is sorry for her. Her evident innocence appeals to him, and he promises to befriend her if she ever needs assistance. While he is buying the portrait of his wife, she arrives at the studio. She sees through the curtains that her husband is there, and leaves without revealing herself to him.

The next day Durant delivers the portrait in person at the home of the Morgans. Vincent arrives as the painter is exhibiting the picture, and is very angry at finding the artist with his wife. When the man is gone he makes a scene, telling his wife that he has relinquished all his friends for her, and that yet she receives the man, whom gossip declares to be still in love with her, in their home. The next day, still believing in the duplicity of his wife, Vincent yields to the pressing invitations of his old friends and joins them. He reads in the paper that Durant has suddenly left town, and that a woman is said to be the cause of his going. He jumps to the conclusion that the woman is his wife, and furious, he rushes to the cafe, where he meets his friends. Marie is particularly pressing in her attentions to him and prevails upon him to call upon her.

In the cafe one night, where Vincent has been drinking more than is good for him, he sees an old friend, Billy Van Duyn, escorting little Peggy Lovel, the model, and about to enter a taxi cab with her. He remembers his promise to befriend the girl, goes after them and sends her home alone. He then returns to the cafe, and drinks to forget his disappointment in his wife. He returns to his home quite intoxicated. Priscilla has

(*Continued on page* 35)

FOLLIES CAFE

Vincent sees Peggy with his friend and determines to save her.

"The Purple Mask." No. 13

"The Leap"

THE last episode left Detective Kelly and his men in a precarious position, from which the Thirteenth shows them extricated. It is called "The Leap," from the sensational jump which the reckless Queen of the Apaches takes from a roof into a moving automobile. Then the intrepid girl learns of a contemplated attempt to blow up the financial district of New York from the air. She is mounting to meet them in her biplane, when the episode ends.

Phil Kelly and his men release themselves from the room where Pat has trapped them, by shooting the lock from the door with their revolvers. When Kelly searches the house he finds the disreputable Johnson bound hand and foot, gagged and helpless, with a purple mask thrown over his face and a note pinned to his coat reading: "Sorry to trouble you, but the poor need the money more than you do."

The house being shaken by a violent explosion, Kelly goes to investigate, after releasing Johnson, and finds that the sunken vault has been blown up, and the money all removed. Further investigation proves that the gangsters have tunneled underground from the yard, drilled their way to the vault by working up from the bottom, and then exploded a heavy charge of dynamite, completely destroying Johnson's strong room.

When Kelly proceeds in his efforts to capture "The Purple Mask," she leads him a merry chase over roofs and house-tops, keeping just far enough ahead of the great detective to tantalize him by her activities. When she is ready to make good her escape, Pat does so by dropping into her machine while it passes under an archway at the entrance of an alley. Foiled again, Kelly is forced to confess his defeat to his superior officers.

Later one of Pat's men, who gain the friendship of a band of anarchists, learn that the promptings of revenge, and the fulfillment of their mad ideas, has made the anarchists determined to wreck New York's financial district. They propose to ascend in dirigibles and drop bombs on Wall Street in the hope of wrecking as much of the financial section as possible.

When this report reaches Pat, she makes a full investigation, and learns enough to confirm the rumor. Determined to thwart the anarchists, Pat makes arrangements for an aeroplane in which she proposes to rise above the anarchists' dirigibles and drop bombs upon them before they can do serious damage to the city. The episode closes with Pat entering her aeroplane just at the instant the anarchists rise from the ground in another part of New York to start upon their mission of revenge and destruction.

EPISODE THIRTEEN of the Super-Serial, written and produced by Grace Cunard and Francis Ford, is called "The Leap," from the sensational jump by Pat into a moving auto.

CAST.

Patricia Montez	**Grace Cunard**
Phil Kelly	**Francis Ford**
His Assistants	**Pete Gerald** **Jerry Ash**
Pat's Aunt	**Jean Hathaway**

SCREEN ASPIRANT SENDS AN APPRECIATION TO HOLUBAR.

HUNDREDS of letters arrive daily at Universal City from all over the world addressed to the actors and actresses, and each one usually contains a plea for a photograph and many of them are accompanied by extravagant words of adulation.

Allan J. Holubar, who is directing "The Reward of His Government" and also plays the lead in this five-reel picture, received a communication the other day which is given exactly as it was written, omitting, of course, the name of the writer.

"Kind Sir I wauld apreate your Photo very much as I have Saw you in the movies only twiced But I think you have The sweetist Face and that cunning little mouth of You's and Smile. I never Saw any one in the Picturs that I admire as I do you and I must Have your Photo. I sure am not ever going to Miss a pictuir that you are to apeare in for I sure do love to Se you act. I saw you in the taint of Feir Monday and Wnsday in stronger than Steel and I sure did injoy the Picture.

"I will close asking you to Be Kind enough to Send me your Photo By retern Mail Please and Please tell me How to get in to the movies."

THE Scenario Department at Universal City is in receipt of a letter from a lawyer in a Southern California city, making inquiry regarding a photoplay he submitted for reading. The legal gentleman writes, "I submitted 'The Undertow' and not having heard from you I rise to the surface to make inquiry."

"I wonder if a submarine is coming my way?" remarked the reader.

Louise's Lucrative Loveliness

Louise looks lovely in "The Gift Girl."

WHEN circus audiences were less sophisticated than they are now, the lovely creatures who appeared in the processions were always billed as "Circassian Beauties." Probably nobody knew just what "Circassian" meant, except that it stood for blondness and beauteousness, and was associated with flowing veils and bifurcated lower garments, like elongated gymnasium bloomers. Nowadays we don't hear much more about Circassian beauties. But when the Bluebird photoplay "The Gift Girl" is released, you will see the very epitome of the type in all its blondest glory.

Louise Lovely is brought up in a Persian harem, though she is really the daughter of an English officer, and if there are many more at home like her, there will probably be an expedition of bachelor Bluebird fans to Persia as soon as the war is over. In spite of the fact that they call her Rokaia, the little girl grows up to be the most distractingly pretty bit of trousered femininity who ever turned the head of mere man. You will have some faint idea of how she looks if you study the cut attentively.

Rupert Julian, who is the turbaned personage on the other side of the page, simply can't stand the strain, and urges her to run away to France with him, and small blame to him. The clothes which he chooses for her to go in would make any other girl look a perfect fright, but Miss Lovely is so well named that she defies even a Persian dressmaker's idea of a smart European traveling gown. Words can't do her justice—you'll have to see the picture. She has found that loveliness pays.

This is Rupert Julian as her tutor.

Carey as "The Fighting Gringo" Refuses to Play Hobson

A FIGHT with cans of tomatoes is a new one, isn't it? And with the price of canned goods going up as it is every week, too! But they spare no expense when it comes to the making of a Red Feather picture—especially a Red Feather with Harry Carey in it, who has not appeared in a release of this brand since "A Knight of the Range," the second feature of the series.

"The Fighting Gringo" is a promising title, for Carey, of course, is the belligerent personage. He is a sort of modern Ulysses who has wandered all over the earth, having adventures which would not make pretty reading in the society column. On the way to Panama he meets a pair of lovers who are deliberately muddling their affairs, and he takes them under his protection, and finally unites them, though he has to shoot the man to bring about the ultimate clinch. Incidentally, "Red"—that is his name—saves the life of the leader of the Nationalist party, and the cut shows the impulsive, demonstrative Latin idea of saying thank you, also "Red's" effective method of refusing any more Hobsonism.

"Red" refuses to be kissed.

Carey's chief difficulty in the picture was giving an imitation of a man who does not know how to ride, as he happens to be one of the finest horsemen in the country. In demonstrating the deficiencies of "Red's" equestion education, he performs some falls which would test the nerve of a Centaur. "It's a lot easier to ride like an expert than a novice," he declares.

THE Universal Nestor Comedy Company, directed by Louis W. Chaudet and featuring Eddie Lyons and Lee Moran with Edith Roberts, believes in being absolutely up to date in the selection of film comedies and plans always when it is possible to make laughter out of topics of national interest and apropos of the time. For this reason, while the prices of potatoes and onions are soaring and steaks and lamb chops are only for the well-to-do, the Nestorites gathered about the typewriter and evolved a one-reel comedy based on the high cost of living.

BOOK FOR

"The VOICE on the WIRE"

"The PERILS of the SECRET SERVICE"

WHEN you book the Universal's latest and by far greatest Serial, "THE VOICE ON THE WIRE," you insure yourself of 15 weeks of solid capacity business, because those who see the first, second or third episode will clamor to see the entire 15. It's a tremendous "hit" with the public.

2 SE

Neva Gerber

Beautiful Neva Gerber plays the leading feminine role in "THE VOICE ON THE WIRE." Miss Gerber will help keep your house packed.

"THE VOICE ON THE WIRE," by Eustace Hale Ball, famous American author of such huge successes as "Traffic in Souls" and many others, has caught the public's fancy for serial entertainment unlike any author of recent times.

Produced by Stuart Paton, producer of the sensational success, "20,000 Leagues Under the Sea," now playing throughout America, has given a tremendous punch to every episode of "THE VOICE ON THE WIRE."

One Exhibitor who witnessed the showing of the first few episodes exclaimed, "It's as startling as a celluloid dog chasing an asbestos cat thru hell" — and that's SOME startling.

"THE VOICE ON THE WIRE" is a genuine "startler." It will keep your audiences on their toes and bring to them the supreme in real serial entertainment.

Ben Wilson

BEN WILSON, hero of a thousand Universal Dramas, lends a mighty personality to every episode of this great serial.

THE BIG PROFITS

A Great Serial

NO serial accomplishment of the Universal of recent time begins to compare with "THE VOICE ON THE WIRE" from any standpoint. For high pressure entertainment, for thrills, for suspense, for romance, adventure and love interest, this one tops 'em all forty ways. It's a crackerjack and no mistake. They'll eat it up for fifteen straight weeks. BOOK IT NOW. Don't let your competitor grab it from you.

A Great Series

"The Perils of the Secret Service"

IN the magnificent Series, "THE PERILS OF THE SECRET SERVICE," you have another tremendous thriller. Written and produced under the personal direction of America's famous author, George Bronson Howard, author of "God's Man" and many others, and with that brilliant star, Kingsley Benedict in the leading role, you give your public without question the BEST COMPLETE SERIES ever shown on any screen. EACH EPISODE IS A COMPLETE STORY BY ITSELF, thus you can advertise it and your public can see the first or last episode and enjoy it as though they saw each one. Millions of people have read the famous Yorke Norroy stories; thus you are building on an established popularity and wide advertising prestige. Take your choice between the BIGGEST SERIAL or greatest SERIES ever put out by the Universal.

Kingsley Benedict

Kingsley Benedict plays the leading role of "THE PERILS OF THE SECRET SERVICE." His brilliant work has never been surpassed.

ATIONAL BOX OFFICE ATTRACTIONS

Have You a Copy of the Big New Ad Campaign Book?

IF you haven't received a copy of the remarkable advertising and complete publicity campaign book, write your nearest Universal Exchange TODAY for a copy. All our 73 Exchanges have these great books that tell you "How to put over 'THE VOICE ON THE WIRE'" serial in a huge manner. Don't fail to get your copy immediately. IT TELLS EVERYTHING you want to know. Take our tip. Book either "THE VOICE ON THE WIRE," or "THE PERILS OF THE SECRET SERVICE" NOW before your competitor gets either in your neighborhood. Communicate with your nearest Universal Exchange.

UNIVERSAL FILM MANUFACTURING COMPANY
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - - - - NEW YORK

The 11th Screen Magazine

Joe Martin poses for his picture at Universal City.

ISSUE No. 11 of the Universal Screen Magazine contains many interesting things. The growing and harvesting of the humble but succulent peanut comes first, and there will be a great surprise for most of us when we find that the peanut is not a "nut" at all, but grows under the ground, like a sort of potato, hanging onto little roots, from which it is shaken into sacks to be shipped to us.

One of the famous characters of New York City, Bill Snyder of the Central Park Zoo, makes his bow, in company with many of his animal friends. Just by way of contrast, the magazine then takes us inside the Baldwin Locomotive Works, in Philadelphia and shows us huge engines in the making.

The reel closes with the greatest novelty of all, which has already excited comment all over the country. This is Animated Sculpture, and is the work of the young sculptor, Willie Hopkins, the inventor of the process, or stunt, or art, or whatever you like to call it. He won't tell how he get his results, but they are as mysterious as the plot of the new serial, "The Voice on the Wire," and the book of synonyms itself could not find a more mysterious comparison than that.

Hopkins's work has already appeared in former issues of the Screen Magazine. The editor possessed several different Animated sculpture cartoons, as one might call them, and had lost track of the artist. They aroused such a furore of interest and inquiry, when the first reel of the screen innovation was shown, that a nation-wide search, in which all sorts of Pinkertons participated, was instituted for the gifted sculptor. He was finally discovered, and induced to take up his residence at Universal City.

List of Subjects Completed for the Universal, and Whose Titles Have Been Approved at Washington.

The Careless Cop
Officer 41144
Hair Trigger Burk
Keeping His Oath
The Flower of Doom
The Fatal Flower
The Code of the Klondike
Avenging a Wrong
According to Life
Little Miss Moonshine
The Conscience of Mamie Lou
Her Alternative
The Gold Brick Mystery
Belinda's Bullion Bars
Please Take Me Home
Grabbing a Jit
Old Faithful
In Again, Out Again
The Rebel's Net
The Boyhood He Forgot

In Issue No. 11 he is seen modeling Joe Martin, the Universal ape, who has worked in so many pictures, that he may well be called a screen veteran. Joe is as gentle as a kitten, and as intelligent as—we were going to say a human being, but the recollection of several we have known forces us to make a less general comparison. He is keenly interested in the progress of his picture, and gives every evidence of understanding exactly what is going on. The sculptor asks for his approval, and Joe gives it by fervently kissing his own image on its own nose. (Joe's next professional appearance is with Henry McRae in "In African Wilds.")

Then the modeled head seems to come to life, in the mysterious fashion which the artist refuses to explain. The lips open and shut, and so do the eyes. He wrinkles his nose, winks, takes a deep breath, and otherwise behaves himself more naturally than his own original, who poses beside him.

A Daughter of The American Revolution in Universal Specials

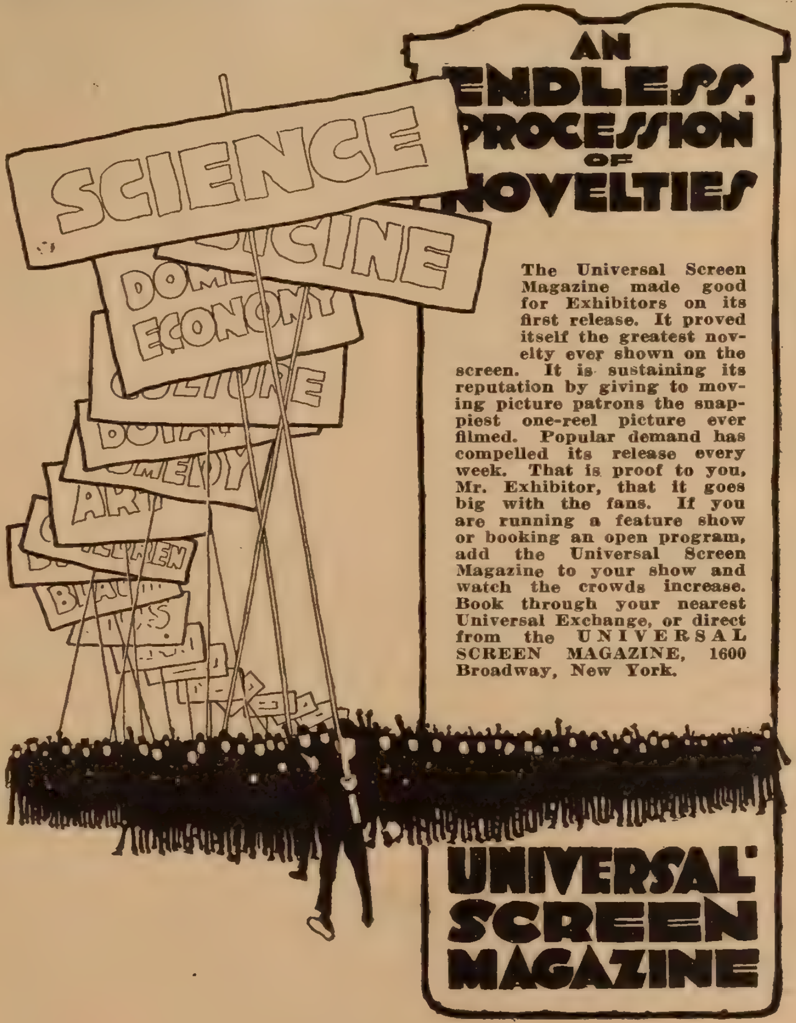
Tina Marshall.

TWO very fine three-reel pictures have been set for release on the Universal program, one for April 3rd, called "The Magpie," and the other for April 10th, called "For Lack of Evidence." They will be "Specials," and were directed by Edwin Stevens, with Tina Marshall playing the lead in both.

Miss Marshall's name is very well known, from her experience as leading lady for Mr. Stevens on the legitimate stage. She did her first work for the camera in the screen version of "The Man Inside," in which she played opposite Mr. Stevens who had the title role. After that, he chose the mantle of the director, and she acted the principal part in his first production, "The Capital Prize." She supported Violet Mersereau in two of the Bluebird pictures which were directed by Stevens, and they are now working together on a five-reeler, in which she is starred.

Miss Marshall is one of the very few, if not the only Daughter of the American Revolution who is playing for the screen. She is a self-declared pacifist, but she is also a reluctant believer in the necessity for preparedness. She has taken a great interest in the support which the D. A. R. has given to the movement for the industrial preparedness of our country, though their advocacy of the Bluebird Special "The Eagle's Wings," which shows us how the manufacturing interests of the land could be enlisted in case of war with a foreign power. Miss Marshall claims her right to membership in the largest and most important society of patriotic women in the United States, by right of being the great-great-great grand-daughter of Colonel Sebastian Beauman, who, born in Austria, served his adopted country with honor and distinction throughout the American Revolution, and the French and Indian Wars, under the Father of his Country himself. At the outbreak of hostilities with England, Beauman, then a Major, and his company armed and equipped themselves at their own expense. When the British took possession of New York on September 15, 1775, Major Beauman was the last man to leave the city. His family fled to West Point, where news reached them of Arnold's treachery and the capture of Andre with plans and maps of the fortifictions in his boots. The maps had been drawn by Beauman himself for the use of Washington, and were stolen by Arnold.

Major Beauman went through the hard winter at Valley Forge with his troops, pawning his plate and furniture to provide for their necessities. At one time he and Lafayette were buried under the snow together for twenty-four hours, and were discovered by Washington's scouts, more dead than alive. Major Beauman was frequently the recipient of special honors at the hand of the Commander in Chief. He was present at the surrender of Yorktown and prepared a map of the siege of the town, which Washington requested him to engrave. As he was the last one to leave New York on its capture by the British, so he was the first to return in 1783, bearing the flag he ordered planted on the battery before the enemy left the harbor, which was done by a young sailor, who scaled the flag staff with great skill, as the enemy had removed all cleats, cut the halyards and even greased the pole. In the evening Major Beauman had charge of the fireworks which celebrated the victory.



AN ENDLESS PROCESSION OF NOVELTIES

The Universal Screen Magazine made good for Exhibitors on its first release. It proved itself the greatest novelty ever shown on the screen. It is sustaining its reputation by giving to moving picture patrons the snappiest one-reel picture ever filmed. Popular demand has compelled its release every week. That is proof to you, Mr. Exhibitor, that it goes big with the fans. If you are running a feature show or booking an open program, add the Universal Screen Magazine to your show and watch the crowds increase. Book through your nearest Universal Exchange, or direct from the UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

UNIVERSAL SCREEN MAGAZINE

HARRY CAREY in "Goin' Straight"

Left—Cheyenne makes his toilette.
Right—The sheriff is interrupted by Cheyenne.

BISON Two-Reel Drama, written by Harry Carey and produced by Fred A. Kelsey. Carey, in his favorite role of "Cheyenne Harry," upsets the plans of opium smugglers.

CAST.

"Cheyenne" Harry	Harry Carey
"Pinnacle" Bill	Vesta Pegg
Billy Carter	Teddy Brooks
Mary Carter	Priscilla Dean
Dan Beckham, sheriff	Wm. Gettinger
"Tucson" Tom	Ed Jones
Wong Lee	Charles Bryden

HARRY CAREY and Fred A. Kelsey make a good combination, and the pictures they turn out together have the right ring of truth. This one, written by Carey, and produced by Kelsey, was arranged for the camera by both of them working together so that it is really a joint production. It shows Carey in his favorite character of "Cheyenne" Harry, apparently in the early days of that worthy's career, when he wore the insignia of a Texas ranger. The story is all mixed up with opium smuggling, and with the fortunes of a kid whom Cheyenne determines to save from his fate. This is how the incidents run:

Billy Carter and two Mexicans, Cuteo and Estaban, are smugglers of opium which they bring across the border from Mexico into the United States. The authorities are unable to apprehend them, so "Pinnacle" Bill and "Cheyenne" Harry of the Arizona Ranger Service are sent to assist the sheriff, Dan Beckham, and the inspectors in their search.

Cheyenne and Pinnacle put up at a Chinese restaurant. Cheyenne, becoming suspicious of Wong Lee, the proprietor, and the Mexicans, shoots a hole in the floor of his room, apparently by accident. His room is directly above the kitchen in which Wong Lee, Cuteo, Estaban and Billy are conversing and plotting. Enlarging the bullet-hole, Cheyenne is able to confirm his suspicions. However, he and Pinnacle wish to catch the smugglers red-handed and wait until that night when the law-breakers intend to make a trip across the border.

Late in the night, as the smugglers are about to cross the river intersecting the two countries, Cheyenne and Pinnacle as well as the sheriff's party, begin to fire. Billy attempts to get away and is pursued by Cheyenne. Harry overtakes the boy and when he discovers who it is, he allows him to escape across the line. Billy is the brother of Mary Carter, whom Cheyenne has always loved. Pinnacle then arrests Cheyenne, but gamblers by nature, they toss up a coin to decide if the prisoner shall be jailed or freed. The coin, fortunately for Cheyenne, falls "heads" up. He hands his Ranger badge to Pinnacle and rides across the boundary with Billy.

HOBART HENLEY, Universal star and director, who is producing features at the big Universal studios at Leonia, having made a hit with the Red Feather, "The Double Room Mystery," was amused recently upon the receipt of the following letter from an admirer who is anxious to uplift the screen:

Concordia, Kansas.

Mr. Hobart Henley:

Dear Sir: I am writing asking you when you are in Kans. City to come down and see if i have got the expressun in my to be a movie my sister and me have longed to be movies. There are four of us that would like to be movies my sister my nefew, neece and myself. you have become a movie now help a girl like me who wants to be a movie, anser soon.

With Phil Dunham

"Defective Detectives"

L—KO KOMEDY in Two Reels, directed by J. A. Howe and featuring Phil Dunham. A grand mix-up of disguises which ends on telegraph wires above the city.

Supervised by J. G. Blystone.

CAST.

Head Detective	**Charles Inslee**
His Pupil	**Phil Dunham**
Bride	**Lucille Hutton**
Another Bride	**Merta Sterling**

EVERYBODY is disguised so much in this typical L-Ko, which was directed by J. A. Howe, and features Phil Dunham, that it is rather difficult to make head or tail of the story. However, what does a little thing like a plot matter, when Phil Dunham is fooling with trunks and false beards and feminine attire? Lucille Hutton is a maddeningly beauteous bride, and Merta Sterling's unique brand of comedy is added for good — very good — measure. Something like the following is what happens.

Phil is about to graduate at the "School of Detecatufs," and he and the chief are trying the effect of various disguises on each other. A suspicious party is registered at the hotel, and the detecatufs are called in. They disguise themselves as porters and busy themselves with the baggage, in order to divert the attention of the guests. The bride, Lucille, and groom arrive and register at the desk. Soon after another pair, with Merta as the bride, also appear and ask for rooms. Their trunks are delivered and Phil is told to take them upstairs. He takes up Lucille's and leaves it outside her door, going down for Merta's. Charles comes along and takes Lucille's down on the elevator, under the impression that it was left there to be taken away. When Phil staggers up the stairs with Merta's, he is horrified to find Lucille's gone. In the confusion the trunks are delivered to the wrong rooms, and Merta nearly has a fit when she opens the one in her room and finds clothes much too small for her in it.

Phil and Charles, meantime, have made many changes in make-up and succeeded in deceiving no one but each other. Each thinks the other a suspicious character, until his disguise is removed. The trunks become hopelessly confused, each taking the wrong one into the hall. For some unknown reason, they find themselves on the roof, where they do stunts with the trunks over the edge. One trunk is landed on the telegraph wires, with the detectives and guests after it. There is a battle for the possession of the trunk high up above the city. At last trunk, detective and guests fall together in one heap, and the comedy comes to an end.

BLUEBIRD IDEAS

Do You Use Them?

THE central figure of "Polly Redhead" is a twelve-year-old miss whose hair is flaming red. A decidedly novel stunt that would result in considerable comment consists in announcing that all red-headed children applying at the box-office on the afternoon would be admitted free, providing they are accompanied by an adult. Naturally, the latter would be required to buy a ticket, the result being that the redheads would merely be admitted at what practically amounts to half price.

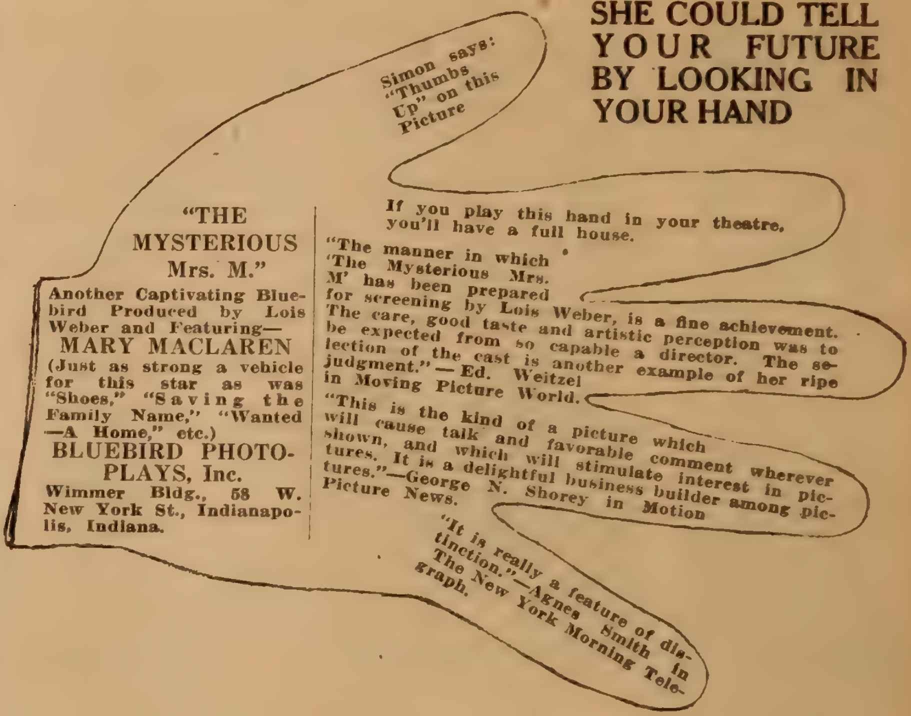
A good way of putting the foregoing announcement over consists in dressing a twelve-year-old boy up in the conventional English schoolboy fashion, i. e., Eton coat, long trousers, high silk hat and Buster Brown collar. This youngster should distribute announcements worded as follows:

??????????????????????
? ARE The management ?
? YOU of THE (name) ?
? A THEATRE invites ?
? RED every red-headed ?
? HEAD boy in town to be ?
? ? its guest at the ?
? showing of ?
? "POLLY REDHEAD" ?
? a BLUEBIRD Photoplay ?
? On (day and date here) ?
? ——— ?
? Minors are requested to come ?
? accompanied by their par- ?
? ents or guardians. ?
¿¿¿¿¿¿¿¿¿¿¿¿¿¿¿¿¿¿¿¿¿¿

Another novel idea consists in having a large sign painted as follows:

THE LUMP
WILL GET HIS BATH IN
FRONT OF THIS THEATRE
At (time of next show here)
COME AND SEE HIM

This sign should be placed over an infant's metal bath tub (you get one for about fifty cents) partly filled with water. A little red-headed girl, dressed in a checked gingham gown, and with her hair done up in tight pigtails should pass out throwaways containing the same announcement. At the hours advertised, this little girl should ceremoniously wash a big doll.



SHE COULD TELL YOUR FUTURE BY LOOKING IN YOUR HAND

Simon says: "Thumbs Up" on this Picture

"THE MYSTERIOUS Mrs. M."

Another Captivating Bluebird Produced by Lois Weber and Featuring—

MARY MACLAREN

(Just as strong a vehicle for this star as was "Shoes," "Saving the Family Name," "Wanted—A Home," etc.)

BLUEBIRD PHOTOPLAYS, Inc.
Wimmer Bldg., 58 W. New York St., Indianapolis, Indiana.

If you play this hand in your theatre, you'll have a full house.

"The manner in which 'The Mysterious Mrs. M' has been prepared for screening by Lois Weber, is a fine achievement. The care, good taste and artistic perception was to be expected from so capable a director. The selection of the cast is another example of her ripe judgment."—Ed. Weitzel in Moving Picture World.

"This is the kind of a picture which will cause talk and favorable comment wherever shown, and which will stimulate interest in pictures. It is a delightful business builder among pictures."—George N. Shorey in Motion Picture News.

"It is really a feature of distinction."—Agnes Smith in The New York Morning Telegraph.

Mr. Exhibitor—Have the following invitation printed and either mailed to the names on your mailing list, or enclosed in your programs. Properly worked up, it cannot help bringing you big business. If you will ask the publicity man at your BLUEBIRD exchange to help you, you can obtain his assistance in working up novel and effective stunts. THIS ASSISTANCE IS FREE.

BLUEBIRD PHOTOPLAYS, Inc.

YOU ARE CORDIALLY INVITED TO ATTEND A "GET-TOGETHER PARTY" TO BE HELD AT (name of theatre here) ON (day and date here)

EVERY RED-HAIRED MAN AND WOMAN ATTENDING WILL BE ADMITTED TO THE PRESENTATION OF "POLLY REDHEAD" A BLUEBIRD PHOTOPLAY AS THE GUEST OF THE MANAGEMENT.

(Come and count the redheads.)

U. CITY GREATLY INTERESTS ALBERT D. LASKER, AD MAN.

"THERE is no place in the world better advertised than Universal City, and advertised too, by the public," said Albert D. Lasker, of Lord & Thomas, Chicago, and one of the best known advertising men in the United States, to President Carl Laemmle of the Universal Film Manufacturing Company one day this week, adding, "the thousands of visitors who have been attracted to this unique institution have spread its fame far and wide, and I am not surprised at the lavish statements relating to the exceedingly interesting sights they have witnessed here. I know I, too, will join the long procession of boosters of this wonderful picture-making plant and help along the personal advertising."

Accompanied by President Laemmle, whom he has known for many years and who frequently is his guest while in the Windy City, Mr. Lasker visited the various stages of the institution, many times expressing his delight at the scenes he witnessed being made for the different productions.

"Now I can well understand why the Universal Company is able to turn out such a large number of reels of film with unbroken regularity every week—it is because of the system in vogue here," said Mr. Lasker to the Universal City boss, adding, "everything moves like clock-work—system certainly spells success and you have it."

STUNTS *for the various Episode of "The Voice on The Wire"*

REMEMBER where we left off last week? Then look it up.—(Continued.)

"HELLO; STOPPED AND TALKED TO THE MAYOR YESTERDAY AT THE CORNER OF .... AND .... STREETS AND NOBODY KNEW WHO I WAS."

"WAKE UP, YOU SLEUTHS OF (Name of Your Town), I THOUGHT YOU WERE GOING TO CATCH ME SO QUICKLY?"

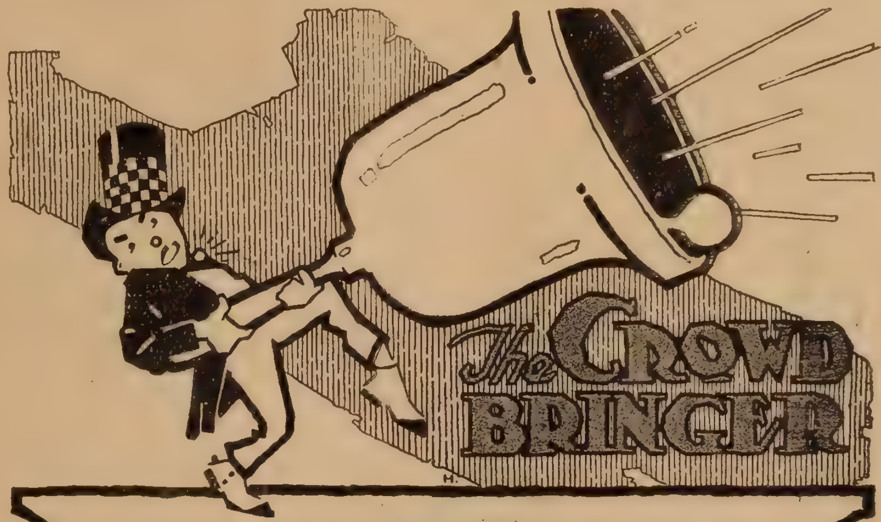
"FOR FIVE FULL MINUTES I STOOD ON THE CORNER OF —— & ——— YESTERDAY, BUT NOT ONE SINGLE SOUL EVEN KNEW IT WAS THE MAN WITH 'THE VOICE ON THE WIRE' FREE TICKETS."

From the above you can see the tremendous possibilities with this novel MAN WITH THE FREE TICKETS STUNT. If carefully worked out beforehand by you and your Editor and if well handled by the writer of the articles, you can set your whole town crazy. Everybody will be hunting for THE STRANGER WITH THE FREE TICKETS TO "THE VOICE ON THE WIRE," PLAYING NOW AT (name of your) THEATRE. Talk this over with your newspaper men. They will help you work it out, and once you start this, you couldn't equal the free advertising you will receive for any amount of money. Go to it.

STUNT NO. 2

Have your Cashier or some special employee call up as many people every day as possible. When the person at the other end of the wire says—"Hello, who is this"—have your Employee say—"This is The Voice on the Wire"—and then hang up the receiver. This will cause no end of mystery and gossip. People called will be wondering who the person was that called and what the mysterious message of "This is The Voice on the Wire" means. They will talk about it and if your employee calls 100 or more people a day for a week before you begin to advertise your serial in the newspapers, etc., you will have worked up a tremendous campaign of mystery and you'll have the whole town talking. To get this stunt over in a big way, you MUST begin to do your calling on the telephone a week or ten days before you announce or advertise your serial openly. Even after you have begun to advertise and even after the public know that "The Voice on the Wire" is a serial photoplay to be shown at your house—you can continue to have your employee call up and simply repeat as before, "This is The Voice on the Wire" and if you want to make it still more effective have your employee add, "The great Universal Serial Photoplay now playing at the .... Theatre."

SAY: Do you use these stunts which are shown here? They are also carried in "The Voice on the Wire" campaign book which you can get from your exchange.



Score Again for the U. A. W.

Beat All Competitors in Showing the President's Inauguration in Broadway's Finest Theatres

The amazing popularity of the Universal Animated Weekly brings the crowds when the average program fails to attract. It is popular with Exhibitors because it is popular with the fans. It has real reason for its popularity—it is always first on the screen with the world's greatest and most interesting news events. More than two hundred cameramen are always on the job—stationed all over the world backed by the mighty Universal organization; armed with credentials that enable them to get pictures that are impossible to smaller concerns. If you have a dull day, book the Universal Animated Weekly and watch the crowds come. Book through Universal Exchanges, or Universal Animated Weekly, 1600 B'way, N. Y.

UNIVERSAL ANIMATED WEEKLY

STORIES OF THE ONE REEL PHOTOPLAYS

"THE REBEL'S NET."

Big U Drama.

With Grace Cunard and Francis Ford.

Curtis, commander of the American forces in a Philippine village, saves a native girl, who is attacked in her cabin. Later, Dolores, sweetheart of the leader of a revolution then brewing, lures Curtis to her home with a view to keeping him away from his troops as the first blow of the revolution is struck. To Curtis' astonishment he finds the native girl a servant in Dolores' home, and she repays her savior by warning him when Orelli, the rebel chief, drugs his drink. Curtis escapes in time to marshal his forces and quell the uprising. From his prison cell Orelli directs an attack on Curtis, but the American is saved by the native girl, this time at the cost of her own life.

"IN AGAIN, OUT AGAIN."

Nestor Comedy.

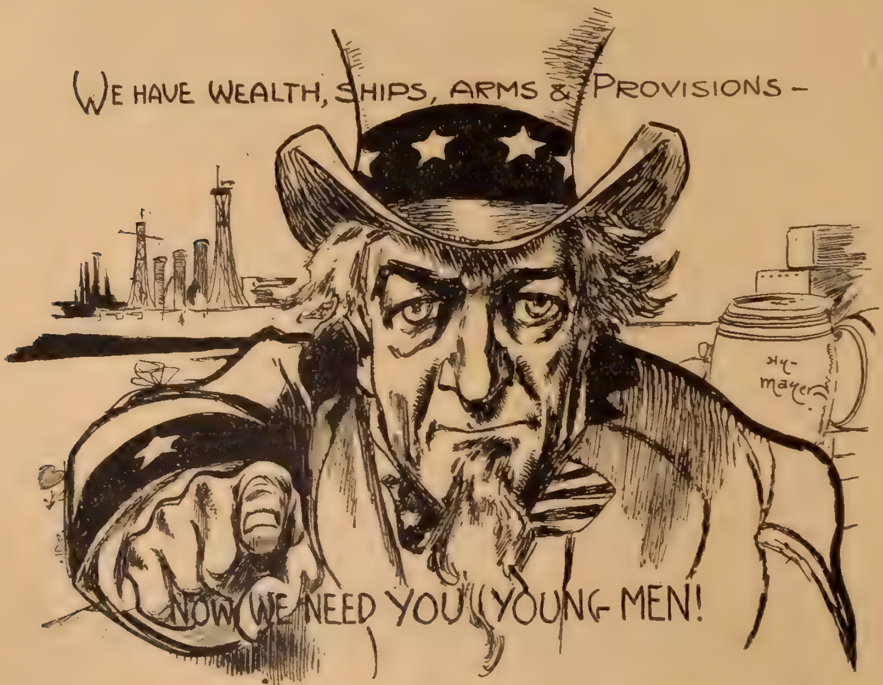
With Eddie Lyons and Lee Moran.

The editor of the "Clarion" sends his star reporter to investigate conditions in the State Asylum. The star fails, and the job is given to a "cub." The young fellow pretends to be insane and is admitted to the asylum. He falls in love with the warden's niece, though he deplores the fact that she is weak-minded. His watch and wallet are taken away from him, and he is allowed to roam the grounds with the other inmates. After a talk with the steward and a secret inspection of the books, he determines to escape and is pursued by the guards to the doors of the newspaper office, where his editor protects him. The next day the warden's niece calls on him and returns his possessions, all except his heart, which is permanently lost.

"THE LOVE AFFAIR OF IMA KNUTT."

Powers Animated Cartoon Split Reel

Ima Knutt falls in love with a fat woman, and does everything he can think of to make her thin. But the more she exercises the fatter she grows. At last he finds some wonderful patent medicine and induces her to try it. She becomes so thin, that when he calls her up on the telephone she comes right through the machine and into his room over the wire. That is too much for Ima, who is converted to bachelor joys.


WE HAVE WEALTH, SHIPS, ARMS & PROVISIONS –
NOW WE NEED YOU, YOUNG MEN!
Hy Mayer

Graphic and Timely Cartoon for the Universal Animated Weekly.

"OLD FAITHFUL."

Laemmle Sea Drama.

With Leah Baird and William Shay.

Gertrude, living with her father, the keeper of the light, loves Ned, but is betrothed to John, who has just returned from a long absence. John is bitten by a mad dog and hydrophobia develops. Ned's ship is on the way to the island, and John, knowing this, fails to turn on the light. Gertrude and her father are away. They return and John fights the old man to prevent his turning on the light. They struggle on the stairs and John falls and is killed. Gertrude is trying to open the lamp. She calls her father desperately to her aid. Duty prevails over his grief and he responds. Ned's ship is saved.

"BLACK MAGIC."

Victor Comedy Split Reel

Parson Johnson is preaching to a colored congregation, when they become distracted by the watermelons which are on a wagon near the church. Parson Johnson becomes inspired and they put one of the darkies in a bag and the parson asks the owner of the wagon kindly to run the bag over to the postoffice. On the way over the kid gets out of the bag and throws melon after melon off the wagon to his dark comrades, and when they think they have enough he jumps off himself and they have a real party.

"ARTISTIC CHINA AND JAPAN."

As seen by Dr. Dorsey.

Powers Educational Split Reel.

The palaces of the Imperial family in Peking are shown, with the entrance to the throne-room of the "Son of Heaven," as the Emperor was called. We pass then to views of Japanese craftsmen at their delicate tasks —damascene work, transferring the gold leaf to the prepared design, inserting the fine wire into the prepared grooves, and tapping it into place. The specimens shown in the picture were later exhibited at the San Francisco Fair.

STORIES OF THE ONE REEL PHOTOPLAYS

"WHEN THE CAT'S AWAY."

Nestor Comedy.

Story by Eddie Lyons and Lee Moran.
Scenario by C. H. Hoadley.
Produced by Louis Chaudet.

CAST.

Butler	**Lee Moran**
Eddie	**Eddie Lyons**
Edith	**Edith Roberts**
"Drunk"	**Harry Nolan**
"Rheumatic"	**Fred Gamble**

Eddie's aunt cuts off his allowance and asks him to take care of her house while she is away. Eddie and Lee, the butler, put a sign on the house reading, "Dr. Lyon, Specialist in all diseases."

Several patients appear and then an auto accident occurs in which Edith's ankle is injured. Eddie insists upon taking entire charge of her, to their mutual joy. But Eddie is worn out with the exertion of keeping the patients from the halls and from each other.

Eddie's aunt arrives and Lee tells the patients the house is afire and sends them down a chute. Lee takes down the sign and enters the house just as Edith and her mother are talking with aunty. Eddie is introduced and all become friendly.

"WHOSE BABY?"

Joker Comedy.

Written by Jack Cunningham.
Produced by W. W. Beaudine.

CAST.

William, the Conquered	**Wm. Franey**
The Conqueror, his wife	**Gale Henry**
Milton	**Milburn Moranti**
His Spouse	**Lillian Peacock**

While his wife is away, Bill sees the fashionable Lillian and wishes to flirt with her. But he has been left in charge of the baby in its carriage. So he takes the baby to a checking station and leaves it. Then he goes off to a park bench with Lillian. The forgotten carriage starts to run down hill. Gale sees it and gives chase. It runs into a sleeping tramp, who steals it. Milt has also checked his baby. Gale comes upon her husband and Lillian. Bill rushes back to the station for his child, leaving Lillian to the tender mercies of his wife. He grabs Milt's baby while the attendant is not looking. Many complications ensue, including the arrest of the tramp. Finally the babies are restored to their respective owners.

"THE BOYHOOD HE FORGOT."

Rex Drama.

With Phillips Smalley and Antrim Short.
Produced by the Smalleys.

Phillips is wrapped up in business and neglects his two motherless boys, except to punish them when they make the slightest slip. George, the leader, determines to run away, leaving an explanatory note for his father. This causes the father to reflect upon his own boyhood, with its many faults. When a policeman returns with his son, he forgives him instead of punishing him, and they resolve to try to understand each other better.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 11.

The growing and harvesting of peanuts starts the reel. Then come views of the famous "Bill" Snyder of the zoo in Central Park, New York, with many of his animal friends. A locomotive in the making is shown next, the pictures having been obtained in the Baldwin works at Philadelphia. A few minutes of Animated Sculpture, with Willie Hopkins, closes the eleventh issue.

"THE STRANGEST ARMY IN THE WORLD."

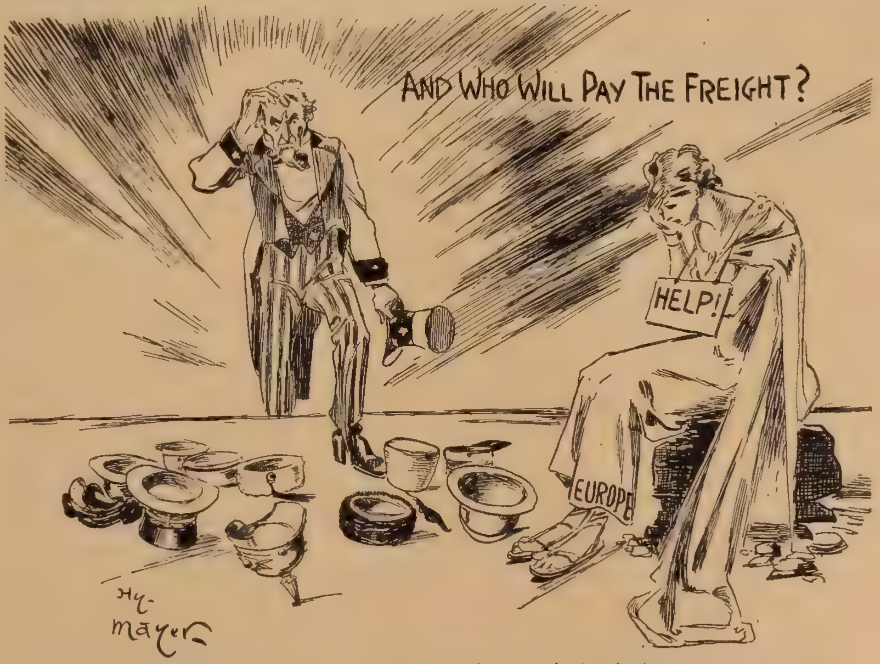
Powers War Special.

The ski army, fighting high up in the mountains between Austria and Italy have earned the title of the strangest army in the world. We see them in maneuvers, maintaining a discipline as strict as that in any other body of troops. They ascend and descend the icy mountain slopes. The men are picked for their hardihood, but they sometimes succumb to the intense cold of the Alpine heights. Sometimes they use snowshoes similar to those of the Indians in our country. The sudden snowstorms are more to be feared than an attack by the enemy.

"LANDMARKS OF FRANCE."

Victor Scenic Split Reel, with "Black Magic."

We see a panorama of the beautiful town of La Beaume, in the Rhone Valley. The houses at the foot of the hills are very old and built of stone. The gate and fountain of the old abbey are shown. In this part of the country oxen are still used as beasts of burden. There are picturesque grottoes and cascades in the neighborhood.


AND WHO WILL PAY THE FREIGHT?
HELP!
EUROPE
Hy-Mayer

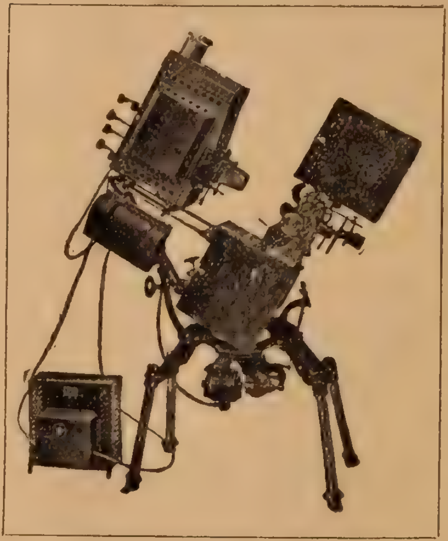
Expressive Drawing Made by Hy. Mayer, the World Renowned Cartoonist for the Animated Weekly.

"SEVENTEEN YEARS OF KNOWING HOW"
POWER'S

A radical advance in design and construction of the

INTERMITTENT MOVEMENT

is the memorable achievement that has placed this machine in its present preeminent position.



Steady, flickerless motion pictures made possible by the only basically different rotary intermittent movement in over three hundred years, applicable to use in projection machines.

Cameragraph No. 6B
CATALOG "U" GIVES FULL DETAILS

NICHOLAS POWER CO. 90 Gold St., N. Y.

CANADIAN NOTES.

By W. A. BACH.

TORONTO, Ont.—Announcement was made last week that the Strand Theatre, Toronto, had made an assignment on behalf of the creditors. The first of the year the Mark-Brock interests gained control of the theatre, and placed Clarence Robson in the position of manager. The business has steadily increased since the change of management, but it is understood that the former administration left debts amounting to over $8,000, which the new management did not care to assume.

All of the creditors of the company will be paid in full, and a new company will be formed to operate the theatre.

The Strand is one of the largest theatres in Toronto and shows first-run Bluebird productions. For a long time, it was the only theatre that could pay a first-run price for features and enjoyed great popularity until the Regent, a house seating 1,700 was opened last fall. The management of the Strand at that time did not take measures to compete with the new house and the patronage fell off to a considerable extent.

The new company will give the Strand a much-needed renovation, and it is thought that this will regain some of the patronage that has been lost.

R. S. Marvin, formerly manager of the Strand Theatre, Toronto, will start releasing a weekly devoted entirely to Canadian events, the first release being next week. He intends to cover the Canadian territory thoroughly, and will have cameramen in Montreal, St. John, Winnipeg, Vancouver and Calgary. It is intended to make three prints of the weekly and it will be released in Toronto, Montreal and Winnipeg at the same time.

A case which duplicates almost every detail up to a certain point the plot of "Shoes," a Bluebird photoplay which was presented at a local theatre in London, Ont., some time ago, is that of one of two sisters arrested last week on a charge of stealing several furs, shoes and other articles.

A city minister, who has interested himself in her case, has learned that she was earning but $6 a week. Sixty cents of this she used each week for carfare. Her parents took the rest.

Gerry Ruck, special representative of the Universal Company in Ontario, reports that he has just booked the Savoy Theatre of Hamilton, one of the largest playhouses in that city, with "Idle Wives." The price for the feature in this house was very large. Savoy seats 1,200 people and Mr. Stroud expects to play to capacity.

Members of the film community in Toronto were greatly shocked this week to learn of the death of Mr. Frank Riley in St. Michaels Hospital in Toronto. Mr. Riley, who was only twenty-seven years of age, has been confined to the hospital for about six months with inflammatory rheumatism and it was this ailment which eventually caused his death. He was a general favorite and had a host of friends, having been with the General Film Co., Vitagraph and Universal before his illness.

The Exchangemen's Association in Quebec are tendering an informal dinner to the exhibitors of the Quebec Province at the Windsor Hotel on Friday evening, March 9. Mr. Edward Gronau of the Canadian Universal Film Company in Montreal has been appointed secretary of this association. Mr. Gronau is well known in this territory and has proved himself to be a capable and hustling young man.

The St. John "Standard" of St. John is another paper which has done a great deal for the moving picture industry in Canada. For over a year they have had a daily theatrical column, giving personal reference to nine theatres a week and dividing the rest of the space to new items about the moving picture stars.

Miss Fairweather personally attends all screenings of the pictures in the exchanges and goes to considerable trouble to make the page as useful to the trade and interesting to the large circle of readers as possible.

"THE SCARLET CRYSTAL."

(Continued from page 21)

been consulting her crystal and has seen the condition that Vincent is in. She is waiting to remonstrate with him, but at the sight of him, she rushes upstairs and locks her door. His servant helps him to bed and he dreams an ugly dream.

He thinks that Peggy sacrifices herself to him, and that she returns home to find her mother dead. She then takes to the use of drugs to still her conscience, and goes from bad to worse, until she becomes a crazed drug fiend. She seeks out the cafe where he is in the habit of going with Marie and makes a scene. Marie, in jealous rage, stabs him and herself. As he falls over her body he awakens to a realization that it has been a dream. Thankfully he rises and dresses to meet his wife. There is a mutual explanation and they determine to begin again with a better understanding of each other.

HOADLEY AND YOUNG JOIN BIG U.'S SCENARIO STAFF.

THE Scenario Department staff at Universal City was augmented this week by the appointment of two well-known writers, one being C. B. Hoadley and the other Waldemar Young.

Hoadley, who is one of the pioneers in motion pictures, was for many years a newspaper and magazine writer, and claims to be the oldest scenario writer, in point of service, now actively engaged in writing screen stories. He now is writing comedies especially for Eddie Lyons and Lee Moran of the Nestor Comedy Company.

Joining Carl Laemmle early in the picture career of the president of the Universal Manufacturing Company, Hoadley was connected with the original Imp Company, in New York, in the capacity of scenario editor and publicity writer. He has been associated with a number of motion picture concerns and says he is pleased to return to the organization presided over by Mr. Laemmle.

Waldemar Young, who formerly was dramatic critic at different times of the San Francisco Examiner and the San Francisco Chronicle, has been identified both with the newspaper and the theatrical game for the past fifteen years. Leaving the Chronicle in 1914, Young toured the Orpheum Circuit with his own company in his own burlesque sketch, "When Caesar Ran a Paper." He was advance agent for Gertrude Hoffman the season that well-known dancer had Theodore Kosloff, Lydia Lopoukova and the Imperial Russian ballet with her, and is widely known in theatrical circles. His first work on "the lot" was a five-reel comedy-drama for Franklyn Farnum.

"THE VOICE ON THE WIRE" COMPANY VISITS SAN DIEGO.

"THE Voice on the Wire" company at Universal City left this week for San Diego, for the purpose of taking a number of marine scenes for the detective serial being produced by Stuart Paton and featuring Ben Wilson with Neva Gerber playing opposite. Others who will go to San Diego and who play leading parts are Howard Crampton, Joseph Girard and Francis McDonald.

Six thrilling episodes of Eustace Hale Ball's remarkable serial already have been completed, and as each one is filmed additional exciting scenes are enacted before the camera and the mystery deepens. In San Diego a number of the players will leap from an ocean liner into the sea, which means a jump of approximately eighty feet while the vessel is steaming ahead.

Paton, who filmed the wonderful Universal feature, "20,000 Leagues Under the Sea," is noted for his work in directing not only at the bottom of the ocean, but on board ship.

NESTORITES' UKULELE FEVER.

THE ukulele fever in its most malignant form has found its way into the Nestor Comedy Company at Universal City, and Lee Moran is giving Edith Roberts, the little leading lady, lessons regularly upon the tuneful Hawaiian instrument. Eddie Lyons joins in the singing, so when the Nestorites are not busy making up or working before the camera, there is a regular concert in their offices.

"I'M THE FUNNIEST WOMAN IN THE WORLD"

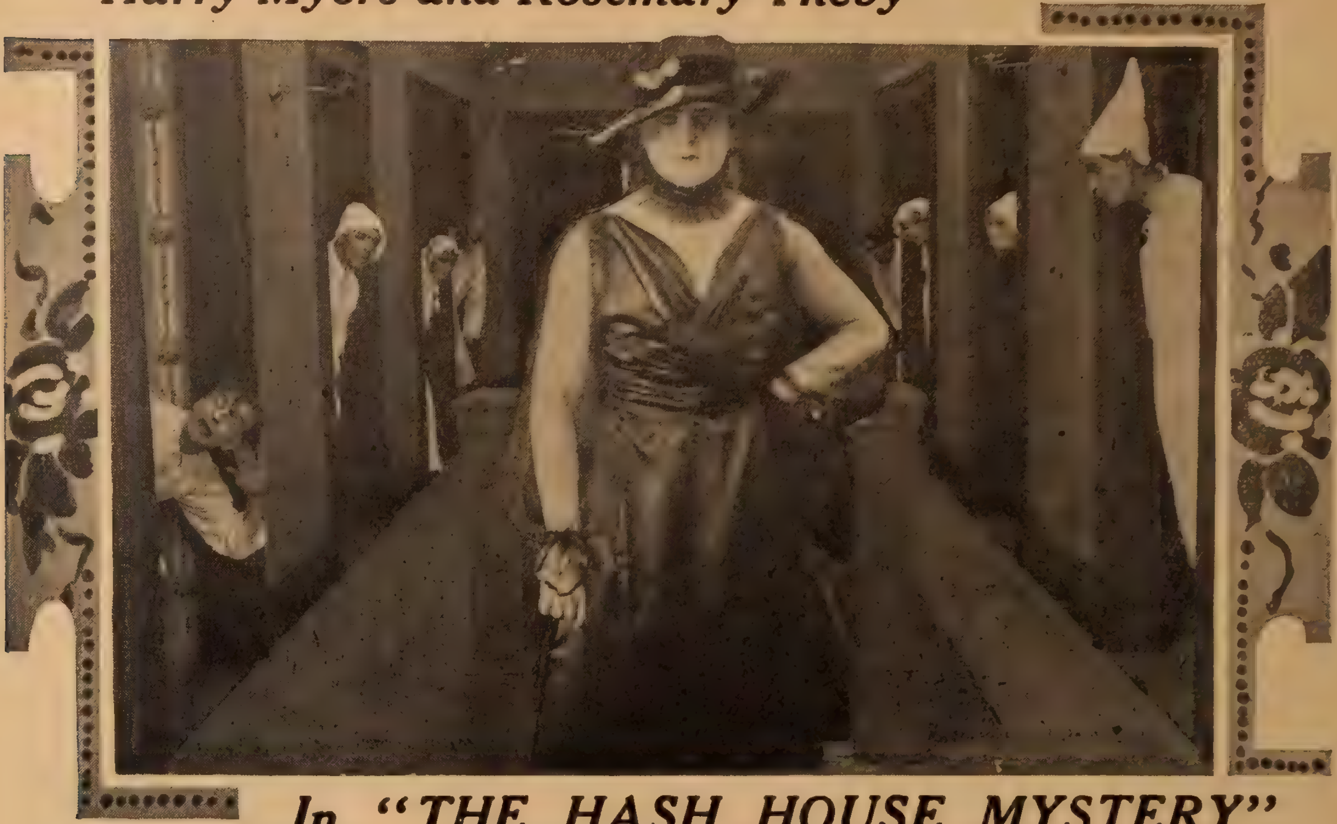
I'M funny for 3 reasons—1st because I simply can't help it—2nd because it gets me the dough—and 3rd because it keeps Exhibitors' houses packed. In Joker Comedies we pack the market. That's why JOKER COMEDIES are being booked like hot cakes, not alone in America but in every part of the world. And not alone JOKER Comedies, but all the best laff-getters now being screened are labeled—

UNIVERSAL COMEDIES

L-KO—JOKER
NESTOR

UNIVERSAL Comedies are as necessary to a balanced program as butter is to bread for the daily meals. When you book comedies, never mind the strong arm advertising talk. If you have the time, SEE each comedy yourself so that you may know when you read Universal advertising that it rings true. Book JOKERS—L-KO'S—or NESTORS through any of our 73 Universal Exchanges. Book 'em separately or get 'em on the REGULAR PROGRAM.

Harry Myers and Rosemary Theby



In "THE HASH HOUSE MYSTERY"

THE wonderful female in the centre of the cut is none other than Harry Myers, though we do not expect you to believe it. He must have been a surprise, even to himself, in the role of the occult Princess Pashio, in this really comic Victor comedy, written by Helmer W. Bergman, from a suggestion by John B. Clymer. The story, perhaps because so many cooks were concerned in it, is unusually good, and really novel, and both the leading players have the sort of role which suits their talents best.

Rufe Eldridge, flat broke, is rudely interrupted from his dinner by the landlord, who propels him out of the dining-room into the office. He discovers a letter informing him that his aunt, Priscilla Ware, has died and left him an inheritance.

This turns out to be her boarding-house, "The Broken Shutter." Though brilliantly ignorant of the ways of managing a boarding-house, Rufe decides to take a chance. A young girl, Susie, applies to him and is accepted as a waitress. She tells him of a fortune teller who predicted many happy things for her. This gives Rufe a brilliant idea.

VICTOR COMEDY in Two Reels, written by Helmer W. Bergman, from a suggestion by John B. Clymer, and produced by Harry Myers, with himself and Rosemary Theby in the leads.

CAST.

Rufe Eldridge	**Harry C. Myers**
Susie Summers	**Rosemary Theby**
The Princess Pashio	**? ? ?**
Adam Lollypop, the landlord,	**Jerry Hevener**

Rufe dresses himself in Oriental costume, and, presenting himself at his former lodging house, tells them that he is the Princess Pashio, finder of lost heirs and heiresses. He walks through the streets of Circleville blindfolded, the entire town at his heels. He is going to walk until he arrives at the house where a future heiress resides.

Rufe leads them up to his own house and tells them that this is the place. He opens a fortune-telling parlor and does a land office business. The boarding-house is filled to overflowing with the curious, who all pay him money for information as to who the heiress is.

To the men he says that she is a sleepwalker, who wanders around in the dead of night. The women feel that they are slighted, so he explains to them that he meant an heir instead of an heiress.

That night the women lie in wait for the sleepwalking heir and the men do likewise. Rufe has a lively time with the frenzied fortune fanatics, and is also doing a little courting on the side with the pretty waitress, Susie.

She, to carry out her end of the plot, walks down the hallway and is seen by Old Lollypop, Rufe's former landlord. He immediately thinks that she is the heiress and he pushes his suit and asks her hand in marriage. She replies evasively, but finally promises to marry him if he will buy the hash house from Rufe. The landlord is undecided about this, but the pseudo fortune-teller advises him to buy it at Rufe's price, as his fortune depends on it.

The landlord finally draws $10,000 out of the bank and gives it to Rufe, who immediately gets Susie and the two are about to leave to get married when the landlord and the other boarders overtake them. They are received with the information that Susie is the heiress, that the money received form the landlord and boarders constitutes the fortune.

"THE RAID"

GOLD SEAL Three - Reel Drama, written and produced by George Marshall and featuring Neal Hart in a tale with plenty of thrills and a charming ending.

GEORGE MARSHALL is appearing on the program as author and producer with great regularity. His latest bid for popular favor is the Gold Seal three-reel picture called "The Raid," which features Neal Hart, and both of them are entirely satisfactory in it. Hart has a new leading woman, Janet Eastman, who played with him in "Border Wolves," in which she had the nerve to ride a horse for the first time in her life. Every member of the company, which includes some of the most daring horsemen in pictures, has constituted himself her teacher, so she is bound to become a regular lady Centaur in the near future. The ending of this picture, bringing the lovers together again in unexpected fashion, is particularly charming.

Neal Lawton, the foreman of the Circle W Ranch in Texas, is visited by the owner, Henry Arthur, and his daughter Evelyn.

At the ranch, in the guise of a servant, is a Mexican called Pedro, who in reality is the leader of a band of Mexican outlaws. Immediately, he sees a chance to gain money by kidnapping Arthur and his daughter, holding them for ransom. He tells his band to await his order for the raid. Some days later, Neal and the cowboys go to the round-up, leaving Evelyn and her father at the camp. During their absence, Pedro gives the signal.

Meanwhile, Neal has fallen deeply in love with the girl, but she refuses to listen to him, contrasting him with the men in the East. She realizes he could not give her any of the things to which she has been used. Neal is despondent over the situation, but tries to take it with good grace.

The outlaws take Evelyn and Arthur prisoners and carry them to the Mexican camp, where they are thrown into a hut. Neal and the boys return and find traces of the raid. They start on the trail and soon arrive in the Mexican camp, where Neal knocks the sentry on the head, and, exchanging clothes with him, sneaks into the camp alone. As he passes the hut, he hears a scream and, recognizing the girl's voice, immediately enters the hut and saves her from Pedro. He then hurries away with the two prisoners. He starts up the hill where the boys are waiting. Pedro rushes from the hut, calling his followers, but the cowboys begin to shoot, hitting him and causing the band to run for cover. Neal, Evelyn and Arthur hastily ride away on their horses and the two visitors are soon on the train going East.

The next morning at Lone Dog, Evelyn disappears from the train, and word is quickly sent to Neal, who receives the telegram as he is moodily thinking of her. He promptly sends the boys out in all directions to search for her, and starts across the country in the direction of the station where she was last seen. Later, he finds her on the desert and she tells him about leaving the train and buying a horse upon which she started back to the ranch. The horse had run away and she had been forced to struggle on as best she could. Neal is puzzled as to her reason for returning and she says, "I was coming back to you. Isn't it a woman's privilege to change her mind?"

CAST.

Neal Lawton	**Neal Hart**
Henry Arthur	**Raymond Whitaker**
Evelyn, his daughter	**Janet Eastman**
Pedro	**Joe Rickson**
Pete	**Pedro Leon**

TEACHERS FOR PREPAREDNESS.

SEVENTEEN hundred school teachers visited the Naval Training Station at Lake Bluff, Chicago, the other day, and a record of the event was secured for the Animated Weekly No. 63. Crowds going into the Auditorium to see the boys drill, are shown, also interior views of the drill. The teachers were invited to mess by the recruits, and much enjoyed their sample of the sailor's food. Some close-up of the fair visitors end the strip.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

THE reason that Exhibitors everywhere are "Putting 'em Over" is because the mighty Universal is always on the job of producing the class of pictures and the kind of subjects that Exhibitors can "put over."

That goes without saying, but it is just as well to remind you once in a while. You can get so used to having a good thing that you forget how bad conditions might be.

And just so that you won't think this is mere conversational hot air, let us remind you that the number of weekly releases on the Universal Program exceed in number of reels the combined programs of its competitors.

As for the quality, there are a good many thousands of SUCCESSFUL Exhibitors that are ready to tell you that they owe ALL THEIR SUCCESS and PROSPERITY TO THE QUALITY of the UNIVERSAL PROGRAM.

So when we ask you to use these stunts to help you in "Putting Them Over," we are asking you to boost something that has no equal in the wide, wide world.

ON March twenty-ninth there is a wonderful Educational, under the Powers brand, which gives the finest views ever taken of that masterpiece of Nature "The Grand Canyon of Arizona." Have a man in Western pioneer costume hand out throwaways, which have been gotten up to resemble a railroad ticket to the Grand Canyon. You must word the announcement on them carefully or people will think that you mean the ticket for a free admission. Have each one numbered, and announce in the papers, or by means of slides, that these throwaways are numbered, and that certain numbers, which you specify in the announcement, will entitle the lucky holder to an admission to the theatre. If you let the people know about this, you will have every one of them carefully examining his throwaway, and probably coming back for more.

THE Joker for March thirty-first is called "What the ——?" and takes those long suffering comedians, Gale Henry and William Franey, to Hades. Milburn Moranti is the Old Gentleman himself, who changes places with Bill, as the henpecked hubby of Gale, and then wishes he hadn't. A figure in the costume of Mephistopheles always attracts attention, and you might use some one in this garb, either to promenade the streets, with an announcement, to stand in front of the theatre and invite the passersby in to have a hot time, or to point dramatically with a trident to the posters of the picture.

THE Red Feather for March Twenty-sixth is "The Fighting Gringo," starring Harry Carey. This announcement in itself will probably be enough to insure you full houses, but there is no harm in making assurance doubly sure. The chief incident of this fine picture is the scene where Carey deliberately shoots Arthur Saxon in the arm in order to prove to the girl how much she really loves the man with whom she has declared she will have nothing to do. But there is not much of a suggestion for a stunt in that, though a good story could be built up about it. Probably the most effective thing you could do, would be to emphasize the scene in which Carey fights a gang of insurrectos, almost single-handed, and defeats them by using tomato cans as ammunition after the usual brand has run out. There is so much talk about the price of food these days, that a stunt on this incident ought to get over. Put a big pile of tomato cans—unopened, of course—in your lobby in some prominent place, and over them a sign reading something like this: "This is the costly brand of ammunition with which Harry Carey suppresses a revolution in the Red Feather, 'The Fighting Gringo.' Could you afford to do it? No wonder the cost of living is so high!"

BE sure to let the children know that a charming version of one of the prettiest fairy tales in existence, and a general favorite with the little ones, is coming on Sunday, April first, as a Rex. Elsie Alberts plays "Snow White" in a fashion which will bring the well known character to life for the kiddies, and every one of them ought to know that she is doing it at your theatre. Of course you have a mailing list. So let those of your patrons who have young children know that this picture is to be run on a Sunday, so that they can all get there to see it. Send special notice to the lower grades of the schools. Have a contest for a composition on the story, with admissions as prizes, if you like, but see that the news reaches the children, and they will do the rest.

THIS WEEKS PROGRAM

MONDAY, MARCH 19.

02258 RED FEATHER—Herbert Rawlinson in "The Scarlet Crystal" (5 reel drama). 1-3-3-6
02259 NESTOR—"When the Cat's Away" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, MARCH 20.

02260 GOLD SEAL—"The Raid" (3 r. dr.) (Hart). 1-3-6
02261 VICTOR—"Black Magic" (Com.) and "Landmarks of France" (Scenic) (Split reel). 1

WEDNESDAY, MARCH 21.

02262 L-KO—"Defective Detectives" (2 r.) (Dunham). 1-3-6
02263 UNIVERSAL ANIMATED WEEKLY—Weekly No. 64.
02264 LAEMMLE—"Old Faithful" (Sea dr.) 1

THURSDAY, MARCH 22.

02265 VICTOR—"The Hash House Mystery" (2 r.) 1-3-6
02266 POWERS—"The Strangest Army in the World" (War Special). 1

FRIDAY, MARCH 23.

02267 IMP—"The Perils of the Secret Service" (2 reels) No. 3 "The Dreaded Tube" (Kingsley Benedict). 1-3-6
02268 UNIVERSAL SCREEN MAGAZINE—Issue No. 11. 1
02269 NESTOR—"In Again Out Again" (Lyons-Moran). 1

SATURDAY, MARCH 24.

02270 BISON—Harry Carey in "Goin' Straight" (2 r. Western dr.) 1-3-6
02271 JOKER—"Whose Baby?" (Com.) (Henry-Franey). 1
02272 REX—"The Boyhood He Forgot" (Dr.) Smalley). 1

SUNDAY, MARCH 25.

02273 REX—"The Grudge" (2 reel dr.) (Wm. V. Mong, Irene Hunt and Zoe Rae). 1-3-6
02274 POWERS—"The Love Affair of Ima Knutt" (Com. Cart.) and "Artistic China and Japan" (Split reel). 1
02275 BIG U—"The Rebel's Net" (Dr.) (Grace Cunard-Francis Ford). 1

WEEK OF MARCH 19.

02276 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 13) "The Leap" (2 reels). 1-3-6
02277 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber, (Episode No. 2) "The Mysterious Man in Black" (2 reels) 1-3-6

NEXT WEEK

MONDAY, MARCH 26.

02278 RED FEATHER—Harry Carey in "The Fighting Gringo" (5 reels). 1-3-6
02279 NESTOR—"Shot in the West" (Com.) (Eddie Lyons, Edith Roberts and Lee Moran). 1

TUESDAY, MARCH 27.

02280 GOLD SEAL—"The Startling Climax" (3 r. dr.) 1-3-6
02281 VICTOR—"Never Too Old To Woo" (Com.) (Marjorie Ellison-Jack Nelson). 1

WEDNESDAY, MARCH 28.

02282 LAEMMLE—"Is Money All?" (Dr.) (Irene Hunt). 1
02283 L-KO—"Dippy Dan's Doings" (2 r. Com.) (Dan Russell).
02284 UNIVERSAL ANIMATED WEEKLY—Weekly No. 65.

THURSDAY, MARCH 29.

02285 IMP—"David's Idol Dream" (2 reel dr.) (Jay Belasco and Madge Kirby). 1-3-6
02286 POWERS—"The Grand Canyon of Arizona" (Scenic Educational). 1
02287 LAEMMLE—"The Mask of Love" (Dr.) (Pauline Bush-Lon Chaney). 1

FRIDAY, MARCH 30.

02288 IMP—"The Perils of the Secret Service" (2 reels) No. 4 "The Crimson Blade" (Kingsley Benedict) 1-3-6
02289 UNIVERSAL SCREEN MAGAZINE—Issue No. 12. 1
02290 VICTOR—"Prodigal Papa" (Com.) (Jane Gail). 1

SATURDAY, MARCH 31.

02291 BISON—"Steel Hearts" (2 reel railroad dr.) (Marie Walcamp-Lee Hill). 1-3-6
02292 JOKER—"What The ——?" (Com.) (Gale Henry-Wm. Franey). 1

SUNDAY, APRIL 1.

02293 POWERS—"Inbad The Sailor" (Com. Cart.) & (Ed.)
02294 REX—"Snow White" (3 reels) (Elsie Alberts). 1-3-6

WEEK OF MARCH 26.

02295 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 14) "Sky Monsters" (2 reels). 1-3-6
02296 UNIVERSAL SPECIAL—Ben Wilson and Neva Gerber in "The Voice on the Wire" (Episode No. 3) "The Spider's Web" (2 reels). 1-3-6

THE NEXT WEEK

MONDAY, APRIL 2.

02297 RED FEATHER—"The Bronze Bride" (5 reel dr.) (Claire MacDowell, Eddie Polo, Chas. Mailes). 1-3-6
02298 NESTOR—"Mixed Matrimony" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, APRIL 3.

02299 GOLD SEAL—"The Magpie" (3 reel drama) (Tina Marshall). 1-3-6
02300 VICTOR—"Please Be My Wife" (Com.) (Leonard), 1

WEDNESDAY, APRIL 4.

02301 LAEMMLE—"The Star Witness" (2 reel human interest dr.) (Lee Hill and Lena Baskette). 1-3-6
02302 L-KO—"Nabbing a Noble" (Com.) (Phil Dunham). 1
02303 UNIVERSAL ANIMATED WEEKLY—Weekly No. 66 (News).

THURSDAY, APRIL 5.

02304 VICTOR—"Somebody Lied" (2 reel com dr.) (Priscilla Dean and Harry Carter). 1-3-6
02305 POWERS—"Hagenbeck's Wild Animals (Ed.) 1
02306 BIG U—"The Dawn of Decency" (drama). 1

FIRDAY, APRIL 6.

02307 IMP—"The Perils of the Secret Service" (2 reels. No. 5 "The Man in the Trunk" (Benedict). 1-3-6
02308 UNIVERSAL SCREEN MAGAZINE—Issue No. 13. 1

SATURDAY, APRIL 7.

02309 BISON—"The Burning Silence" (2 reel Western dr.) (George Pearce, Jane Bernoudy). 1-3-6
02310 JOKER—"A Boob for Luck" (Com.) (William Franey and Gale Henry). 1
02311 LAEMMLE—"The Blue Print Mystery" (drama) King Baggot). 1

SUNDAY, APRIL 8.

02312 POWERS—"The Ups and Down of Mr. Phool Phan" (Com. Cart.) and "Magic India" (Ed.) (Split reel). 1
02313 L-KO—"Crooks and Crocodiles" (Com.) (Fatty Voss)
02314 BIG U—"The Terrors of War" (2 reel war drama) (Grace Cunard). 1-3-6

WEEK OF APRIL 2.

02315 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode 15) (2 r.) 1-3-6
02316 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" (Episode No. 4) "The Next Victim" (2 reels) (Neva Gerber). 1-3-6

MUSIC FOR "THE SCARLET CRYSTAL"

WEEK OF MARCH 19.

(A Red Feather Photoplay)
Specially selected and compiled by M. Winkler.
"Love Song," by Puerner, is the Theme.

REEL I.

1. "*La Rose,*" Intermezzo, by Ascher, until "Church bell ringing." 2. Organ to action (Watch Church Bell), until "One hundred miles as the crow flies." 3. "*Aurora,*" to action, by von der Mehden, until "And in Midvale." 4. Organ to action, until "Flash back to former scene." 5. "*A La Ballerina,*" Valse Lente, by Bendix, until "Priscilla had not yet begun." 6. "*Sparklets,*" Intermezzo, by Puerner, until end Reel 1.

REEL II.

7. "*Heart to Heart,*" Melody, by Trinkaus, until "So Priscilla came—saw," etc. 8. "*Ninfa,*" by von der Mehden, until "A month later." 9. Theme until "On her return from the city." 10. "*Sieste,*" by Laurense, until end of Reel 2.

REEL III.

11. "*Oriental Theme,*" by Oehmler, until "Peggy Lovel, an unspoiled child. 12. "*Berceuse,*" by Karganoff, until "Priscilla was glad to be home." 13. "*Valse Lento,*" by Chuett, until "As a surprise for his wife." 14. "*Lunita,*" Intermezzo, by Loraine, until end Reel 3.

REEL IV.

15. "*Theme,*" until "And with the morning." 16. "*After Sunset,*" by Pryor, until "The next day." 17. "*Tendresse,*" by Ravina, until "Rollin arrives in his home." 18. Continue pp, until "The next day." 19. Good 4/4 Andante Moderato, until "Interior of Cafe." 20. "*Ola Ballerina,*" by Bendix, unil "Sick woman in bed." 21. "*Dawn of Hope,*" by Casella, until end Reel 4.

REEL V.

22. "*Theme,*" until Fate moves her pawns." 23. Piano Solo—improvise to action, until "Girlenters Follies Cafe." 24. "*Dramatic Tension,*" by Reissiger, until "I'm glad it was only a dream." 25. "*Theme,*" until end.

NESTOR—"When the Cat's Away"............(Comedy)

1. "*Love Me At Twilight,*" (Popular). 2. "*I Never Was Nearer Heaven,*" (Popular).

L-KO—"Defective Detectives" ......(Two-Reel Com.)

REEL I.

1. "*Serio Comique,*" by Sorensen. 2. "*Flying Rag,*" by Pryor.

REEL II.

3. "*Noisy Bill,*" by Losey. 4. "*A Trombone Frolic,*" by Lake, until end.

POWERS—"The Strangest Army in the World"

1. "*Austrian Army March,*" by Eilenberg. 2. "*Radetzky March,*" by Strauss, until end.

IMP—"The Perils of the Secret Service," No. 3
"The Dreaded Tube"

REEL I.

1. "*Extase,*" by Ganne, until "Chinatown." 2. "*Chinese Serenade,*" by Puerner, until "Call the brotherhood together." 3. "*Adieu,*" by Karganoff, until "This test tube shall never leave." 4. "*Finale from Oriele,*" by Bach, until"The headquarters of opium smugglers." 5. "*Mysterioso,*" by Becker, unend of Reel 1.

REEL II.

6. "*Return to Me Soon,*" by Gregh, until "My life has never been," etc. 7. "*Olympia Overture,*" by Ascher, until "That was what I wanted." 8. "*Rustle of Spring,*" by Sinding, until "The fight." 9. "*Furioso No. 2,*" until end.

BISON—"Goin' Straight" ....(Two Reels)

REEL I.

1. "*Western Moderato,*" by Bach, until "On the border." 2. "*Prairie Flower,*" by Mac Millen, until "What are you doing here?" 3. "*Wild Rosebud,*" by Tobani.

REEL II.

4. Continue "*Wild Rosebud*" until "Those two greasers." 5. "*Dramatic Tension,*" by Funck (watch shots), until "Smuggling hop." 6. "*Prelude du Deluge,*" by Saint-Saens, until "At the lower." 7. "*Club Galop,*" by Laurendeau, to action pp or ff, watching shots, until "Your going with me and straight." 8. "*Western Moderato,*" by Bach, until end.

JOKER—"Whose Baby?" ....(Comedy)

1. "*Joker March,*" by Lake. 2. "*Baby Parade,*" by Pryor, until end.

VICTOR—"The Hash House Mystery" (2-R. Com.)

REEL I.

1. "*Love is so Fickle,*" by Krusemann. 2. "*Harlequin,*" by Roberts (Popular).

REEL II.

3. "*Dreams of Delight,*" by Milock. 4. "*High Pride,*" by Heed, until end.

VICTOR—"Black Magic" ....(Comedy)

"*African 400,*" by Roberts, until end.

GOLD SEAL—"The Raid"

REEL I.

1. "*Western Allegro,*" by Winkler, until "Letter." 2. "*Douces Promeses,*" by Laurendeau, until "The dividing Line." 3. "*Melody,*" by Kretschmer, until "A Mexican Camp." 4. "*Olla Podrida,*" by Puerner, until "I'm sorry that you misunderstand." 5. "*Amo Melody,*" by Roleyn, until end of Reel I.

REEL II.

6. "*Wild Rosebud,*" by Tobani, until "Camp of Mexicans." 7. "*Alla Podrida,*" by Puerner, until "The Mexican Raid." 8. "*Battle Hurry,*" until "The heart of a man." 9. "*Rustles of Spring,*" by Sinding, until "This is one." 10. "*Moraima Capriccio,*" by Espinosa, until "The fight." 11. "*Furioso,*" watch shots, until end of Reel II.

REEL III.

12. "*Melody,*" by Friml, until "Dispatch rider arrives." 13. "*Finale*" from "*Ariele,*" by Bach, until "Girl on train." 14. "*Berceuse,*" by Karganoff, until end.

MUSICAL PROGRAM TO

"POLLY REDHEAD"

SPECIALLY SELECTED AND COMPILED BY

M. WINKLER

THEME MY DREAMS (6/8 Andante Moderato) By DOROTHY LEE THEME

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITION
	Opening	2 Min. & 15 Sec.	Tulips (4/4 Moderato) by W. E. Miles
T	The Honorable John Ruffin	2 Min. & 40 Sec.	Chanson D'Amour by Saar
T	Mr. Gedge Tompkins	1 Min. & 25 Sec.	Dramatic Andante, by Ascher
T	Polly Proves That, etc.	3 Min. & 5 Sec.	Legend of a Rose by J. Reynard
T	Mrs. Meekin, Who Does, etc.	3 Min. & 45 Sec.	...Elegy by Czibulka
T	You Are Right, Mrs. Meekin	3 Min. & 20 Sec.	...Eleanor by Deppen
S	Close View Interior Window	4 Min. & 10 Sec.	.... Theme
S	Close up at Table	3 Min. & 55 Sec.	Martinique, Intermezzo by Loraine
S	Mrs. Meekin Drinking Liquor	1 Min. & 20 Sec.	Dramatic Tension by Funck
T	Lady Caroline Ardath	3 Min. & 50 Sec.	Dream of the Flowers by Chas. Cohen
T	The Duke of Osterly	1 Min. & 45 Sec.	Heart Throbs, Reverie by Arnold
T	Lady Ostery, a Pale.	55 Seconds	....Continue to action
T	Polly Plays Changeling	5 Min. & 25 Sec.	Finale from "Ariele" by Bach
			to action pp or ff
T	You Must Not See Her	3 Min. & 5 Sec.	Admiration by R. C. Jackson
S	Lawn Before House.	2 Min. & 5 Sec.	Garden of Love, Caprice by Ascher
T	Polly Misconstrues Ruffins	4 Min. & 15 Sec.	After Sunset by Pryor
T	The Next Morning	2 Min. & 25 Sec.	Flirtation, Waltz Intermezzo by Meyer Helmund
S	Duke In Car	2 Minutes	Moderato Agitato by Becker
			to action pp or ff
T	That Settles It	3 Min. & 40 Sec.	Return to me soon by Gregh
T	By This Time, Lady	3 Minutes	Berceuse by Karganoff
S	Exterior House	1 Min. & 40 Sec.	Cupids Frolic by W. E. Miles
S	The Duke's Car Comes On	2 Min. & 20 Sec.	Agitato No. 4 by Becker
S	After the Dispute...	2 Min. & 40 Sec.	Love Song by Flegier
S	At Bench in Garden	4 Minutes	Continue or repeat "Love Song" by Flegier

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

A Few Letters from Universal Exhibitors

A THRILLER.

Universal Film Co.,
Spokane, Wash.

Dear Sirs—I just finished "Liberty" a short time ago and wish to say it held up better than any serial I ever ran. I did not get a very good start, but it picked up a little every week. It is a thriller from start to finish. I remain,

Yours truly,
R. G. GLENDENIN,
Mgr. New Pasture Theatre.
Colfax, Wash.

LOTS OF PEP.

Universal Film Co.,
Spokane, Wash.

Dear Sir—I received many compliments on "Liberty," many of my patrons expressed themselves by saying that it was the very best and most interesting serial they had ever had the pleasure of following and that they were sorry to see it come to an end. As it was very interesting from beginning to end, with lots of "pep" and not drawn out.

Personally I consider it a serial that the exhibitor is liable to make one mistake with it—the same as I did—I did not hold out enough inducements to pack the house the first episode. "Liberty" will do the rest until the last ring of the curtain. I started it with a half-capacity house and it picked up to the last with a packed house. Eddie Polo and Marie Walcamp respectively won a warm spot in many of the Coeur d'Alene movie fans hearts, while "Liberty" was being shown here.

Yours very truly,
N. E. HUFF,

SERVICE PROGRAM GREAT.

March 4, 1917.

Laemmle Film Service,
Minneapolis, Minn.

Gentlemen—The service program accompanying "The Purple Mask" on last Tuesday was great. The two-reeler had more pep and climaxes than some five-reelers I have seen. The comedy with Gale Henry was the best comedy I have ever seen her in and I like her. We also admire Eddie Lyons and Lee Moran.

Hoping for another such strong program for our next instalment of "The Purple Mask," we are,

Yours respectfully,
L. H. SWENSON.
Hastings, Minn.

S. R. O. EVERY DAY.

Universal Film Exchange,
St. Louis, Mo.

Gentlemen—Sincere congratulations for your splendid serial "Liberty."

It has been the best box office attraction we have had in quite a while, in fact, the best drawing serial we have ever shown, with each week we would have an increased attendance. Would put out the S. R. O. about two o'clock each afternoon.

We regret very much you did not extend this subject as you had the opportunity for so doing.

With best wishes, we are,
RODNEY C. DAVIS,
Mgr. Kozy Theatre Co.
Paducah, Ky.

DRAWING BIG CROWDS.

Universal Film & Supply Co.,
Spokane, Wash.

Gentlemen—In regard to the serial "Liberty," will say it has been drawing big crowds, chiefly owing, I think to the story dealing with a national situation and also because of showing so much excellent horsemanship.

L. E. RUDBERG,
Mgr. Opera House.
Oakesdale, Wash.

Wonderful Expressions of Opinion

STARTED RIGHT.

Bluebird Photoplays, Inc.,
New York, N. Y.

Dear Sir—In reply to your letter of the 23d in regards to what method we used in putting Bluebirds over.

We had up to this time tried various features and had not received the attendance that we thought we should have; they would come out strong at the first, then the attendance would drop, you might say, all at once.

In looking into this we found that the features had too much of sameness about them, that is, they were all society dramas or bordering thereon. In looking over the Bluebird releases we found that they had a variety, each feature something new for the patron, it was different and naturally with each difference there was a curiosity aroused, yes, and they are still a-coming.

Had "Behind the Lines" last night with a good attendance, every one pleased. Next Tuesday will have a larger crowd on account of the people boosting the last one, they all tell the other fellow what he missed, and then the next feature has an increase.

Our success in a big measure is due to J. H. Calvert, your manager at Omaha. He personally saw to it that the first ones were good; now we have found that all that we have had were that, but, you understand, some do not have the punch that others do, and Mr. Calvert gave us subjects that pleased, and after they had seen so many and then one that lacked the punch, all they said was, "It was not as good as the last, but at that it was fine." In other words, his co-operation at the very first laid the foundation, and that is what helps us now.

We do not advertise them in the newspaper, as the people here have followed the ads in the "Saturday Evening Post," but we instead use a mailing list and we have found that more effective, except of course in announcing the fact that we were to take on the Bluebirds and telling of their merits; this we did, and then we talked it up with people who really "knew pictures." They of course came and with the influence they had, it naturally drew many others.

The 20th of this month the Commercial Club had included with each banquet ticket one admission to see the Bluebird, "The Evil Women Do." There were 68 tickets sold. The majority came, the rest had business that detained them.

Bluebirds built our feature business so that now we have created a Bluebird Night. Prior to the time we used them we did well to make our expense. A few made us money, but the most we figured on just breaking even.

You will notice that there is nothing new in our method, and our success is due to the Bluebird and J. H. Calvert.

Yours very truly,
HOPKINS & LARSON,
Mgrs. Majestic Theatre.
Oakland, Neb.

P. S.—We cannot enter your contest as our lobby is too small, and about all that we have room for is photos.

HIGHLY SATISFACTORY.

Bluebird Photoplays,
Omaha, Nebr.

Gentlemen—Our first showing of your play, "The Great Problem," was highly satisfactory with the public and ourselves. Your film was in excellent condition. We are well pleased.

Your program bookings with us for this month and next appeal to us very much.

Yours very truly,
THE GARLAND THEATRE,
Lamp City, Nebr.

IN A CLASS BY ITSELF.

Ottawa, Feb. 23, 1917.
Bluebird Film Co.,
Montreal, P. Q.

Dear Sir—Having just recently discontinued from the exhibiting end of the film business, in your territory, I who am always called a "crab" by exchanges on account of my peculiar and harsh judgment about photoplays, take great pleasure in complimenting the Bluebird production, "The Man Who Took a Chance."

Seeing it in Ottawa's finest photoplay house, The Regent, where the projection is second to none, I enjoyed the play immensely. The house was packed to the roof, and seats about 1,800. Now, what I wish to point out to you, is this, that "The Man Who Took a Chance," was enjoyed much better than Charlie Chaplin in "Easy Street," which was supposed to be Chaplin's funniest yet.

Sitting in the centre of the house, and packed as it was, I observed, the popular opinion, and by the expressions on the faces, it was an easy matter to ascertain, just exactly how much the Bluebird was enjoyed. In future, I will be anxious to see a Bluebird play, and if the others are enjoyed as much as the one above, then Bluebird can safely be recommended, as second to none or in other words "In a class by itself."

Yours truly,
S. DARWIN,
formerly manager London Theatre, Montreal.

If You Want to
Exhibitors Think
Films Read These
the Strongest A
Has to Offer to

TAUGHT A LESSON.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—We ran your photoplay, "The Right to Be Happy" last Friday night and I am writing to let you know that we considered it one of the finest that we have ever had. Old and young enjoyed it equally. My little boy was present and grasped the lesson and I would not take a good deal for the impression that it made on his mind. The acting was of the best. We are very grateful to you for the film.

Sincerely,
CHAS. E. COBBEY,
Pastor First Christian Church.
Omaha, Neb.

PLEASE CONTINUE.

Bluebird Photoplays, Inc.,
Los Angeles, Cal.

Gentlemen—We want to congratulate you upon the supreme value that you raised the Bluebird photoplays to, and also "The Play's the Thing" policy that you have kept.

We are very sure that our patrons are with us in this statement from the comments that are received daily.

There is only one thing that we exhibitors can ask and that is to continue your releasing of these supreme productions.

With best wishes for continued success, we are,

Yours very truly,
W. H. HITE,
Secy. Gaiety Theatre Co.
Santa Maria, Cal.

rom the Men Who Show Bluebirds

now What Other bout the Bluebird etters. They Are uments Bluebird ou For Service

WANTS "LOVE'S LARIAT" AGAIN

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen — If you have seen "Love's Lariat" and know what it is like you will know what our people like. That is the best comedy we have ever had. People sat in the house and laughed until they cried, and when they passed out they could not say enough for the picture. It is good for an audience to cry sometimes. They don't want to look on the melancholy side of life all the time. We find enough distress in our midst that we cannot side-step. So I am inclined to the idea that our Monday program should be bright and cheery, lots of real fun, and not a line to tend toward the vulgar. At the end of "Love's Lariat" the bunch says, "Hell—he's ruined!" That went off fine, because it broke the love scene and balanced it up. Keep away from the sex problem or any scene carried too far having to do with a woman led wrong by a man and her suffering for it. Although it be the finest acting and most dramatic moments it is not so good. Our people don't want their children to see it, and if the kids can't come, why the parents won't dare.

"Love's Lariat" is fine. I am going to ask you for a rebooking on it for some Saturday night, for our Saturday night crowd to see. I know it will take.

Yours very truly,
N. E. BOATRIGHT.
Tabor, Iowa.

• ALL TO THE GOOD.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen — The Plaza Theatre grows more proud of its Bluebird program, which it is showing two days in each week; and as time goes on we grow more and more convinced that it is one of the most attractive programs now on the market.

For one thing, we like the careful, expert attention paid to detail—a matter in which so many producers are not sufficiently interested. In the Bluebird photoplays there is just enough detail without being too much.

Another feature in which we are particularly interested is the Bluebird's wonderful outdoor work. It seems to us that no other producer except the Bluebird is realizing the almost unlimited possibilities of the great out-of-doors, with all the picturesque beauty which nature has endowed it.

The Bluebird photography is good and constantly growing better. The motion picture going public is just beginning to thoroughly appreciate the difference between good, poor and indifferent photography—to understand what an important part the cameraman plays; and from all sides we hear kind comments about Bluebird photography.

These, as we see it here at the Plaza Theatre, are only a few of the phases of the general excellence which go to make up Bluebird popularity—a popularity, by the way, which we find to be rapidly on the increase. We have thus far absolutely no criticism to make of Bluebird pictures; they are, to use a popular expression, "all to the good."

Very truly,
J. E. BRYANT,
The Plaza Theatre Co.,
Waterloo, Iowa.

HAS RUN 58 BLUEBIRDS.

From an exhibitor in Centralia, Ill., G. L. Pittenger, who runs the Grand Theatre of that town, seating 1,200 people, comes a letter after an experience with fifty-eight productions. That is about the entire list of Bluebirds. Praise after such a full and complete experience is praise indeed.

Bluebird Photoplays, Inc.,
St. Louis, Mo.,

Dear Sir—We started using the Bluebirds from the first release, and they have been getting better and better, until now I do not think they have a peer as far as photography is concerned, and I consider them among the best of features in every way.

We want good, clean pictures, and that is what Bluebird always are, and I recommend them very highly to any one who wishes first-class pictures. Yours very truly,

G. W. PITTENGER,
Pittenger Grand.
Centralia, Ill.

WELL, THEY ARE!

Bluebird Photoplays, Inc.,
Omaha, Nebr.

Gentlemen—If the other four features which I booked for the month are as good as "Behind the Lines," I will be more than pleased, as I got more praise on "Behind the Lines" than on any feature I have run for the last two years; and you know I have been bucking the feature business for a long time and have run features from a lot of companies, and some mighty good ones, too. When I get praise from my patrons on a feature you can gamble it was good and will please two-thirds of any man's audience in the city or country town. I will cheerfully recommend "Behind the Lines" as being high class and a top notcher in every respect, and one that will please the most critical audience. Yours truly,

A. A. ULM,
Orpheum Theatre, Randolph, Nebr.

ONE GRAND PICTURE.

Bluebird Photoplays, Inc.,
Chicago, Ill.

Gentlemen—The Bluebird Photoplay, "The Bugler of Algiers," which I put on last Thursday, January 11th, was one grand picture, appreciated by all and a success in every way, although the weather was cold and disagreeable. While only mentioning the one above all Bluebirds are in the same class and that is the best.

J. H. DALES,
Princess Theatre, Rochelle, Ill.

IF YOU DOUBT—TRY THEM.

Bluebird Photoplays, Inc.,
Pittsburgh, Pa.

Gentlemen — I have been using Bluebird pictures for about eight months, and will say I am very well pleased with them, as they all have good, clean stories and should satisfy almost any one, and I think they are getting better all the time. Would say that any one who is in doubt as to their quality should try them, and I know that they will be convinced. Wishing you success, we are,

W. H. KETCHAM,
Princess Theatre.
Jeannette, Pa.

UP TO THE MINUTE.

Bluebird Photoplays,
Omaha, Nebr.

Gentlemen—Must state that Bluebird plays are up to the minute. The only trouble is they end when my patrons have only had half enough.

E. W. BLAKESLEE,
Airdrome Theatre, Nebr. City, Nebr.

AMERICA FIRST

LAST-AND ALL THE TIME

AND FOR EVERYTHING THAT STANDS FOR FREEEDOM—LIBERTY—DEMOCRACY—Every one in your city will want to see that magnificent production applauded by millions already and to be triply applauded by millions more—

"THE EAGLE'S WINGS"

A Thrilling Appeal That Will Fire the Blood of Every Patriotic American Citizen

"The EAGLE'S WINGS" is true to life—gripping, absorbing, alluring, genuine and wonderfully portrayed.

"The EAGLE'S WINGS" is the type of picture that every home-loving, country-loving, patriotic American citizen should see, especially all our children.

"The EAGLE'S WINGS" brings a message that no one will forget—a message that teaches us our duty to ourselves and to posterity.

"The EAGLE'S WINGS" will rouse your audiences to a fervor of intensity, cause their hearts to beat faster—inspire them as they have never been inspired.

"The EAGLE'S WINGS" is a great American production for American people—all of them—No matter who you are or what your station, if you are a true red-blooded, home and country-loving American—you will want to show "The EAGLE'S WINGS" in your theatre.

"EAGLE'S WINGS" is the most remarkable and timely patriotic picture ever produced. It is playing to capacity wherever shown—and return dates all over the country. Take advantage of this unusual opportunity. This is a BLUEBIRD Extraordinary—not on the regular BLUEBIRD Program. Book through regular BLUEBIRD Exchange, or

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TWENTY THOUSAND LEAGUES UNDER THE SEA OPENED AT LIBERTY THEATRE HERE SUNDAY MORE PEOPLE ATTENDED THE LIBERTY SUNDAY THAN EVER BEFORE ATTENDED A THEATRE HERE IN ANY ONE DAY LIBERTY SEATS TWENTYONE HUNDRED PACKED FROM TEN AM TILL ELEVEN PM

GEO H BELMAN
SEATTLE TIMES PHOTOPLAY EDITOR

The Universal Film Mfg. Co. to receive offers for bookings on its stupendous spectacular attraction, "20,000 Leagues Under the Sea," in the Unsold State Rights Territory as listed below.

Already the following States have been sold: California, Nevada, Wyoming, Utah, Arizona, New Mexico, Colorado, Texas, Montana, North Dakota, South Dakota, Minnesota, Wisconsin, Illinois, Mississippi, Louisiana, Arkansas, Tennessee, Alabama, Georgia, Florida, South Carolina, Michigan, Ohio, New York, Maine, Vermont, New Hampshire, Massachusetts, Connecticut, Rhode Island, Pennsylvania, New Jersey, Maryland, Delaware, West Virginia, Virgiana and North Carolina.

The following States are those in which we will receive offers for bookings: Washington, Oregon, Nebraska, Kansas, Oklahoma, Iowa, Misouri, Indiana, Kenutcky and Idaho.

"20,000 LEAGUES UNDER THE SEA" is the biggest money getter on the World's Market. Nothing begins to even compare with it as a House Packer. Communications will be given attention in order of their receipt. Communicate direct with the State Rights Department of the UNIVERSAL FILM MANUFACTURING CO. (Carl Laemmle, President), "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

These two pages are
the most important
in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

Herbert Rawlinson in "The Scarlet Crystal," with Dorothy Davenport and Betty Schade.	**60th Red Feather Production—5 Reels March 19—5 Reels**
"The Raid," with Neal Hart. Written and produced by George Marshall.	**Prize Gold Seal Western Drama March 20—3 Reels**
Harry Carey in "Goin' Straight," with Priscilla Dean. Story by Harry Carey. Directed by Fred Kelsey.	**Prize Laemmle Heart-Interest Story Mar. 14—2 Reels**
"The Grudge," with Wm. V. Mong, Zoe Rae and Irene Hunt. Story by Harvey Gates. Directed by Wm. Mong.	**Prize Rex Human-Interest Drama March 25—2 Reels**

Feature Releases in the Universal Program of Three Weeks from This Week

Harry Carey in "The Fighting Gringo," by Henry Wallace Phillips. Directed by Fred. A. Kelsey.	**61st Red Feather Production—5 Reels March 26**
"The Startling Climax," with Fred. Church, Val Paul and Gertrude Aster. Produced by Geo. L. Sargent.	**Prize Gold Seal Heart-Interest Story Mar. 27—3 Reels**
"Dippy Dan's Doings," with Dan Russell. Produced by Craig Hutchinson. Under the supervision of Blystone.	**Prize L-KO Joyfest Komedy Mar. 28—2 Reels**
"Steel Hearts," with Marie Walcamp and Lee Hill. Produced by Henry McRae with thrills galore.	**Prize 101 Bison Sensational Drama Mar. 31—2 Reels**

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Three Weeks from This Week

Harry Carey in "The Fighting Gringo." With Claire Du Bray. Sixty-first Red Feather. Story from a popular magazine series by Henry Wallace Phillips. Directed by Fred A. Kelsey. Released March 26. We haven't had a chance to see Harry Carey in a Red Feather since the second of the series, "A Knight of the Range." That was a corker and this is another. Harry is a husky, two-fisted adventurer, traveling to Panama, on his own. He takes an interest in a girl and a man, who haven't sense enough to let the course of their love run smooth. Harry determines to fix their affairs for them. He does it by shooting up the man deliberately, just to convince the girl how much she loves him. Then he personally conducts the suppression of a five-cent revolution, and puts a regiment of insurrectos out of business with tomato cans for ammunition. With the price of canned goods going up every day, too, the way it is! When he's fixed things for every one else, he takes the road again; but they never forget him and you won't, either. This is a picture that really deserves the name "feature."

"The Startling Climax." With Val Paul, Fred Church and Gertrude Aster. Directed by George Sargent. Gold Seal Three Reel Novelty Drama. Released March 27. Fans, meet Mr. George Sargent. He is a new name on the program, but let us tell you right here that you are going to like him. That is, if he puts over any more pictures like this Gold Seal, and he says he's going to, right along. There is a novelist in the story and his friend, and a lovely girl who becomes his stenographer. Yes, you've guessed it. They do marry. But she isn't quite the kind he thought her, though he has to feign death to find it out. He is already to fight his friend for her, when bing!—comes the startling climax, and you'll have the surprise of your life.

"Dippy Dan's Doings." With Dan Russell. Two-reel L-Ko Joyfest of Jocularity. Released March 28. 'Jevver see Dan as a chambermaid? He's just too cute for words. The corner policeman would fall for him like a ton of coal, and he'd be the belle of the annual ball of the Ancient, Honorable and Amalgamated Order of Anything at all. This two-reel riot starts him out as a chauffeur. Of course, his employers want to fire him, but they can't. Asbestos is his middle name. Lucille Hutton—she's in it, too, as the cutest cutter of cuticle you ever put your eyes on—causes him to leave his job. Then somehow or other, they are all in a Pullman car together, and they chase each other over the roofs of the train in a fashion which no one but lunatics and L-Ko Komedians would attempt. You don't dare miss this.

"Steel Hearts." With Marie Walcamp and Lee Hill. Two-reel 101 Bison. Directed by Henry McRae. Released March 31. Talk about your daredevils of the films! This girl, Marie Walcamp, takes the bally bun, bai Jove, as they used to say in dear old Lunnon. She climbs up on a rip-snorting demon of a horse, which promptly throws her. She is dragged for yards, with her foot in the stirrup and her curls in the dust, right across the path of a locomotive. Lee happened to be driving it—he's a millionaire engineer, by the way—and that's all that saves Marie. He makes a jump to get her, that is going to make the fans gasp right out loud. Later, as if that was not enough for one picture, he saves her from his degenerate brother in a fight that pretty nearly does for both of them. This is one whale of a two-reel picture and would get them in on the seventh day of the World's Series.

LIST OF UNIVERSAL PAST RELEASES

POWERS.

MARCH—
4—*Mr. Fuller Pep, "An Old Bird Pays Him a Visit"* (Com. Cart) and *"The Land of Buddha"* (Dorsey) (Split R.)
11—*Mr. Fuller Pep, "His Day Of Rest"* (Com.Cart and *"The Mysterious City"* (Dorsey Ed.)
18—*The Mystery Of the Noiseless Soup* (Com.) and *Palaces of the Forbidden City* (Dorsey Ed.) (Split Reel)

REX.

FEBRUARY—
25—*Lost in the Streets of Paris* (Drama)
MARCH—
1—The Rented Man (2-R. Human-Interest Dr.) and *"Funicular up the Niesen"* (Ed.)
8—The Amazing Adventure (2-R. Drama)
Roberta Wilson-Charles Perley.
11—*It Makes a Difference* (Comedy)

UNIVERSAL SPECIAL FEATURE.

Week of February 26—
"The Purple Mask" (Episode No. 10), "The House of Mystery" (2 Reels)
Grace Cunard-Francis Ford.
Week of March 5—
The Purple Mask (Episode No. 11, "The Garden of Surprise" (2 Reels)
Week of March 12—
Grace Cunard-Francis Ford.
"The Purple Mask" (Episode 12), "The Vault of Mystery" (2 Reels)
Grace Cunard-Francis Ford,
"The Voice on the Wire" (Episode No. 1) "The Oriental Death Punch" (2 Reels)
Ben Wilson-Neva Gerber.

VICTOR.

FEBRUARY—
23—*A Bare Living* (Comedy)
27—*A Novel Romance* (Com. Dr.)
MARCH—
1—*They Were Four* (Comedy)
6—*Good-Morning, Nurse* (Comedy)
9—*The Beauty Doctor* (Comedy)
13—*A Woman In the Case* (Comedy)
15—Dorothy Dares (2 Reels)
Ruth Stonehouse.

LAEMMLE.

FEBRUARY—
21—*Sin Unatoned* (Drama)
MARCH—
3—*Undoing Evil* (Drama)
8—*The Human Flame* (Sea Dr.)
14—Where Gloria Waits (2-Reel Dr.)
Allan Holubar-Roberta Wilson.
17—*Racing Death* (Drama)

UNIVERSAL ANIMATED WEEKLY.

FEBRUARY—
28—*Animated Weekly, Vol 2, No. 61* (News)
MARCH—
7—*Animated Weekly, Vol. 2, No. 62* (News)
14—*Animated Weekly, Vol. 2, No. 63* (News)

UNIVERSAL SCREEN MAGAZINE.

FEBRUARY—
16—*Universal Screen Magazine. Issue No. 7*
MARCH—
2—*Universal Screen Magazine. Issue No. 8*
9—*Universal Screen Magazine. Issue No. 9*

BIG U.

FEBRUARY—
4—*Buried Alive* (Western Dr.)
7—*A Soldier's Dream* (Drama)
8—*Good-For-Nothing Gallagher* (Drama)
15—*For Honor's Sake* (Drama)
18—The Hidden Danger (2-R. Drama)
Mona Darkfeather.

GOLD SEAL.

FEBRUARY—
27—Mary From America (3-R. Com.-Drama)
Douglas Gerrard-Ruth Clifford.
MARCH—
6—Desperation (3-R. Society Dr.)
13—The Common Sin (3-R. Drama)
Helen Gardener.

IMP.

MARCH—
9—The Perils of the Secret Service, No. 1, "The Last Cigarette" (2 Reels)
Kingsley Benedict.
11—The Man of Mystery (2-R. Detective Dr.)
14—*Sins Of A Brother* (Drama)
16—The Perils of the Secret Service (No. 2) "The Clash of Steel" (2 Reels)
Kingsley Benedict.
FEBRUARY—
24—The Comeback (2-R. Western Drama)
MARCH—
3—The Tornado (3-R. Western Drama)
Jack Ford.
10—*The Drifter* (Drama)
17—Roped In (2-R. Western Dr.)
Neal Hart.

L-KO.

FEBRUARY—
28—Spike's Bizzy Bike (2-R. Comedy)
Dan Russell.
MARCH—
7—Fatty's Feature Fillum (2-R. Comedy)
Fatty Voss.
14—*Love On Crutches* (Comedy)
16—*Summer Boarders* (Comedy)

RED FEATHER PRODUCTIONS.

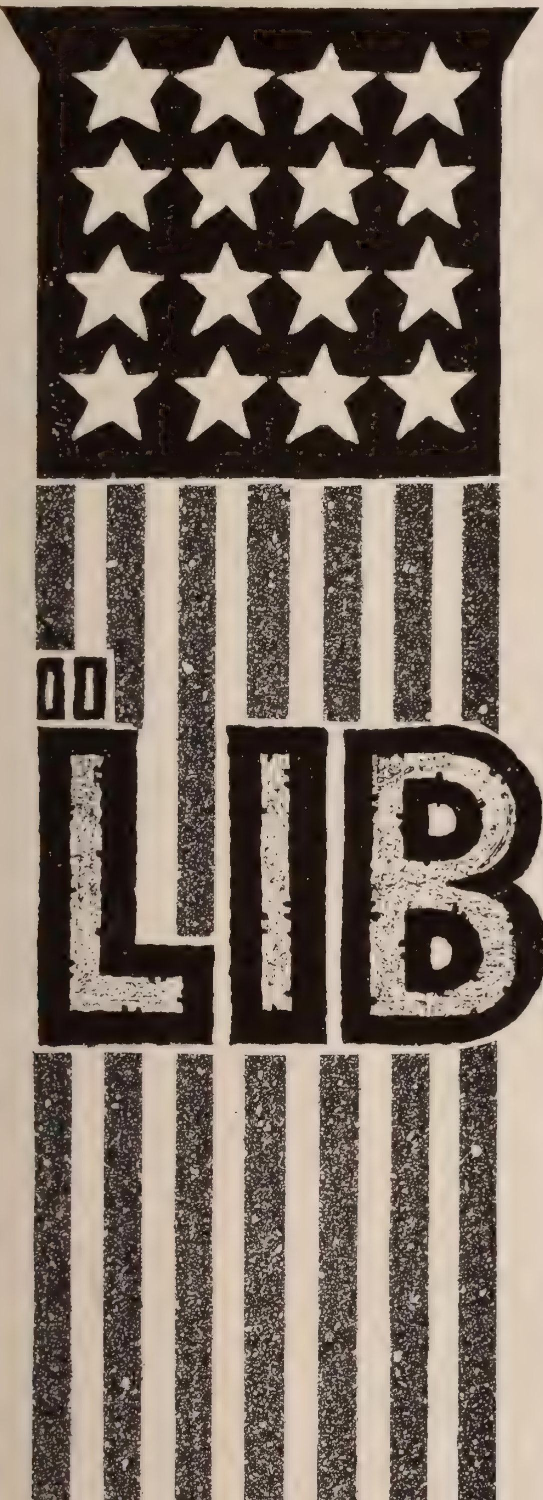
FEBRUARY—
26—The Girl and the Crisis (5-R. Drama)
Dorothy Davenport-Wm. V. Mong.
MARCH—
5—The Gates of Doom (5-R. Drama)
Claire McDowell.
12—The Girl Who Lost (Soc. Dr.) and "Border Wolves" (West. Drama)
Neal Hart.

JOKER.

FEBRUARY—
17—*Mule Mates* (Com.)
24—*Rosie's Rancho* (Comedy)
MARCH—
3—*Passing the Grip* (Comedy)
10—*Wanta Make a Dollar?* (Comedy)
17—*Art Aches* (Comedy)

NESTOR.

FEBRUARY—
26—*A Million in Sight* (Comedy)
MARCH—
5—*A Bundle of Trouble* (Comedy)
12—*Some Specimens* (Comedy)



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"LIBERTY"

THE THRILLING, PATRIOTIC UNIVERSAL SERIAL GLORIOUS. Featuring the popular stars, MARIE WALCAMP, EDDIE POLO, JACK HOLT, G. RAYMOND NYE. The entire action takes place along the Mexican Border. The supporting company includes hundreds of Cowboys, hundreds of Texas Rangers; hundreds of American Cavalrymen, Mexican soldiers, bandits and peons.

It will thrill and enthrall your audiences. It has the true patriotic appeal, as well as swift action, dare-devil stunts, deeds of daring, adventure and a delightful love story. That is why Exhibitors everywhere say that "LIBERTY" is the greatest money-maker of them all. Book through your nearest Universal Exchange, or

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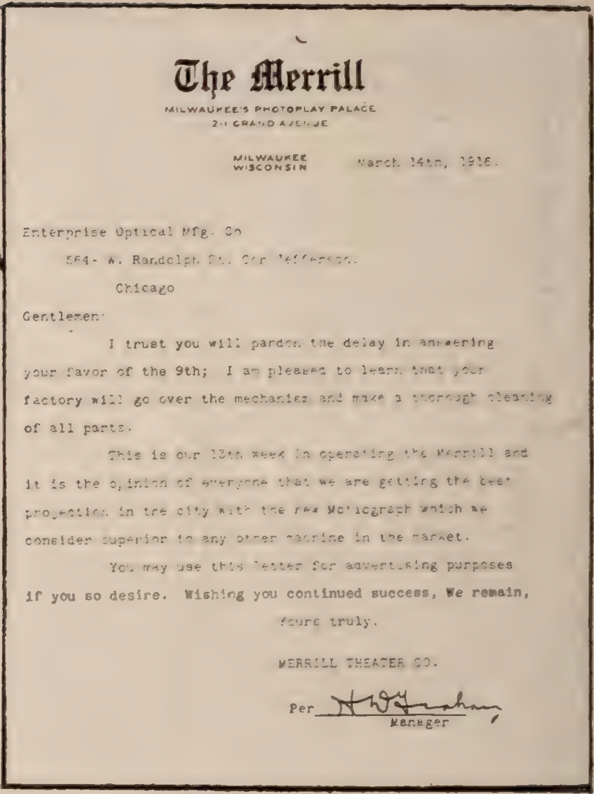
1915



The Merrill
MILWAUKEE'S PHOTOPLAY PALACE
211 GRAND AVENUE

MILWAUKEE
WISCONSIN

March 14th, 1916.

Enterprise Optical Mfg. Co
564- W. Randolph St. Cor Jefferson.
Chicago

Gentlemen:

I trust you will pardon the delay in answering your favor of the 9th; I am pleased to learn that your factory will go over the mechanism and make a thorough cleaning of all parts.

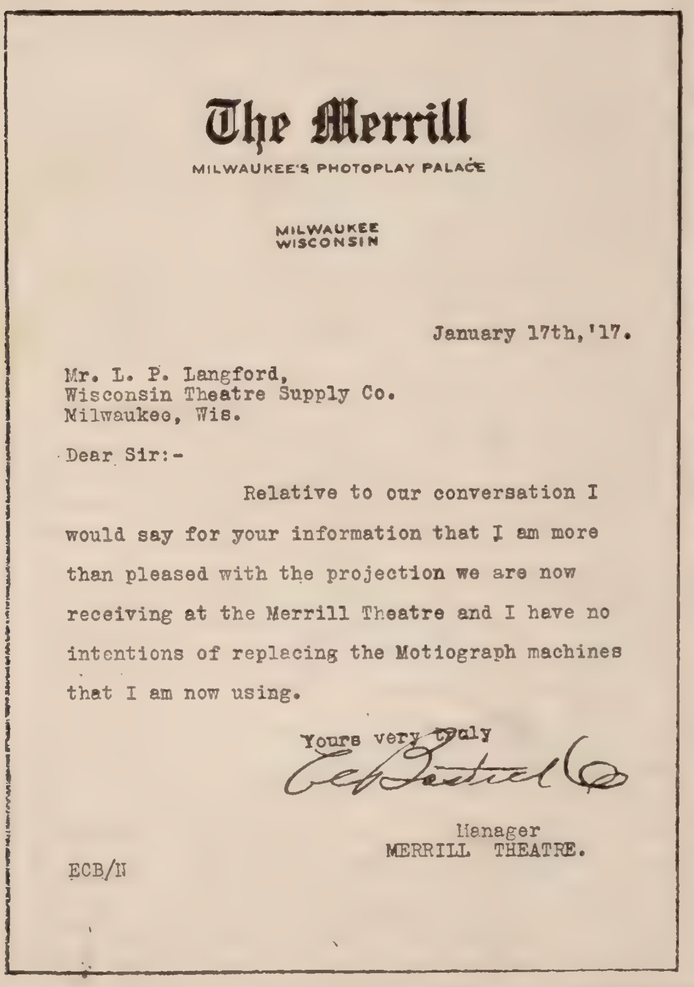
This is our 13th week in operating the Merrill and it is the opinion of everyone that we are getting the best projection in the city with the new Motiograph which we consider superior to any other machine in the market.

You may use this letter for advertising purposes if you so desire. Wishing you continued success, We remain,

Yours truly.

MERRILL THEATER CO.

Per H W Graham
Manager



The Merrill
MILWAUKEE'S PHOTOPLAY PALACE

MILWAUKEE
WISCONSIN

January 17th,'17.

Mr. L. P. Langford,
Wisconsin Theatre Supply Co.
Milwaukee, Wis.

Dear Sir:-

Relative to our conversation I would say for your information that I am more than pleased with the projection we are now receiving at the Merrill Theatre and I have no intentions of replacing the Motiograph machines that I am now using.

Yours very truly

Manager
MERRILL THEATRE.

ECB/N

Then after running 30,672 reels of film he says this

and NOT ONE CENT of UPKEEP.

1917

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The Moving Picture Weekly

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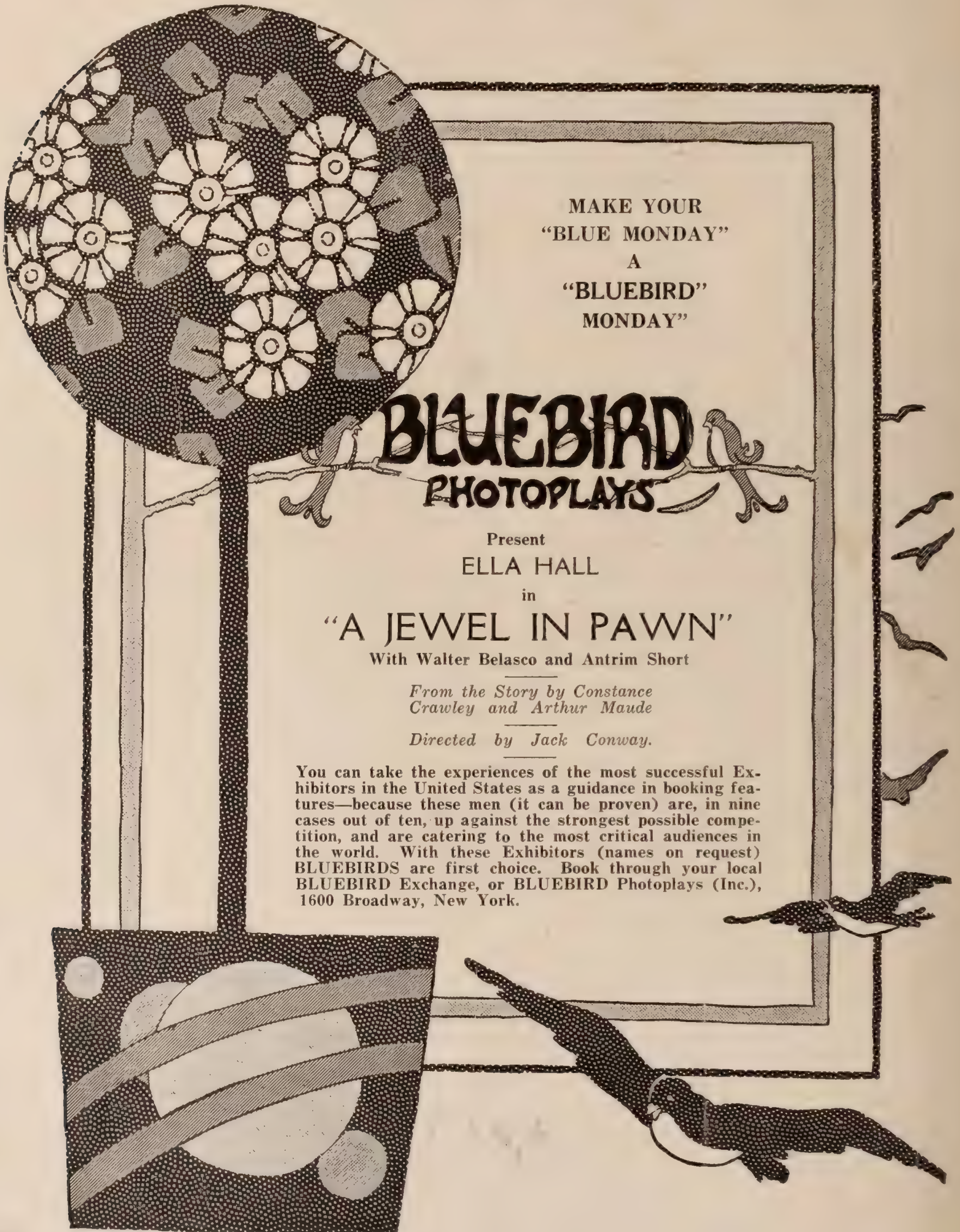
Irene Hunt
IN THE
LAEMMLE DRAMA
"IS MONEY ALL?"

MARCH 24, 1917
VOL. 4, NO. 6

PRICE 10 CENTS



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ELLA HALL
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"A JEWEL IN PAWN"

With Walter Belasco and Antrim Short

From the Story by Constance Crawley and Arthur Maude

Directed by Jack Conway.

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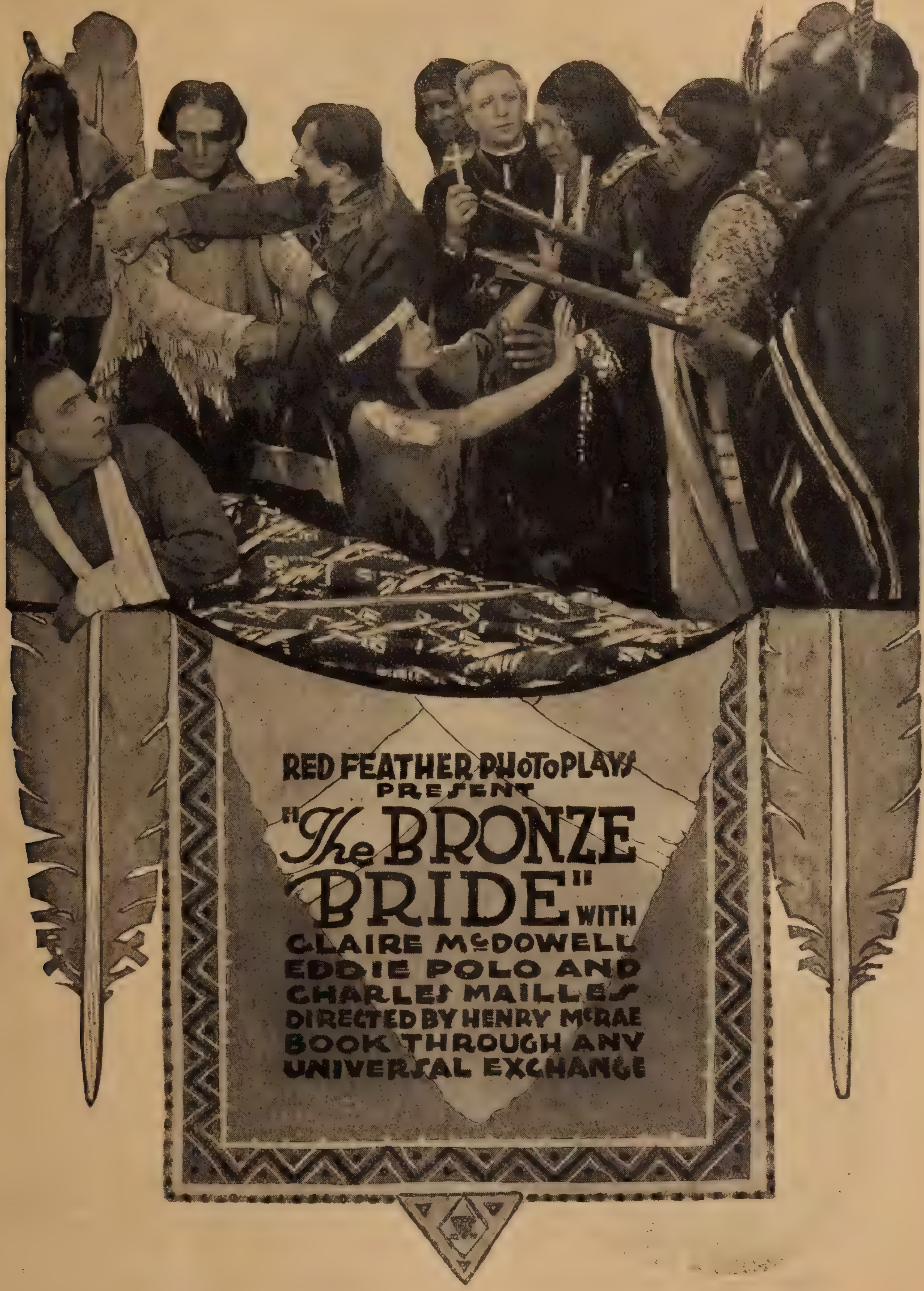

RED FEATHER PHOTOPLAYS
PRESENT
"The BRONZE BRIDE" WITH
CLAIRE McDOWELL
EDDIE POLO AND
CHARLES MAILLES
DIRECTED BY HENRY McRAE
BOOK THROUGH ANY
UNIVERSAL EXCHANGE

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IN

"The FIGHTING GRINGO"

BASED ON THE FAMOUS
"RED SAUNDERS" STORIES
BY THE CELEBRATED NOVELIST
HENRY W. PHILLIPS.

DIRECTED BY FRED. KELSEY

BOOK THROUGH ANY
UNIVERSAL
EXCHANGE

RED
FEATHER
PHOTOPLAYS

LOOK AT THIS MAMMOTH UNIVERSAL PROGRAM CAN YOU BEAT IT ANYWHERE ?

Special Releases on the Universal Program for the Week of April 9, 1917.

RED FEATHER—"MR. DOLAN OF NEW YORK" (5 Reels) J. Mulhall

NESTOR—"UNDER THE BED" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts

L-KO—"RING RIVALS" (Two-Reel Com.) Dan Russell.

BIG U—"THE DESERT GHOST" (One-Reel Drama) Neal Hart

IMP—"THE PERILS OF THE SECRET SERVICE," No. 6, "THE SIGNET RING" (Two Reels) Kingsley Benedict

UNIVERSAL SCREEN MAGAZINE —Issue No. 14

JOKER—"THE CARELESS COP" (1-R. Com.) Gale Henry-Wm. Franey

POWERS—"BOOMER BILL GOES TO SEA" (Comedy Cartoon) and "ON THE STREETS OF INDIA" (Dorsey Educ.) (Split Reel)

GOLD SEAL—"HAIR TRIGGER BURK" (Three-Reel Western Dr.) Harry Carey and Claire Du Bray

SPECIALS on the Regular UNIVERSAL PROGRAM shown opposite include the exact type and class of pictures that are needed by Exhibitors who book an "open" program, or who want a live one to hold up a feature performance. Take any one of them, turn it over in your mind as a business proposition, and you will have to admit that there is nothing that you can book anywhere that compares with the releases shown here. Book through any Universal Exchange, or the Home Office

29 Reels Every Week

THE REGULAR RELEASES on the UNIVERSAL PROGRAM are listed to the right and together with the "specials" above constitute the complete Universal Program of 29 reels. If you book full Universal Service you get all of these. If you do not, you have the privilege of booking any of them separately—at a slight advance to cover the cost of individual bookings. The UNIVERSAL PROGRAM gives greater QUANTITY and better QUALITY than all its competitors together. Get full particulars from your nearest Universal Exchange, or

Regular Releases on the Universal Program for the Week of April 9, 1917.

VICTOR—"HIS FAMILY TREE" (One-Reel Comedy) Eileen Sedgwick

UNIVERSAL ANIMATED WEEKLY—No. 67

BIG U—"THE BUGLER" (One-Reel Drama)

REX—"UNCLE JOHN'S MONEY" (Two-Reel Human-Interest Drama) Malcolm Blevins and Marjorie Ellison

LAEMMLE—"THE SILENT PRISONER" (1-Reel Sea Drama) Ethel Grandin

VICTOR—"STOP YOUR SKIDDING" (One-Reel Comedy)

BISON—"THE KIDNAPED BRIDE" (Two-Reel Drama) Marie Walcamp

REX—"HER PRIMITIVE MAN" (1-Reel Drama) Jack Mulhall

IMP—"THE EYES IN THE DARK" (Two-Reel Drama) Leah Baird

UNIVERSAL FILM MFG. CO.

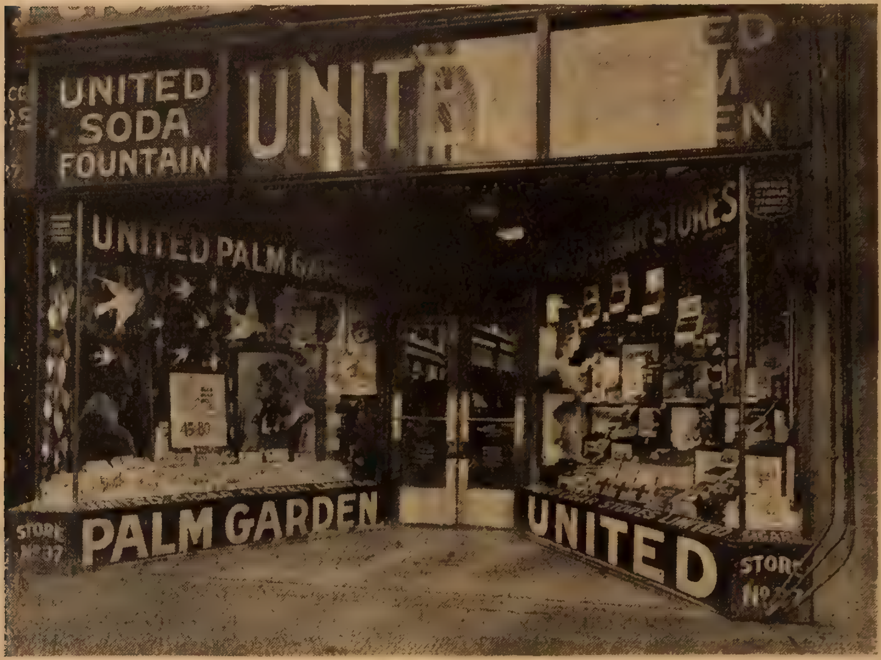
1600 BROADWAY

CARL LAEMMLE, Pres.
"The Largest Film Manufacturing Concern in the Universe"

NEW YORK

Bluebirds Will Make Money For You

An Advertisement
birds of Canada and th
Netted a Fine Display
may be Followed by an
hibitors.--Here are mor
Pleased Exhibitors are
Creme of All Features



COMBINATION BLUEBIRD COMMERCIAL WINDOW DISPLAY.

ANY advertiser of Bluebird photoplays can take a profitable leaf out of the experience book of W. A. Bach, in charge of the Advertising and Service Departments of the Canadian Bluebird Company with profit to himself almost any day. His latest advertising stunt is a combination window display arranged between the Bluebird Company of Canada, and the United Cigar Stores, as shown in the cut above. The cigar people wanted to advertise a brand of chocolates, and they called them Bluebird chocolates for that purpose, with attractive boxes, and incidentally, good chocolates. They arranged with Mr. Bach a co-operative advertising scheme which was mutually agreeable and profitable to the cigar company and to the Bluebird Company. The results were very satisfactory indeed, the display attracted crowds of people, and the fact that one of the theatres showing Bluebird features was located next door to the window which carried the display was fortunate for that theatre, as the manager very soon realized. A reproduction of this advertising plan is used here not only as an example of enterprise, but as a hint to other exchanges and exhibitors who may wish to profit by the example.

BLUEBIRDS SELECTED FOR WORTH WHILE FILMS.

Bluebird Photoplays, Inc.,
New York City.

Gentlemen—Mr. Calvert, handling the Bluebird films here, has certainly been very kind and helpful to us, in helping us on our "Worth While Friday Night" programs. Last Friday night we ran "The Measure of a Man." One of my members said, after the program that that was one of the best missionary sermons he had ever received. I think he expressed the thought of the entire audience.

The Bluebird Photoplay, "The Right To Be Happy," made a great impression on our audience, a good part of which consisted of children. It held their attention from start to finish, was splendidly acted, and the lessons taught were of the very finest nature. Every one present was made better, I am sure. All were enthusiastic in their praise of the film, and I have heard from it a number of times since. I am glad to speak thus frankly in regard to this film, because I have had to turn down film after film that I did not think was the proper thing to show; but certainly no one could object to anything in "The Right To Be Happy." It is fine, and could be shown with profit and benefit in any church in the country.

Sincerely Yours,
CHAS. E. COBBEY,
First Christian Church.
Omaha, Neb.

TRUE TO LIFE.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—Just writing you a line to let you know how much we appreciated the Bluebird Photoplay, "The Measure of a Man." One of my young men said at the conclusion, "That's as good as any missionary sermon you could preach." I felt that the influence of the play was wholesome, and I know from having been pastor of a little church at Eureka, Montana, the centre of the largest lumber interest in the entire State, that the setting and characters were true to life. If you have any more plays on a par with this one, or "Measure of a Man," we will indeed consider it a pleasure to run them. Many thanks,

Yours truly,
CHAS E. COBBEY,
First Christian Church.
Omaha, Neb.

SIMPLY SPLENDID.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—"Naked Hearts" took very well with our college bunch. It is beautiful, very emotional, the child acting in this play is simply splendid, and the settings in keeping.

Yours very truly,
H. E. BOATRIGHT.
Tabor, Iowa.

t You Advertise. Read These Letters

rranged by the Blue-
United Cigar Stores
r Both. A Plan which
Exchangeman or Ex-
Letters Telling How
ith the Creme-de-la-

A beautiful Bluebird Theatre display for "Broken Fetters."

FROM FRIEND TO FRIEND.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—I am enclosing herewith a letter from a friend of mine asking me how I like Bluebird, and am sending you a copy of the letter that I sent to him.

M. B. NIELSON,
Wayne, Neb. Crystal Theatre.

The Empress Theatre,
Stanton, Neb.

Gentlemen—Your letter of the 17th received, and in reply will say that Bluebirds are doing fine for me.

Last Wednesday I ran "The Right To Be Happy," and took in more money on Wednesday than I did last Saturday, on which day I ran Mary Pickford. Bluebirds are my best drawing card. Next Friday I am running a Bluebird feature entitled "The Eagle's Wings," and if you can spare the time I would be glad to have you come up and see it

I think if you advertise Bluebirds and get the people started they will prove your best card. I have run them nearly three months and the crowds are picking up every week.

With best wishes for your success, I beg to remain,

M. B. NIELSON,
Wayne, Neb. Crystal Theatre.

HIGHLY SATISFACTORY.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—Our first showing of your play, "The Great Problem," was highly satisfactory with the public and ourselves. Your film was in excellent condition. We are well pleased.

Your program bookings with us for this month and next appeal to us very much.

THE GRAND THEATRE.
Lamp City, Neb.

"HONOR OF MARY BLAKE" BEST HE EVER SHOWED.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—"The Honor of Mary Blake," which we showed last Sunday and Monday, was one of the best pictures we ever had in the theatre in the estimation of the writer. Photography was clean-cut and exceptional and the story good.

Sincerely,
W. P. BEMIS,
Empress Theatre,
Grand Island, Neb.

BETTER THAN WRITING.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—"The Right To Be Happy" drew a big crowd and that was not all. It pleased the majority and hit the high spots in the line of high class entertainment. I am mailing a list of Bluebirds to my wife's cousin at Lynch, Neb., and she will see that you get orders for them. This is one way I can show my appreciation, if I can't write. Yours truly,

A. A. ULM,
The Orpheum Theatre.
Randolph, Neb.

"QUITE SOME JOSHER."

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—Last night we showed "The End of the Rainbow." We have been showing features at 10 and 15 cents. After having gone into the matter at some length, we came to the conclusion that we could no longer afford to run features at that price. Last night our ten and twenty-cent prices went into effect. The weather was fine, the picture splendid, and we had a good house. The raise did not seem to affect the crowd. After they had seen the picture, my patrons spoke to Mrs. B. about it being so fine. They liked the Western scenery, the Red Woods forests, the Sierra Nevada country. I thought when you called on me some three months ago and told me "you would make them ask for Bluebirds," that you were quite some "josher," and I readily promised to use them if you would make them ask for them. I do not recall any Bluebird that has fallen flat, and it has been a real as well as a reel pleasure to show Bluebirds.

Very truly yours,
N. E. BOATRIGHT.
Tabor, Iowa.

GET ON

(No. 169. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

THERE'S just ONE thing that balks the average exhibitor's efforts to make money.

It's his lack of NERVE!

Harsh words? Maybe so---but they're TRUE!

In the last six weeks I've asked more than a hundred exhibitors to tell me frankly why they persist in hanging on to the feature policy that is putting them deeper into the hole every day.

In practically every instance the answer was this, "MY OPPOSITION!"

Here's how one man summed up the situation:

"I'd go back to the regular service program in a minute if my opposition did the same thing. I'd like to have the increased turnover that the short, snappy, regular service show brings. But as long as the other fellow continues to dish out features, I've GOT to follow suit!"

In other words, this exhibitor and others like

THE JOB!

him haven't the gumption to start the ball rolling. They lack the nerve to jump to the front and grab the business waiting for the LEADER.

If these men weren't blind as bats they'd realize that the REAL reason for the falling off in picture theatre patronage is due to indigestion---MOVING PICTURE INDIGESTION!

Where, in the old days, the short, diversified show added a zest to the fan's appetite, the modern feature monstrosity is giving patrons enough footage in ONE performance to satisfy their picture appetites for a WEEK.

Don't wait for the other fellow to point out the way back to BIG business. Don't let your wishbone continue to act as your backbone. Crowded houses are waiting for you. A fat bank account is BEGGING you to come and claim it------

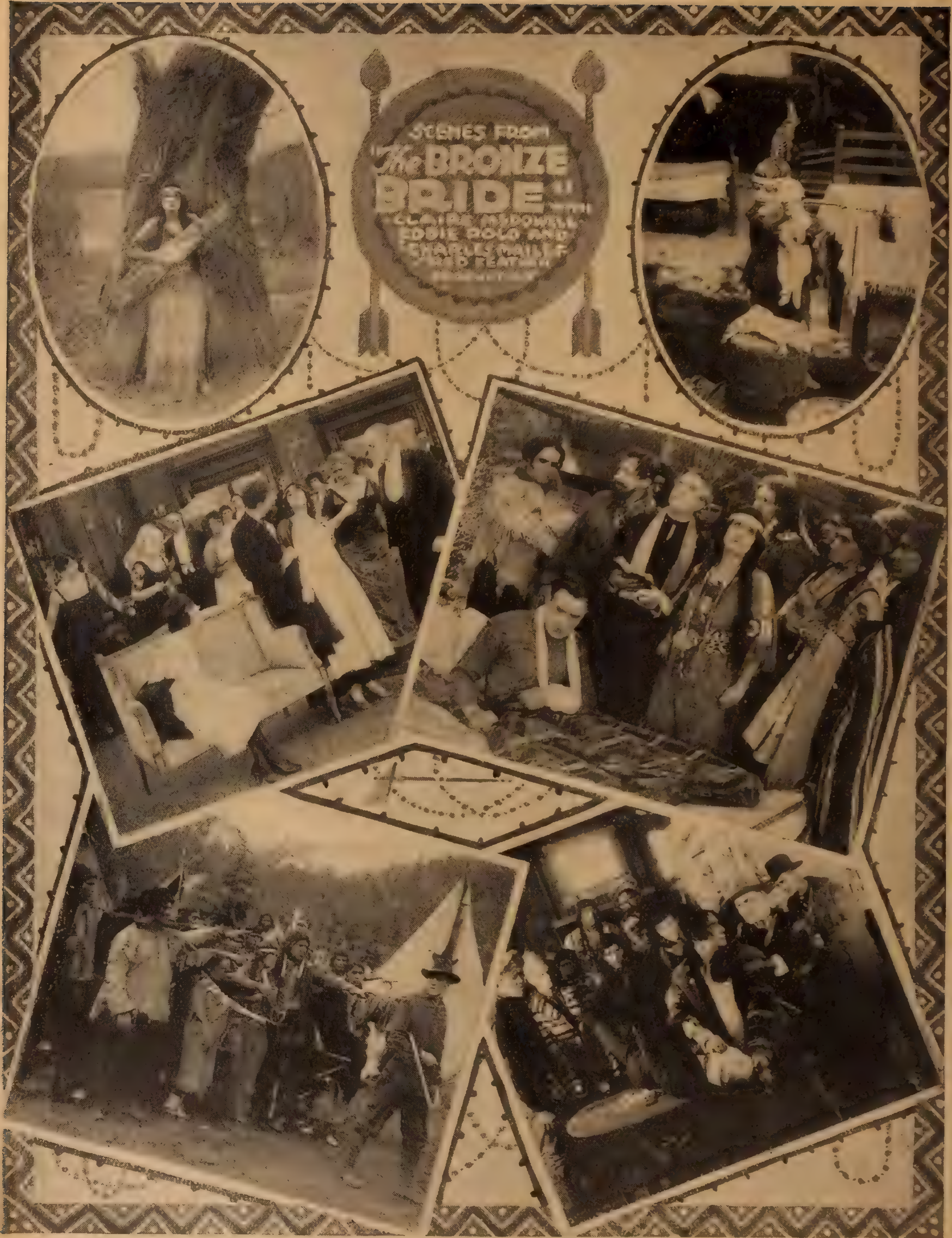
GET ON THE JOB!

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - New York


SCENES FROM
"The BRONZE BRIDE" with
CLAIRE McDOWELL
EDDIE POLO AND
CHARLES MAILES

Lucille prepares to defend her honor. *The Rescue.* *The honeymoon of a millionaire engineer.*

"Steel Hearts"

TWO-REEL Bison Drama, written by Wright Roberts and directed by Henry McRae, in which Marie Walcamp performs some astonishing feats of horsemanship.

CAST.

David Driscoll	E. C. Wallack
Lucille Lawton	Marie Walcamp
George Belmont	L. C. Shumway
Jack Belmont	Lee Hill
Lucille's Maid	Gypsy Sontoris

THIS is one of the sort of pictures which have made the Bison brand famous. It was written by Wright Roberts and produced by Henry McRae, with Marie Walcamp and Lee Hill, aided and abetted by L. C. Shumway, in a series of thrilling stunts which are guaranteed to take away the breath of any fan.

Lucille Lawton is the ward of David Driscoll, superintendent of the Belmont Iron Works. George Belmont, the head in the industry, is the pampered pet of society. His younger brother Jack is just the opposite. Jack inherited a big block of railroad stock from his father, and desiring to know more of his investment, enlisted as a worker on the railroad and has risen to the post of engineer.

Lucille is a very spirited girl and passionately fond of outdoor sports, especially riding. She has set her heart on purchasing a magnificent spirited horse and she and her guardian are about to quarrel over the matter.

Lucille, defiant because of the men's objections, mounts the horse and rides off. Driscoll is very much worried and gladly consents when George Belmont suggests he will follow the girl in his car. The horse runs away and drags Lucille.

Meanwhile, Jack has taken his regular run and as he approaches a street crossing, is horrified to see a horse dashing toward the train with the rider dragging from the saddle. Jack calls the fireman to take his place and leaping from the train, succeeds in bringing the horse to a stop. His brother drives up and Jack surrenders the unconscious girl to him to be taken to a hospital.

It is two months before Lucille fully recovers and desiring to thank her rescuer, goes to the railroad yard to find the engineer. George and his friends are on a joy ride and meeting Jack, try to persuade him to join them. Jack refuses, saying that it is time for him to go on duty. He comes to his engine and is greeted by Lucille. Jack is embarrassed by the girl's thanks. He promises the girl to call on her the following evening. George has fallen in love with Lucille and promises Driscoll that if he will use his influence to favor his suit, that he will receive a large compensation.

Lucille has become more and more interested in Jack, and George is very bitter because she neglects him. When Jack calls at the house he finds George there. Driscoll monopolizes Jack's time, leaving the girl to George.

Next day George indulges freely in liquor and arrives at the plant in a bad humor. He broods over his jealousy during the day. Driscoll tells him that Lucille will be alone that night and suggests that he call. Lucille has retired for the night when George arrives and forces his way through the door. The maid tries to keep him out and a struggle takes place between them in which the maid is knocked unconscious. Lucille tries to get Jack on the phone and leaves word at the office for him to hurry to her house. She barricades her door, but George, in his drunken frenzy, breaks the door down and attacks her. Jack has received the message. Hastily cutting off the engine, he and the fireman make a dash for the house in the locomotive.

Driscoll has become anxious and set out for the house. On the way his car is wrecked by the speedy engine driven by Jack, and he is pinned underneath. The maid has revived and attacks Belmont again. He throws her down the stairs. Jack breaks in and they have a terrific fight. George is knocked down the steps. He picks himself up and leaves.

Jack comforts Lucille when Driscoll is found to be only bruised. Learning George's real nature, he is glad that he has received such a good lesson.

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Canadian Bantam Battalion Off For War.

U. S. Greets Returning Envoy.

Boston's Famous Recruiting Corner.

Baseball Players Pause to Soldier.

Earl Cooper, Winner of George Washington Handicap.

Speed Demons Risk Lives.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

WELCOMING GERARD HOME.

NO returning traveler in recent years has been given so enthusiastic a welcome as that accorded to ex-Ambassador Gerard, upon his arrival from his arduous service in Germany. The Animated Weekly shows him arriving at Key West and disembarking from the ship which brought him from Havana. We see the black boys diving for coins around the vessel. As he landed, Mr. Gerard wished to write a message, and a proud little American was delighted to offer his shoulders as a table. Mr. Gerard's welcome to New York is seen. Mrs. Gerard is beside him, and we also see John B. Stanchfield making the address of welcome to which Mr. Gerard replies. Mayor Mitchel was also present to honor the diplomat.

N. Y. GIANTS IN PRACTICE GAME

ONLY a little while now until the magic words, "Play ball!" The Animated Weekly sends a forecast of what we may expect along about the middle of April, in some scenes from the training camp of the New York Giants, which show the athletes in the process of getting into condition for the 1917 campaign. The first practice game between the Giants and Dallas team, in which the regular New York line-up was employed was recorded for us, and shows our friends Heinie Zimmermann, Benny Kauff and Jim Thorpe, who is trying for a regular position, at batting practice before the game. We see the pitchers working out—Waite Hoyt, the sensational schoolboy; George Smith, of Columbia University, and Causey, a recruit of this season. General scenes of the game in which the Giants lost to the Dallas club by a score of 2 to 1 close the scenes.

CZAR NICHOLAS II ABDICATES.

MUCH interest will be felt in the recent portraits of the Czar, who is now known officially as Nicholas Romanoff. The Animated Weekly presents a striking view of him, while yet in the days of his glory as Czar of all the Russias, and supreme over the destinies of 180,000,000 persons. In the picture he is receiving an ovation from his troops and people, and does not look like a man, who in a few short months, was to be stripped of all his honors. No phase of the European situation has excited more interest than the happenings in Russia.

LEARNING TO FLY FOR UNCLE SAM.

THE Aviation School at Newport News, Va., is a popular place for visitors just now. Last year it was full of men learning to fly for the British army. Now it is crowded with students who wish to become airmen for Uncle Sam. Every possible effort is being made by the authorities to have the men ready for their licenses in record breaking time. The War Department urges the speedy instruction of the army flying students, in line with the other "preparedness" measures. The Animated Weekly shows the crowds of people who are attracted to the grounds to see the trial flights. Groups of the would-be airmen are seen in close-ups. Among them is the son of Secretary Lane. We see machines rising from the ground, in full flight, descending, and making a landing. This last is the most difficult, for it is in landing that most accidents occur.

BANTAMS FOR THE FRONT.

THE One Hundred and Forty-Third Battalion of the C. E. F. left Canada this week for the front, under the command of Lieutenant Colonel Brice Powley, from Victoria, British Columbia. This battalion has received the name of "Bantam" from the fact that every man in it is under size. But small number of inches is no indication of lack of soldierly qualities, and the historic Napoleon proved it once for all. There have been several regiments of "Bantams" recruited for the war, and strangely enough it has happened very often that men who have enlisted in their ranks have grown so much under the influence of the out-of-door life and the training they receive, that they have ceased to be "Bantams" and have had, with much regret, to be drafted into other regiments. This seems to prove that if we could only eliminate killing from warfare it would be the finest outdoor sport in the world. The crowds waiting to say good-by were so dense that it took the men an hour to go a block.

THE CHURCH WITH THE FLAG.

IT is the day of preparedness, and the churches do not intend to be left behind. The Trinity Methodist Episcopal Church of Pittsburg, Pa., is the first church in the country to hoist a flag, and has been given the nickname above by many newspaper writers.

ANIMATED WEEKLY, NO. 64.

Tornado Wrecks City.—19 killed and scores hurt as fierce storm levels buildings worth millions.—*Newcastle, Ind.*

Speed Demons Risk Lives—70 miles an hour wins George Washington sweepstakes, '17's first big race.—*Ascot Speedway, California.*

Sub-Titles.—Drivers ready for start. They're off! Earl Cooper, the winner.

Ball Players Pause to Soldier.—Chicago White Sox instructed in military tactics by regular army man at training camp.

Sub-Titles.—Rifle replaces bat. New York Giants in training.—*Marlin Springs, Tex.*

Stars and Stripes Wave Atop Church.—Patriotic pastor flies national emblem on roof of edifice.—*Pittsburg, Pa.*

Learning To Fly.—Crisis brings Aviation School rush of students who plan to join Army.—*Newport News, Virginia.*

Sub-Titles.—Their first time in air. Landing is hardest thing to learn.

Kissing Their Way To War.—143rd Bantams Battalion given so warm a send-off it takes an hour to go a block.—*Victoria, British Columbia.*

Winter's Last Blow.—Storm piles giant ice floes high along lake shore. —*Chicago, Ill.*

Birthplace of Soldiers.—Most famous recruiting spot in U. S., historic corner of Common.—*Boston, Mass.*

Sub-Title.—Miss Frances Pritchard presenting flag to recruiting squad.

Celts Observe St. Patrick's Day.—Irishmen participate in annual procession in honor of Patron Saint.—*New York City.*

Czar Nicholas Abdicates Russian Throne.—Monarch and his Bureaucratic Government are deposed in uprising of Muscovite populace.

Sub-Title.—A recent picture of the Czar receiving an ovation.

Welcoming Gerard Home.—Ex-Ambassador to Germany given enthusiastic greeting as he returns to U. S. A.

Sub-Titles.—Arriving at Key West from Havana. "Kids" diving for coins. Glad to get home. Young America bears burden for diplomat. Leaving the State Department. Welcomed to his native city. Reception at City Hall—New York City. John B. Stanchfield delivering address of welcome. Mayor Mitchel lauds diplomat. Mr. Gerard makes reply.

Cartoons by Hy. Mayer, World Famous Caricaturist.

"THE GIFT GIRL"

THIS Bluebird Photoplay is based upon the stage success by H. R. Durant, called "Marcel's Birthday Present." It was arranged for the screen by E. J. Clawson, who has been responsible for so many Bluebird scenarios, and directed by Rupert Julian, who also took the part of "Malec" in the production. Louise Lovely is starred as the English girl, brought up in ignorance of her parentage in a Persian harem, and Emory Johnson is the young Frenchman to whom the strayed beauty is sent by his father as a birthday gift. The most unusual story runs like this, and it gives Miss Lovely the best opportunity she has ever had to look triumphantly beautiful:

While traveling on the highroad between the ancient city of Persepolis and the Persian seaport of Bushire, Major Abercrombie, who had been making excavations in the ruins of Persepolis for the British Museum, ordered the Kurds to pitch a tent in haste. Though they had been hurrying at a fast pace in order to reach the English residency at Bushire because of the delicate condition of his wife, they were too late. There, in the indefinite stretches of a Persian forest, the English woman gave birth to a baby girl, and then died.

BLUEBIRD Photoplay, based upon the play by H. R. Durant, called "Marcel's Birthday Present," adapted for the screen by E. J. Clawson and produced by Rupert Julian, with Louise Lovely in the lead.

CAST.

Major Abercrombie	**Rex de Rosselli**
Rokaia	**Louise Lovely**
Marcel	**Emory Johnson**
Malec	**Rupert Julian**
Marquis de Tonquin,	**Wadsworth Harris**
Dr. Eglantine	**Frederick Montague**

Malec confronts Rokaia.

Amercrombie looked at his dead wife in a dazed, bewildered manner, and then turning away, he staggered out into the forest. He had not wandered far, when he was shocked into his senses by the sight of a crouching lion. Later a number of lions were seen nosing about, while various pieces of the Englishman's clothes were scattered on the ground.

Left alone with the dead woman and the child, Khaled, Abercrombie's faithful servant, seeing the Kurds opening the trunks belonging to his master, laid the baby by its mother and tried to remonstrate with the camel drivers. One, having sneaked upon him from the back, swung a strangler's cord and threw Khaled to the ground, when the others fell upon him with their knives.

Uzun Hasan, the good vizier of Shiraz, was waiting for the rest of his party and heard the crying of a babe. He sent his trusted secretary, Malec, to find the child, and following the cries, they soon discovered the dead woman and the babe. Instructing his slaves and secretary to bury the corpse, the vizier and Malec mounted their horses and rode to the palace, where Uzun Hasan's four wives were delighted with the child and made a great fuss over her.

She grew up a laughing, dancing, bright-eyed beauty whose name was

Louise in various poses of loveliness both before and after leaving the harem.

Rokaia. She was the favorite of the wives and also of the whole household, Malec as well, who, though now much older, looked at the girl with admiration and desire.

Seeing the man to whom she was to be married, Abu Beker, the Sheik, a great fat, black, greasy merchant, Rokaia was badly frightened; and when Malec disclosed to her the fact that she was not the child of Hasan and suggested that she go away with him, she was only too glad. But as she was leaving the room, her monkey set up such a screeching and shrieking that all the palace was aroused, and Malec waiting for her below the window, was forced to fight with the guards and then to hide in order to escape alive. Rokaia, already possessing her steamship ticket to Marseilles, and greatly terrified, found herself at the boat, and timidly embarked.

Arrived at the city of Marseilles, her purse was stolen by two crooks, and lonely and bewildered in the big place, she was the easy prey of a dandy by whom she sat in a park. As he was leading her away, she was struck by an auto belonging to the Marquis De Tonquin, a noted old roue of the city, who with his friend and doctor, Dr. Fabre D'Eglantine, was just returning home after an afternoon at one of the popular cafes. In the confusion, the dandy thought it best for him to disappear, while the Marquis and the Doctor took Rokaia tenderly to the Marquis' house, where she was carefully cared for by the kind housekeeper.

The fight between the students and the Persians.

The Marquis De Tonquin had a son whom he dearly loved. Realizing from personal experience, the evil that comes from a dissolute life, he determined that Marcel should not live as he himself had lived. He had just received a letter from the college informing him that the boy was incorrigible. Never thinking that escapades could concern anything but women, he and D'Eglantine concluded that Rokaia would make a good companion for Marcel. So she went as a birthday present from the father to his beloved son.

Seeking the address of Marcel, Rokaia stopped by a Persian vendor and asked him in his own language for assistance. He was astounded to hear the language and also at the roll of bills which she carelessly displayed. After she had bought two cages of canaries and a queer toy of him, she went on her way.

Rokaia and Marcel were immediately taken by each other's looks, but the boy was deeply humiliated that his father had sent her. He could

(*Continued on page* 38)

The MOVING PICTURE WEEKLY

Vol. 4. NEW YORK, MARCH 24, 1917. No. 6

The MOVING PICTURE WEEKLY

A Magazine for Exhibitors and others interested in films.

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Editorial Offices.....1600 Broadway, N. Y.
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PAUL GULICK..... Editor
M. WINKLER.....Music Editor
PETER PEPPER..... Interviews
MARJORIE HOWARD..... Interviews
JOE BRANDT.....Business Manager
W. A. BACH.....Canadian Representative
JULIUS BERNHEIM.....Minneapolis Corresp.
KINTARO SAKAMOTO..Japan Correspondent
ROBERT S. DOMAN....London Correspondent
BURTON RICE.....Paris Artist

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SALUTATIONS.

THE Moving Picture Weekly extends its felicitations to the Moving Picture World upon the occasion of the tenth birthday of the oldest trade magazine in the moving picture field. The editor of the Weekly, in company with almost the solid business end of the industry located in New York, attended the World's most excellent dinner, enjoyed its fare, laughed with the others at its takeoffs on the producer, director and scenario man, personally congratulated John Wylie, Epes Sargent, "Pop" Hoff, and George Blaisdell, and met Mr. Chalmers. If there is one thing more than another upon which the World is to be congratulated after ten years of wonderful and well-deserved success, it is upon the spirit of broad-mindedness which prompted those at its helm to invite the representatives of the other trade magazines in the same field.

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Revealing Roberta

By MARJORIE HOWARD

"The Day of a Debutante"—wouldn't you say
If these pictures appeared in a style magazine?
How she rises and rides in the cool of the day,
In the chicest new habit that ever was seen.
How she goes to the club for her luncheon and sport,
While wearing a sport's suit of ecru and green,
And a big shady hat that an artist has wrought
For a dainty young miss who is just seventeen.
In the evening she's gowned in a tulle party-frock
With a glimpse of a glitter, a hint of a sheen;
And her partners come 'round in a circling flock,
Like courtiers who beg for the grace of their queen.
Well, she isn't a butterfly lady at all;
Her standards are high, her ambition is keen.
Her family name? It is Wilson—that's all—
She's the dainty Roberta you've met on the screen.

"The Startling Climax"

"That's my way of ending the story."

"Well, you're mistaken."

GOLD SEAL Three-Reel Drama, written by Karl Coolidge and produced by George Sargent, with Val Paul, Fred Church and Gertrude Aster in the leads.

CAST.

George Telford	Val Paul
Gould Hunter	Fred Church
Harvey Reed	Dan Leighton
Margy Summers	Gertrude Aster
Ormsy	Charles G. Briden

GEORGE SARGENT is a new name among the producers at Universal City, but he will soon be well and favorably known if he continues to produce more pictures of the quality of this Gold Seal three-reeler, written for him by Karl Coolidge. The story carries a surprise ending, and is as follows:

Wealthy through inheritance, George Telford has become justly famed as a short story writer. He has just finished a story when his friend and critic, Gould Hunter, calls. They talk of the story and Hunter suggests that though good, the story is spoiled by its ending. He says that platonic friendship is a rare thing, and that few men would give up their wives without a fight. In his opinion, the public looks for the "different ending." Harvey Reed, for years the Telford family physician, is also present. He and Hunter soon leave the house, while Telford stands thinking of Hunter's criticism.

Margy Summers, an orphan, weary from a day's vain search for employment, enters her rooming-house and is seen by Ormsy, a barbarian of the underworld. He confides to an accomplice that a pretty girl lives there and to keep his eye on her.

Margy reads an advertisement for a stenographer, wanted by George Telford. She is thinking of answering it when a tennis ball flies through the window. Telford himself appears to learn if any damage has been done; he takes the ball, apologizing to Margy.

Later Margy is admitted to Telford's house by the butler. Telford is out, but she is allowed to sit and wait, and esconced in a large chair, she falls asleep. Here Telford and Hunter find her. She is engaged, and it is not long before both these men are interested in her. Telford finally proposes, and she, apparently deeply in love with him, accepts his offer. They are soon married, even though Reed, who, called to Margy's rooming-house, had seen her talking to Ormsy. He warns the author that she may be the wrong girl for him.

As the weeks fly by Telford begins to suspect that Margy has married him for his wealth. She is constantly in the company of Hunter, and they seem deeply engrossed in one another. Telford is miserable, and this fact is noted by Reed, who urges him not to be hasty, for the change from almost poverty to wealth has perhaps unbalanced Margy. The doctor warns Telford that a violent quarrel might cause his death, as Telford has a weak heart. One night, Hunter and Margy return from the opera and Telford sees the stain of crushed violets on Hunter's shirt front. The bouquet of violets on Margy's corsage is badly crushed. He becomes furious, and Margy rushes between them.

Reed receives a note telling him to follow the bearer of it. He is led ten miles away in a machine and there finds Telford. The author tells the story of his twin brother, who had run away from home years before. They heard he had died in South America, but really he had been in prison for fifteen years for forgery. His heart was weak, like Telford's, and the shock of meeting proved too much for him. He died in the room.

Telford stays at Reed's country home for six months. He determines that if at the end of that time, he finds Margy loves Hunter and has forgotten him, he will give her up freely. When he returns, Margy tells him he is too late, she has come to love Hunter. Telford, confronting Hunter, tells him he was right when he said no man would give up his wife without a fight, and that he is going to fight for Margy.

Telford is typewriting feverishly when Hunter and Reed enter the room. The author informs them, that, acting on Hunter's suggestion he has rewritten his story with the "different ending." The husband does fight to get his wife back, but Hunter declares that it all depends on the sort of a woman you marry.

DAN'S
DIPPY
DOINGS

Three scenes showing Speedometer Bill in three different stages of the "Doings."

L—KO 2-Reel Delectable Decoction, delineating death-defying daring. Featuring Dan Russell.

CAST.

Speedometer Bill	Dan Russell
The Judge	Vin Moore
The Manicure	Marjorie Ray
The Judge's Wife	Jean Hathaway

THIS story, featuring Dan Russell, begins in a taxi cab, with Dan as the chauffeur, but it ends on the top of a train, with Dan being chased madly by Vin Moore, in the role of an irate husband. The only regret we have in seeing it is that Marjorie Ray, who plays the maddening manicure, leaves the cast so early in the picture. Here is what you might call a futurist sketch of the plot:

The cops put a rope across the street to discourage speeders, but all they could catch was a cow. Later they were more successful, when Dan, the chauffeur, came along with the manicure in his machine. They were taken to the police station. Both Dan and the judge were interested in the manicure, but the judge had the disadvantage of possessing a jealous wife. She happened to hire Dan's care, and he ran her over a terribly rough road, and then was arrested for speeding again, and taken before the judge again. As they have already encountered each other over the manicure, Dan is afraid that he will get a very long sentence. But the little manicure drifts into the court room, carrying the hat which the judge has forgotten and left with her. The officer of the law can see nothing else, and is in terror, because his wife is in the courtroom. Dan thinks he is going to get off after all, but the judge creates a disturbance by pull-a gun, and Dan crawls on a board from the window of the courtroom to that of the opposite hotel. He is not aware that he has entered the judge's rooms.

The judge comes in, and goes upstairs. Dan hears him coming, and hastily disguises himself in the sheet, putting on a pillow-case for a cap. He takes up a feather duster, and pretends to be the housemaid. The judge enters, and happens to step on the sheet which Dan is wearing. It is pulled off, and the judge recognizes the chauffeur. Dan beats it hastily and hides in the mail-bag in the office of the hotel. The judge and his wife decide to leave town. Dan, in the mail-bag, is loaded onto the same train which they take. The clerk finds him, but allows him to take refuge in a Pullman. The judge and his wife are travelling in the drawing-room. She comes out and and seats herself in one of the chairs. A man tries to flirt with her, and the judge angrily sends her back to the compartment. She leaves her coat, and when Dan comes into the car, he disguises in it. The judge takes him for his wife, and sends him into the compartment, too. Dan and Mrs. Judge confront each other, and hearing the judge returning, they hide Dan in the berth. The porter comes in to make it up and Dan is discovered. The chase leads to the top of the car, and they race back and forth over the roofs of the cars. An engine full of police is pursuing them, and Dan finally is forced to dive from a bridge into the river below.

MORE

LITTLE ZOE RAE, the Universal wonder-baby, is a regular outdoor child, and loves nothing so much as a day in the country, dressed in a bathing suit, or boy's overalls. When continuous picture-making begins to get on the little lady's nerves, her mother begs a day for her from the directors who literally fight for her services, and off they go, in Zoe's own automobile, to spend a day in the open.

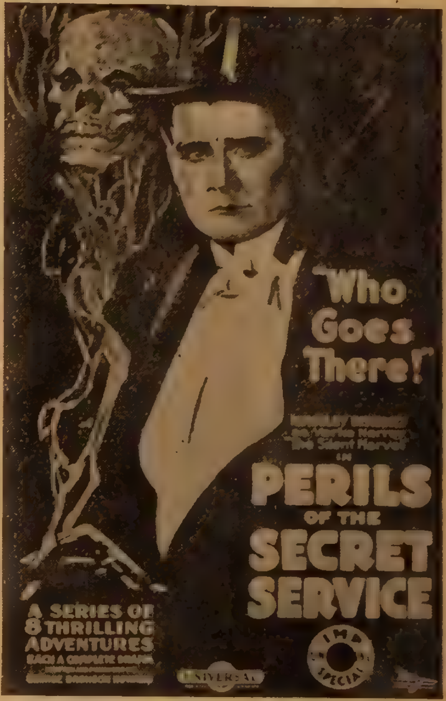
Zoe has been promoted to the dignity of driving the car herself, and she is rapidly developing into a "speed demon." One day when she refused to be satisfied with the moderate pace which safety demanded, her father told her that she must be careful, and not want to go any faster, or she would be pinched by the first cop they met. This made a deep impression, and later, when daddy himself had taken the wheel and put on a bit of speed, Zoe said:

"Drive slower, daddy, or we'll be pinched, and then we'll be all black and blue!"

STARTS A FAD

THE European war is responsible for all sorts of unlooked-for results, and among them is the adoption of the humble overalls as a working costume by the fair sex. It is not only the war-workers in the belligerent countries who have done so, but girls employed in peaceful pursuits in our own country have followed the example of their belligerent sisters. Molly Malone, the little leading lady who will appear soon in a Bison picture called "The Tell-Tale Clue," claims to be the first girl to have worn overalls as an outing dress.

Little Miss Malone has had a lot of experience of out-of-door life, and is quite an expert at camp-cooking, and the art of living in the open. She realized that skirts were an inconvenience with which a sensible woman should dispense, and that the cheap, easily obtained and practical overalls would make an ideal camping costume. Most women would not look very well in them, perhaps, but they are exceedingly becoming to Miss Molly. Just to prove it, she wears them in a picture called "The Fair Masquerader," which she made under the direction of George Cochrane.


"Who Goes There!"
PERILS OF THE SECRET SERVICE
A SERIES OF 8 THRILLING ADVENTURES
UNIVERSAL
IMP SPECIAL

STRIKING POSTER FOR "THE VOICE ON THE WIRE"

THIS is the advance one-sheet for the wonderful series of "The Perils of the Secret Service," which has already made a tremendous impression wherever shown, not only on account of its timely nature and the inherent drawing power of a series of this kind, but on account of the masterful manner in which it was directed for the screen by George Bronson Howard, the author of the original stories. The poster shows Kingsley Benedict, the star of the series as Yorke Norroy, (and, by the way, there are only seven episodes instead of eight, as previously announced, and as shown on this poster). This striking poster was drawn by Daniel Sayer Groesbeck, the well-known magazine and novel artist, who has contributed to nearly all of the popular magazines, and has illustrated a number of well-known books. In addition to his advance poster the Morgan Company of Cleveland is getting out special one, three and six-sheet posters on each of the seven episodes of the series. All of the paper is extremely striking, and clearly represents the interesting character of the series. Most of the posters, too, were drawn by artists of wide reputation. All of them are in the five colors in which the poster on this page was produced.

MOVIEGRAMS

BEN WILSON DIRECTS A FINE VICTOR

BEN WILSON is a good deal of a versatilitist. (That is a new word, but one for which there has been a crying need for a long time. Somebody was bound to invent it and it might as well be the Moving Picture Weekly.) Here is Ben playing the lead in the big mystery serial, which critics pronounce to be the best yet, and which is fully living up to the promise of its title "The Voice on the Wire." At the same time, his name appears on the program as the director of one of the best comedy-dramas which have appeared under the Victor brand in many, many moons.

This masterpiece among Victors is called "Somebody Lied," and a scene from it is reproduced at the right. Harry Carter is the little tin god husband, who "never drinks, never smokes, never dances, never plays for money," and never does anything, according to his own prospectus of himself, but play the archangel. Priscilla, his believing little wife, who dresses up in a white wig and Revolutionary panniers, goes to a masked ball and flirts her head off with a Pierrot. In the meantime, friend l. t. g., whom she pictures as having a lonely evening at home, and who is a hollow deception as an angel, is having a wonderful time at a gambling place, which the police have picked out for a professional visit that very night. Complications follow each other so fast that you can hardly keep up with them, and Ben Wilson has made a superfine job of the development of this rushing action, which Miss Dean and Mr. Carter maintain at the true comedy tempo.

Priscilla Dean presents one of the best arguments for a return to the costuming of our ancestors which has ever been seen. She looks so bewitching in her white wig and panniers that she will probably get into the dreams of every masculine spectator.

When frocks do up in the back.

SUCH A LITTLE DIRECTOR

SINCE Ruth Stonehouse has been promoted to the proud position of director, the rest of the actors at Universal City are trying their best to treat her with the added respect due to her dignity. Franklyn Farnum, the Bluebird star, seems to have forgotten that she is not just a little girl, as he plays "Ring-around-a-camera" with her.

Ring-a-round-a-camera.

NESTORS SHOCK VISITORS

THE strain of producing a good comedy every week for fifty-two weeks in the year is a considerable one, but you would never think so to look at the picture of Eddie Lyons and Lee Moran, the leading lights of the Nestor Company, which performs this feat regularly, under the direction of Louis Chaudet. The consistently high standard maintained by this trio, assisted by Edith Roberts has been the subject of high praise from those who know the effort and hard work that such an undertaking entails. Of course, some of the comedies are funnier than the others—that is only natural, and certainly "Shot in the West," the Nestor for this week touches the high-water mark, even for Nestors.

Edith is a Boston novelist who comes to the Woolly West for local color. The town of Grizzly Gulch which has long since reformed, decides to return to the "bad old days" for her benefit. Eddie poses as "Rat-

(*Continued on page* 38)

The inseparable Nestor twins.

"THE FIGHTING GRINGO"

Left—Red proves an expert fixer. Right—The suppression of the revolution.

SIXTY-FIRST Red Feather, from the well known "Red Saunders" stories, by Henry Wallace Phillips, adapted for the screen by Maude Grange and produced by Fred A. Kelsey, with Harry Carey as his star.

HENRY WALLACE PHILLIPS is a well-known name, and the most popular thing he ever did was his "Red Saunders" stories, which were published in a widely read magazine. A scenario was concocted from them by Maude Grange, and given to Fred A. Kelsey to produce with Harry Carey in the role of the wandering, adventurous hero. Then the result was set for the sixty-first Red Feather photoplay. Carey has a part after his own heart, in which he plays Cupid for a pair of silly lovers, personally conducts a revolution, brings a dishonest missionary to book, and otherwise takes the affairs of personages and nations into his own capable hands. This is the first Red Feather with the popular actor in the leading role since the second of the series, "A Knight of the Range," which is still in demand. Here is the story:

On their way to Panama, Mr. William De La Tour Saunders, otherwise known as "Red," a big, husky, redheaded adventurer of experience, who wears continually a most engaging grin, meets Mary Smith and Arthur Saxon. He becomes very friendly with both these young people and soon learns that Mary is on her way to do missionary work with a Mr. Belknap and that Arthur is seemingly following her. During the voyage, Arthur and Mary alternately quarrel and agree. The lover plays his violin as a means of reconciliation, but Mary always tells him that though she loves him, he must prove himself to be a man before she consents to marry him. Arthur loaths Mr. Belknap and denounces him in the most descriptive terms, but Mary is loyal to the missionary and becomes angry whenever he talks against the man. Red does all in his power to bring the two lovers together and is greatly amused by their petty quarrels.

Arthur tells Red his story.

At the dock when the ship anchors, Jim, a big rancher, comes on the deck and asks the captain for a husky white man who can be trusted for foreman at his ranch and store. The captain recommends him highly to Jim. Through his iron grit, Red wins out in every difficulty. Thrown from his horse, Red is hurled into the stomach of Orinez, a little fat Spaniard, who is head of the Government party and the ablest man in Panama. Red saves him from three bandits one night and the two men become good friends.

Red goes often to see Mary, but when he mentions Arthur's name, she demands that he never speak of him before her. He senses that Belknap is to blame and warns her not to allow him to influence her against Arthur.

Red then goes to the store of Perez where Arthur is working, and finds the young fellow in a most deplorable condition. Arthur tells them why he has been drinking so hard.

CAST.

Mary Smith	Claire Du Brey
"Red" Saunders	Harry Carey
Arthur Saxon	George Webb
Jim	Bill Gettinger
Perez	T. Du Crow
Belknap	T. D. Crittenden
Orinez	Rex de Rosselli
Pedro	Vesta Pegg

From the time they were children, Mary and Arthur had been sweethearts. They met Belknap, and Mary became vastly interested in missionary work, while Arthur, distrusting the man, was unable to turn the girl against him. Their engagement was finally broken and Arthur was turned out by his father.

Learning that Mary was going to Panama, Arthur followed her. One night, he had been accosted by a street woman, who was almost starved and who fainted in his arms. He had carried her to the store, fed her and then taken her to his room to rest, after which he left the place. Belknap had witnessed this scene, and had hastened to tell Mary about the incident, putting a false light on the whole affair. When Arthur next saw her, she told him that his presence was an insult and ordered him to go away from her.

Red determines to remedy things in his own way. He goes with Perez to his home to dinner and in the course of the evening, discovers that they are related, as both are descendants of the De La Tour family. While they are eating, Orinez rushes into the room and tells them that, having followed Belknap, he had seen him meet Zampeto, the leader of the new revolution, and had heard him promise to make the converts join the revolution, if Zampeto would endow his mission when he becomes president.

Red hears that the insurrectos are on their way to the ranch, so with the help of three of the men, he barricades the store and prepares to put up a fight. Red and his men finally use cans of tomatoes as arms, hurling them into the crowd, but both are wounded severely by the time Jim and a troop of American soldiers come to their rescue. Red, when all is finished, falls unconscious.

Orinez, Perez and Jim arrange with the troopers to trap the revolutionists that night. When Red finds out about their plans, in spite of his helpless arm, he joins Arthur and the other men in a little hut far from the town. Without any explanation, he deliberately fires at Arthur and wounds him in the arm, but after Arthur has finished swearing at him, he nonchalantly states that he wants to tell Mary he is wounded and he couldn't tell a lie to her.

The insurrectos are caught in their own trap and Red with Orinez and Perez, goes to the mission. He makes such a noise that Belknap soon enters. He lunges at Red with a drawn knife, but suddenly Red pulls out his revolver and thrusts it in the man's face. Informing Belknap that his plans have been discovered, he gives him an hour to make his escape on the condition that Belknap threaten him with his knife. Mary rushes into the room and tries to protect Red. He tells her he can't fight, as he is hurt and that he came to tell her that Arthur is wounded. She wildly demands to be taken to him. When Belknap springs to the door as though to follow them, Perez and Orinez swing open the shutter and remind him that he has only an hour.

Though Mary refuses to listen to his talk of Arthur, Red insists upon telling her the whole story. They hurry to the hut where Arthur is pacing the room in feverish anxiety. Mary starts running when they are nearly there. Arthur meets her, puts his one good arm about her as she flings her arms about his neck. Red turns away and goes alone toward the town.

Red does his best to efface himself.

"Then we are cousins!"

SINGER'S ACCIDENT SHOCKS UNIVERSAL CITY.

THERE were numerous expressions of keen regret at Universal City over the news that Mme. Schumann-Heink had been injured in an automobile accident at St. Louis. The world's greatest contralto never comes to California without paying a visit to the capital of filmland and her radiant, wholesome personality has warmed the hearts of all the Universal employees to whom on such occasions she has very generously sung in her most gracious manner.

Carl Laemmle, president of the Universal Company, upon learning the news, sent a telegram to the famous singer informing her of the shock to every one at the picture city and wishing her a speedy recovery.

P. A. POWERS MEETS AN OLD FRIEND.

MARSHALL LORIMER, who has been engaged in newspaper work for many years not only in this country but in Europe and the Orient, and who at present is the Southern California representative of the Rounder and Playbill, the leading amusement publications of the Pacific Coast, had a pleasant hour at Universal City this week with P. A. Powers, treasurer of the Big U organization, who crossed the continent recently for a short visit to the Pacific Coast studios of the company.

Detective Kelly and his assistants read of the plot against the city.

The mystery of Pat's boudoir.

"The Purple Mask" No. 14--"Sky Monsters"

PAT SAVES NEW YORK FROM BOMBARDMENT BY HOSTILE AIRSHIPS IN THIS CHAPTER OF THE SERIAL, WRITTEN AND PRODUCED BY GRACE CUNARD AND FRANCIS FORD, AND IS TAKEN PRISONER.

IN Episode 14 of the serial "The Purple Mask," which is nearing completion, the intrepid Pat ascends in a biplane far above the city of New York, to destroy the hostile airships from which the anarchists are bombarding the financial district of the city. For the first time the girl falls into the hands of her pursuers, and Kelly, convinced of her services to the Government, determines to save, instead of hunting her.

In the preceding episode Pat had thwarted the purpose of a band of anarchists who, prompted by a spirit of vengeance and malice, had designed to drop incendiary bombs on Wall Street and destroy the financial district of New York by an attack from the sky.

When they approached New York in their airship, passing down the length of Manhattan Island, while consternation reigned throughout the city, Pat was ready in a biplane to approach them before they reached lower New York, and to attack their air-craft from above. Timing her movements with exactness, she was high above the anarchists before they reached their destination and by dropping bombs upon the craft operated by the criminals, rendered them helpless. They were glad to escape with their lives, when they finally effected a safe landing in one of Brooklyn's suburbs.

The unprecedented exploit of the anarchists naturally attracted the attention of the Government, and when investigation pointed to the "Purple Mask" as having participated in the raid, orders were issued from Washington that the girl must be apprehended at all hazards. Phil Kelly was called in by Secret Service operatives to assist in the capture.

While Pat was walking through the grounds surrounding her home, the officers captured her, but she was immediately rescued by the Apaches. In a few moments Pat was again at the mercy of the officers who forced their way into a room where the Apaches were in session. The girl refused gracefully to submit, and when an opportunity came she smashed the officers over the head with heavy vases she snatched from the sideboard, and started a mix-up that permitted her to escape through the window.

Secret Service men who were watching outside, chased Pat with a view to capturing her. She led them over roofs and house-tops, until she attempted to slide to the earth and safety by using the branches of a tree. When she hit the ground there was an officer waiting to handcuff her. The men led Pat to their automobile, but as they were about to drive away the Apaches again attacked them.

With one handcuff attached securely to Pat's wrist, the officers fastened the other bracelet to the framework of the automobile, while they engaged in a desperate fight with the Apaches. Pat's men were overcome, and the episode ends with Secret Service men driving away from the scene in their automobile, with Pat their prisoner.

CAST.

Patricia Montez	**Grace Cunard**
Phil Kelly	**Francis Ford**
His assistants	**Pete Gerald** **Jerry Ash**
Pat's aunt	**Jean Hathaway**

Red looks menacingly at Polly.

Shirley catches his valet at the phone.

"THE SPIDER'S WEB"

EPISODE THREE of the Great Surprise Serial, "The Voice on the Wire," which was written by Eustace Hale Ball, adapted for the screen by J. G. Alexander, and produced by Stuart Paton, with Ben Wilson as the star.

CAST.

John Shirley	Ben Wilson
Polly Marion	Neva Gerber
Red Warren	Francis McDonald
Howard Van Cleft	Ernie Shields
Dr. Renolds	Joseph Girard
Jap Valet	Frank Tokonaga
Capt. Cronin	Howard Crampton

THE third episode of the great surprise serial, is called "The Spider's Web," and serves still further to complicate and deepen the mystery of the two preceding chapters. Eustace Hale Ball well understands how to create suspense, and J. G. Alexander, in adapting the story for the screen, and Stuart Paton the director, have succeeded in keeping it red-hot throughout the instalment.

John Shirley, the famous detective, arrives at his apartment in time to receive a telephone from the voice on the wire that his colleague, Polly Marion is in danger. He rushes to her apartment and finds that his car has been stolen.

He reports the theft to the police, but finds his car with a note of warning in it. He starts on his mission, but the car explodes from a bomb, and he goes to the police station and explains. He is delayed, but arrives in time to save Polly from being killed by a mysterious disembodied hand.

That night he and Polly go to a party at the rooms of the mysterious Red Warren. Red forces Polly to ask Shirley to meet her there. Shirley notices that Warren's hand bears a resemblance to the hand of the morning's adventure. The fact is noticed as Warren is showing him an old family coat-of-arms, telling him that an ancestor of his had a grafted hand.

They leave the party at a late hour and Shirley is attacked on his homeward journey, succeeding, however, in overpowering his assailants.

Arriving home he finds that Howard Van Cleft, the young millionaire, has sent a note telling him of a contemplated yachting cruise, as he fears to remain in the city longer. Shirley phones for assistance and hurries to the deck, where, in a running fight on the river, he saves the life of Howard and sees him safely started on his journey.

He arrives home after his day's adventure and accidentally reads in a medical journal of a wonderful operation in which a human hand has been grafted upon an arm. He thinks of Warren and recalls the coat-of-arms. He cannot fathom the fact that the mysterious hand was disembodied. The mystery is now deeper than ever.

NO JITNEY FOR WILSON.

BEN WILSON, star of the serial "The Voice on the Wire," and who in the past has directed a number of feature productions, resents the suggestion that merely because he owns an automobile and drives it, that he is operating a jitney between the film capital and Hollywood. A few days ago, as he was driving away from the studios, a stranger stepped up to him and said, "I want to go to Hollywood."

"Climb in," said the actor, and he drove the man over the pass. At the end of the ride he stopped and the man, after alighting, dug down in his pocket and handed Wilson fifty cents. The actor looked at him surprised and said. "What's that for?"

"Why, take our your fare," said his guest. Wilson informed the man that his perfectly good automobile was not engaged in the transportation of passengers and that he had not as yet reached the stage where the collection of jitney fare was necessary, even with the high price of gasoline.

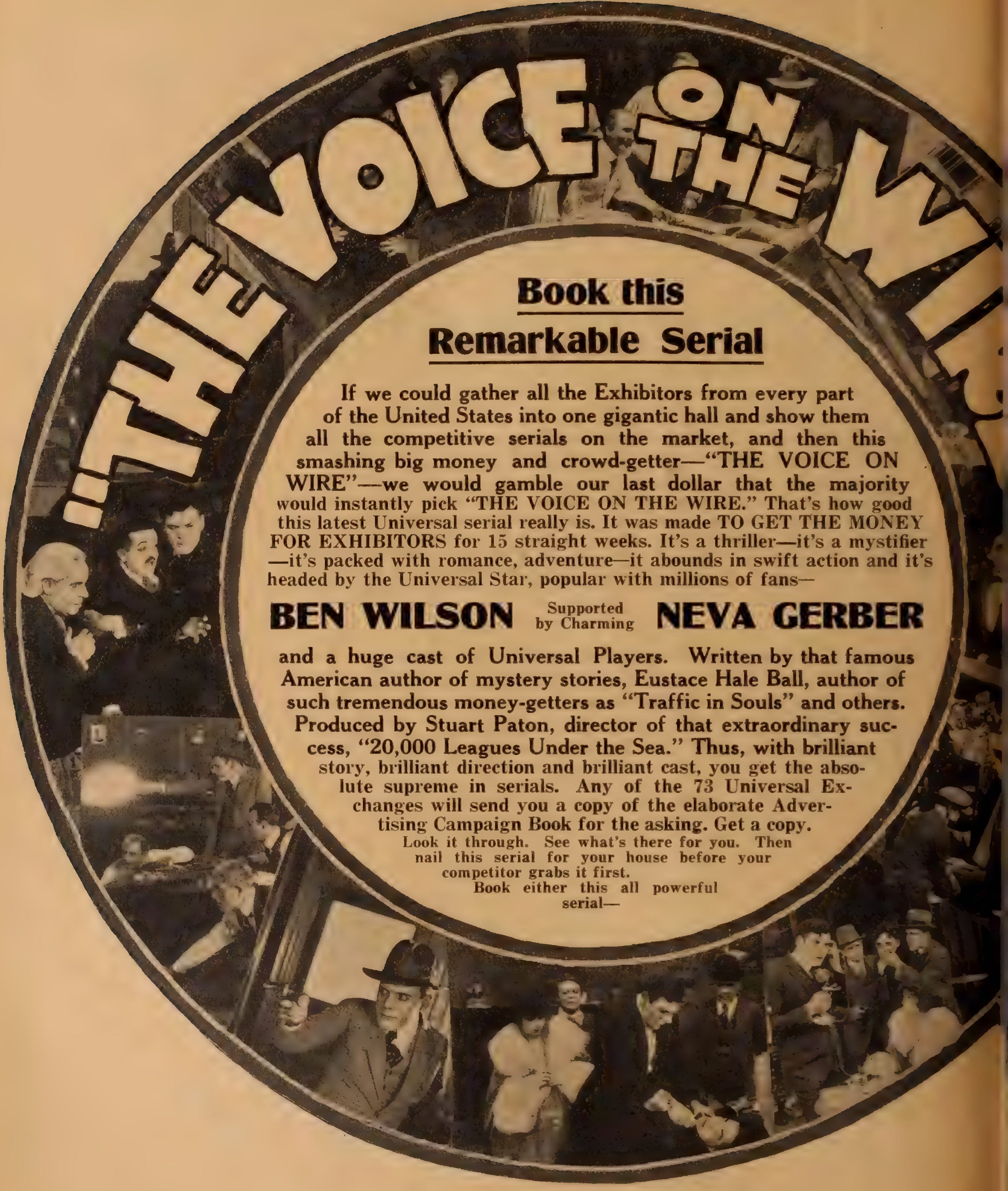
Episode Three of the

Voice on the Wire

OUTDOOR MEETINGS AT UNIVERSAL CITY.

UNIVERSAL CITY has been the mecca not only of scores of tourists during the past week, but also of many motion picture exhibitors and exchange men. A number of the film folk visited the cinema capital both to renew their acquaintance with Carl Laemmle, president of the Big U organization, and to see the sights of the institution while others came for the purpose of consulting him regarding business matters.

It has not been unusual to witness gatherings of the exhibitors and exchange men out of doors at Universal City, presided over by President Laemmle, at which affairs of mutual interest have been discussed, this being possible because of the delightful balmy weather that has been "on tap."


"THE VOICE ON THE WI

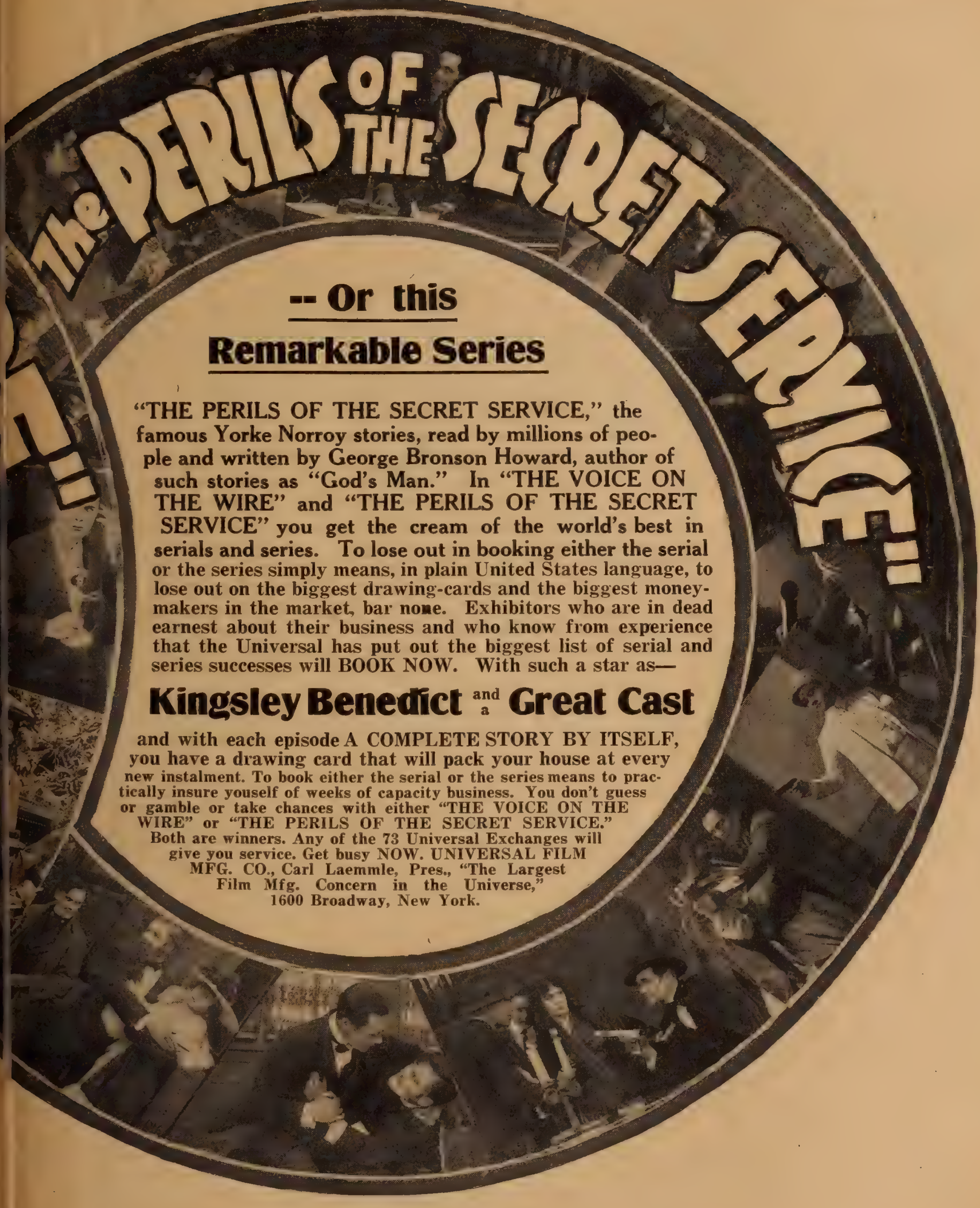
Book this Remarkable Serial

If we could gather all the Exhibitors from every part of the United States into one gigantic hall and show them all the competitive serials on the market, and then this smashing big money and crowd-getter—"THE VOICE ON WIRE"—we would gamble our last dollar that the majority would instantly pick "THE VOICE ON THE WIRE." That's how good this latest Universal serial really is. It was made TO GET THE MONEY FOR EXHIBITORS for 15 straight weeks. It's a thriller—it's a mystifier—it's packed with romance, adventure—it abounds in swift action and it's headed by the Universal Star, popular with millions of fans—

BEN WILSON Supported by Charming **NEVA GERBER**

and a huge cast of Universal Players. Written by that famous American author of mystery stories, Eustace Hale Ball, author of such tremendous money-getters as "Traffic in Souls" and others. Produced by Stuart Paton, director of that extraordinary success, "20,000 Leagues Under the Sea." Thus, with brilliant story, brilliant direction and brilliant cast, you get the absolute supreme in serials. Any of the 73 Universal Exchanges will send you a copy of the elaborate Advertising Campaign Book for the asking. Get a copy. Look it through. See what's there for you. Then nail this serial for your house before your competitor grabs it first.

Book either this all powerful serial—


"The PERILS OF THE SECRET SERVICE"

-- Or this

Remarkable Series

"THE PERILS OF THE SECRET SERVICE," the famous Yorke Norroy stories, read by millions of people and written by George Bronson Howard, author of such stories as "God's Man." In "THE VOICE ON THE WIRE" and "THE PERILS OF THE SECRET SERVICE" you get the cream of the world's best in serials and series. To lose out in booking either the serial or the series simply means, in plain United States language, to lose out on the biggest drawing-cards and the biggest money-makers in the market, bar none. Exhibitors who are in dead earnest about their business and who know from experience that the Universal has put out the biggest list of serial and series successes will BOOK NOW. With such a star as—

Kingsley Benedict and a Great Cast

and with each episode A COMPLETE STORY BY ITSELF, you have a drawing card that will pack your house at every new instalment. To book either the serial or the series means to practically insure youself of weeks of capacity business. You don't guess or gamble or take chances with either "THE VOICE ON THE WIRE" or "THE PERILS OF THE SECRET SERVICE." Both are winners. Any of the 73 Universal Exchanges will give you service. Get busy NOW. UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Mfg. Concern in the Universe," 1600 Broadway, New York.

Left—With the dwarfs.
Centre—The wedding.
Right—The wicked Queen.

"SNOW WHITE"

REX Three-Reel version of the immortal fairy tale, with Elsie Alberts as the little housekeeper of the dwarfs.

THE favorite of favorites with lovers of fairy-tales is "Snow White," and the three-reel version of it which is offered as a Rex release with Elsie Alberts in the name part, presents the evergreen story at its best.

The story opens in the ante-room of the royal bed-chamber. The good queen, Snow White's mother, dies. A year later the king brings home a new, wicked queen. There is an elaborate ceremony of investiture. Snow White is presented to her new mother. The queen sees in writing in her magic mirror a message to the effect that Snow White will be prettier than she. The queen is in a jealous rage. The king leaving for a short period, confides to his queen the care of Snow White. No sooner is the king gone, than the wicked queen, under threat of beheading, compels a hunter to carry Snow White to the woods and slay her. The hunter weakens at the critical moment and sets Snow White free. He kills a rabbit, and in the blood of the slaughtered animal dips his handkerchief, which he shows to the queen as proof that he has carried out his mission.

Snow White sees a cottage in the distance. She goes to this little house. Finding it apparently vacant, she enters and searches through the rooms. In the fireplace a pot is boiling. The table is spread. The beds are made. She lies on one of the beds and falls alseep.

Seven little men are at work in a mine. At the close of the day they stop their labor and, in military order, march across the fields to their little home. They discover that some one has been there. The leader searches the rooms and finds Snow White. He summons his mates and together they awaken the sleeper. Snow White agrees to keep house for the little folks.

The queen, through her mirror, has learned that the hunter has played her false and that Snow White still lives. The next day she goes in disguise to the hut. She gives Snow White a poisoned comb. Snow White falls unconscious. When the dwarfs return they soon discover the trouble and remove the comb, restoring Snow White.

The next day the queen returns. In spite of the warnings of the dwarfs the wicked woman is admitted by Snow White. The queen induces her to eat of a poisoned apple. Snow White falls dead. The dwarfs, returning at night, bemoan the loss of their princess.

The queen learns of the death of Snow White. The glass tells her: "Oh, queen, there is none in the land so beautiful as thou."

A prince now comes upon the scene. From a hill he sees a strange sight. He dismounts and approaches a casket of glass, surrounded by seven mourning little men. He leans over the casket and kisses the face of the still figure within. Immediately Snow White comes to life.

The king and queen are at the head of the court assembling to greet a new prince and his beautiful bride. Of course, it is the prince and Snow White. The wicked queen is exposed and turned out. The king welcomes his restored daughter and her prince and gives the two his blessing, and—of course—they live happy ever after.

GRETCHEN LEDERER NOW IS FULL-FLEDGED U. S. CITIZEN.

GRETCHEN LEDERER, one of the well known leading ladies of Universal City, arrived at the studios a few mornings ago and proudly exhibited a document to her many friends. It was the final decree of the United States District Court admitting the actress to full American citizenship, or what is commonly known as the second papers.

Miss Lederer is a native of Germany, where she was educated for the operatic stage, and it was upon her arrival in the United States some years ago that she decided to give up grand opera for pictures. Since then she has been very successful and has made an enviable name for herself as a screen actress. Recently she has been playing important parts in the Lynn F. Reynolds Company. Five years ago Miss Lederer took out her first papers and no sooner had the requisite time elapsed than she appeared before the judge of the United States District Court in Los Angeles and took her final examination.

Thrills in "The Bronze Bride"

EDDIE POLO'S first picture since he "died" so dramatically in the last episode of "Liberty," is "The Bronze Bride," the Red Feather for next week. Henry McRae had charge of the production, and you may imagine how he revelled in the chance to use Polo's reckless daring in all sorts of precarious situations. The "big thrill" comes when the two men, Frank Mayo as the somewhat weak-kneed hero, and Eddie as the resentful brother of the Indian heroine, meet in a terrific struggle on the very "tip" edge—as the children say—of a precipitous cliff. It isn't new—this situation, but surely no two men ever risked distruction more rashly than these two. You will see some pictures of this hair-raising encounter when the story of the picture is given in this magazine next week.

Athletic feats in films would seem to be something quite new, to hear the way that some people talk about them. Such conversation makes Eddie Polo smile rather wearily. He has been endangering his own life and limb in pictures so long, that it is amusing to hear a screen player's possession of physical strength and muscular development spoken of as a novelty. He made his screen reputation in the days when serials were newer than they are now, and as Universal serials have a habit of going all over the earth, so there is no player in pictures who receives more foreign letters than Eddie Polo. The manners and customs of the Occidental world may seem strange to the Orientals who have acquired the movie habit, but Eddie's magnificent physical development, and the uses to which he puts it, speak to them in a language which is more readily understood than Esperanto, and find an immediate response. In "The Bronze Bride" he quite surpasses his own record, and that alone is enough to insure the success of the picture.

But it has a lot more to recommend it, and its strongest bid for popularity is the work of Claire McDowell, who is starred in the role of "A-Che-Chee," a sort of Indian version of "Madame Butterfly." She is called in the picture "the best-looking Indian you ever saw," and this description is well-earned. She has

(*Continued on page* 38)

Violet Mersereau in Bluebird Photoplay "Susan's Gentleman."

Frankie recognizes his mother.

This is only one of the strenuous scenes in "The Bronze Bride."

VIOLET THE CHANGELING.

"I can be a hundred different ladies and no lady at all—all in one week," said Violet Mersereau, as she donned the picturesque rags of her next impersonation "Susan" in the Bluebird picture "Susan's Gentleman." "Clothes always influence me. I'm exactly what they want me to be. I'm 'it' as soon as I get into them and I stay 'it' until I take them off. That is why I simply must have my costume to suit the character in my screen work.

"When I wear rags I'm a poor, appealing wistful sort of person, with all the feelings of a street urchin. When I'm a society girl I have all the sensations of wealth and luxury, and am just a butterfly, not thinking at all. When the last scene that I play on a working day is petulant, then I stay that way till I land at my mother's door; when it's flirtatious, I'm afraid that even Mike, my chauffeur, knows what I've been playing that day. It may get me into trouble some day, this tendency of mine, but I can't help it."

"One touch of this, and you die in horrible agony!" said Norroy.

"The CRIMSON BLADE"

THIS is the title of the fourth adventure of the series, written and produced by George Bronson Howard, and called "Perils of the Secret Service." It takes the hero to a small town in Turkey.

CAST.

Yorke Norroy	Kingsley Benedict
Carson Huntley	Jay Belasco
Hassan Bey	Frank Whitson
Von Ladenburg	Harry Mann
Cecilia Reginald	Roberta Wilson
Mesrour	C. G. Briden
American Consul	Harry Archer

THE Crimson Blade" is the title of the fourth adventure of Yorke Norroy, the astute secret agent of the United States diplomatic service. The series as a whole bears the title "Perils of the Secret Service," and was written and produced at Universal City by George Bronson Howard, with Kingsley Benedict as the star.

Herman Von Ladenburg, ostensibly the agent of a Saxonian gun factory, had orders to supply the Filipino rebels with the munitions of war. And the man who watched him to see that he did nothing of the sort was Yorke Norrow, Secret Agent of the Department of State. Von Ladenburg was to start for Hong Kong the following day, but for some reason unknown to Norroy, he was going to stop off in Neropa, Turkey. Norroy told his confidant, Carson Huntley, that it was their business to see he stopped there permanently.

Meanwhile, Miss Cecilia Reginald, one of those American girls who declare they can take care of themselves as well as any man, had arrived in the little Turkish town of Neropa.

On that same day, Hassan Bey, the assistant Minister of War and autocrat of Neropa, saw the American girl and determined to get her at any cost. He ordered his Chief Eunuch Mesrour, to kidnap her that night.

Von Ladenburg, Norroy and Huntley arrived at the town where Norroy registered their names as Ludwig Fulda, a Saxonian, and his secretary, Hoffman. In the lobby he met the American Counsul and disclosed to him his real name and purpose.

When Von Landenburg went to see Hassan Bey the guard told him to come that evening, and though there would be a different gate-keeper then, he would leave orders for him to be admitted. Huntley, hidden nearby, heard these words with great satisfaction.

After Von Ladenburg had left, Huntley, waiting for a chance to move on without being seen, was noticed by Cecilia. She threw a note, wrapped about a hard object, to Huntley informing him who she was and that she was held a prisoner unless she consented to marry Hassan Bey.

Norroy determined to keep Von Ladenburg's appointment with Hassan Bey. He managed to get the Saxonian in a drunken stupor and hastened to the palace. There Hassan Bey, thinking Norroy was Von Ladenburg, for he had never met the man, showed him many firearms and finally brought forth a poisoned dagger, one prick of which would cause death after five minutes of indescribable agony.

Huntley, having been too anxious to wait for Norroy to finish with Von Ladenburg, had gone to the palace to rescue Cecilia and had been taken

(*Continued on page* 29)

Left—David's dream.
Right—He buys the idol.

"David's Idol Dream"

IMP Two-Reel Drama, story by Adele Farrington, scenario by Malcolm Strong and production by Walter Morton. Phantasy and reality blended in a novel way.

CAST.

Dave	Jay Belasco
Letty	Madge Kirby
Paul Steward	Rex Rosselli
Mrs. Steward	Miriam Shelby
Their daughter	Elizabeth Janes

THE dream that David has in this Imp two-reeler, written by Adele Farrington, adapted for the screen by Malcolm Strong and produced by Walter Morton, is one of the wildest phantasies ever imagined by the brain of an artist. Charlie, the big elephant of the Universal zoo, was pressed into service for the imaginative part of the picture, and performs like the veteran he is. Jay Belasco, who is supporting Kingsley Benedict in the series "Perils of the Secret Service," has the lead. The story runs like this:

Dave is a struggling young artist who has a great penchant for heathen idols and can scarcely resist the temptation of possessing every one he sees. He and Letty, who is an illustrator, are engaged, and are waiting until Dave can sell a painting upon which he has long been working. At last it is completed and he takes it to the art dealer's, who that day has had returned to him a hideous-looking idol. Paul Steward had previously purchased it, but his wife had insisted upon its erturn. While it was in the possession of the Stewards, their small daughter had amused herself with stuffing its gaping mouth with everything she could discover, including her mother's valuable string of pearls. The art dealer offers to exchange the idol for the painting and Dave happily takes it home.

Letty is angered and breaks their engagement, returning to her own room on the floor below. Dave is disconsolate and sits down to muse over his unhappiness in losing Letty. He falls asleep and has a dream in which he thinks some strange man is trying to take Letty from him. In his excitement he knocks over the idol which falls with a loud crash and the string of pearls falls from the open mouth. Letty, in her room, hears the terrible thud and hurries upstairs. The two lovers become so much engrossed with each other that they forget all about the idol.

Meantime, the loss of the pearls is discovered and the Steward chauffeur is arrested for the theft. They trace his movements and find that Steward had sent him with the idol to the art dealers. The detectives immediately deduce that the art dealer is the fence. He stoutly disclaims having the jewels. They visit Dave's apartments and there discover the jewels hanging out of the mouth of the idol. They remember that the little girl had found enjoyment in feeding the idol and the mystery is solved. Happiness comes to the lovers, for Paul gives Dave an order for several paintings.

"PERILS OF THE SECRET SERVICE."

(*Continued from page* 28)

captive by Hassan Bey just as he entered the window. The guards had taken him to the court where they had begun to torture him.

Norroy had found the note left by Huntley saying that he had gone to the palace. While the Turk's back was turned, Norroy snatched up the poisoned dagger and told the man to bring out his prisoners. Though Hassan called his guards, they were appalled at the sight of the dagger and refused to go near Norroy. When the captives were brought into the room, Norroy forced Hassan to phone the American Counsul to hasten to the palace. By use of the dagger, they all escaped from the place. The Turk, crazy with anger, ordered Mesrour to follow Norroy and either to kill him or lose his own life.

At the hotel, Mesrour, climbing through the window and mistaking Von Landenburg, who sat in a stupor at the table, for Norroy, stabbed him in the back. He was just going to kill Huntley, when Norroy entered the room, causing him to flee. Norroy, about to shoot the Turk, lets him go when Huntley says that Hassan will kill him anyway.

BLUEBIRD IDEAS

IN the dainty BLUEBIRD Photoplay "The Gift Girl," we see the running away from a harem of a young girl just before she is to be married to a very fat Mohammedan. In Paris she is found by an old Marquis, who presents her as a gift to his young nephew. An attractive method of advertising the picture is to have a very fat man or boy distribute cards containing the following announcement:

If you're not so VERY fat
"THE GIFT GIRL"
will like you—and you'll like
Louise Lovely in the dainty BLUEBIRD Photoplay
at The (name here) Theatre
on (date)

Obtain a scale from a local merchant. On the day before you show the picture, place it in front of your theatre. Put this sign on the scale:

HEAVYWEIGHTS
and
LIGHTWEIGHTS
get weighed FREE. Everyone
who weighs over 240 lbs. will be admitted FREE
to see
"THE GIFT GIRL"
the delightful BLUEBIRD Photoplay
HERE TOMORROW
Be sure to get weighed.

Cards with similar wording except for the elimination of the line "Here to-morrow" and the substitution of "AT THE (name here) THEATRE," should be distributed around town. Do not weigh anyone except on the day of showing and after the doors of your theatre have been opened. The merchant will be glad to let you have the scale if you will put a small sign on it saying that the machine was loaned through his courtesy. On the day of showing change the last two lines on the sign to read:

NOW SHOWING
GET WEIGHED RIGHT NOW

Have a man in Oriental costume go around town giving out these cards:

I DEFY ANYONE
to resist my hypnotic power.
For proof of my ability as a hypnotist see how I influence
"THE GIFT GIRL"
This latest BLUEBIRD Photoplay
at the (name here) Theatre
on (date)

Have the attached letter sent to the names on your mailing list:

Mr. Exhibitor—A mailing list is a valuable advertising force. To compile a live list is very easy and inexpensive. Ask your BLUEBIRD Exchange manager to show you how. This service is FREE. Send the following letter to the names on your list.

BLUEBIRD PHOTOPLAYS, Inc.

Dear Friend—In the Far East it is the parents' custom to provide a companion for their son when he attains his twenty-first birthday.

My ward and nephew, Marcel, will be twenty-one on (day you show picture). Desiring to see him settle down, I have chosen a companion for him.

Aware of your good judgment, I ask you to see "THE GIFT GIRL" I have decided upon. Will you, therefore, be so kind as to visit the (name here) Theatre where she will appear on (date).

Cordially,
MARQUIS DE TONQUIN.

"HELL MORGAN'S GIRL"

THE heart-gripping story of "HELL MORGAN'S GIRL" shows that below the skin there exist some excellent qualities in the girl who has been brought up in an environment full of lawlessness. Though living continually among drunkards and thieves, we find "HELL MORGAN'S GIRL" a woman of noble fibre when put to the test.

Have the following throwaways printed and distributed:

HEAVEN ON EARTH
was found by Roger Curwell
When he met
"HELL MORGAN'S GIRL"
SEE this BLUEBIRD Extraordinary
at the (name here) Theatre
on (date)

Another way of securing business is to secure an empty store on a prominent thoroughfare for use during the two or three days preceding the showing of the picture. Rent a piano from a dealer; perhaps you can obtain it free by placing a small sign on the instrument stating that it is loaned through the courtesy of the dealer. Dress a young man in the clothes of a "down and outer." Place him at the piano in the window of the empty store. Have him play dance music occasionally and at times have him appear as if asleep. A large sign above the piano or at the side should read as follows:

CAN HE BE SAVED?
Is there an oasis in the desert of crime and immorality?
There is a true, gripping, masterful answer in
"HELL MORGAN'S GIRL"
The BLUEBIRD Extraordinary
At The (name here) Theatre
on (date)

Get an old farm buggy and have an elderly couple ride around town in it. A large sign in the rear or on each side of the carriage should read:

WE'RE ON OUR WAY
to SEE
"HELL MORGAN'S GIRL"
The BLUEBIRD Extraordinary
at the (name) Theatre
TO-DAY

Every once in a while the man should get out of the buggy and distribute to passersby the following cards:

You may trust her
You may doubt her
You may absolve her
You may condemn her
You may love her
You may hate her
But no matter how you feel toward her, you'll say she's WONDERFUL
Come with us and SEE
"HELL MORGAN'S GIRL"
at the (name) Theatre TODAY

PRAISES "EAGLE'S WINGS."

THE employees of the Oregon Washington Railroad Navigation Company, (Union Pacific System), publish a semi-monthly magazine which in itself is a credit to the editors and the organization back of it. It is entitled the Pacific Semaphore, and deals exclusively with the activities of the O. W. R. R. and N employees' Club, and the business of the railroad. They departed in the February 17th number, however, from their usual custom, and gave "The Eagle's Wings," which showed at the Strand Theatre, in Portland, the following paragraphs of commendation:

FILM WELL WORTH SEEING

THE Semaphore is going to depart from its usual custom and give a moving picture house some free advertising. The Strand Theatre, Portland, last week showed a film called "The Eagle's Wings." It presented a patriotic appeal for preparedness, and showed a number of pictures of munition factories, enlightening the onlookers as to the manner of making the implements of warfare. President Wilson's picture was displayed, the United States Flag fluttered in the breeze and patriotic selections were rendered by the orchestra. The display of these pictures, the likeness of the president, the appearance of soldiers, the procession of battleships and the wonderfully interesting industrial scenes, were appealing.

The management of the Strand is congratulated on its production. More films of this character and fewer reels of the salacious nature that are so popular, and fewer of the so-called comedy films which are indescribably vulgar, will elevate the moving picture show. It can teach patriotism and love of country.

"HELL MORGAN'S GIRL."

(*Continued from page 30*)

Mr. Exhibitor—By all means get a mailing list if you haven't any now. It's an inexpensive way of bringing people to your theatre. Ask your BLUEBIRD Exchange manager to show you how to compile one. This service is FREE. The following printed on a postal card and sent to the names on your mailing list will make your investment profitable.

BLUEBIRD PHOTOPLAYS, Inc.

Dear Friend—
You may doubt me
You may trust me
You may absolve me
You may condemn me
You may love me
You may hate me
In any case, you'll say I'm WONDERFUL!
I'm "HELL MORGAN'S GIRL"
I'll be at The (name here) Theatre on (date)
By all means COME!

NAT. ASS'N. APPROVES COCHRANE PLAN

At the quarterly meeting of the Board of Directors of the National Association of the Motion Picture Industry, held last Thursday, the most important matters taken up were the consideration of a letter from R. H. Cochrane, vice-president of the Universal Film Manufacturing Company, dealing with a plan for securing the co-eporation of national advertisers, a report from the all-star Film Committee showing the wonderful potentialities in the five-reel feature which they are putting together from the films of all of the companies in the industry, and a report from John C. Petterjohn, attorney for the Exhibitors Protective Association of Indiana, who addressed the board briefly at the request of Frank J. Rembusch, and told them how Indiana secured its Sunday opening law. A committee of which Mr. R. H. Cochrane is chairman was appointed to put the plan outlined in his letter into immediate operation, and a meeting is being held this week to put the plan into operation. Mr. Cochrane was named as chairman by the committee of which the others members are Arthur Gaines, "Wid" Gunning, Fred Beecroft and Harry Reichenbach. In as much as the Association wished to lose no time in putting the plan in operation Mr. Cochrane was informed by telegraph at Universal City, Cal., where he has been for a few weeks. He wired his pleasure at the acceptance of the plain but stated that he would not be back for some time. He further suggested that Joe Brandt, General Manager of the Universal, take his place on the committee.

UNIVERSAL COMEDIES

are the kind of Comedies that make you laff when you see them on the screen, instead of making you laff when you read the ads about them. Most of the Comedies give you the laffs in the ads that appear in the trade papers. Anybody can swing ink. A half baked Ad man with an Author's desire and an office boy's ability, can shoot the bull—but ye gods what a surprise the dear old Exhibitor gets when he books 'em. You play safe when you book either an—

L-KO-JOKER
OR
NESTOR

No—you seldom see UNIVERSAL JOKER Comedies advertised in the trade papers. What's the use when we sell 'em as fast as we make 'em. You rarely if ever see a UNIVERSAL NESTOR Comedy advertised—same reason. Occasionally you see an L-KO advertised. In booking comedies there's a sure fire way to play safe—SEE THE PICTURE BEFORE YOU BOOK—and if you can't see it—take the word of the reliable producers in the trade. If they bunk you once, give 'em another chance, if they hand you bunk twice, cut 'em out. The best way of all in playing absolutely safe is to book L-KO'S — JOKERS — or — NESTORS. They've got the whole comedy field licked to a frazzle. Book thru any of the 73 Universal Exchanges.

STORIES OF THE ONE REEL PHOTOPLAYS

"WHAT THE ———?"

Joker Comedy.

Story by Jack Cunningham and Milburn Moranti.
Produced by William Beaudine.

CAST.

Gale	Gale Henry
Bill	William Franey
The Queen	Lillian Peacock
Milt, the devil	Milburn Moranti
Iceman	"Kewpie" Morgan
Book Agent	Bobbie Mack
Mother-in-law	Martha Mattox

Bill has brought in the wood for the fire, gets it started and sits down in a rocker, where he drops off to sleep. Gale sees his foot-tracks on the floor, picks up the rolling pin and goes after him.

Bill dreams that the devil appears and changes jobs with him. Bill, in Hades, sees the Queen, who smiles at him and invites him to sit on the throne with her.

The Devil, as Bill, has to walk the floor with the baby while Gale sleeps. He returns to Hades, confronting Bill and the Queen. Bill refuses to give up his place and chases the Devil away. The Devil returns to the earth and touches Gale with his fork, causing her to disappear below.

Gale rushes to Bill, who jumps into a red-hot furnace.

Bill wakes and finds Gale standing over him with the rolling-pin.

"PRODIGAL PAPA."

Victor Comedy-Drama.

With Jane Gail.

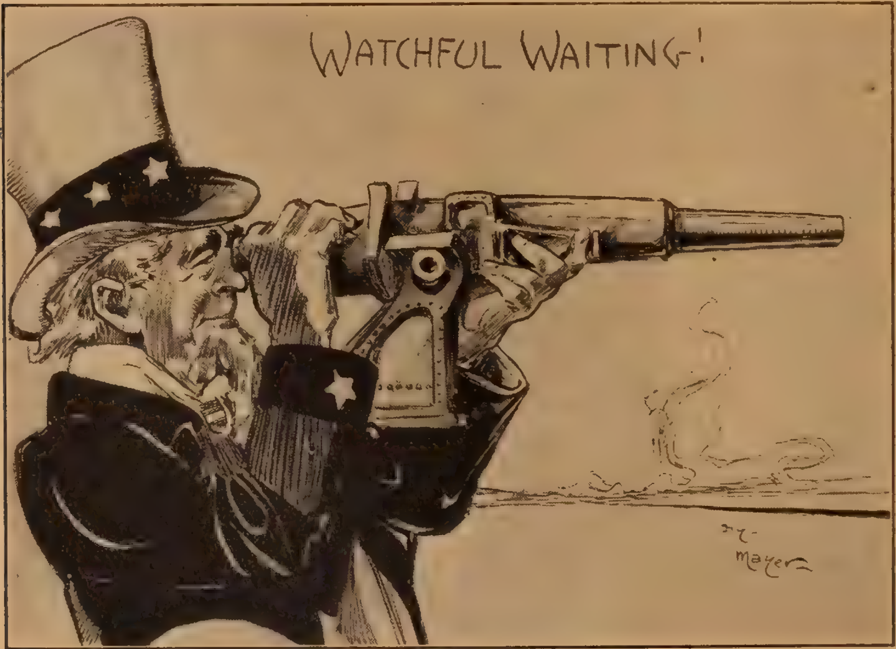
Jane's father goes to the city, with his savings amounting to $1,000 in a satchel, in response to a letter from two crooks, who promise to increase it to four thousand for him. His daughter finds the letter and shows it to Harry, whom she loves. He determines to follow the old man.

In the city the crooks have prepared a satchel just like the old man's, with counterfeit money in it. Harry traces them, and obtains the satchel containing the real money, by giving a signal which the crooks mistake for that of their pal. Then he leaves for home with the money. When the old man returns with the counterfeit, Harry tells him that it is worthless. He is much cast down until the young man explains what he has done, and then the old man says that such a clever fellow may be his son-in-law.

"INBAD THE SAILOR."

Powers Comedy Cartoon Split Reel—

Inbad is telling the story of his adventures. He tells how he was wrecked and awoke on a desert island. He has wonderful adventures, but finds it very difficult to make his hearers believe what he tells them.



Hy. Mayer is not only one of the cleverest artists of today, but an infallible mirror for the reflection of public opinion.

"SHOT IN THE WEST." CAST.

Nestor Comedy.

Written by C. B. Hoadley.
Produced by Louis Chaudet.

CAST.

Edith	Edith Roberts
Sheriff	Lee Moran
His Deputy	Harry Nolan
Mayor	Fred Gamble
Parson's Son	Eddie Lyons

Edith, a Boston novelist in search of local color, arrives at Grizzly Gulch. The boys hear of her coming, and though the town has long since reformed, determine to return to the "bad old days" during the time of her visit, so that she shall not be disappointed. They meet her and the sheriff starts things by shooting a man who steps in front of her. Then he tells of a desperate bandit, "Rattlesnake Ike," who is in the neighborhood. This is none other than Eddie, the parson's son, dressed up for the occasion. He appears and holds up the gang, giving the money to Edith. She deposits it with her own in the bank, and then "Rattlesnake Ike" holds up the bank. The boys can hardly conceal their laughter, but they laugh out of the other side of their mouths before the comedy ends. They capture Ike and prepare to hang him, but Edith shoots the rope in two, and forces Ike, at the point of her revolver, to board the train with her. She tells him that she is going to reform him in Boston, and the boys have to watch the disappearance of Eddie, with all their available funds.

"INDIA, THE BRIGHTEST JEWEL IN THE BRITISH CROWN."

As seen by Doctor Dorsey.

Powers Educational Split Reel.

Rice is the staff of life in the Orient, and it is the women who cultivate it. The work is difficult and takes many hours each day. Field laborers on the Malaba Coast are serfs, and go with the land. We see their primitive irrigating wheel, and a still more primitive device for transferring water from one field to another. The water buffalo is used for ploughing. A threshing scene, when the rice is ready for harvesting, is seen in a rich farmer's yard. Finally the rice reaches the household of a poor man, and is pounded into flour by the woman in a primitive hand mortar.

STORIES OF THE ONE REEL PHOTOPLAYS

"IS MONEY ALL?"

Laemmle Drama.

Story by E. M. Ingleton.
Scenario and production by Ruth Ann Baldwin.

CAST.

Mary Ellen	Irene Hunt
Billy	Leo Pierson
Mrs. Sardoni	Roberta Wilson
Her Husband	Richard Ryan

Mary Ellen worked in a store, and had very little pleasure in her life. She had Billy, of course, but he was only a factory hand. She longed for pretty things, and so, when she was sent with a lovely gown to the home of Mrs. Sardoni, and saw the luxurious comfort of the other woman, it went to her head. She observed Mrs. Sardoni receive a box of roses, and her husband's frown when he read the card enclosed with them. All day she dreamed of the couple who had bewitched her imagination.

Billy took her to a picture show, and brought her a bunch of violets for her birthday, but she could not care about anything so humble. On their way home, they were startled to hear the newsboys crying: "Extra! All about Norman Sardoni; shoots his wife and himself!" Breathlessly, she bought a paper, and read of the sordid travesty which had happened to the creatures whom she had pictured as surrounded by happiness. She made Billy happy by telling him that she did not want to be rich, but just happy. Her days of dreaming were over.

"NEVER TOO OLD TO WOO."

Victor Comedy.

Story by John Fleming Wilson.
Scenario by Calder Johnstone.
Produced by George Cochrane.

CAST.

Harry Thompson	Jack Nelson
Mary Hull	Marjorie Ellison
Henry Thompson	L. M. Wells
Justice Higgins	Bert Law
Widow Hull	Mrs. George Hernandez

Henry Thompson is a miserly old fellow, and does not approve of his son's wooing of the Widow Hull's pretty daughter. The widow is a gay old lady herself, and is admired by Mr. Thompson and by Justice Higgins. A regular duel between the wo for her favor is started by Harry and Mary. Higgins buys a buggy, and Thompson follows suit. Then Higgins gets a Ford, and Thompson a touring car. The widow goes out in the Ford with the justice, but they break down, and she is rescued by Thompson. Mary and Harry are out in his machine, and see their mother and father coming after them in Thompson's car. They think that they are being pursued and determine to be married. Higgins fixes his car, and the police commandeer it in order to arrest Thompson for speeding. All arrive together at the justice's, and there are two marriages,

"THE GRAND CANYON OF ARIZONA."

Powers Educational.
March 30.

Wonderful views of the Grand Canyon of Arizona, the wonder spot of this continent, were secured by Clyde R. Cook and are released as a Powers educational. We see the sun rise over the rim of the canyon near El Tovar. The opposite wall of the canyon is fourteen miles away. We overlook Bright Angel trail, and then follow the Hermit trail, one of the five known trails into the canyon. The end of the latter is 5,000 feet below the rim. We see the true canyon on the Colorado River from a point 1,400 feet above the waters. Later we see the rapids of the same river, from a point 6,000 feet below the rim of the canyon. It is this river which has hewn out the wonderful cleft.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 12.

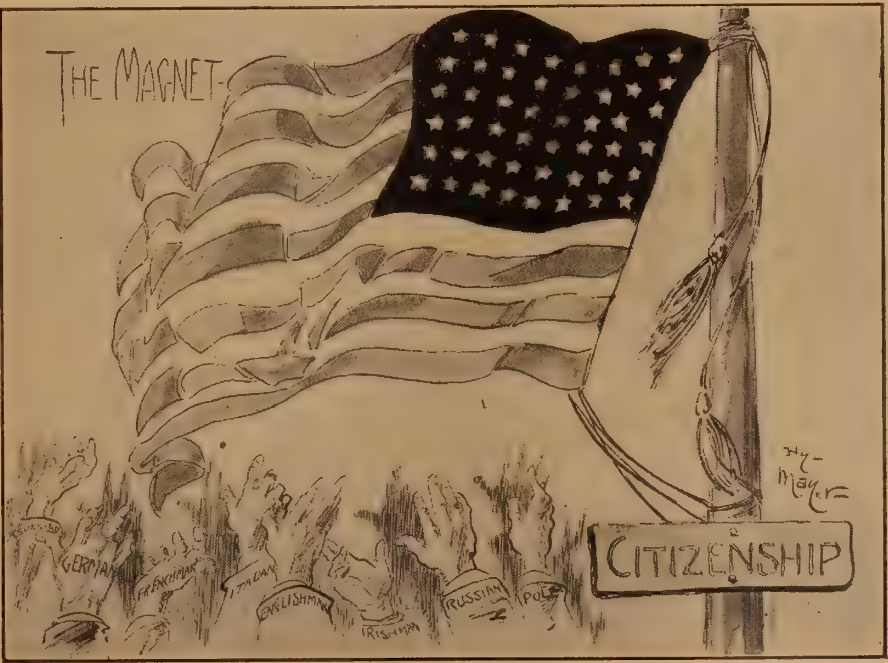
Issue No. 12 of the Universal Screen Magazine starts with views of the Life Saving Station, many of which dot the entire coast line of the United States to guard our shores.

We then visit an alligator farm, in Southern California, which is ideal for breeding these reptiles. Then comes a cooking lesson, by Mrs. A. Louise Andrea. She shows us how to make apple snow. The reel then gives us interesting views of the process of making unbreakable dolls for the kiddies. It ends with a few moments with Willie Hopkins, who models a study of Joe Martin.

"THE MASK OF LOVE."

Laemmle Drama.

Carlotta and her old father, struggling for an existence, are befriended by Marino, a hardened character of the underworld. Marino, under the guise of friendship, misleads Carlotta, who puts up a brave fight. She is rescued by Peter, an old friend who happens to come on the scene. In the meantime Carlotta's father, learning of Marion's perfidy, swears vengeance. He soon finds Marino and a fight follows. Marino is about to stab Carlotta's father when he is subdued by Peter. Peter and Carlotta are now happily married.



Timely Cartoon by Hy. Mayer for Universal Animated Weekly.

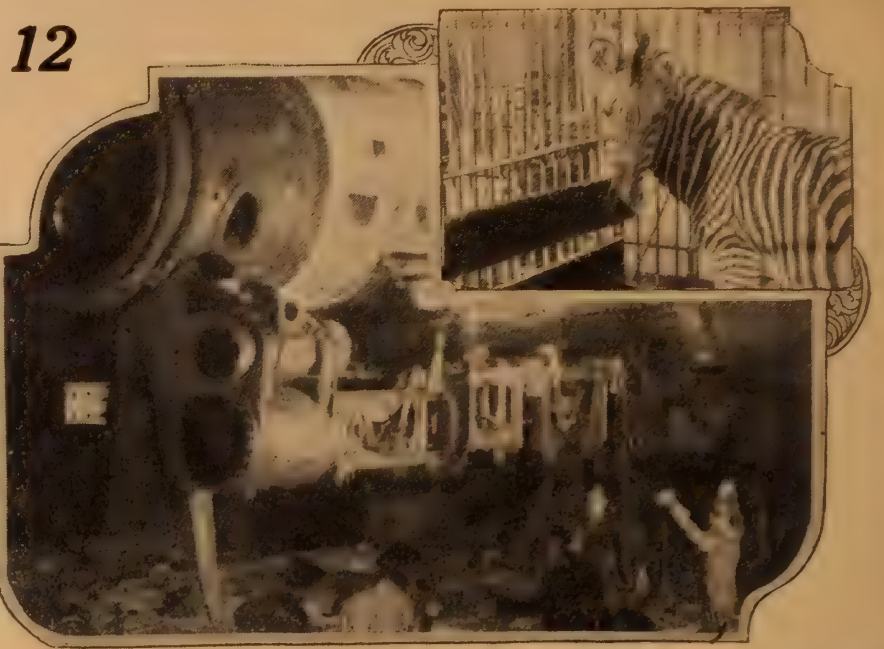
What's in No. 12 of the Screen Magazine

THE infinite variety of the Universal Screen Magazine is perhaps its outstanding characteristic. In Issue No. 12, for example, we begin with views of one of Uncle Sam's life saving stations, with the drill of the men who risk their own lives without thinking about it, just all in the day's work. From this we take a big jump to a Florida alligator farm, where hundreds of the creatures are raised for the sake of their value to bag-makers. After the alligators, we are asked to give our attention to a cooking lesson by the Screen Magazine's expert, Mrs. A. Louise Andrea. She shows us all the steps in the process of making apple snow, and it is safe to say that the women in the audience will follow her every move with riveted attention.

So far, in Issue No. 12, there has been nothing of special interest to the kiddies. But they are not to be neglected, so along comes a study of the making of unbreakable dolls. It is always fascinating to see the complicated machinery which is necessary for the making of even a simple thing, and doll heads, with their careful modeling, are anything but simple. A new secret combination of materials is used to give a substance which defies the hand of time, and can be thrown over the side of a baby buggy innumerable times, without the smallest danger of losing any of its precious features. The head comes out of the machine soft and bendable, and it is most amusing to see the workman push it into all sorts of shapes. As it cools it hardens into rigidity, and then the hair, eyes and lips are painted on by expert men.

The number finishes with a study of Joe Martin, the famous Universal ape, who poses for a bust of himself, modeled by the inventor of the mystifying Animated Sculptor, Willie Hopkins by name. Then the bust comes to life, and Joe seems perfectly delighted with it.

Varied as this number is, the others have been fully as diversified. Last week, for example, it presented pictures of the making of a locomotive, which were taken at the Baldwin works at Philadelphia, and in the same reel, studies of the animal charges of "Bill" Snyder, the famous head of the New York Central Park Zoo, who is known far and wide as a wizard with wild creatures.



MOVIES MOBILIZED FOR WAR

MOBILIZE the movies!

This is the slogan under which the Associated Motion Picture Advertisers have instituted a campaign to swing the tremendous influence of the great industry into line for patriotism and preparedness. The association comprises the publicity men of virtually all the producing companies, who, when the present national crisis arose, saw in the machinery of the moving picture activities, the most powerful and direct appeal possible, to arouse the citizens of the United States to a realization of their privileges and attendant responsibilities. The formation of a National Duty Committee followed.

Upon placing the suggestion before the executive heads of the great corporations which they represented, the publicity men were immediately given, not merely endorsement, but *carte blanche* to call upon any member of each of the organizations. Accordingly President Wilson has been notified of the instrument at his command.

But, most important of all, for the first time in the history of the world, a government has at its disposal a means of presenting to the most unlettered person a clear and convincing statement of the situation at an hour when the real peril is that the peril may not be understood or appreciated. The Associated Motion Picture Advertisers believe that the only danger in which the republic may find itself is the same as that which existed in England for almost two years after the great war began—apathy. The first intention, therefore, is to make every man who possibly can be reached through the moving picture, understand that this is HIS country, and if the country is forced into war, it is HIS personal war. Following are the various divisions of the campaign, as outlined:

1. MOTION PICTURES. The organization of a quick acting, easily handled, fully responsible bureau in New York City, which shall immediately prepare two feature motion pictures to be shown before twenty million people.

2. SCREEN SLIDES. The preparation of fourteen slides with proper slogans and patriotic appeal which will induce recruiting. These slides to be changed daily.

3. POSTERS. The preparation of 24-sheets, 6-sheets, 3-sheets and 1-sheets by poster artists of exceptional ability, and this art service to be voluntary. The securing of the co-operation of bill posting companies throughout the United States, so that such posters should be given the right of way over all commercial and theatrical posters.

4. NEWSPAPER AND MAGAZINE ADVERTISING. The preparation of page, half-page and quarter-page advertisements by expert advertising men. This service also to be voluntary in behalf of recruiting.

5. NEWSPAPER PUBLICITY CO-OPERATION. Immediately getting in touch with the editors of the newspapers in the United States and arranging for the publication on notice of material.

CANADIAN NOTES.

by W. A. BACH.

TORONTO, Ont.—Camp Borden will open in about three weeks, and the two theatres in the camp, The Strand and the Kitchener, will open about April 10. Manager Marvin of the Strand is already contracting for the best features on the market for this theatre. The Camp will be larger than last year and the largest aviation school in the world will be situated within the grounds. There will be over two thousand aviators in the school by the first of May.

There was a meeting of the Theatre Owners' Association of Ottawa on Sunday, February 25th, at which all owners were present except Mr. Carling of the Flower and Mr. Clancy of the Dominion. A great number of subjects of material importance were discussed and immediate action will be taken to effect certain reductions in the overhead.

Ottawa, Ont.—On February 17th the Francais Theatre, Ottawa, closed its doors on account of a disagreement between Harry Brouse, the tenant, and Patrick Labelle, the landlord.

The Francais reopened March 8th, with pictures and stock burlesque.

Ken Finley is at the head of the new management and was in Montreal last week buying some new scenery for the house. Finley was previously managing the house and has many friends in the Capital City.

Toronto, Ont.—The Universal Company is offering to the exhibitors of Ontario a five-reel Red Feather Feature consisting of a three-reel Social Drama and a two-reel Western story. It is reported, however, that as the three-reel part of the feature has been condemned, the Ontario Exhibitors may not have an opportunity of judging the value of this new idea.

Toronto, Ont.—A delegation of the Executive of the Ontario Exhibitors' Association met with the Exchangemen at the meeting rooms of the Exchangemen's Association during the past week and discussed the matter of film deposits. The matter was thoroughly discussed and it was finally decided that the Exchangemen should take it up in their own meeting and act upon the resolutions which have been presented to them by the Exhibitors. This get-together spirit, which is a direct result of the organization methods employed very shortly and which resulted in the formation of the present Association of Exhibitors, has already had its effect in eliminating much ill-feeling and misunderstanding between the two sections of the business in Ontario. A meeting of the Exchangemen is called for Wednesday, March 14th.

The film business in Toronto has suffered two nasty little fires during the past week, one being on March 14th at the Mutual Office, where fortunately very little damage was done, and the other one at the Red Mill Theatre on Yonge Street, during which several reels of films were destroyed, the operator injured slightly in one of the fires. The damage in both cases, owing to efficient fire protection, was very slight.

One of the evening papers in Toronto came out with the interesting statement that the Orange Order in Ontario intended to protest to the Ontario Legislature against the practically exclusive featuring of Roman Catholic Priests in films. It was pointed out that very rarely was a minister of any denomination used in the moving picture, and they felt this was unfair to the Protestant people. Ontario is a very strong Orange section and, in fact, it is claimed that the Orange party practically controls political movements in this section in contrast to the influence of the Roman Catholic party in the province of Quebec.

The Rialto Theatre of this city, one of our leading picture houses, announces a new change of policy whereby they will present an up-to-date musical comedy in conjunction with the pictures, and Mr. Johnston, the manager, is very optimistic over the outcome of same. They will run the Red Feather brand on the leading days of the week, namely, Sunday, Monday and Tuesday.

Mr. J. Lanthier of the Empire Theatre, Quebec City, was a visitor to the Universal Exchange at Montreal and has booked Universal Service for his house owing to an exorbitant demand for same from his patrons.

Mr. Harry Becker, Bluebird representative for the Quebec District, has just returned from an extensive trip through this territory and has booked his features in the leading houses throughout the Province.

It has amazed Hundreds of Exhibitors With its power To draw packed Houses---

The UNIVERSAL SCREEN MAGAZINE

The man who won't listen to the straightest tip he ever got in his life—BOOK THE UNIVERSAL SCREEN MAGAZINE—either doesn't care to make money or else he has so much business he doesn't want any more.

To the latter we make no appeal—to the former we haven't anything to say—BUT—to the Exhibitor who is in dead earnest about his business, who wants to fill up the dead days and dull spots and empty seats during certain parts of the week, we say direct, loud and clear—BOOK THE UNIVERSAL SCREEN MAGAZINE. It gives your people what they want to see—what they have never seen before—what they will continue to clamor for once you give them a taste of it. The U. Screen Magazine was intended for issue twice a month. Now it's issued once a week. POPULARITY (based on what it has been and is pulling for Exhibitors) has made this necessary. AGAIN—our straight tip to you—BOOK THE UNIVERSAL SCREEN MAGAZINE.

From Citrus Grove to Gold Mine

By GRATER SAYLES.

THE industry is still full of exhibitors who regard success as a mere matter of luck. While in a Universal exchange the other day, the writer overheard two theatre owners discussing the success achieved by a third exhibitor who had purchased a house long regarded as a ripe, juicy lemon.

"He's got wonderful luck!" one of the men enviously declared. "That lemon he bought broke half a dozen men before he took hold of it. Yet he steps in and in six months makes it the best paying proposition in the neighborhood. Why, if you or I had bought that house we'd have lost our shirts!"

Investigation has revealed, however, that brains plus plenty of perspiration—and not luck—have converted the lemon grove to a gold mine.

The present owner of the house in question is a man who doesn't believe in allowing his wishbone to take the place of his backbone. Instead of wishfully waiting for business to come to him, as the previous owners had done, this exhibitor went after patronage in a sturdy, two-fisted fashion that simply couldn't fail to prove resultful.

Generally speaking, exhibitors may be divided into three classes. The first is made up of men who believe in advertising and who know how to advertise; the second consists of men who, while they believe in advertising, don't know how to advertise efficiency; the third class embraces those exhibitors who think advertising, with the possible exception of posters and slides, a sheer waste of good money.

The exhibitor referred to belongs to the first class. His mailing list contains upwards of a thousand live names—the utmost care being taken to weed out the names of those people who move out of the community.

His house organ, while by no means elaborate, is nevertheless more than a mere jumble of type crudely thrown together, and the advertisements regularly inserted in the community paper are attention-attracting, readable and interesting.

When the news that he was considering purchasing the dead theatre spread about, there were friends a-plenty who urged him not to sink his money into a dead sure loser. Convinced, however, that the real reason for its inability to make money for previous owners was nothing more or less than poor showmanship, the exhibitor took the old house over.

The first step taken by the new owner after the theatre had been thoroughly renovated was the staging of a housewarming party. For a week before the event took place, the neighborhood was literally snowed under with circulars, letters, posters, etc., inviting everybody to attend.

No admission was charged. People who entered the house on the night of the party found it specially and tastefully decorated for the occasion. Furthermore, as each person passed through the doors, he or she was handed a numbered coupon and the purpose of this coupon was revealed when, later in the evening, a drawing was held and twenty people who held lucky numbers were presented with passes good for five free admissions.

Although a regular picture entertainment was presented, the affair was an informal one. Careful canvassing resulted in information which revealed the identity of many people in the audience who could sing or recite. These people were urged to step forward and contribute to the gayety of the house-warming party.

That the affair was a tremendous success was revealed when the exhibitor and his wife personally visited the people living in the neighborhood. This tour was made with the idea of enabling the owner of the newly opened house to get acquainted with possible patrons. Where it was found that the people visited were patrons of opposition houses, free passes were presented in an effort to get them to visit the new theatre.

In the course of her tour of the community, the exhibitor's wife discovered that a Mother's Club was meeting in the homes of the members for want of a regular meeting-room. The woman promptly suggested that the club meet at the theatre. The house was offered rent free, upon condition that the meetings be held during the morning hours. This offer was enthusiastically received.

Upon learning what his wife had done, the exhibitor went her one better. When the members of the Mother's Club assembled at the theatre several days later, they were shown a film dealing with the better babies movement. Although the cost of renting and projecting this film amounted to several dollars, the theatre owner figured that the resultant good will and advertising were more than worth the price.

The success of the first meeting at his house gave the owner an idea. When the Mother's Club next assembled, he suggested that the organization hold a Baby Show at the theatre. This suggestion was approved and the Board of Health was induced to send a representative who, with one of the neighborhood physicians, acted as judges.

This and similar showmanlike stunts soon enabled this exhibitor to achieve the result he had in view—the establishing of his theatre as the community's social center. His readiness to further every worthy movement won for the house a host of loyal friends—friends who gave him the word-of-mouth advertising money couldn't buy.

Knowing that his ultimate success absolutely depended upon the manner in which he succeeded in pleasing the average fan, this showman ballotted his patrons in an effort to ascertain their film likes and dislikes.

Now, the five reel feature had figured prominently in the performances presented at the erstwhile lemon from the day the present owner opened it. To his surprise, he discovered that many of the ballots revealed a demand for the diversified show consisting of 1, 2 and 3-reel subjects.

Fearing to change his policy merely because one voting contest favored the short subject show, the exhibitor held two more contests. As the result of the facts brought to light, he promptly made arrangements to present a short subject show on alternate days. This enabled him to please the lovers of short subjects and those people who expressed a preference for the five-reelers.

From the very start, cheerfulness, courtesy and clealiness have been this showman's watchwords. An usher who got into an argument with a patron was promptly discharged. The man who succeeded him was warned of the fate that overtook the discourteous employe.

When the cashier turned up with eyes red and swollen one morning the exhibitor learned that an ulcerated tooth had caused her a bad night. He promptly sent her to a dentist and took her place in the box office. This because he felt that he couldn't afford to have any but smiling employees in and about the theatre.

Before the house is opened for the day, the owner's wife makes a personal inspection to make sure that the porter has done his work thoroughly. Everything that could possibly insure perfect ventilation has

(*Continued on page* 37)

With Universal Exhibitors and Exchangemen

ARMSTRONG IN DENVER.

THE Universal Film Exchange of Denver is now in charge of Edward Arsmtrong, who was formerly located in Salt Lake City as manager of the exchange there. Though his office is in Denver, Mr. Armstrong now has charge of the Salt Lake City and Butte, Mnt., exchanges as well.

Mr. Armstrong has always proven himself conscientious and efficient, and a live wire exchangeman. Leave it to Mr. Hoffman, general manager of Exchanges, to pick the live ones for promotion.

D. O. REESE

Now Manager Kansas City Exchange

R. C. CROPPER has resigned his position as manager of the Universal Film & Supply Company of Kansas City to go into other work. D. O. Reese, formerly assistant manager of the exchange, has been appointed manager to succeed Mr. Cropper, and is now in full and complete charge of the Kansas City Universal office. Mr. Cropper, as a letter to the exhibitors in the territory indicated, left the office which he has successfully held for three and a half years with regret, and wished his successor all of the support and co-operation which the Kansas City territory had accorded him.

FROM CITRUS TO GOLD MINE.

(*Continued from page* 36)

been given careful attention and so the patrons are not attacked with the sleepy, drowsy feeling that overcomes the patron after an hour or so in some moving picture theatres.

Analyze this showman's experience as the owner of the lemon house and it will be readily seen that the element of luck, after all, had nothing to do with the success that has come to him. Had this man placed his chief reliance in his wishbone instead of using the brains God gave him, there isn't the slightest doubt but that another man would have dropped his bank roll and another black mark would have been chalked up against the house.

What this exhibitor has accomplished, any exhibitor can accomplish. If you own a ripe, juicy lime, try making it and yourself factors in your community and see how quickly the citrus warehouse becomes a gold mine.

A TRUE INCIDENT.

It Happened in Racine and is a Strong Proof of the Drawing Power of "Liberty."

A SMALL boy accosted the manager of the Strand Theatre at Racine, Wis., and asked him for a nickel. When the Strand manager asked the boy why he wanted the nickel, the boy stated that he wanted to see "Liberty," which was being shown that day at the Bijou Theatre. The manager then suggested instead of giving the boy a nickel that he come into the Strand and see the show there gratis. The boy absolutely refused to accept this invitation, and the Strand manager thereupon handed him a nickel so that he could see "Liberty" at the Bijou, and gave him a note addressed to Mr. Owen McKivett, manager of the Bijou, which reads as follows:

"Dear Mac—Not only do you take all my patrons to see 'Liberty,' but I also have to slip them the change. It makes me pretty mad. When you get filled up, open the tunnel. I will need them. Yours cordially,

"BERT HALL,
"Strand Theatre."

No wonder, after booking this serial, that the management of the Bijou Theatre adopted the slogan, "Where they tickle a nickel to make it act like a dime."

Without any noise—shouting—loud acclaim—we say to you, BOOK "THE PURPLE MASK" and get the two greatest serial stars on earth—Francis Ford and Grace Cunard—to keep your house playing capacity. Cunard and Ford are magic names. Don't kid yourself. You know it, so do thousands of shrewd Exhibitors. Cunard and Ford in "The Purple Mask" are getting the kale for Exhibitors all over the world. Don't overlook this winner, and BOOK NOW if you can get it in your territory. Any of the 73 Universal Exchanges will send you a complete Ad Campaign book and other dope. Tomorrow never comes. TODAY is the day to do business. Do IT.

"THE GIFT GIRL."

(*Continued from page* 13)

easily discern that she was perfectly ignorant of occidental life and customes. He made arrangements for her to live in the apartment opposite his, and in spite of the insinuations of the landlady and his many college friends, the boy remained a true friend to the girl, appreciating her innocence and worth.

Meanwhile Malec had arrived in the city and had gone to an Asiatic boarding-house, where he heard of Rokaia from the Persian vendor, who was pompously telling of his meeting with her. Learning from him her address, Malec hastened to the house and warned the girl that she must go with him. Although against her will, she did as he directed, for she unconsciouslv feared him.

As they were leaving the house, a student saw them and told Marcel. He thought it a joke until he went to her rooms and found them empty. An expressman came to the house for Rokaia's trunk and from him, they learned the address of Malec. A number of students with Marcel jumped into a taxi and rushed to the place. The Marquis and D'Eglantine who were visiting Marcel, also decided to get Rokaia, for Marcel had hotly asserted that he intended to marry her.

Though the students fought desperately with Malec and the other Asiatics at the boarding-house, they were defeated. The police being called, the students were led away to jail. But when the Marquis came to the house, and in his grand manner asked for Rokaia, the Asiatics and even Malec came near salaaming to him, and allowed Rokaia to depart.

When Rokaia saw the bloody and bruised condition of Marcel, she was deeply concerned and looked for her handkerchief to wipe away the stains, but finding none, she searched Marcel's pockets for his and with stern contenance remarked, "You've lost your handkerchief."

THRILLS IN "THE BRONZE BRIDE."

(*Continued from page* 27)

some of her strongest scenes with Frankie Lee, who plays her little son, and who has a conception of realism in acting for the screen, which is painfully true to life. Painfully true, that is, for Miss McDowell. Little Frankie is torn away from his Indian mother by his white father, and misses her very much. At the end of the picture she is restored to him, but she is wearing the garb of civilization and he does not recognize her. At last he takes out the stuffed rabbit which has been his favorite toy, and this leads him to realize that the strange woman is really his mother. Then he throws his arms around her neck and hugs her.

"Hug her tight!" cried Director McRae. "That's right. Eat her up! Bite her ear!"

Frankie literally obeyed, and poor Miss McDowell gave a shriek of pain. Fortunately shrieks do not register on the screen, and McRae assured her that great realism had been added to the picture, and that is always supposed to console a picture actress for any amount of bodily suffering.

NESTORS SHOCK VISITORS

(*Continued from page* 19)

tlsnake Ike," and Lee as the sheriff, who has to shoot one of the boys occasionally, just to maintain order. Out of this combination, they extract one thousand feet of pure humor, which is a guaranteed cure for the blues.

This last week the Nestors have been working on another excellent story which is called "The Home Wreckers." Lee Moran gives another of his justly celebrated female impersonations in this, and an incident of the picture's making, nearly caused some perfectly good visitors to Universal City, to expire from shock. They saw Lee, dressed up in the latest Parisian finery, stroll off the set and casually light a cigarette. Coming from the section of the country which believes that smoking is a strictly masculine prerogative, the visitors were horrified. But when they heard the "lady" shout to his partner, they realized that they were looking at a mere male, and the day was saved.

Let's Get Down to Cases Mr. Exhibitor

We take it for granted that you're wise enough to understand what an Animated Weekly means to your business. We believe you know that thousands of people come to your Theatre, particularly to see a Weekly in pictures. If you don't understand it—WAKE UP—RISE—SHAKE YOURSELF—COME OUT OF YOUR STUPOR—GET "HEP" TO YOURSELF. Ask your patrons by means of a slide if they want to see an Animated Weekly. Give your people what they want if you hope to stay in the picture business. If you don't it's a thousand to one cinch your nearest competitor will.

The UNIVERSAL ANIMATED WEEKLY is shown every week in the year at the STRAND and at the RIALTO Theatres on Broadway, New York City. If the U. Animated is good enough for these two (America's first and foremost moving picture theatres) it is good enough for any house in the world. The Strand and the Rialto don't use the U. Animated just because they love to pay the film bills, not by a long shot. They use the U. Animated because it's a money bringer, a crowd getter and a profit payer. All this you can very easily get for yourself by booking the Universal Animated Weekly thru any of the 73 Universal Exchanges or direct thru the

UNIVERSAL ANIMATED WEEKLY

1600 Broadway, New York

THIS WEEK'S PROGRAM

MONDAY, MARCH 26.

02278 RED FEATHER—Harry Carey in "The Fighting Gringo" (5 reels). 1-3-6

02279 NESTOR—"Shot in the West" (Com.) (Eddie Lyons, Edith Roberts and Lee Moran). 1

TUESDAY, MARCH 27.

02280 GOLD SEAL—"The Startling Climax" (3 r. dr.) 1-3-6

02281 VICTOR—"Never Too Old To Woo" (Com.) (Marjorie Ellison-Jack Nelson). 1

WEDNESDAY, MARCH 28.

02282 LAEMMLE—"Is Money All?" (Dr.) (Irene Hunt). 1

02283 L-KO—"Dippy Dan's Doings" (2 r. Com.) (Dan Russell).

02284 UNIVERSAL ANIMATED WEEKLY—Weekly No. 65.

THURSDAY, MARCH 29.

02285 IMP—"David's Idol Dream" (2 reel dr.) (Jay Belasco and Madge Kirby). 1-3-6

02286 POWERS—"The Grand Canyon of Arizona" (Scenic Educational). 1

02287 LAEMMLE—"The Mask of Love" (Dr.) (Pauline Bush-Lon Chaney). 1

FRIDAY, MARCH 30.

02288 IMP—"The Perils of the Secret Service" (2 reels) No. 4 "The Crimson Blade" (Kingsley Benedict) 1-3-6

02289 UNIVERSAL SCREEN MAGAZINE—Issue No. 12. 1

02290 VICTOR—"Prodigal Papa" (Com.) (Jane Gail). 1

SATURDAY, MARCH 31.

02291 BISON—"Steel Hearts" (2 reel railroad dr.) (Marie Walcamp-Lee Hill). 1-3-6

02292 JOKER—"What The ——?" (Com.) (Gale Henry-Wm. Franey). 1

SUNDAY, APRIL 1.

02293 POWERS—"Inbad The Sailor" (Com. Cart.) & (Ed.)

02294 REX—"Snow White" (3 reels) (Elsie Alberts). 1-3-6

WEEK OF MARCH 26.

02295 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 14) "Sky Monsters" (2 reels). 1-3-6

02296 UNIVERSAL SPECIAL—Ben Wilson with Neva Gerber in "The Voice on the Wire" (Episode No. 3) "The Spider's Web" (2 reels). 1-3-6

NEXT WEEK

MONDAY, APRIL 2.

02297 RED FEATHER—"The Bronze Bride" (5 reel dr.) (Claire MacDowell, Eddie Polo, Chas. Mailes). 1-3-6

02298 NESTOR—"Mixed Matrimony" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, APRIL 3.

02299 GOLD SEAL—"The Magpie" (3 reel drama) (Tina Marshall). 1-3-6

02300 VICTOR—"Please Be My Wife" (Com.) (Leonard). 1

WEDNESDAY, APRIL 4.

02301 LAEMMLE—"The Star Witness" (2 reel human interest dr.) (Lee Hill and Lena Baskette). 1-3-6

02302 L-KO—"Nabbing a Noble" (Com.) (Phil Dunham). 1

02303 UNIVERSAL ANIMATED WEEKLY—Weekly No. 66 (News).

THURSDAY, APRIL 5.

02304 VICTOR—"Somebody Lied" (2 reel com dr.) (Priscilla Dean and Harry Carter). 1-3-6

02305 POWERS—"Hagenbeck's Wild Animals (Ed.) 1

02306 BIG U—"The Dawn of Decency" (drama). 1

FIRDAY, APRIL 6.

02307 IMP—"The Perils of the Secret Service" (2 reels. No. 5 "The Man in the Trunk" (Benedict). 1-3-6

02308 UNIVERSAL SCREEN MAGAZINE—Issue No. 13. 1

SATURDAY, APRIL 7.

02309 BISON—"The Burning Silence" (2 reel Western dr.) (George Pearce, Jane Bernoudy). 1-3-6

02310 JOKER—"A Boob for Luck" (Com.) (William Franey and Gale Henry). 1

02311 LAEMMLE—"The Blue Print Mystery" (drama) King Baggot). 1

SUNDAY, APRIL 8.

02312 POWERS—"The Ups and Down of Mr. Phool Phan" (Com. Cart.) and "Magic India" (Ed.) (Split reel). 1

02313 L-KO—"Crooks and Crocodiles" (Com.) (Fatty Voss)

02314 BIG U—"The Terrors of War" (2 reel war drama) (Grace Cunard). 1-3-6

WEEK OF APRIL 2.

02315 UNIVERSAL SPECIAL—Cunard and Ford in "The "Purple Mask" (Episode 15) "The Floating Signal." (2 reels). 1-3-6

02316 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" (Episode No. 4) "The Next Victim" (2 reels) (Neva Gerber). 1-3-6

THE NEXT WEEK

MONDAY, APRIL 9.

02317 RED FEATHER—"Mr. Dolan of New York" (reels) (Jack Mulhall). 1-3-6

02318 NESTOR—"Under the Bed" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, APRIL 10.

02319 GOLD SEAL—Harry Carey in "Hair Trigger Burk" (3 r. Western dr.) with Claire Du Brey). 1-3-6

02320 VICTOR—"His Family Tree" (Com.) (Eileen Sedgwick). 1

WEDNESDAY, APRIL 11.

02321 L-KO—"Ring Rivals" (2 reel Com.) (Dan Russell). 1-3-6

02322 UNIVERSAL ANIMATED WEEKLY—Weekly No. 67 (News). 1

02323 BIG U—"The Bugler" (Drama). 1

THURSDAY, APRIL 12.....

02324 REX—"Uncle John's Money" (2 reel dr.) (Malcolm Blevins and Marjorie Ellison). 1-3-6

02325 BIG U—"The Desert Ghost" (Drama) (Neal Hart). 1

02326 LAEMMLE—"The Silent Prisoner" (Sea dr.) (Ethel Grandin). 1

FRIDAY, APRIL 13.

02327 IMP—"The Perils of the Secret Service" (2 reels) "No. 6 "The Signet Ring" (Kingsley Benedict). 1-3-6

02328 UNIVERSAL SCREEN MAGAZINE—Issue No. 14. 1

02329 VICTOR—"Stop Your Skidding" (Comedy). 1

SATURDAY, APRIL 14.

02330 BISON—"The Kidnapped Bride" (2 reel dr.) (Marie Walcamp). 1-3-6

02331 JOKER—"The Careless Cop" (Com.) (Gale Henry and Wm. Franey). 1

SUNDAY, APRIL 15.

02332 REX—"Her Primitive Man" (Dr.) (Jack Mulhall). 1

02333 POWERS—"Boomer Bill Goes to Sea" (Com. Cart.) and "On the Streets of India" (Ed.) (Split R.) 1

02334 IMP—"The Eyes in the Dark" (2 reel dr.) (Leah Baird). 1-3-6

WEEK OF APRIL 9.

02335 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Final Episode No. 16) (2 reels). "A Prisoner of Love." 1-3-6

02336 UNIVERSAL SPECIAL—Ben Wilson and Neva Gerber in "The Voice on the Wire" (Episode No. 5) (2 reels). 1-3-6

MUSICAL PROGRAM TO

'THE GIFT GIRL"

SPECIALLY SELECTED AND COMPILED BY

M. WINKLER

THEME ORIENTALE BY CUI THEME to action pp or ff

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	2 Min. & 20 Sec.	Padisha, Intermezzo by Loraine
T	And There in the Indefinite, etc	3 Min. & 5 Sec.	Finale from "Ariele" by Bach
	begin pp then to action		
T	Uzum Hassan, the Vizier	1 Min. & 30 Sec.	....Continue to action
T	Although the Vizier, etc.	1 Min. & 5 Sec.	Dramatic Tension No. 2 by Reissiger
T	The Child Grew Up	1 Min. & 15 Sec.	Oriental Characteristic by Verdi
T	Prince Males Tutors	2 Minutes	.... Theme
T	Abu Beker, the Shiek	3 Min. & 45 Sec.	Oriental Love Theme by Winkler
T	In the Moonlight	2 Min. & 55 Sec.	..Moonlight by Finck
S	The Fight	45 Seconds	.... Short Agitato
S	After the Fight	2 Min. & 40 Sec.	Valse Suite by Brahms
T	The Marquis Had a Son	1 Min. & 30 Sec.	Good Medley of College Songs
T	Rokaia Arrives in Paris	3 Min. & 35 Sec.	..Intermezzo by Bohm
S	Auto Accident	1 Min. & 5 Sec.	......Allegro by Bach
T	This Young Lady Has Met	3 Min. & 25 Sec.	...Nocturno by Grieg
T	In a Week	4 Min. & 50 Sec.	.Intermezzo by Pierne
T	Prince Malek, Having Escaped	3 Min. & 45 Sec.	.... Theme
S	Door Slowly Opens.	4 Min. & 5 Sec.	In Lover's Lane by Pryor
T	A Week Later	2 Min. & 30 Sec.	Good Medley on College Songs
T	Into the Night	4 Min. & 5 Sec.	Home from the Club, Characteristic by Laurendeau
T	Rokaia Was Paid To Care	1 Min. & 15 Sec.	Melody by Kretschmer
S	Hindoos in Room	4 Min. & 30 Sec.	Star Dreamer, Oriental Serenade by Bendix
T	You Must Come With Me	1 Min. & 40 Sec.	.... Theme
S	Steps of House, Marcel Comes On	3 Min. & 25 Sec.	..Berceuse by Iljinsky
T	Down With the Star	1 Min. & 35 Sec.	......Allegro by Bach
T	Luise and the Prince Struggle	4 Minutes	The Tempest by Lake
S	Marquis Looks at Doctor	1 Min. & 5 Sec.	Love Theme by Herzberg

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Does Every Music Cue Sheet Help the Musician?

By M. Winkler

I FIRMLY believe that every musician, or rather every leader playing for pictures, is capable of compiling a perfect musical Cue Sheet providing a chance is given him to review the picture at least one day ahead of the opening performance.

Such Cue Sheets compiled and adopted by a musician are of use only to himself, but absolutely not good for publication; by this I mean to be reprinted in different newspapers or on press sheets issued by the different film companies and to serve as a guide and aid to all those musicians whose theatres are booking that certain film production.

This is quite a risky statement, but I will kindly ask the readers of these columns to read the following lines, which, in my estimation, will sufficiently prove and convince that my statement is logically correct. Two days ago I received a Cue Sheet from a film company located in Chicago, together with the respective film it was intended for with the advice to hand this Music Sheet to my orchestra leader and impress it upon him to use same, as it practically was the solution of the musical problem as far as this film was concerned, but a careful study of this Cue Sheet convinced me of the fact that it is far from being so. First of all, 50% of the numbers suggested in this Cue Sheet were only published for piano or organ, but not published nor obtainable for orchestra. This fact leads to the remark that the "she" or "he" who made up this Cue Sheet is only a pianist or organist without any orchestra experience. In case of this person being an orchestra musician the very same condition would prevail. This means that the suggested music would be obtainable for orchestra only and not for piano or organ. This factor, on the first sight decreases the value of such Cue Sheets at least 50%, and if exactly figured it means "half work" or "half done," and this is just as much as nothing, as it only confuses the musician instead of being of any assistance to him. Now is the question, what kind of an individual do we really need to be able to make a perfect Cue Sheet, a Cue Sheet consisting of music compositions obtainable for piano, organ and every possible orchestra combination? This question is easily answered. The man or woman doing such work must not only be a musician of merit with long years of experience, but also a man in the music business.

He must at least have several years of experience in a large music house selling every one's editions and handling an international stock. Our Cue Sheets printed in these columns consist of numbers which can be bought everywhere and are obtainable and playable for any orchestra combination or single instrument *within reasons;* by this I mean piano-organ or any orchestra combination. It is about time that film companies realize these facts as outlined in the above and see to it that their Music Cue Sheets be compiled by men who are not only musicians, but also men with experience in the music business.

A perfect Cue Sheet must also not only give the title of the composition, but also clearly specify the character of the Musical Numbers suggested. (Example—After Sunset 4/4 Moderato) by Pryor, etc., so as to enable the musician to substitute with a number of a similar kind if he does not possess the one mentioned.

MUSIC FOR " THE FIGHTING GRINGO "

WEEK OF MARCH 26.

Reverie, by Rissland, is the Theme.

1. "*Flirtation,*" Waltz, Intermezzo, by Meyer Helmund, until "Young man playing violin." 2. "*Home Sweet Home,*" Song, to be performed as a violin solo, until "The last time I played." 3. "*Good Trot,*" violin solo, until "They stop dancing." 4. "*Theme,*" until "Steamer day in Caliente." 5. "*Prelude Du Deluge,*" by Saint-Saens, until "I must teach at the mission." 6. "*Mexican Kisses,*" by Roberts, until "Young man falling off horse." 7. "*Agitato,*" to action, until "The rough riding Americano." 8. "*Olla Podrida,*" by Puerner, until "In Caliente, religion and politics," etc. 9. "*Spanish Characteristic,*" by G. Saenger, until "Pedro was a hard war king peon." 10. "*Aragonaise*" from "*Le Cid,*" by Massenet, until "How is Arthur?" 11. "*Esperanza,*" by Johnstone, until "The king of outdor sports." 12. "*Hurry,*" by M. L. Lake, until "After the fight." 13. "*Mazano,*" by Brooks, until "The fight. 14. "*Agitato,*" to action, until "Put that cannon away." 15. "*Melody,*" by Ravina, until "He gained her attention." 16. "*Little Story,*" by Zimmerman until "The ancestral home of Senor Perez." 17. "*Manzanillo,*" by Roleyn, until "Beeknap's gospel," etc. 18. "*Poor Relations,*" by Bendix, until "He is one fine red head." 19. "*Reverie,*" by Vieuxtemps, until "The romance in teaching," etc. 20. "*Theme,*" until "The revolution has been blessed." 21. "*The Tempest,*" by Lake, until "With the revolution over." 22. "*Fata Morgana,*" by Tobani, until "The little revolution is all over." 23. "*Passacalle,*" Intermezzo, by Gregh, until "Arthur has been shot." 24. "*Theme,*" to action pp or ff, until end.

GOLD SEAL—"The Startling Climax"....(3 Reels)

REEL I.

1. "*Serenade,*" by Widor, until "And thus it came to pass." 2. "*Melody,*" by Trinkaus, until "Dr. Reed receives an urgent call." 3. "*Sieste,*" by Laurens, until end of Reel 1.

REEL II.

4. "*Fantasia,*" by Bach, until A fortnight later." 5. "*Love Song,*" by Flegier, until "And then again." 6. "*After Sunset,*" by Pryor, until end of Reel 2.

REEL III.

7. "*Melody,*" by Trinkaus, until "Morning." 8 "*Love Song,*" by Puerner, until "Ten miles distant." 9. "*Dolarosa,*" by Tobani, until end.

JOKER—"What the ——?"

1. "*Joker March,*" by Lake. 2. "*Flying Rag,*" by Pryor, until end.

NESTOR—"Shot in the West"......................(Comedy)

1. "*Wild Rosebud,*" by Tobani. 2. "*Western Allegro,*" by Winkler, until end.

VICTOR—"Never Too Old to Woo"..............(Comedy)

1. "*Folle Extase,*" by Milok. 2. "*Kiddies,*" (Popular), until end.

LAEMMLE—"Is Money All?"

1. "*Last Spring,*" by Grieg, until "Mrs. Norman Sardony." 2. "*Daisies,*" by Bendix, until "All, all day at her work." 3. "*Garden of Love,*" Caprice, by Ascher, until "That evening." 4. "*Prelude Du Deluge,*" by Saint-Saens, until "The struggle." 5. "*Short Agitato,*" until "Exterior scene." 6. "*Affection Idyl,*" by Hyman, until end.

L-KO—"Dan's Dippy Doings"

REEL I.

1. "*Let's Settle Down,*" (Popular). 2. "*Oh, You Turkey,*" (Popular).

REEL II.

3. "*Wash Rag,*" by Losey. 4. "*Clown Band,*" (Popular), until end.

IMP—"David's Idol Dream"........................(Two Reels)

REEL I.

1. "*Serenade,*" by Widor. 2. "*Fantasia,*" by Bach, until end of Reel 1.

REEL II.

4. "*L'Adieu,*" by Fararger, until end.

POWERS—"Grand Canyon of Arizona".........(Educ.)

1. "*Constellation,*" Fantasia, by Wolerstein, until end.

IMP—"Perils of the Secret Service, Adventure 4 "The Crimson Blade"

REEL I.

1. "*Orientale,*" by Cui, until "I'm glad to meet another Saxonian." 2. "*L'Adieu,*" by Fararger, until "Our business is to settle," etc. 3. "*Fata Morgana,*" by Tobani, until end of Reel 1.

REEL II.

4. "*Orientale,*" by Cui, until "Girl notices young man." 5. "*Dramatic Tension,*" by Reissiger, until "The fight." 6. "*Furioso No. 10,*" by Becker, until "Have gone to rescue the girl." 7. "*Olympia,*" Overture, by Ascher, until "Telephoning." 8. "*Rustles of Spring,*" by Sinding, to action until end.

BISON—"Steel Hearts" ....(Two Reels)

REEL I.

1. "*Wild Rosebud,*" by Tobani, until "Railroad in view." 2. "*Good Galop,*" to action, until "Train stops." 3. Continue pp until "At the end of two months." 4. "*Berceuse,*" by Karganoff, until "The following evening." 5. "*Adoration,*" by Barnard, until end of Reel 1.

REEL II.

6. "*Reverie,*" by Rissland, until "See who it is." 7. Good Mysterioso to action, until "Maid struggling." 8. Long Agitato to action, until "She says it is a case of life." 9. Long Hurry to action, until "After the fight." 10. Continue pp until "A few months later." 11. Produce effect of big bell followed by 12. "*Sparkling Eye Intermezzo,*" by Peurner, until end.

If You Doubt The Power of The

These Letters a What the Men wh Living, and have th from, Think of Univer Universal Serials, t and the Attractive F Program.

How a live wire exhibitor took advantage of a Fair.

HOW A LIVE WIRE EXHIBITOR TOOK ADVANTAGE OF A FAIR.

MR. ALFRED S. BLACK owns a large number of theatres throughout Massachusetts, New Hampshire and Maine. In Rockland, Me., there was a food fair held recently, and Mr. Black, who is a live wire and participates in everything which is of interest to his public, decorated a booth for display, and had a Universal day. The New England Universal Film Exchange of Boston, where he obtains all of his first-class pictures, aided him with photographs, souvenirs, and advertising matter, and the result was that the Universal booth proved the most attractive booth at the fair. The accompanying photograph will prove it.

"LIBERTY" ALWAYS CAPACITY.

Laemmle Film Service,
Minneapolis, Minn.

Gentlemen—Despite the severe cold weather that we have experienced throughout this winter, "Liberty" always played to capacity houses both at Ladysmith and at Phillips, Wis. It surely is a winner.

Yours truly,
M. C. MARTIN.
Unique Theatre.
Ladysmith, Wis.

RECORD BREAKING BUSINESS.

Central Film Service,
Indianapolis, Ind.

Gentlemen—I feel that it is about time for me to "'fess up" in regard to serial pictures. I must say that I have been most agreeably surprised with the results obtained from the use of "The Purple Mask." It has certainly exceeded my utmost expectations in every respect, and the interest seems to be growing with each episode, until I feel certain of a record breaking business throughout the entire sixteen weeks.

This in spite of the fact that I am playing it on the poorest night of the week, and owing to the fact that heretofore I had very little faith in the business getting power of continued pictures, I gave it very little publicity in the start.

You may rest assured that I shall rely on a serial to take care of my Monday night business from now on, as this seems to be the only sure method of getting the people out on that night.

Very truly yours,
C. D. HILL,
Sherman Theatre.
Sullivan, Ind.

HAVE HOPPED ENOUGH.

Universal Film Co.,
Spokane, Wash.

Dear Sir—I thought it would do no harm to drop you a note and let you know we appreciate the Universal service you are furnishing us. We have hopped around enough with different film companies and we find your service fills all requirements.

We have run a lot of serials and must say that "Liberty" is the most satisfactory. I have even seen the kids go wild over it every night and the grown ups are just as crazy about it. It is the only serial I have never had a complaint on. Every number is A No. 1, and it has held every patron right through.

Also wish to compliment you on the Animated Weekly and the Screen Magazine. The Screen Magazine is a great addition to any program, and I would back the Weekly against any put out.

Yours for success,
PETE C. CARTER,
Mgr. Green Room Theatre,
Plains, Mont.

IT'S A BEAR.

Universal Film & Supply Co.,
Spokane, Wash.

Gentlemen—"Liberty" is by far the best serial I ever ran and I can get scores of my patrons to swear by it. In fact my patrons are sorry it has come to a close. I would earnestly urge any exhibitor that is thinking of running a serial to grab this one, for it is honestly a bear, and can't help but fill any house, no matter where located.

Very truly yours,
H. H. YATES,
Mgr. Bungalow Theatre.
Farmington, Mich.

niversal Service and Serials, Read !

Unsolicited and Show
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REBOOKING "LIBERTY" SERIAL.

Universal Film Exchange,
New York City.

Gentlemen—As a thoroughly satisfied exhibitor and greatly elated at my recent success with your "Liberty" serial, my anxiety to express my high esteem for same has prompted me to send you this note.

I desire to compliment the members of the Universal Film Company, through yourself, upon their wonderful forethought in releasing to exhibitors an unparalleled serial like "Liberty," which has, in my case especially, drawn the largest Tuesday night crowds my theatre has ever had the pleasure of accommodating.

It is almost impossible to believe that a theatre just showing the "Liberty" serial, without a feature, would draw such a tremendous crowd, but that is the case with us and in addition, we can boast that Tuesday night has become our best night instead of our worst, as formerly simply through the use of this wonderful serial attraction, "Liberty."

As you most likely know, I have rebooked "Liberty" to begin Friday, February 16th. Long live "Liberty."

Very truly yours,
WM. RICH,
Mgr. 16th St. Theatre.
Brooklyn, N. Y.

BEST EVER.

Universal Film Exchange,
Chicago, Ill.

Gentlemen—In regard to yesterday's feature, "It Happened in Honolulu," I will say it is one of the best pictures I have ever seen. Not only yesterday's feature, but all our Red Feathers are up to the Universal standard.

Yours very truly,
JOSEPH THIBODEAU,
Prop. Lyric Theatre.
Houghton, Mich.

OFFERS PLEASING VARIETY.

Consolidated Film & Supply Co.,
El Paso, Texas.

Dear Sir — I take pleasure in vouching for the drawing power of "The Purple Mask," which I am now running at the Wigwam. This is the first straight serial, with one exception, that I have run since the days of "Kathlyn," and I am more than pleased with the results.

The picture is filled with thrilling situations and the sets are most elaborate and classy. With its scenes in high society and in the underworld of Paris it offers a variety that should please every class of society.

Yours very truly,
WILL R. WINCH,
Mgr. Wigwam Theatre.
El Paso, Texas.

HE'S RIGHT.

Mr. Carl Laemmle, Pres.,
Universal Film Mfg. Co.,
New York City.

Dear Sir—By accident I picked up the February issue of the Moving Picture Weekly and noticed your "Talk No. 162." I have been waiting for the big firms to realize that the "features" are being pushed too hard.

I am one of those who miss the old "short ones," and was a real fan at the time, but now seldom drop into a theatre. Always a long one or a series, and they get tiresome.

The peculiar part of the whole thing is that in the hotel last night, an argument started and finished up, indicating you are right, at least from the viewpoint of a few of us.

Yours truly,
LIN GARDNER.
Newton, Iowa.

HAS USED UNIVERSAL SERVICE FOR FOUR YEARS.

ONE of the most prominent and prosperous exhibitors of motion pictures along one of the most thickly populated thoroughfares of New York, one which is illuminated at night like Broadway by the flashing signs of its hundreds of moving picture theatres, is Maurice Seidlitz, manager of both the Grant and Empress Theatres on 116th Street. Mr. Seidlitz expresses in his letter below his opinion of the great Universal program, but his actions are even more convincing than his words, for in the four years during which the Universal program has been in existence Mr. Seidlitz has never discontinued for one day the constant use and exhibition of that program, and from one end of 116th Street to the other the success of the Grant and Empress Theatres is well-known. Here is a letter from Mr. Seidlitz.

Maurice Seidlitz, Manager of the Grant Theatre.

New York, Mar. 14, 1917
Universal Film Exchange,
1600 Broadway, New York City.

Gentlemen—Having played all releases of the Universal Program for the last four years, I want to congratulate you upon your good judgment and the live wire methods your concern uses to benefit the theatres that use your service.

While the program has invariably been good, it continues to improve. I am glad to say that I have been building up a clientele of steady patrons.

I am writing this without solicitation and only out of thanks for your co-operation. Trusting that your service will be as good in the future as it has been in the past. I remain,

Yours very truly,
MAURICE SEIDLITZ,
Mgr. Grant Theatre.
11 W. 116th Street,
New York City.

# STUNTS
for
"The Voice on the Wire"

THESE stunts have been carried in the Weekly for the last three weeks and have made a fine opening for wide-awake Exhibitors to introduce the new serial in a clever manner. They and others are carried in The Serial Campaign Book. Get one from your Exchange. Ed.

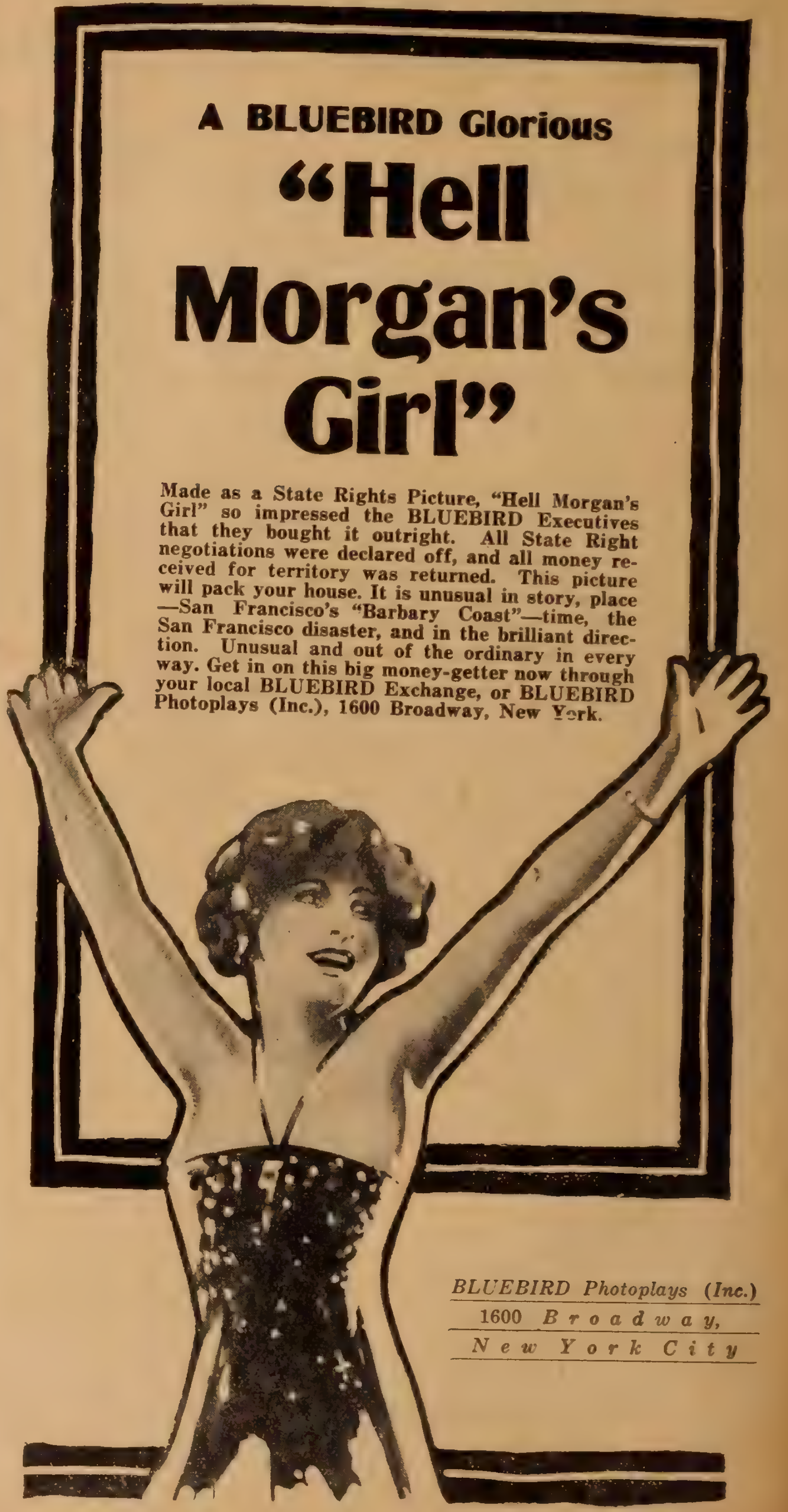
Stunt No. 3—

In plenty of time, say a week or ten days before your serial is announced openly—arrange to stop between your pictures during your performance and have a telephone bell ring in the Theatre. Try and have this telephone bell located right in the main section of the house and then during the interval between pictures during your performance when the bell rings, have some one in your employ shout out loud —(as though replying to some one on the other end of the line)—"Yes, this is the Voice on the Wire." Have this repeated say twice or three times every night and always do it between the showing of pictures when the house is quiet. Your employee should call out loud—good and clear so everybody will hear the strange reply of, "YES, THIS IS THE VOICE ON THE WIRE." This will arouse a lot of comment among your patrons. After you have openly announced or advertised the serial in ads, etc., you can continue the same stunt—but then have your employee call out, "YES, THIS IS THE THEATRE THAT WILL SHOW THAT WONDERFUL MYSTERY SERIAL 'THE VOICE ON THE WIRE.'" That's all he should say. In order to get the entire attention of all the people in the house, your employee can begin his conversation in a loud tone thus: "YES—Yes—yes—I hear you—Yes—This is the Voice on the Wire," etc. Thus by shouting Yes—Yes—Yes, etc., loudly, he will attract the attention of every one in the house and prepare them for the remainder of the message which is as stated: "This is the Voice on the Wire." This is a crackerjack of a stunt and one that will arouse a whale of a lot of comment, gossip, etc., etc.

Stunt No. 4—

Dress up a man with a large black shawl covering the upper part of his body and completely covering his head. Leave the right arm bare and have the rest of his body (the entire upper part) covered with this black shawl, head and all. Then send him out to walk the streets, all day long with no sign or anything by which he can be identified with your serial to be shown at your Theatre. This blanketed figure will cause a tremendous amount of wonderment and speculation as to who he is and what this crazy nut can be doing. The more streets he covers the bigger the results. Have this man continue his walks everywhere for at least 3 or 4 days before you openly announce your serial in your theatre or in advertising in the newspapers. Then after you have announced it—paint on the shawl the words—"I am .... in that great Universal Serial 'THE VOICE ON THE WIRE' at the —————— Theatre," and let him cover the same streets that he covered while wearing the black shawl unpainted. This is a cheap stunt and a crackerjack one. Your newspapers will run editorials on it if you talk this stunt over with your newspaper men. Perhaps your man might be arrested.

If you can have him arrested, you can get a tremendous amount of free advertising in the newspapers by special beforehand arrangement with the newspaper men. If your man is to be arrested by arrangement with the police, have him make a bluff fight to attract a crowd, thus enabling in the write ups to allow the newspaper men to make a startling affair out of it.



A BLUEBIRD Glorious

"Hell Morgan's Girl"

Made as a State Rights Picture, "Hell Morgan's Girl" so impressed the BLUEBIRD Executives that they bought it outright. All State Right negotiations were declared off, and all money received for territory was returned. This picture will pack your house. It is unusual in story, place —San Francisco's "Barbary Coast"—time, the San Francisco disaster, and in the brilliant direction. Unusual and out of the ordinary in every way. Get in on this big money-getter now through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

BLUEBIRD Photoplays (Inc.)
1600 Broadway,
New York City

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

WITH the launching of that splendid serial of mystery—"The Voice on the Wire"—comes the recollection of the marvellously successful string of Universal Serials that have appeared for the benefit of Exhibitors at regular intervals during the past two years and a half.

Applying these recollections to the purpose of this page we are reminded of what seems to be the unanimous opinion of thousands of Exhibitors who have made money on these multi-reel releases.

The opinion, phrased in a thousand ways, reaching us by phone, by wire, by letter, by personal talks, through the men in the 73 Universal Exchanges, may be boiled down to the following:

> **"If you want to put over a good, strong serial like those the Universal produces, boost hard for ten days or two weeks before showing the first episode, and get them in. After that a weekly reminder will keep them coming."**

That is why the Universal prepares such elaborate campaign books for all serials. That is why stunts galore are always suggested in detail in these books. That is why you will find on page 44 of this issue "STUNTS" for the greatest serial ever filmed—"The Voice on the Wire."

Now is the time to get busy. Not only with the stunts, but with the novelties, heralds, banners, slides, ready prepared ads and publicity matter. There is a wealth of material awaiting your selection. When you get down to brass tacks and consider this as a business proposition—as a paying investment and not a speculative expense—then, you, too, will be writing us letters, and their inspiration will be **packed houses** and **increased net profits.**

EVERY day is not serial day, so here are some suggestions for the others. The Red Feather for April 2d is called "The Bronze Bride," and features Claire McDowell in the role of an Indian woman, with Eddie Polo as her brother. Indian stunts are always effective, and the costume is easy to procure. The employees around your house may wear them, or you may have two standing outside the theatre. Have a street stunt, if you like, consisting of a Red Man's moving day. A horse with the two shaft-like poles dragging behind him, and a big bundle fastened to them. An Indian brave leading the horse, and a squaw following, holding a little boy in native dress, by one hand. Let the people know that Eddie Polo will perform some of his most startling feats of strength in this fine Red Feather, by means of slide announcements, run several days before. You may have a lobby decoration of wigwam and evergreen boughs to suggest the North Woods, where the scene of the picture is laid, if you like.

AN incident of the remarkable Victor comedy which is set for April 5th and called "Somebody Lied," is the chase by a man in Pierrot costume of an automobile, in which sits a beautiful masked lady. The comedy is a wonder, and is acted by Priscilla Dean and Harry Carter under the expert direction of Ben Wilson, who is at present starring in "The Voice on the Wire." You might stage this stunt as an ad for the picture.

ADVENTURE No. 5 of the series "Perils of the Secret Service," which was written and produced by George Bronson Howard, is called "The Man in the Trunk," and it is the best yet. Kingsley Benedict, as Yorke Norroy, rescues his friend by disguising himself as the Mexican Governor. Chloroforming the Governor, he hides him in a trunk, in which he is shipped across the border. You can create a good deal of excitement if you do something like this. Have two express men come out of your theatre carrying a trunk, which they load onto a wagon or truck. Have them climb up on the driver's seat, and drive slowly off. Then have the trunk lid slowly open, and the man inside climb cautiously out. He may then begin to distribute throwaways announcing the picture.

NOT every town is fortunate enough to have a zoo. But when the Powers Educational for April 5th is released, the zoo will be brought to every town. It is called "Hagenbeck's Wild Animals" and every child in the place should be given an opportunity to see it, for the views of elephants, giraffes, camels, kangaroos, lions and tigers, are simply wonderful. Notice should be sent to the schools and made through slides and posters in advance. Use your mailing list to let the people know that "The zoo has come to ——— (the name of your town) and installed itself for one day only at ——— (the name of your theatre)." You ought to round up every kid in the place on this, to say nothing of the grown-ups.

These two pages are the most important in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

Harry Carey in “The Fighting Gringo,” by Henry Wallace Phillips. Directed by Fred. A. Kelsey.	61st Red Feather Production—5 Reels March 26
“The Startling Climax,” with Fred. Church, Val Paul and Gertrude Aster. Produced by Geo. L. Sargent.	Prize Gold Seal Heart-Interest Story Mar. 27—3 Reels
“Dippy Dan’s Doings,” with Dan Russell. Produced by Craig Hutchinson. Under the supervision of Blystone.	Prize L-KO Joyfest Komedy Mar. 28—2 Reels
“Steel Hearts,” with Marie Walcamp and Lee Hill. Produced by Henry McRae with thrills galore.	Prize 101 Bison Sensational Drama Mar. 31—2 Reels

Feature Releases in the Universal Program of Three Weeks from This Week

“The Bronze Bride,” with Claire McDowell, Eddie Polo and Charles Mailes. Directed by Henry McRae.	62d Red Feather Production—5 Reels April 2
“The Magpie.” Featuring Tina Marshall. Directed by Mr. Edwin Stevens. Story by Geo. Dana Smith.	Prize Gold Seal Surprise Comedy-Drama April 3—3 Reels
‘The Star Witness,” with Lee Hill, Lena Baskette and Elizabeth Janes. Written by Grant Carpenter.	Prize Laemmle Human-Interest Drama April 4—2 Reels
“Somebody Lied,” with Priscilla Dean and Harry Carter. Directed by Ben Wilson. Story by E. Magnus Ingleton.	Prize Victor Comedy-Drama April 5—2 Reels

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Three Weeks from This Week

"The Bronze Bride." With Claire McDowell, Eddie Polo and Charles Mailes. Sixty-second Red Feather Production. Released April 2. Directed by Henry McRae. The peculiar genius of Director McRae is well illustrated in this absorbingly human story. No other director knows so well how to get thrills and punches in his stories and pictures, and at the same time keep his characters alive, human and likable. The story is that of a disinherited son, who wanders into the far North, and because of his friendliness to a pretty Indian girl, is compelled by her tribe to marry her. Years pass and their little son is four years old, when a letter from his heart-broken father leads the boy to take his son and return East, leaving the Indian mother to mourn in loneliness. The scene changes to the East, where, with characteristic force, Director McRae gives you the punch climax which has made his pictures so popular. A distinctly worth while picture that will more than ever make your fans eager to see Red Feathers.

"The Magpie." With Tina Marshall. Directed by Edwin Stevens. Three-Reel Gold Seal Underworld Drama. Released April 3. Think of it, you men who are looking for "good stuff." A star like Tina Marshall, who was Edwin Stevens' leading woman on Broadway when he was the talk of the town. A picture directed by Edwin Stevens himself. A tremendous figure in the theatrical world, Mr. Stevens has directed some remarkable five-reel features, but this is one of his first essays in the short reel field. The result is five reels boiled down to three, with some of the most surprising punches you ever saw in your life. Tina has the misfortune to look like "the Magpie," a notorious woman pickpocket, and how their fortunes are interwoven, together with some clever detective work, make a three-reel picture that, for surprise, suspense and punch has rarely been equalled.

"The Star Witness." With Lee Hill, Lena Baskette and Elizabeth Janes. Laemmle Two-Reel Heart Interest Drama. Released April 4. They didn't give Lee a full size star to play opposite him in this picture, so to make up for it they substituted two of the cleverest children in the world. Elizabeth and Lena win your sympathy from the start, and after Lee, a shipping clerk, falsely accused of theft, is placed on trial, his little daughter, Elizabeth, plays the "star witness" in a manner most unexpected by those who have the privilege of seeing this wonderful two reels of human-interest. Here is a picture that you can boost and boost hard. Do it. It will get you lots of business.

"Somebody Lied." With Harry Carter and Priscilla Dean. Two-Reel Victor Marital Drama. Directed by Ben Wilson. Again a smash for the big Universal Program. Just as though Ben Wilson wasn't busy enough playing the lead in that marvelous serial, "The Voice on the Wire," here he hands us a two-reeler of the utmost originality and big enough, with surprises enough, to crowd a five-reeler to the limit. Harry is supposed by Priscilla to be an angel. She goes to a ball, leaving him to his books. As soon as she is gone Harry hies himself to a gambling place. It is raided, and to escape, Harry changes clothes with a friend who has been to the masquerade ball, where he had flirted with Priscilla. Harry sneaks home, and is discovered by the startled Priscilla, who, from his costume, thinks he is the man she flirted with. Just how these two "in wrong" people settled their affair is a corking climax to a splendid picture. It will stand a lot of boosting.

LIST OF UNIVERSAL PAST RELEASES

POWERS.

MARCH—

11—*Mr. Fuller Pep, "His Day Of Rest"*..(Com.Cart and *"The Mysterious City"*........(Dorsey Ed.)
18—*The Mystery Of the Noiseless Soup*........(Com.) and *Palaces of the Forbidden City* (Dorsey Ed.) (Split Reel)
22—*The Strangest Army in the World*..(War Spec.)
25—*The Love Affair of Ima Knutt*........(Com. Cart.) and *Artistic China and Japan*..........(Split Reel)

REX.

MARCH—

8—**The Amazing Adventure**..............(2-R. Drama)
Roberta Wilson-Charles Perley.
11—*It Makes a Difference*........................(Comedy)
25—**The Grudge** ....(2-R. Human-Interest Dr.)
Wm. V. Mong, Irene Hunt and Zoe Rae.
24—*The Boyhood He Forgot*........................(Drama)

UNIVERSAL SPECIAL FEATURE.

Week of March 12—

"The Purple Mask" (Episode 12), "The Vault of Mystery" ....(2 Reels)
Grace Cunard-Francis Ford.
"The Voice on the Wire" (Episode No. 1) "The Oriental Death Punch" ....(2 Reels)
Ben Wilson-Neva Gerber.

Week of March 19—

"The Purple Mask" (Episode No. 13), **"The Leap"** (2 Reels)
Grace Cunard-Francis Ford.
"The Voice on the Wire" (Episode No. 2), **"The Mysterious Man in Black"** ....(2 Reels)
Neva Gerber-Ben Wilson.

VICTOR.

MARCH—

1—*They Were Four*..................................(Comedy)
6—*Good-Morning, Nurse* ....(Comedy)
9—*The Beauty Doctor*................................(Comedy)
13—*A Woman In the Case*............................(Comedy)
15—**Dorothy Dares** ....(2 Reels)
Ruth Stonehouse.
20—*Black Magic* and *Landmarks of France*..(Scenic Split Reel).
22—**The Hash House Mystery**..................(2-R. Com.)
Harry Myers-Rosemary Theby.

LAEMMLE.

MARCH—

3—*Undoing Evil* ....(Drama)
8—*The Human Flame*..................................(Sea Dr.)
14—**Where Glory Waits**.......................... (2-Reel Dr.)
Allan Holubar-Roberta Wilson.
17—*Racing Death* ....(Drama)
21—*Old Faithful* ....(Sea Drama)

UNIVERSAL ANIMATED WEEKLY.

MARCH—

7—*Animated Weekly, Vol. 2, No. 62*............(News)
14—*Animated Weekly, Vol. 2, No. 63*............(News)
21—*Animated Weekly, Vol. 2, No. 64*............(News)

UNIVERSAL SCREEN MAGAZINE.

MARCH—

2—*Universal Screen Magazine. Issue No. 8*............
9—*Universal Screen Magazine. Issue No. 9*............
23—*Universal Screen Magazine. Issue No. 10*..........

BIG U.

FEBRUARY—

7—*A Soldier's Dream*..(Drama)
8—*Good-For-Nothing Gallagher* ....(Drama)
15—*For Honor's Sake*..(Drama)
18—**The Hidden Danger**............................(2-R. Drama)
Mona Darkfeather.
25—*The Rebel's Net*..(Drama)

GOLD SEAL.

MARCH—

6—**Desperation** ....(3-R. Society Dr.)
13—**The Common Sin**..............................(3-R. Drama)
Helen Gardner.
20—**The Raid** ....(3-R. West. Drama)
Neal Hart.

IMP.

MARCH—

9—**The Perils of the Secret Service, No. 1, "The Last Cigarette"** *Kingsley Benedict.* ...(2 Reels)
11—**The Man of Mystery**............(2-R. Detective Dr.)
14—*Sins Of A Brother*..(Drama)
16—**The Perils of the Secret Service (No. 2) "The Clash of Steel"** *Benedict.* ....(2 Reels)

BISON.

MARCH—

3—**The Tornado**......................(2-R. Western Drama)
Jack Ford.
10—*The Drifter* ....(Drama)
17—**Roped In** ....(2-R. Western Dr.)
Neal Hart.
23—**The Perils of the Secret Service**......(Two Reels) **"The Dreaded Tube"** ....(Two Reels)
Kingsley Benedict.
24—**Harry Carey in "Goin' Straight"**....(Two Reels)

L-KO.

MARCH—

7—**Fatty's Feature Fillum**....................(2-R. Comedy)
Fatty Voss.
14—*Love On Crutches*......................................(Comedy)
16—*Summer Boarders* ....(Comedy)
21—**Defective Detectives**......................(2-R. Comedy)
Phil Dunham.

RED FEATHER PRODUCTIONS.

MARCH—

5—**The Gates of Doom**............................(5-R. Drama)
Claire McDowell.
12—**The Girl Who Lost** ....(Soc. Dr.) and **"Border Wolves"** ....(West. Drama)
Neal Hart.
19—**Herbert Rawlinson in "The Scarlet Crystal"** .... (5Reel Drama)

JOKER.

MARCH—

3—*Passing the Grip*..(Comedy)
10—*Wanta Make a Dollar?*................................(Comedy)
17—*Art Aches* ....(Comedy)
24—*Whose Baby?* ....(Comedy)

NESTOR.

MARCH—

5—*A Bundle of Trouble*....................................(Comedy)
12—*Some Specimens* ....(Comedy)
19—*When the Cat's Away*..................................(Comedy)
23—*In Again Out Again*....................................(Comedy)

The Eagle's Wings

Thrilling
Patriotic
Timely

With An Irresistible Appeal To Every American Man, Woman & Child

Based on a nation wide theme; thrilling with situations that warm the heart, excite the truest emotions and command the closest attention and ultimate approval, "The Eagle's Wings" is the sensation of the season.

Now, when the country is aflame with patriotic fervor—now, when all eyes are on the war shadow that hovers over the land—this tremendous picture is easily the most timely and appealing subject ever released.

A BLUEBIRD Extraordinary

IMPORTANT: Fifteen hundred Chapters of the Daughters of the American Revolution have arranged through their National President, Mrs. William Cumming Story, to give this remarkable picture their heartiest support wherever shown. This is an opportunity for you, Mr. Exhibitor, that may never occur again. Early application for booking reservations is most urgently suggested. Wire or write today to your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.
1600 BROADWAY
NEW YORK

AS FOR YOU MR. EXHIBITOR

If you understand the difference between a weak, wishy-washy serial, and a great big overwhelming success, with enthusiastic crowds and money pouring in at every episode, you won't hem or haw or hesitate, but you will book

LIBERTY

We haven't the space in this advertisement to publish 100th part of the congratulatory and complimentary letters and good wishes we have received from Exhibitors who have shown "LIBERTY." In one town, Mr. Exhibitor—in one town of less than 40,000 people, five theatres showed "LIBERTY," two of the five showed it TWICE and each time got the big money. What serial do you know of or ever heard of that played five theatres in a town of 40,000 with two repeaters and with big profits to each house INCLUDING the repeaters?

This is "case hardened talk"—in other words, what we tell you here is FACT. We don't care a whoop what serials you've shown, we will put "LIBERTY" up against any serial your house ever exhibited and guarantee to snow any other serial under. "LIBERTY" hits you now when the entire country is clamoring for patriotic serials. Now, while the possibility of war confronts our country, you can do a double duty. You can arouse and inspire your community and pack your coffers as well by giving the finest serial entertainment your house ever played. Send for the big ad campaign book to any of the 73 Universal Exchanges. Do it today, or communicate direct with the Universal Film Mfg. Co., 1600 Broadway, New York.

MARCH 31ST, 1917

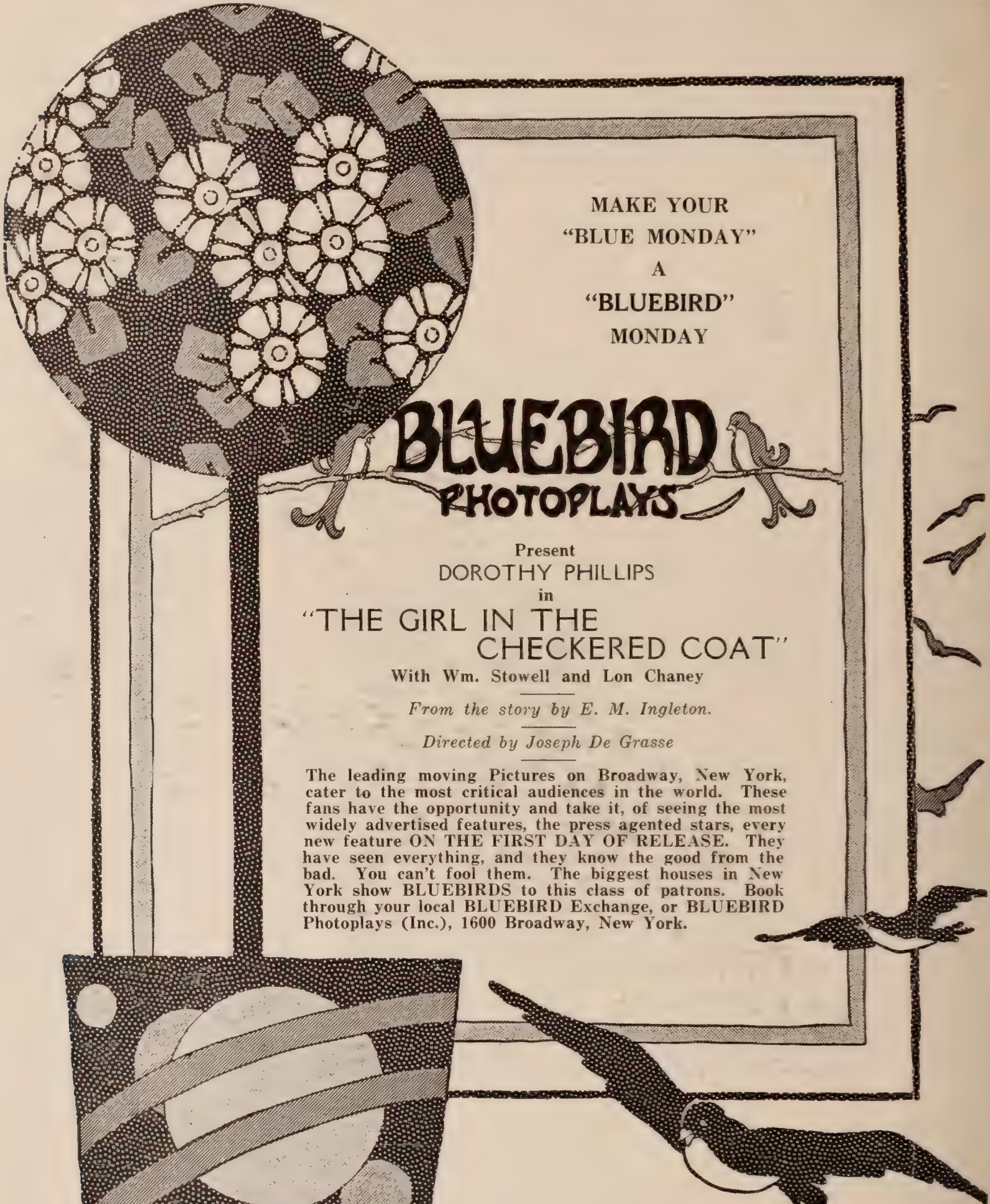
The MOVING PICTURE WEEKLY

The Museum of Modern Art
LIBRARY
Periodical

TINA MARSHALL
in "THE MAGPIE"
GOLD SEAL
THREE REEL
COMEDY DRAMA

VOL. 4
NO. 7

PRICE
10 CENTS



MAKE YOUR
"BLUE MONDAY"
A
"BLUEBIRD"
MONDAY

BLUEBIRD
PHOTOPLAYS

Present
DOROTHY PHILLIPS
in

"THE GIRL IN THE CHECKERED COAT"

With Wm. Stowell and Lon Chaney

From the story by E. M. Ingleton.

Directed by Joseph De Grasse

The leading moving Pictures on Broadway, New York, cater to the most critical audiences in the world. These fans have the opportunity and take it, of seeing the most widely advertised features, the press agented stars, every new feature ON THE FIRST DAY OF RELEASE. They have seen everything, and they know the good from the bad. You can't fool them. The biggest houses in New York show BLUEBIRDS to this class of patrons. Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

RED FEATHER PHOTOPLAYS

PRESENT

"The FLOWER of DOOM"

A Powerful Drama
of the Mystic East
and Virile West

with
WEDGEWOOD NOWELL
and GYPSY HART

Directed by Rex Ingram

BOOK through any Universal Exchange

Red Feather
Photo Plays
Present

"Mr. Dolan of New York"

A Fascinating Drama of Love
Intrigue and Adventure
with
JACK MULHALL

Directed by Raymond Wells
Book through any UNIVERSAL
Exchange

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

AS week after week passes with a constant stream of suggestions for stunts appearing on this page, we are more than ever convinced that Exhibitors should find this the most helpful page in the Moving Picture Weekly—with one exception.

If you are not in the habit of looking at the advertising page of the Universal Program, or if you are not in the habit of reading the page headed "Blue Ribbon Advance Notices," then you are missing a marvelous opportunity.

There is no denying the fact that the Universal Program Service is the greatest on earth. There are thousands of successful Exhibitors who give the Universal Program all credit for their prosperity. But there are others who, through mental laziness, will not take the trouble to keep informed regarding the service that may be secured through open bookings.

If you will make it a rule to read the pages mentioned above you will be in possession of facts that will enable you to choose your program pictures more intelligently, and you will also be making your selection from the best releases in the world.

Keep informed as to what is on the market. That is just as much a part of your business as it is to take in money at your box office. When you become thoroughly in touch with all the specials, programs, etc., available for your bookings you will learn that the Universal Program exceeds in both quantity and quality **all its competition combined.** Then you will be in a position to choose wisely and to put over a splendid entertainment for your patrons.

THE Red Feather for April 9th is called "Mr. Dolan of New York," and concerns the adventures of an engaging young fighter, played by Jack Mulhall, who takes advantage of the craze for American boxing in Paris, to try his fortunes in the French capital. Later he goes to a mythical principality and falls in love with the king's ward, getting in solid with his small and stout Majesty, by curing his indigestion with exercise. The way you advertise this comedy-drama, depends upon the spirit of your community. If your people are interested in sport, play up this end of it. Announce the picture as you would a sporting event. Have your lobby arranged to suggest a gymnasium or training quarters. Have two men in running clothes—spiked shoes, sweaters, runnings drawers—jog-trot through the street, in and out of the traffic. One of them should have a placard stating that they are in training for the big bout—Jimmie Dolan vs. Spider Flynn, with the address of your theatre. If this sort of thing does not suit your territory, emphasize the laughable contrast between the king and the prize-fighter. Have a little fat man in a crown and ermine trimmed cloak, wearing military uniform under it, posed on a throne in the lobby, and a typical American chap, in sweater and cap, seated on the arm of his throne.

ON Thursday, April 12th, there is a Rex human-interest drama, called "Uncle John's Money," which is a very much worth-while little story of real life. You might do something like this to draw attention to it. Have some fac similes of dollar bills struck off, and strew them in the streets, or pass them out with your tickets a day or so before you run the picture. One side should look as much like a bill as the law allows, and the other should have an announcement that this is some of Uncle John's Money and that if you want to know what he does with the rest of it, you can find out at your theatre on —— date.

POSSIBLY you can arrange with the principal jeweler in your town to co-operate with you in advertising the sixth adventure of the series, "Perils of the Secret Service," which is called "The Signet Ring," and was written and produced by George Bronson Howard. Have a talk with him, and see if the idea of a window display of signet rings, in connection with the picture appeals to him. You can arrange for the placing of a case full of them in your lobby, and have them guarded by a man in police uniform, while a card gives him the credit for the display, and he can extend the same courtesy to you by placing a card in his window calling attention to the picture.

There is an Imp on Sunday, April 15th, with the alluring title "Eyes in the Dark," which is a real thriller. It would be effective if you could arrange to show, before you run the picture, a big staring pair of eyes, arranged in the following manner: This may be used for a stunt inside the theatre, if you like, or arranged for a lobby attraction. Have a black curtain against the wall, and with the folds parted over pieces of glass, as large as you like. On the glass have eyes painted, and arrange lights behind them, which you can suddenly turn on, so that the big eyes are illuminated unexpectedly.

BLUEBIRD PHOTOPLAYS HAVE PURCHASED OUTRIGHT

"HELL MORGAN'S GIRL"

Now a BLUEBIRD Special

This production was so big and so lavish; so out of the ordinary and unusual that it was to have been marketed on the State Rights plan. After certain territory was sold, the picture was seen by BLUEBIRD Executives, who were so impressed with it that they bought it outright. It was withdrawn from State Rights sale, and money paid for territory was returned. It is now a BLUEBIRD Special, not on the regular BLUEBIRD Program. It is delighting BLUEBIRD audiences all over the country and playing to packed houses. It is a picture that you can count on to show you handsome net profits. Get full particulars from your local BLUEBIRD Exchange, or from BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

GREATEST ON EARTH
UNIVERSAL PROGRAM

Special Releases
on the Universal Program for the week of April 16

Exhibitors who book an "open" program will find listed below the cream of the "special releases" of the entire world. Here they can pick the big punches; the best comedies; the strongest one, two and three-reel dramas; pictures that will bolster up and put over the weakest show or performance. Include a selection of these Universal Specials and you will be giving a first-class entertainment. You must expect to pay extra for these (unless you are getting the complete Universal program), BECAUSE THEY ARE WORTH MORE THAN ANY PICTURES YOU CAN BOOK ANYWHERE. Communicate with your nearest Universal Exchange and get full particulars about Universal Specials and the Universal Program. You need to know about both.

Special Releases on the Universal Program for the week of April 16, 1917

RED FEATHER—"THE FLOWER OF DOOM" (Five Reels) Wedgewood Nowell and Gypsy Hart.

NESTOR—"FOLLOW THE TRACKS" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.

IMP—"THE PERILS OF THE SECRET SERVICE" (Two Reels, Adventure No. 7, "THE INTERNATIONAL SPY") Kingsley Benedict.

UNIVERSAL SCREEN MAGAZINE—Issue No. 15.

JOKER—"TAKE BACK YOUR WIFE" (One-Reel Comedy) Gale Henry and William Franey.

Remember--You Get Both
Regulars and Specials on the Complete Universal Program

on the Universal Program for the week of April 16
Regular Releases

Don't get away with the idea that because the specials are "special" Universal regular releases on the program are NOT the finest quality short-reel subjects that it is possible to get anywhere. Here you will find great dramas based on great stories, directed by the most brilliant directors in the world—in fact these "regular" releases are the backbone of the great Universal Program—the greatest on earth—giving more QUANTITY and more QUALITY than all competition combined. Remember, if you book the complete Universal Program Service, you get both the specials and the regulars at a price that enables you to make money.

Regular Releases on the Universal Program for the week of April 16, 1917

GOLD SEAL—"FOR LACK OF EVIDENCE" (Three-Reel Drama) Tina Marshall.

VICTOR—"IT HAPPENED IN ROOM 7" (One-Reel Comedy).

LAEMMLE—"CHUBBY TAKES A HAND" (One-Reel Drama) William V. Mong and Zoe Ray.

UNIVERSAL ANIMATED WEEKLY—No. 68.

VICTOR—"THE TOPSY-TURVY TWINS" (Two-Reel Comedy) Carter DeHaven.

BIG U—"THE PACE THAT KILLS" (One-Reel Drama) Claire McDowell.

REX—"THE SORCERESS" (One-Reel Drama) Herbert Rawlinson and Cleo Madison.

VICTOR—"TIT FOR TAT" (One-Reel Comedy-Drama) Hobart Henley.

BISON—"THE TELL-TALE CLUE" (Two-Reel Drama of the Woods) Molly Malone.

IMP—"THE BLAZING SECRET" (One-Reel Drama) King Baggot and Leah Baird.

BIG U—"HER GREAT MISTAKE" (Two-Reel Animal Drama) Marie Walcamp.

Don't overlook the fact that on the regular and complete Universal Program Service you get all the releases listed above. Twenty-nine reels that will keep your house packed every day in the week. Communicate now with your nearest Universal Exchange or with the home office, 1600 Broadway, New York.

GOOD

(No. 170. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

WHILE out at Universal City recently, I asked a famous prize-fighter, who was visiting the world's largest film city, how he felt when the gong rang for the beginning of a fight.

"Scared to death!" he replied. "But after the other fellow wallops me once, I get so blame mad at his nerve in thinking he can get the best of me that I sail right in and lick him!"

I can name a dozen exhibitors who would have made world's champions had they been pugilistically inclined. These men sailed right in when old man Bum Business soaked them a few and fought back as hard as they knew how. Today, they are among the biggest men in the business.

There would be less dead theatres in the moving picture graveyard today if their owners had fought back INTELLIGENTLY when they ran into the first wallop.

For instance, there were the men who fought the ten-reel shows presented by their competitors by staging eleven-reel entertainments. There were the men who turned their theatres into hardware emporiums on certain nights of the week, because their competitors were giving away free groceries. And, last but NOT least, there were the men who turned away from the money-

WEAPONS!

making, one-, two-, and three-reel regular service shows because the other fellow did the same thing.

I don't know how YOU feel about it, but every moving picture fan to whom I've spoken has told me that he'd a heap sight sooner see a five or six-reel diversified program show, WELL PUT ON, than an eight or ten-reel montrosity put on with just one purpose in view—that of packing 'em in and getting 'em out.

Now, the point I want to make is this. The last winter proved a bad one for many exhibitors. Only the Lord Almighty Himself knows what the coming summer has in store for the picture theatre owner. Therefore, it's up to every man who has a dollar invested in a house to take inventory and then decide upon ways and means of squeezing every penny of revenue out of his community that it can legitimately be made to yield.

If bad business has walloped you—FIGHT BACK—but make sure that your PRINCIPAL weapons consist of the dependable money-making **UNIVERSAL PROGRAM** and THE BRAINS GOD GAVE YOU!

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - New York

SCENES FROM THE
RED FEATHER PRODUCTION
"MR. DOLAN OF NEW YORK
FEATURING
JACK MULHALL
WITH AN
ALL STAR
CAST

The real Magpie.

The fake one.

"THE MAGPIE"

EDWIN STEVENS has produced a splendid three-reel picture, from the story by George Dana Smith, which was arranged for him by John G. Brownell. It will be released as a Gold Seal with Tina Marshall, the little actress who has been supporting Violet Mersereau in the Bluebird photoplays made at the Fort Lee Universal Studio, under the direction of Mr. Stevens. In this case the director had an unusually good story to work with, of which he took full advantage, and the result is a fine achievement.

Dorothy Gerard, daughter of Senator Gerard, has been visiting friends in Grantwood, a suburb of Washington, D. C., during her parents' absence in California. A letter arrives from her father informing her that they are on their way home. He mentions certain robberies that have taken place in Washington and instructs Dorothy to run into town and remove certain private papers from the library safe. While reading the letter it dawns suddenly on Dorothy that the family silver, which her father commanded her to place in storage, has been forgotten. The thought that something might have happened to it creates a panic in her mind, and she decides to go back at once. She is still further disturbed when she reads an account of robberies on her own street by a certain clever crook, called "The Magpie," and she is dumbfounded to see in the picture of "The Magpie" almost a replica of herself.

Before leaving for Washington she receives a telephone call from her fiance, Robert Gray, and accepts an invitation to attend a play that evening. She explains to Bob that she will be compelled to miss the first act but will be ready at nine; at which time he is to call for her at her home in Washington.

GOLD SEAL Three - Reel Drama, written by George Dana Smith, adapted for the screen by John C. Brownell, and produced by Edwin Stevens, with Tina Marshall in the lead.

CAST.

Dorothy Gerard	Tina Marshall
"Bill" Slade, a burglar,	Claude Cooper
Robert Gray	Monty Brace
Senator Gerard	Dean Raymond

Dorothy arrives in Washington about eight in the evening, expecting, of course, that John and Mary, the caretakers, will be at home. As she quietly enters the house the sound of falling silver greets her ears. Cautiously creeping toward the portieres separating the library from the dining room, she peeps through, and sees the cherished family silver being carefully packed in a suit-case by a very ugly-looking burglar. The neighborhood is a series of closed houses; the telephone is impossible as the burglar would overhear. Dorothy is at an utter loss how to proceed when the picture of "The Magpie" flashes across her mind and she decides instantly to play the role and capture the burglar by strategy. Quickly arranging her headgear to resemble the Magpie's, she assumes a jaunty, carefree air and pulling aside the portieres she confronts the burglar. His practised hand falls on the gun by his side, but he drops it to remove his cap. He realizes he is in the presence of a real crook—the notorious "Magpie." Dorothy explains that she was working on the safe and heard him at work. Knowing that the safe contained nothing that would interest the burglar, Dorothy (just explaining her marvelous skill) opens it before his eyes. He is amazed at her cleverness and offers to work with her fifty-fifty. Dorothy accepts the proposition, and "Bill" invites her to visit his den at forty-nine Water Street and "split the swag." Dorothy proposes a bottle of wine before the starting, and the burglar, taking the suit-case with him, starts on a hunt for the ice-box. In the meantime Bob has left his club in a taxi and is on his way to Dorothy.

The burglar returns with the wine. He is getting nervous and wishes to be off. Dorothy succeeds in detaining him until almost nine o'clock, when he suddenly seizes the suit-case and tells her he is going. She realizes she has got to accompany him if she wishes to regain the silver, and, dropping a note at the door (written when "Bill" was rustling the wine) she leaves with the burglar for forty-nine Water Street.

A few minutes later Bob arrives and finds a note Dorothy has left. He rushes into the house and sees the library in disorder, the safe open and the wine on the table. Here he finds another note reading exactly like the first: "Danger, Dorothy, 49 Water Street." He is about to leave when Kelly, the patrolman, calls to him and orders him to throw up his hands. Bob pleads to be allowed to go, explaining Dorothy's peril. Kelly laughs at him. Bob lights into Kelly, slams him an uppercut which floors the patrolman and dashes out.

At forty-nine Water Street the burglar and Dorothy quarrel over the division of the swag. Dorothy, pretending anger, swaggers up to the door on which hangs the burglar's coat and, stealing the gun from his pocket, covers the burglar and holds him until Bob arrives. While Bob and Dorothy are rejoicing over the

(*Continued on page* 38)

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSA ANIMATED WEEKL

Stout Policemen Compelled To Don Corsets.

Loretta Walsh, First Woman Enlisted, Becomes Yoeman.

Aviators Pay Tribute To "Tex" Millman.

Class Book Rush—Tufts College, Medford, Mass.

Lads Drilling Under New State Law, Show Good Results.

SS. "Sagua" Wins Race To Mud Flats Before Sinking.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

AMERICAN DEFIES U-BOATS.

THE U. S. steamer "Orleans" was the first cargo ship to arrive in Bordeaux after the "sink-all-ships" edict had gone forth, and she received a royal welcome. Thirty thousand Frenchmen were on hand to welcome the intrepid captain and the crew, as she docked at ten o'clock in the morning. She arrived in the port of Pouillac at five-thirty, and a special boarding officer, with a corps of special police went on board. She was cheered by all the other vessels, as she made her way between them to the docks of Bordeaux. All the vessels were decorated in her honor. The Prefect and Mayor of the city, with many other notables were received by the captain on board the "Orleans." A procession was then formed, which walked to the City Hall. Views of the officers of the ship, Captain D. Tucker, commander; Lieut. Sorenson, Second Officer; Lieut. Fornson and Lieut. Evans are also shown to us. The Animated Weekly's Bordeaux correspondent sends these unique views.

COPS WEAR CORSETS.

COPS in corsets is the latest, and the Animated Weekly deals in the latest, so we have the celluloid record of the biggest cop in the world being introduced to, and into, the mysteries of a whole-bone harness. He is "Big Tim," one of the finest of Pittsburgh, Pa., and it takes considerable whalebone to make a corset for him. Pittsburgh has passed a law to compel the beautification of her police force in this manner, and a close-up of Bib Tim being fitted for his is an interesting sight. "Bananas," the famous ex-prize-fighter, now a policeman, is also invested with the instrument of elegance, but it is not formidable enough to cause any discomfort, for we see how easily the big fellows can exercise in it. One of the Pittsburgh papers is running a full-page lay-out of the cops in corsets.

FATHER AND SON IN SAME CONGRESS.

THE Bankhead family believe in the proverb, "Like father, like son." Senator John H. Bankhead of Alabama has been a member of the Legislature, either of his State or of the country, for thirty years, and his son has recently been elected a member of the Lower House at the nation's capital. The two men posed together in Washington for the cameraman of the Animated Weekly, and their portraits are shown in Number 65.

WOMEN IN THE NAVY.

THE first woman to enlist for duty in the U. S. Navy is Miss Loretta Walsh, who becomes chief yeoman in the Naval Coast Defense Reserve at Philadelphia, Pa. The affair took place in the Naval Home. Miss Walsh is eighteen years of age, and is seen in the Animated Weekly, wearing a uniform similar to that which will be issued to all women who take advantage of the new emergency law. The old man who is seen with the first woman in the navy is an inmate of the home, Patrick O'Donnell, who was on the same ship as Fighting Bob Evans before Fort Fisher in the Civil War, and was wounded at the same time as the admiral. O'Donnell and the girl are typifying the old and the new in the navy. Miss Walsh will be employed as a stenographer. There is also a class in wireless, where young members of society are being taught to take a hand in sending and receiving messages.

RUSH FOR ENGLISH WAR LOAN.

PICTURES of the tremendous demonstration which greeted the launching of England's "Victory Fund," in Trafalgar Square, London, have been sent over from the Animated Weekly's English correspondent, and are shown this week. Immense crowds awaited the arrival of the Lord Mayor, and were entertained by selections played by the Guards Band, while they waited. When the chief dignitary finally appeared he was cheered by the mass of people and addressed them in a speech about the "Victory Loan."

ANIMATED WEEKLY, NO. 65.

Americans Defy U-Boats.—30,000 cheer U. S. Steamer Orleans, first to reach port after "sink all ships" edict.—*Bordeaux, France.*

Sub-Titles.—Crowds welcome ships. Mayor and officials greet captain.

Polar Bear Kills Bonavita.—Famous animal trainer, former Universal star who feared no wild beast, tempts Fate once too often.—*Los Angeles, Cal.*

Sub-Title.—Even after lion tore arm off, he tamed ferocious animals.

Scores Die In Tornado.—Homes are demolished and inmates killed when cyclone swoops down on town without warning.—*New Albany, Ind.*

Sub-Title.—Devastion caused by gale.

"Studying" At College.—Exciting class book rush is revived for first time in 13 years.—*Tufts College, Medford, Mass.*

Training the Boys.—First lads to drill under new State law show good results after week's instruction—*Ward's Island, N. Y.*

Sub-Title.—Advancing as skirmishers.

Booming a New Drink.—Everybody's drinking orange juice is slogan while they're giving it away.—*Los Angeles, Cal.*

Father and Son in the Same Congress.—Senator John H. Bankhead, a stateman for 30 years and his son, recently elected a member of the Lower House.—*Washington, D. C.*

Women Can Aid.—Shepard Rifle Club, only one of kind in country, drills for preparedness.—*Fenway Park, Boston, Mass.*

Sub-Titles.—Know how to use gun. Young America is martial spirit.

Victim of Sea Crash.—Steamship Sagua wins race to mud flats before she sinks.—*New York Harbor, N. Y.*

Sub-Title.—Havoc wrought in collision.

Aerial Cortege For Dead Aviator.—Fellow birdmen of "Tex" Millman, Army instructor, scatter flowers over his grave.—*Hempstead, L. I.*

Sub-Titles.—Receiving flowers. Mourning aviators leave for church. The tribute. Scattering floral offerings over the grave.

Cops Wear Corsets.—Stout policemen are compelled now to don whalebone harness to look "beautiful."—*Pittsburg, Pa.*

Sub-Title.—"Big Tim," giant cop, fitted by expert.

Rush For War Loan.—Tremendous demonstration greets launching of England's "Victory Fund."—*Trafalgar Square, London, England.*

Sub-Titles.—Guards' band entertains. Lord Mayor arrives.

First Woman Naval Officer Enlists.—Loretta Walsh, becomes chief yeoman in Naval Coast Defence Reserve.—*Philadeplhia, Pa.*

Sub-Title.—Learning telegraphy.

Bluejackets Stimulate Recruiting.—Sailors parade in effort to arouse greater interest in the Navy.—*Norfolk, Va.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

"SUSAN'S GENTLEMAN"

Left—Nancy confides her troubles to Ora.
Right—"Come again!" said Susan sternly to her father.

BLUEBIRD Photoplay, written by Kate Jordan, adapted for the screen by John C. Brownell, and directed by Edwin Stevens, with Violet Mersereau in a dual role, as the star, supported by Sidney Mason.

CAST.

Nancy Croyden Susan Flynn	Violet Mersereau
Ora Tourette	Maud Cooling
Sir Jeffrey Croyden	James O'Neill
Sir Bevis Neville	William O'Neill
Terence Flynn	Bradley Barker
Tom Neville	Sidney Mason

KATE JORDAN wrote the story of a little waif in New York, the daughter of a groom, and an English lady, and John C. Brownell made it into a Bluebird Photoplay for Violet Mersereau. Edwin Stevens, who has already put two Bluebirds to his credit, directed it, with Sidney Mason and Bradley Barker as the leading players in the support of the little star.

Miss Mersereau works very hard in this dual role, which gives her an opportunity to go all the way from tragic pathos to the piquant impertinence of a street urchin. She also has an opportunity to wear gowns as varied as the two characters she portrays. A fancy dress ball shows her as the daintiest of Juliets, but she does not look any prettier in the traditional pearl cap of the Veronese, than she manages to do in the rags of the little waif, who steals soup for her "boarder." Here is an outline of the story:

Nancy Croyden, daughter of Sir Jeffrey Croyden, of Croyden Hall, has been visiting friends in Paris. There she meets Ora Tourette, a fascinating widow, and invites her to Croyden Hall for a visit. Shortly afterward, Sir Bevis Neville, who is madly in love with Nancy, calls at Croyden Hall and is immeasurably surprised to find Ora there.

Susan helps herself to soup.

Sir Bevis has had an "affair" with the handsome widow, but had thrown her over. Ora's purpose in visiting Croyden Hall was to work out some plan of vengeance that might cause Sir Bevis to regret his action in leaving her in the lurch. In Terence Flynn, Nancy's handsome groom, Ora finds a medium through whom she can operate her scheme.

Nancy is in love with Terence, but the difference in their station is a barrier that seems insurmountable. When Nancy confesses to Ora, the widow takes advantage of the secret to rid herself once for all of Nancy, and thus be free of a rival in Sir Bevis' affections. At a Hallowe'en ball, given at the Hall, the dancers are masked and costumed. Ora writes a note to Terence, telling him of Nancy's love for him, advising him to take advantage of the masked ball.

Ora's further plans for Nancy's embarrassment succeed so well that Sir Bevis comes upon the groom at the instant he is holding Nancy in his arms. Sir Bevis draws his sword, Terence defends himself and wounds Sir Bevis. Nancy thinks that the groom has killed his master. Terence proposes to Nancy that they forthwith elope, and Ora gives them money for their passage to America.

Terence takes to heavy indulgence in drink, and when his wife dies, leaving him a daughter as a legacy of their marriage, Flynn keeps the same mean lodgings in which he had lived, and little Susan grows up to share his poverty. Meanwhile, continuing her vengeance against the Neville family, Ora succeeds in a plot to entangle Tom Neville, nephew of Sir Bevis, in the meshes of a card sharp, who continues to cheat until finally Tom catches his antagonist at his crooked work. In the fight that ensues, pistols are drawn. One of the guns falls during the scuffle at Ora's feet. While holding it in her hand, pointed at the struggling men, Ora unintentionally discharges the revolver. The bullet strikes and kills the card sharp and Ora lays the crime upon Neville. In the confusion, he escapes.

Tom runs away to America, and finally, by rare chance, becomes a roomer in Susan Flynn's humble flat. When Susan's father attempts, in his drunken rage, to strike his daughter, Tom interferes and thus gains Flynn's enmity. Subsequently Flynn sees Tom's picture in a newspaper, advertising him as a fugtive, and in a spirit of revenge Flynn betrays Tom to the police. Neville is arrested and sent to England, where he is tried for the murder of the gambler and sentenced to a long prison term.

Subsequently Flynn dies, and when he realizes that the end is at hand he writes a letter to Sir Jeffrey Croyden, enclosing Susan's picture and telling who she is. Sir Jeffrey sends at once for his granddaughter and installs her at Croyden Hall as his heiress. While driving to Croyden Hall, Susan sees Tom Neville, in prison garb, working on the highway.

Susan is much disturbed at having seen Tom as a convict. She enlists her grandfather's aid, and together they determine to put Ora to the test. She gets Sir Jeffrey to send to Ora, inviting her to be the guest of the daughter of her old friend. Ora, unsuspecting, accepts, and arrives at Croyden Hall. Susan, in New York, has been a devoted reader of "penny dreadfuls," and her favorite, "The World Against Her," supplies her with a plot for the righting of the wrong done to Tom.

She finds the Juliet gown which was worn by her mother on the night of the quarrel and elopement with Terence Flynn. With the assistance of Sir Jeffrey she stages a ghostly scene, in which she appears to Ora, just as her grandfather is questioning her about the details of the old story. Ora, terrified by the apparition, breaks down and confesses that it was she herself who accidentally killed the gambler, and that Tom is innocent. For old time's sake, Sir Jeffrey shows mercy to her and Tom.

A FEW days ago Harry Carey, who is featured under the direction of Fred Kelsey in Western photoplays at Universal City, was making a scene at the county jail in Los Angeles. The inmates naturally were interested in the work before the camera and one of them, hearing Carey called by his name, shouted "Hello, Harry!"

As the actor was leaving, the man said, "Come and see us again sometime, Harry." To which Carey replied good-naturedly, "So long, fellows, I may be back any day."

"U-um! Smell how good!" cried Susan.

"Good-by, my England!"

RUTH "TRIES IT ONCE."

"NEVER again shall I ride with Mary MacLaren," said Ruth Stonehouse shortly after arriving at the Bluebird studio several days ago. "Look at me," the star of many Red Feathers, continued, "here I am all blown to pieces and with my mind entirely unfit for directing, acting or anything else. Mary certainly is a demon for speeding and I am just thinking she is trying to cut short her career.

"I told the little lady yesterday that my own car was out of commission and would have to remain in the garage for repairs for a few days, so she volunteered to call for me and take me to and from the studio. But one ride has been quite sufficient, believe me. This morning the roads were exceedingly wet after the heavy rain of last night, but their dangerous condition made no difference to Mary. We went at an unusually fast rate and, notwithstanding the fact that we passed two wrecks on Cahuenga Pass, my escort to the studio kept on her way as if nothing had happened.

"I started from home as a young woman—now look at me—I feel like I have aged to such an extent to be called grandmother. Be assured, so far as I am concerned, Mary will have to travel alone hereafter."

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PAUL GULICK.. Editor
M. WINKLER...................................Music Editor
PETER PEPPER........................ Interviews
MARJORIE HOWARD...................... Interviews
JOE BRANDT..........................Business Manager
W. A. BACH.................Canadian Representative
JULIUS BERNHEIM......Minneapolis Corresp.
KINTARO SAKAMOTO..Japan Correspondent
ROBERT S. DOMAN....London Correspondent
BURTON RICE....................................Paris Artist

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RED HEADS GET FREE SHOW.

Union Hill Theatre Give Auburn-Haired Girls Benefit.

(Special Dispatch to The Morning Telegraph.)

UNION HILL, N. J., March 24.—A sunset hue pervaded the vicinity of Fulton Theatre, and also that of the Franklin Theatre, here this afternoon, between 12.30 and 2 o'clock. It was "Red-Head Day," all red-headed girls having been invited to attend the performances of today and tonight free of charge, to see the photopaly in which Ella Hall and Polly Redhead are featured.

They came in swarms, the Titian tinted girls, and one red-headed man and his red-headed wife and two red-headed children also applied for admission and, though they didn't exactly come under the specification "girls," they were given free tickets. As many as 67 attended the afternoon performances and even more were on hand for the night entertainments.

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Molly Malone and Mignon Anderson raise the flag.

ACTRESSES RAISE FLAG AT UNIVERSAL CITY

UNIVERSAL CITY is prepared. There has been a tremendous outburst of patriotism at the picture capital, which had an opportunity for expression the other day on the occasion of the raising of the new flag to the top of the new pole. Mr. Laemmle, Universal's president, ordered the pole while on his recent visit to the film capital, and the picture players turned out in a body to celebrate the first flying of the nation's emblem.

Lots were drawn for the honor of handling the halyards, and fell to Molly Malone and Mignon Anderson, two of the prettiest players in the company. One of the orchestras, which was playing for a dramatic production, was requisitioned to lead the "Star Spangled Banner," and the great group of players clustered about the base of the tall pole joined in singing the national anthem, as the red and white stripes, with the starred blue field, rose for the first time into the sunshine.

At the film capital they give President Wilson's daughter, Mrs. Wm. McAoo, the credit for the formation of the volunteer company among the Universal players. All unconsciously, she brought about the organization of a company as spectacular as the famous "Rough Riders" of Colonel Roosevelt. There are 6,000 inhabitants at Universal City, and among them hundred of daring, hardy, experienced chaps, who form ideal material for soldiers.

MOVIES MOBILIZED FOR WAR.

THE first call to arms of the National Duty Committee of the Associated Motion Picture Advertisers has gone out. At the regular weekly meeting held on Thursday, the advertisers entertained four officers of the Army and Navy at luncheon, and before the meeting broke up plans had been formulated for a National Duty Week, and the week of April 8-15 was designated as a fitting time to concentrate the forces of the moving picture industry upon the duty and responsibility of citizenship in this national crisis.

The Associated Motion Picture Advertisers had as their guests four Army and Navy officers—Captain G. W. Harvey of the Army, and Lieutenant Commander Marian Epply, Lieutenant J. M. Patton and Lieutenant A. M. Cohen of the Navy. It was by them that the suggestion of a National Duty Week was made to the Association, which was enthusiastically received, and plans immediately discussed for putting it into operation. It was decided to send out a summons to every moving picture manufacturing company to observe the week of April 8-15 as a national duty week, to include in its program so far as possible all of the patriotic films possible, to arrange its posters in such manner as to bring the crisis of the country to the attention of as many of its citizens as possible, and in every way to arouse America to the danger in its supine and defenseless attitude. It was unanimously voted to ask all of the manufacturing companies to attach a trailer to one or all of the films which are issued during that week, reading substantially like this:

> Your Country needs YOU Now!
> The United States Naval Reserve force is in need of men from all trades and professions to enroll at once to guard our coasts. Service for war time only. Apply at once to the United States Naval Reserve Force, 26 Cortland Street, New York, or any United States navy yard or recruiting station.

Lieutenant Commander Epply outlined a campaign, upon which he and

(*Continued on page* 27)

VICE-PRESIDENT OF FORD COMPANY VISITS U. CITY.

"I GUESS there are enough of us here to make up a full company," smilingly said Frank L. Klingensmith, vice-president and treasurerer of the Ford Motor Company, to the General Manager of Universal City, one day this week. Mr. Klingensmith had motored from the Beverly Hills Hotel with his wife and three children, and several prominent men of Detroit.

"Henry Ford told me that when he was here he made the acquaintance of your big elephant and several of the camels, but he did not ride any of them," said the Vice-President of the Ford Company.

"Why not act as chauffeur to one of the ships of the desert yourself," suggested the G. M., to which the latter replied, "Very well, I'm willing to take a chance."

And he did so, remarking after a jaunt across the Universal ranch, "Well, the beast was a little shy on cylinders, but he is possessed of a plethora of motion that will shake all the microbes in one's system to their doom."

Ford Treasurer rides U Camel.

"SOMEBODY LIED"

"Don't hold my hand!" said Dolly.

Willie was having the time of his life.

BEN WILSON is certainly a versatile person. Here he is playing the leading role in the serial, "The Voice on the Wire," and winning some of the highest praise of his career for doing so, and on the same program a two-reel comedy, directed by him, is released, which is a masterpiece of its kind. The story was written for him by Mrs. E. M. Ingleton of the Universal Scenario Department, and adapted for the screen by Maie Havey, and his leading players are Priscilla Dean, who looks ravishingly lovely in the white wig and panniers of her Revolutionary ancestors, and Harry Carter in the role of a little tin god of a husband, who proves to be a regular rounder, after all. Here is the plot of this very delightful comedy, in which Ben Wilson has touched his high-water mark as a director.

Willie and Dolly are perfectly happy, each thinking the other flawless. Dolly is very proud of her husband and believes that he never has done anything wrong in his whole life, for he says, "I never smoke; I never drink; I never dance; I never attend masked balls." She at last persuades him to let her go to a masked ball with her friend Evelyn and her mother. Willie says he will stay home and have a quiet evening with his books.

CAST.

Willie	Harry Carter
Dolly	Priscilla Dean
Evelyn	Virginia Lee
Pierrot	Earl Page

VICTOR Two-Reel Comedy-Drama, written by E. M. Ingleton, adapted for the screen by Maie Havey and produced by Ben Wilson, with Priscilla Dean and Harry Carter in the leading roles.

While Evelyn is flirting with a young man, Dolly is dancing and enjoying herself with Pierrot, who is greatly attracted toward her and with whom she slyly coquets. But when he attempts to make love to her she rebels and refuses to allow him to escort her home. Early in the morning she returns to her home with Evelyn, still haunted by the image of Pierrot, and after kising Willie's picture, goes to bed and is soon fast asleep.

Meanwhile, Willie is at some gambling rooms, in shirt sleeves. The room is dense with smoke; the drinks are being passed around constantly; and among them all, Willie is the most reckless bidder and the greatest drinker. He is having a most exciting time. Finally Pierrot joins the crowd of men. He is still disguised in the outfit he wore at the masked ball.

Suddenly the police begin to raid the gambling rooms and the banging of their clubs and axes is very distinctly heard by the players. All make a dash to escape, but there is no getting away, for the police have already entered. Willie slugs two of the officers and then, with Pierrot, hides in the butler's pantry and locks the door. The policemen have seen them go into the other room and are soon battering down the doors. Pierrot exchanges clothes with Willie, who climbs through the skylight; but the men soon find that Pierrot is not the one who knocked out two of their followers and, seeing the skylight, they rush after Willie. After many narrow escapes, Willie at last eludes his pursuers and enters his own home.

As he enters the bedroom, he makes too much noise and Dolly is awakened. She looks at him and seeing the costume of Pierrot, screams in terror and pulls the covers over her head. When Willie approaches her, she begs him to go away and promises that she will never flirt again. This makes Willie suspicious, and, tearing off his mask, he demands to know what she means. But she asks him what he means by being in that outfit and when she finds some poker chips in his pocket is horrified. They come to the conclusion that they are both human and have their own individual faults.

"THE ONE AND ONLY."

THE General Manager of Universal City has made an interesting discovery. Dorothy Dix, famous throughout the country for her intensely interesting newspaper articles of the past score of years, while visiting Universal City recently said to him, "You may not believe it, but with all my writing I have never written a scenario."

"That is indeed surprising, Miss Dix," replied the General Manager, "and you certainly stand in a class by yourself."

"She does need new shoes." *"See my shoes!"* *"Where did that come from?"*

"THE STAR WITNESS"

THE STAR WITNESS," written by Grant Carpenter, adapted for the screen by W. Gibson, and produced by John McDermott, is one of those releases which leave you with a feeling of intense satisfaction. There is no "movie stuff" in it; it is just a tale of real life, with real people, whom we might meet every day and be glad to know. But it holds the interest of the spectator from start to finish, just because it is so real and true. Here is the story, in which Lee Hill, Lena Baskette, the child dancer, and Elizabeth Janes have the important roles.

John Watts has a hard time making ends meet with his modest salary, for his wife, Mary, has been an invalid for many months and his child, Annie, needs clothes badly. In the mammoth department store where John works there has been a long list of missing articles, and finally a detective is called. Things continue to disappear. The detective begins to suspect John and watches him closely.

Annie has become a friend of Lolo, the little daughter of a wealthy judge. Lolo one day presents her with a doll called Angelina, wrapping it in the paper which has just arrived from the department store. The detective had seen John wrap this package and he had noticed the look of desire which the younger man had given the doll.

Tucker, the driver of the delivery wagon, had placed a parcel on the seat of the wagon and in turning a corner it rolls off into the gutter. He reports it as a missing article. Annie is talking to her friend, the policeman, and both notice the package. He tells her to keep the shoes that are in the parcel, as the address has been washed away.

LAEMMLE Two-Reel Drama, story by Grant Carpenter, scenario by W. Gibson, and production by John McDermott. Lee Hill, with the two children, Lena Baskette and Elizabeth Janes are featured.

CAST.

John Watts	Lee Hill
Mary	Mina Cunard
Annie	Elizabeth Janes
Lolo	Lena Baskette
Tucker	Ernest Shields

John has to be at work unusually early one morning and tells Mary to send Annie with his lunch. The child is delighted, and wraps it in the paper in which Angelina had come.

The detective is at the desk and offers to take care of Annie's package for her father. He notices the new shoes which the child proudly displays and recognizes them. Then seeing the paper, with the address of Judge Andrews plainly written on the outside, in which the lunch is rolled, he concludes that he has found the thief.

John is arrested and put in a cell. The evidence seems to be asolutely against him, but finally Annie is called as a witness and tells about the doll and the shoes. Even her father thinks she is imagining her story, and James sneers openly. Judge Andrews has charge of the case and the court is adjourned until Lolo and the policeman can be brought as witnesses. After their testimony, which corroborates Annie's the case is dismissed and the manager and superintendent of the department store hasten to congratulate John and to show their pleasure in his release. They tell him the firm has not appreciated him but they will try to make amends. The driver turns out to be the thief.

DIRECTORS WORKING ON TWO PHOTOS SIMULTANEOUSLY.

THE recent rainy weather at Universal City rather upset the plans of some of the directors who were preparing to make exterior scenes for their current photoplays. As a result several worked on the filming of two separate stories to take advantage of all of the interior work necessary and then to be in shape to proceed to photograph the exteriors upon the return of sunshine.

Bluebird Director William Worthington was filming "Bringing Father Home" and "The Car of Chance," both comedy-dramas. By this method practically no time was lost in production.

Harry Carey, working under the direction of Fred A. Kelsey, was not so fortunate, however, as the Western stories had but few interior scenes, and in order to make up time Carey and Kelsey recently have been working almost from daylight until dark at the town of Newhall with two stories under way.

The same condition surrounded George E. Marshall's Western company, but not a word of complaint was heard from either directors or players, as they were equally as anxious to keep ahead with their productions as was the management.

PRISCILLA’

By MARJORIE HOWARD

As the "Genteel Vampire" in "Even As You and I."

DUAL personality has been a favorite theme for novelists and playwrights ever since it was discovered. Of course, the movies have not overlooked its possibilities; they don't overlook anything. Ever so many film plays have been based upon the strange phenomenon of more than one individuality, forced by strange chance, to share one body among them.

Priscilla Dean, the brilliant young beauty who has been illuminating Universal pictures for nearly a year, and who appears this week on the program as the fascinating heroine of Ben Wilson's fine Victor comedy, "Somebody Lied," is immensely interested in the subject of dual personality. She declares that she is perfectly certain that her own singularly attractive form is the medium of at least three distinctly different individuals, and perhaps several more occasional visitors besides.

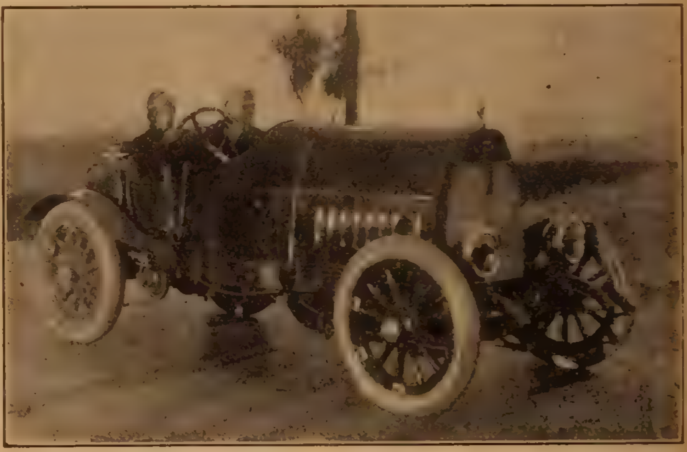
"I can't explain myself to myself any other way," she says, "and I was a puzzle to every one who knew me, even to my mother, and a perfect enigma to myself, until I hit upon this explanation—and I hate puzzles, they bore me to tears. I don't stay the same sort of person long enough to get used to myself. I never have, and it was very perplexing, until it was made clear by the 'triple personality' discovery.

"As a child, I would change so often and so completely, that none of my playmates really knew me. Some days I wanted to do nothing but play with dolls. No one was ever so domestic as I would be for a while. Mother encouraged that phase all she could, for though she let me go on the stage at the age of four, to play with dear old Joe Jefferson in the immortal 'Rip Van Winkle,' she was always a firm believer in a thorough housekeeping education for girls. I learned to sew by making dolls' dresses, and to cook on my toy stove. But just as mother was beginning to feel quite encouraged, and sure that I should marry some good man and be a model housewife, another Priscilla would put in an appearance—a Priscilla who didn't care for the most beautiful doll in the world, who hadn't the patience to hold a needle, and would let the kettle boil dry, while she practised fancy dancing in front of the mirror.

"While that personality had control, I was a perfect little peacock, always posing before the glass, and insisting so vehemently on being a dancer that they were forced to give me lessons, or there would have been no peace in the house. Then, just as my teacher was prophesying a career for me as an exponent of the light fantastic, I would lose interest, and become so stupid that he was in despair. They thought I was a bad little girl, while really the third Priscilla had assumed control.

"Then I'd be a regular little hoyden for a while, and want to climb trees and play with the boys, and I'd come

The domestic personality is in control and even dish washing becomes a pleasure.



Now it's the turn of the "Speed demon," and you'd better get out of the way!

ERSONALITIES

in with my 'gathers'—that curse of little girlhood—hopelessly torn. No wonder mother did not know what to do with me. After that, the actress in me would hold sway, and they would think that they had a second Bernhardt on their hands; for I acted all over the place, and went to sleep with Juliet under my pillow.

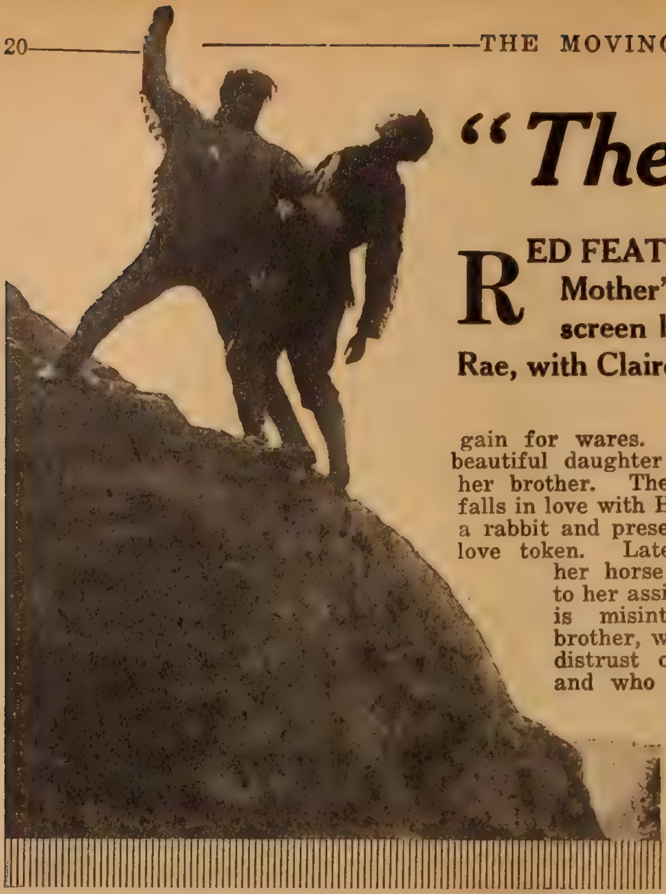
"Of course, I had to learn to manage my many selves somehow. Otherwise everybody's life would have become impossible, my own included. But motion pictures were the saving of me. You see, in the picture game, you could use a thousand personalities, if you had them, and think yourself lucky to have so many. Life in pictures is so varied that it is too highly spiced for a great many people. But it just suits me, with my complicated individualities. All I have to do is to see that the hoydenish one has the upper hand when I'm doing a Western heroine, that the domestic one is in charge when I'm somebody's dear little helpmate in a drama, that the dancer has the 'full speed ahead' signal when I'm given a stage personage to portray, and there I am—all responsibility out of my hands! Isn't that convenient?

"In 'Even as You and I,' I have the role of a 'genteel vampire,' who comes to a bad end, it is true, but more through recklessness than innate badness. Well, that just suits the Priscilla who loves to drive a car a little faster than the maker intended it to go, and who would be a 'speed demon' if she could. All I have to do is to turn her on, and the part plays itself."

As her lovely self.

Making up for somebody's "dear little helpmate."

She learned to sew on her doll's clothes.



"The Bronze Bride"

RED FEATHER PHOTOPLAY, from the novel called "His Mother's People," by J. R. Burkey, adapted for the screen by Maude Grange and produced by Henry McRae, with Claire McDowell, Eddie Polo and Charles Hill Mailes.

HIS MOTHER'S PEOPLE" was the name of the story, by J. R. Burkey, from which the Red Feather Photoplay, "The Bronze Bride," was made by Maude Grange. Then it was given to Henry McRae for production, who chose a fine cast headed by Claire McDowell, Eddie Polo, and Charles Hill Mailes, to interpret it. The pictures on this page give some indication of the sort of thing which fans have come to expect when Eddie Polo's name is in the cast. McRae provided him with a great opportunity, and he made the most of it. The fight between him and Frank Mayo provides a thrill for the most blase picture-goer. The fine story runs like this:

Disgusted with his son's conduct since his return from college, William Ogden turns him out to make his own way in the world. Harvey, intoxicated, makes his way to the station and gives the agent a bunch of bills, asking for a ticket to "as far as that will take him." It takes him to Elk Head, in the Canadian North Woods.

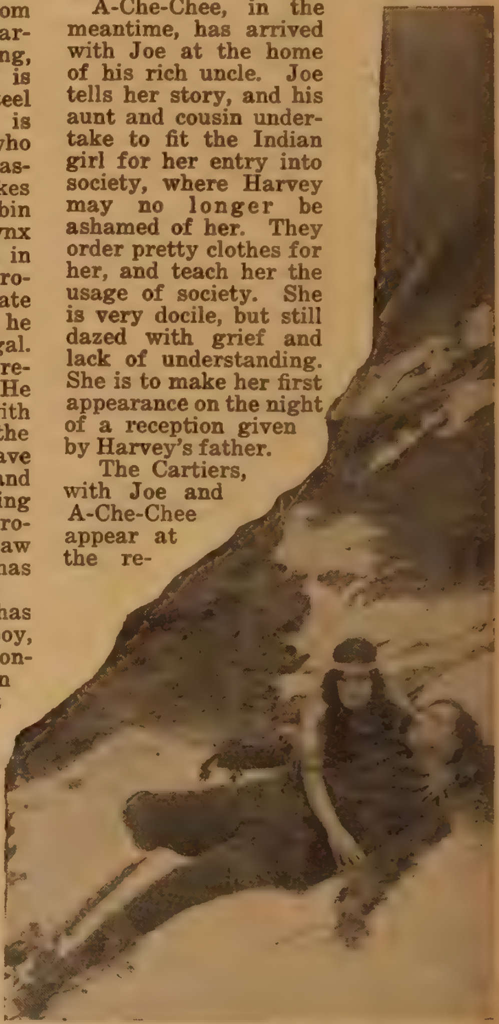
Here he meets Joe Dubois, a hunter and trapper, who is broke. Harvey pools his money with Joe's outfit, and they go into business together. Black Lynx, the head of the tribe of Hurons who trade in furs with the town, comes to Joe to bargain for wares. With him is his beautiful daughter A-Che-Chee, and her brother. The girl immediately falls in love with Harvey. She shoots a rabbit and presents it to him as a love token. Later she falls from her horse and Harvey goes to her assistance. His action is misinterpreted by her brother, who has a profound distrust of all white men, and who warns Harvey to keep away from his sister. Harvey is trapping, when his leg is caught in a steel trap and it is A-Che-Chee who finds and releases him. She takes him to his cabin and nurses him devotedly. Black Lynx and her brother come to the cabin in search of her. In spite of her protests, they insist upon an immediate marriage. Harvey consents, as he thinks the wedding won't be legal. Joe has been away on a trip and returns the day of the marriage. He is there when the Indians arrive with a priest. Rather contemptuously the chief informs Harvey that they have been Christian for a long time and that the ceremony will be a binding one. Harvey, in great distress, protests that he will not be a squaw man, but Joe tells him the affair has gone too far. They are married.

Three years pass. A-Che-Chee has been very happy with her baby boy, and Harvey has been lulled into content. But a letter from civilization reaches him, and he cannot resist returning to his father. He fears to take his bronze wife with him and cruelly determines to steal away with the baby while she is absent. When she discovers their flight, she is overcome with grief and wants only to die. Joe, however, who has an uncle in the town to which Harvey has gone, persuades her to follow her husband and try to win him back. Dazedly she obeys him.

Harvey has told his father that his wife is dead. The little boy entrenches himself firmly in his grand-father's affections and seems to have forgotten his mother. But one day a picture of an Indian on a magazine cover recalls her to him and he begins to cry for her, and for his stuffed rabbit, his favorite toy. Harvey's heart is touched. He confesses to his father and sets out in haste to fetch his wife. At Elk Head he learns that she has left and there is no trace of her movements. He returns to town.

A-Che-Chee, in the meantime, has arrived with Joe at the home of his rich uncle. Joe tells her story, and his aunt and cousin undertake to fit the Indian girl for her entry into society, where Harvey may no longer be ashamed of her. They order pretty clothes for her, and teach her the usage of society. She is very docile, but still dazed with grief and lack of understanding. She is to make her first appearance on the night of a reception given by Harvey's father.

The Cartiers, with Joe and A-Che-Chee appear at the re-



The result of the fight above.

A-Che-Chee's brother.

Harvey Ogden.

The boy.

A-Che-Chee.

Joe Dubois.

ception, and the Indian is nearly faint with anticipation of seeing her boy. She has carried the stuffed rabbit which he loved, with her in her muff, The little boy is the success of the occasion, and is in a fair way to be spoiled with attention. With tears in her eyes and longing in her heart, she waits for him to notice her. He glances at her, and turns immediately away to another. Almost overcome with her disappointment, the poor woman takes the rabbit out of her muff and holds it out to him. He stares at it, then with a cry he grabs it and is led to look more closely at the woman. Recognition comes to him, and with a shout of joy he leaps at her and throws his arms around her neck. At this moment, Harvey, depressed by his failure and full of remorse, arrives at the house, and there is a happy reunion in which A-Che-Chee forgives him his cruelty with an almost divine selflessness. They make their home in the city, for the grandfather cannot part with his grandson.

"A squaw man? Never!" said Harvey.

CAST.

Harvey Ogden	Frank Mayo
William Ogden	Ed. Clark
Joe Dubois	Charles Hill Mailes
Black Lynx	Harry Archer
A-Che-Chee, his daughter,	Claire McDowell
Her Brother	Eddie Polo
Mr. Cartier	Winter Hall
His Daughter	Betty Schade
A-Che-Chee's Child	Frankie Lee

DOROTHY PHILLIPS HAS SCARE.

LIKE most young women, Dorothy Phillips, one of the Bluebird stars, has a distinct aversion to snakes. Recently while she was with the De Grasse Company in the high mountains in the vicinity of San Bernardino for about two weeks, she was always on the lookout for the dreaded snakes. One day William H. Stowell and Lon Chaney, members of the company, heard a scream and running over, found Miss Phillips scampering away from the underbrush. "Snakes!" she cried. "Where?" chorused the two actors, as the pretty actress pointed toward the underbrush. She failed to appreciate the laughter of the two when they told her that snakes hid in the winter time and never have been seen crawling about in the snow with which the mountains were covered nearly all of the time the company was there filming scenes. Her next Bluebird is "The Girl in the Checkered Coat."

PRECIOUS AS JEWELS.

"IT might be a good idea to place a cordon of police around those vegetable stands," said P. A. Powers, treasurer of the Universal Company to the General Manager of Universal City the other day, at the same time pointing to three stands filled with garden truck, all of which was being used in the street scene.

"Why the minions of the law?" asked the Universal City chief.

"Well, you know, automobiles are being offered for onions and potatoes nowadays and somebody might start a raid," replied the custodian of the Big U's strong-box, with a merry little twinkle in his eye.

Three striking scenes from "The Voice on the Wire."

"THE VOICE ON THE WIRE"

Episode Four "THE NEXT VICTIM"

IN the fourth instalment of the serial, "The Voice on the Wire," which was written by Eustace Hale Ball, and is being produced by Stuart Paton, with Ben Wilson in the lead, another victim is added to the list of those who have succumbed to the mysterious force, in spite of the best efforts of the authorities. The interest increases in this chapter, and the end comes with a shock which leaves one on edge for the next episode.

Detective Cronin has arrested Shirley's Japanese valet and is surprised to receive a phone message from Shirley to release Sato, but he does so. Jackson follows Sato to a garage, where he is later assailed and overcome by two crooks. One, left to guard him, is induced to change places with him. Jackson escapes and Sato, arriving immediately after, discovers the deception of the crook and kills him. Cronin soon learns that the phone message was a false one, but does not know from whom it came.

Polly Marion, Shirley's assistant, has disappeared, as also the officer who accompanied her. "Red" Warren has kidnapped her and is determined that she shall pay the price that night.

Meanwhile, Shirley, hastening to Polly's apartment, finds the list of those condemned by the "Voice," and noting the name of John Vance, warns Vance to phone him upon any unusual happening.

Shirley, Cronin and one of his men then drive madly to Warren's home, where Cronin and Short force an entrance, demanding Polly Marion. Shirley climbs up to the bedroom in which Polly is held prisoner. Warren at last opens the bedroom door, only to foil the detectives, himself jumping into the room and locking the door. His hired assasin is in the act of choking Polly and is encouraged by Warren to rush the job. But a shot is fired and the man reels and falls, at the same time as Cronin and Short break in the door and cover Warren with a revolver.

IN the fourth installment of the great mystery serial, written by Eustace Hale Ball and produced by Stuart Paton, John Shirley, played by Ben Wilson, fails to protect the third victim.

CAST.

John Shirley	Ben Wilson
"Red" Warren	Francis McDonald
Polly Marion	Neva Gerber
Capt. Cronin	Howard Crampton
Shirley's Valet	Frank Tokanoga
Dr. Reynolds	Jos. Girard

The phone in Warren's apartment rings and as Shirley is lifting the receiver, Warren breaks away, rushes in and swings a blow at Shirley's jaw. A mysterious hand is seen at the phone. Tensely listening, they hear a voice say, "Fix everything for Vance to-night."

They immediately dash to Vance's home. They find that Vance in the meantime has received a mysterious note warning him of trouble. Later, Shirley lies in Vance's bed, Cronin sits beside Vance, revolver in hand and Polly guards the library. At midnight a hand appears near the bed in which Shirley lies. He fires a shot and the hand disappears. At sound of the shot, Cronin and Polly run frantically into the room, where they discover blood stains, and then, of a sudden, they realize their folly in leaving Vance unprotected. They rush back to him, only to find him dead. The window curtains are moving, but no one is to be seen, inside or out.

The phone is again ringing. Shirley lifts the receiver but dashes it to the floor. His disappointment is so intense that he breaks down, and Polly goes toward him to offer what sympathy is possible in such a situation.

U. CAFE SIGHTS FASCINATE.

"YOU are not eating," said the General Manager of the Universal Company to Joseph Blethen, President and General Manager of the Seattle Times, who was among the prominent visitors at Universal City this week. "The "Boss" of the motion picture plant and the newspaper luminary of the Northwest were in the big restaurant at the noon-hour, when the former made the remark.

"Eating? Who wants to eat?" questioned Mr. Blethen. "All I want to do is to drink, and even if I do come from a dry town I am drinking in the unusual sights of this place of gastronomic exercises."

And the head of the Seattle Times continued to feast his eyes on the strange assemblage in the restaurant —the millionaires and the tramps, the brokers and the cowboys, the imps and harpies of Hades, the Sisters of Mercy and the Mexicans, Indians, etc. "One of the most interesting sights that has ever been presented to me," remarked Mr. Blethen, "and alone well worth a visit to Universal City."

Movie Hero Does What Stage Hero Talks About

"ONE of the biggest differences between motion pictures and the stage, from the point of view of the active participant in both is that in pictures you have to be able really to do the things which you just talk about on the stage," says Jack Mulhall, who has recently been promoted to the rank of Red Feather star, under the direction of Raymond B. Wells, whose next picture, called "Mr. Dolan of New York," is a strenuous affair which bears out his contention.

As Jimmie Dolan, a lightweight who has taken advantage of the French craze for American boxing to invade Paris in the hope of making his fortune, he has to do all the stunts which, in a play, he would be content to converse about. First he is knocked out in a bout with "Spider" Flynn, played by Francis McDonald, who is appearing in the serial "The Voice on the Wire," and then he has to perform the same operation upon his adversary. When the scene shifts to training quarters Jack has to demonstrate his ability with the punching-bag instead of merely swaggering about in sporting togs, as the stage hero might do.

"An audience in the theatre is perfectly satisfied if the rest of the characters talk about the wonderful prowess of the hero as a swimmer, a boxer, runner or horseman," continues Jack, "but in a picture house the hero would not stand a chance of sympathy from the spectators if all he had to explain his deeds of daring was a lot of subtitles. If he's supposed to be a boxer, he's got to prove it. Francis McDonald nearly broke my jaw for 'Mr. Dolan,' but all the sympathy I got was a congratulation on the 'realism.'"

Jack Mulhall in "Mr. Dolan of New York," coming Red Feather.

Bluebird Shows The Real Sculptor's Studio

MANY of the scenes of the Bluebird photoplay, "The Pulse of Life," are staged in a sculptor's studio, and for once the "local color" will be absolutely correct. Rex Ingram, who produced the picture, is a sculptor himself, and knows what such a workshop really looks like. He has put his knowledge into the picture, and the result is rather a shock to the layman.

Most film fans picture an artist's studio as a big room, with rather "artistic" light effects, loaded down with drapery, cushioned couches, luxurious rugs, vases, statuettes and all sorts of objects of art. It will be a surprise to them to see the real thing in "The Pulse of Life," which is just a shanty-like room, with a big north light, a bare floor, plain plastered walls, a model stand, like a small wooden platform on a turn-table, and a high stand upon which rests the unfinished bust upon which the artist is working. There are shelves against the wall to hold other examples of his work, and that is about all. The place is just about as luxurious as a barn, but just as suitable to the sort of work which is done there. Another illusion is dispelled.

Mr. Ingram knew what he was doing when he set his stage in this way, for he is a sculptor himself, which accounts for the realism of the scenes. In the play, M. K. Wilson has to model a bust of Gypsy Hart, the leading lady. Mr. Ingram made a bust of her lively and piquant features, which is the very image of her—another most unusual occurrence in any photoplay.

A real sculptor's studio in the coming Bluebird Photoplay "The Pulse of Life."

BANKER STRAUS GUEST OF UNIVERSAL CHIEF.

CARL LAEMMLE, President of the Universal Film Manufacturing Company, entertained another president during his recent visit to Universal City. This was S. W. Straus, head of the New York, Chicago and San Francisco banking firm of the same name. Mr. Laemmle and Mr. Straus are old friends, but it was the first time that the latter had seen a motion picture plant. After luncheon in the big cafe President Laemmle gave Mr. Straus a "personally conducted tour" through Universal City.

The sights were all new and novel to the financier, who frequently expressed both surprise and delight. Mr. Straus told President Laemmle it was all so interesting that he wanted to repeat his visit, whereupon the chief of the Universal organization told him to "come again and make yourself entirely at home."

TWO BIG UNIVE

TO SWEEP the COUNTRY

"THE VOICE ON THE WIRE"

If you haven't a copy of the great Advertising Campaign book, write to your nearest Universal Exchange and they will send you a copy. Read the book. SEE the helps all prepared for you. See how we not only give you the biggest serial box office attractions, but also see how we HELP YOU PUT THEM OVER.

BOOK "The Voice on the Wire" NOW through any of the 73 Universal Exchanges

TWO EXTRAORDINARY WINNERS—destined to sweep the entire country from end to end—destined to bring more real satisfaction to audiences and more packed houses and profits to Exhibitors than any serial or series of the Universal has put out to date.

With that popular Universal star, BEN WILSON playing the lead, supported by beautiful NEVA GERBER and with a cast of such stars as Joseph Girard and others, "THE VOICE ON THE WIRE" will convince you of the drawing power and profit making possibility of this great Universal Serial.

RSAL WINNERS

TREMENDOUS BOX OFFICE ATTRACTIONS

THE PERILS OF THE SECRET SERVICE

you prefer the series—book
THE PERILS OF THE SE-
RET SERVICE" now while the en-
e country is aflame with patriotism
d eager to see the SECRET SER-
CE in action, revealing all the hidden
steries of how Secret Service men work.

Thrilling 2 Reel Episodes each a complete drama in itself

Each episode is complete. Each is a finished story. Each is a thriller of the deepest dye. Each will so fascinate your audiences as you draw them back again and again to witness the presentation of each episode.

With KINGSLEY BENEDICT playing the lead, supported by a brilliant cast of Universal players, you are enabled to give your audiences a treat—something new—fresh—something with "pep" and action—something they all want to see.

Book either the serial, "THE VOICE ON THE WIRE" or the series "THE PERILS OF THE SECRET SERVICE" thru any of our 73 Universal Exchanges or write direct to the

UNIVERSAL FILM MFG. CO.,
CARL LAEMMLE, Pres.
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York

"The Purple Mask"--Episode 15

THE serial, written and produced by Grace Cunard and Francis Ford, reaches the climax of excitement in this chapter, called "The Floating Signal."

CAST.

Patricia Montez	Grace Cunard
Detective Phil Kelly	Francis Ford
His Assistants	Pete Gerald, Jerry Ash
Pat's Aunt	Jean Hathaway

EPISODE NO. 15 of the big serial, written and produced by Grace Cunard and Francis Ford, is called "The Floating Signal," the climax of excitement is reached. We left Pat a prisoner for the first time, but needless to say, she escapes, and her adventures become more breathless than ever.

Secret Service officials take their prisoner to the Federal jail and she is there ordered held until word can come from Washington, finally disposing of her. Pat is allowed the freedom of the jail corridor, one side of which is marked by the outer wall of the jail and the other is lined by cells. There is but one prisoner in these cells, a man Pat discovers to be one of the anarchists who have been captured following the air-raid on New York.

Pat gains this man's confidence and learns from him that the Secret Service men are preparing to attack the anarchists in their headquarters, located in West Farms, a suburb of New York. There, in an old shack known as "the Frenchman's cabin," the anarchists are preparing a warm reception for the authorities. Later on in the evening the guard is withdrawn by the warden of the prison, who believes Pat is safe in the corridor with the anarchist securely locked in his cell.

Pat's gangsters have sent representatives to trail the officers to jail following the girl's capture, and the men learn that Pat is imprisoned in one of the wings of the jail, abutting on an unfrequented street. The gangsters take an electrically equipped wagon to the jail, and by using a high ladder contrivance at one end of the truck, reach up to the high window of the corridor, saw the bars and free the girl.

Just when she is descending to liberty, a police patrol comes along and engages the thugs in a fight. Pat manages to escape during the excitement, having first taken a revolver from one of her men. She runs to the street-corner nearby, hails a passing taxi and, with her gun at his head, forces the chauffeur to drive as she directs to West Farms.

Meanwhile the Secret Service men have made their attack on the Frenchman's hut. The anarchists having dug a tunnel under ground for the purpose of insuring their escape, plant a bomb in the house, coupled with a wire, in readiness to be fired by electricity when the proper key is pressed. On entering the cabin the officer sees this wire and cuts it, thus thwarting the anarchists' purpose.

When the men in the tunnel realize that their mine has failed to explode, they hurry through the underground passage, taking with them a container of nitro-glycerine, with which they purpose to blow up the Secret Service men. Pat arrives on the scene just as the anarchists emerge from the tunnel.

The shouts of other Secret Service operatives who have remained outside call the men from the hut, and they emerge just as the anarchists attempt to hurl the nitro-glycerine. Pat sees the motion and shoots the man who is about to throw the explosive. The nitro-glycerine falls at the feet of the anarchists, and the great shock wrecks the Frenchman's hut and an overturned stove fires the debris.

Pat sees a man in the ruins, through the open door, and jumping to her feet, after she, like everybody else, had been thrown to the ground by the explosion, she rushes into the ruins of the cabin and drags out the chief of the Secret Service detail.

The Flower of the Industry Picture taken by Drucker at the Moving Picture World dinner to Celebrate its Tenth Anniversary. Many Universalites were there.

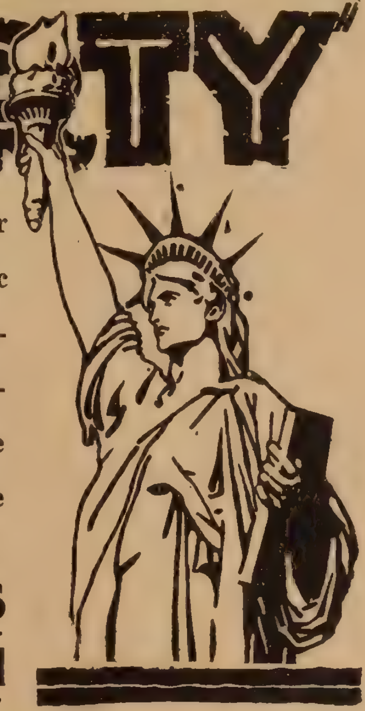
MOVIES MOBILIZED FOR WAR.

(*Continued from page* 15)

his associates had been working, for a naval display to be made by merchants throughout the length and breadth of the land in National Duty Week. This plan, and the machinery for putting it into execution, had been carefully thought out, and the Naval Reserve Force has already prepared letters to every large and small mercantile house throughout the United States, to trade magazines in the various industries, and to Chambers of Commerce in all cities.

This National Duty Week campaign will occupy the attention of the Associated Motion Picture Advertisers pretty largely until after April 15, and much of the work which they have already started will be diverted to this particular object. Lieutenant Patton laid particular stress upon the fact that the Naval Reserve Force is a branch of the service which is quite distinct from the regular naval force. From the Naval Reserve Force the United States Navy hopes to man and equip the auxiliary vessels in the navy, and to fill business, clerical and managerial posts for the period of war only. A man doesn't have to enlist for any definite number of months or years in order to serve his country in the Naval Reserve Force. This force, too, is one which is desperately needed to put the navy into the most effective condition, relieving trained men for actual fighting service aboard the men-of-war, and assuring the vessels of the supplies, communication, ammunition, etc., without which they are helpless.

The new branch of the navy known as the Submarine Chasers come under this head.



"LIBERTY"

You can do what thousands of other Exhibitors have done, and are doing—clean up on this patriotic serial to an extent that you have never dreamed of. From every section of the country comes the same report—"The greatest money-getter we have ever shown." There is no discounting facts like these. There is no going behind the cash returns. You can't argue with record-breaking net profits.

The UNIVERSAL'S

Patriotic Serial

You know what "LIBERTY" is. You know that it is the most timely serial ever released; that Marie Walcamp, Eddie Polo, Jack Holt, G. Raymond Nye and Neal Hart, popular with millions of fans for their dare-devil work in Universal Pictures, play the leads; that hundreds of American Cavalrymen, Rough Riders, Mexican Bandits, etc., are engaged and that the action takes place along the Mexican Border. This is just a reminder. Book this tremendous success now through your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

BOOK NOW

"The Man in the Trunk"

THE MAN IN THE TRUNK," adventure No. 5 of the series, "Perils of the Secret Service," written and directed by George Bronson Howard, is the most thrilling, so far, of all the adventures.

Cissy Reginald comes to Yorke Norroy, chief of the American Secret Service Agent, to find out what has become of her sweetheart, Carson Huntley. Norroy is very anxious himself, for he has not heard from Carson for three weeks. The valet brings a note to Norroy from Huntley which reads, "Give the bearer of the message one thousand dollars and he will explain how you can save me." The money is quickly paid.

The Mexican bearer explains that Carson is held a prisoner by Diego Rey, the governor, who intends to keep him captive until he tells how the noiseless machine gun is made.

Cissy is willing to do anything for Huntley. They arrange for a troupe of girls who, with Cissy, are to dance at the Mexican theatre. There Diego Rey becomes deeply infatuated with her. She leads him on and finally invites him to her apartment for supper. Norroy gives her a pellet to put in the man's wine and a tube of

IMP Two-Reel Drama. Adventure Five of the Series, "The Perils of the Secret Service," written and produced by George Bronson Howard, starring Kingsley Benedict.

CAST.

Yorke Norroy	Kingsley Benedict
Carson Huntley	Jay Belasco
Cecilia Reginald	Roberta Wilson
Valdez	Harry Mann
Diego Rey	Arthur Hoyt
Pedro Gonzales	Bertram Grassby

ethyl chloride. She is to saturate her handkerchief and hold it over Diego's nose when he is unconscious from the effects of the pellet.

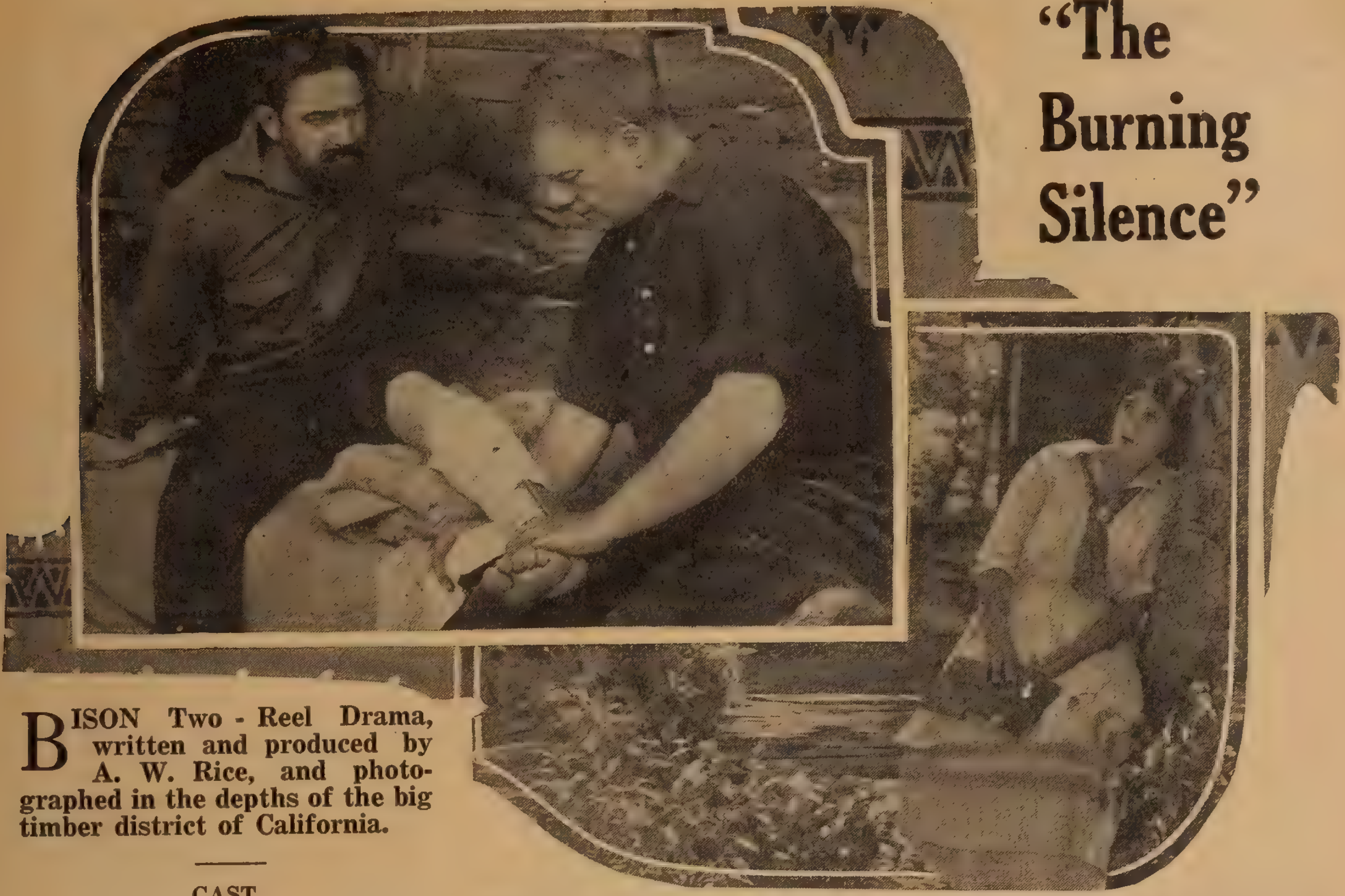
Diego Rey arrives. Norroy is hidden behind some curtains to help Cissy in case of danger. The Mexican is so ardent that he refuses to drink any more wine although the girl tries to force that containing the pellet upon him. He attacks her and, terrified, she screams. Norroy rushes in and the two men fight. Diego Rey is soon overpowering Norroy, but the girl, seeing this, quickly breaks the tube and saturating her handkerchief with the chloral, holds it under the Mexican's nose with both hands, while Norroy grasps Diego so that he is unable to break away. He falls unconscious and is promptly tied and gagged. Yorke then disguising himself as Diego and donning his uniform, leaves Cissy to guard him with a revolver and hastens to the prison in which Huntley is held.

He has no trouble in gaining entrance to Huntley's cell, as the guards think him Diego Rey. He finds his friend hung to the wall by handcuffs and exhausted from lack of sleep. Norroy orders the guards to release the prisoner, and as soon as they are left alone, exchanges clothes with Huntley, who hastens from the prison to Cissy's apartment.

Diego Rey is put into a trunk, in which Norroy had bored many air holes, and Huntley, Cissy and the other girls of the troupe, with the trunk, hasten across the Mexican border.

At the right time, Norroy discloses his face to the guard and demands that Pedro Gonzales, Diego's lieutenant, come to his cell. The Mexican is astounded to see Norroy, who informs him that if he wishes to see Diego Rey again he will have to rush with him across the border.

“The Burning Silence”



BISON Two - Reel Drama, written and produced by A. W. Rice, and photographed in the depths of the big timber district of California.

CAST.

Jim Kennedy	**James Farley**
John Martin	**George Pearce**
Rose	**Jane Bernoudy**
The Girl	**Miss Hollenbeck**

A SETTING in the depths of the big timber forest of Southern California was chosen by Director A. W. Rice for his own story, “The Burning Silence.” James Farley, George Pearce and Jane Bernoudy have the leads in portraying a tale of real life.

Jim Kennedy is living in the big timber district of the West and is fond of gambling, but does not play straight. One of the rangers becomes suspicious of him and they fight.

A new settler has arrived and staked out a claim, but he does not seem to be sociable. All that they know is that his name is John Martin.

A forest fire breaks out and all the men are called out; Kennedy is injured and Martin takes him to his cabin to care for him. At last Kennedy feels that he is able to move on, but so much has Martin become dependent upon his society that he dislikes to have him leave, and decides to tell him of his past history and its sorrow.

Martin has been married to Rose. They had lived happily; but a certain Kenneth James, in spite of the fact that he himself had a wife, made love to Rose and so succeeded in implanting the seeds of jealousy in her mind against her husband that she finally left him. Martin was heartbroken.

The next morning, the two men have breakfast, but both have spent a very unhappy night. Kennedy tells Martin that he thinks he will shave before he leaves, and when he does so, Martin recognizes him as the purloiner of his happiness. The two men struggle until Kennedy convinces Martin that he intends taking him to Rose, telling her that he had lied, and so repair as much as possible the harm he had done by his silence.

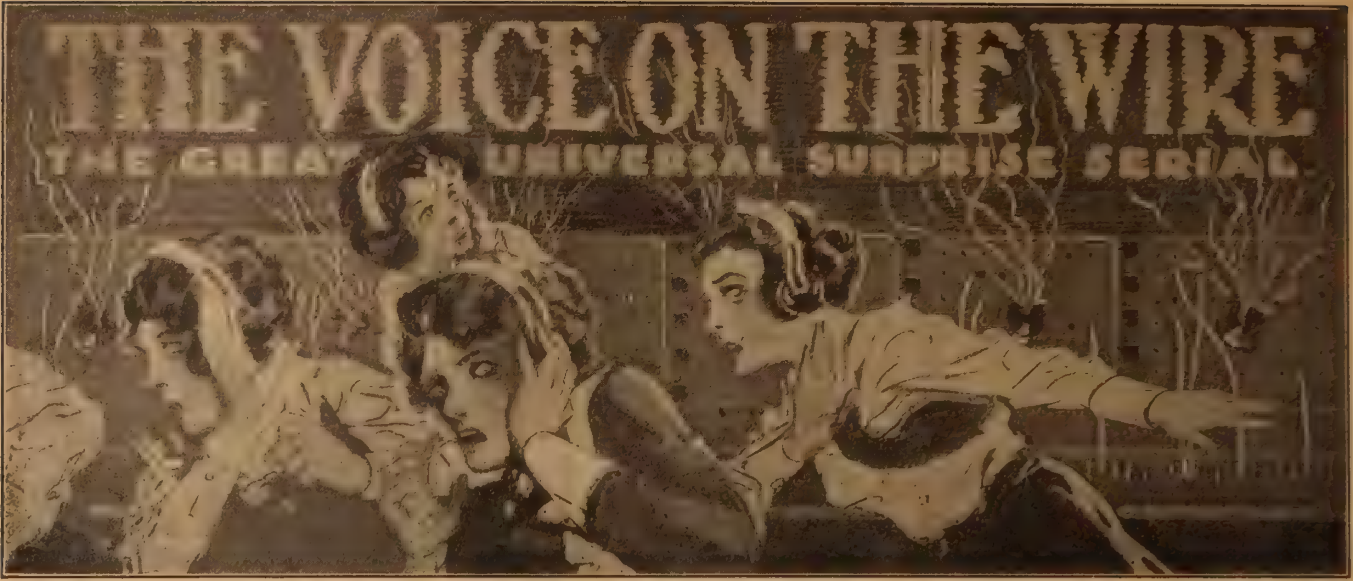
“THE TERRORS OF WAR”

BIG U War Drama, written and produced by Grace Cunard and Francis Ford.

ALONE in her big home since her father and brothers departed to fight for the Confederacy, Betty Dale, a typical daughter of the Southland, is alarmed to see a squad of Union cavalrymen headed for the great Dale barns. Frightened, Betty watches them leading out the horses, but fright disappears when she sees her own mare being taken by the foragers. Rushing to the barn, she faces the handsome young commander. “Don't you dare take my horse!” she commands. The officer smiles, salutes her gravely, and bids his men lead the horse back to the barn.

A week later Betty's oldest brother, a Confederate officer comes home on a short furlough. Scarcely is he in the house when Betty looks through the window, and sees the young officer who had saved her horse. He is wounded, and is seeking shelter in the barn. Betty slips out of the house and generously presents her horse to the wounded man. He mounts and escapes from a detach-

(*Continued on page* 38)


THE VOICE ON THE WIRE
THE GREAT UNIVERSAL SURPRISE SERIAL

New smashing 24-sheet poster just issued by Morgan. Wonderfully effective board.

STUNT NO. 5.

Have large 18-inch wide and 10-foot long streamers painted and have them hung in prominent spots in the main streets of your city on wires high in the air. It may have to be done at night and you may have to get special permission from the city to allow this to be done. If you can secure permission by all means have these streamers hung up. They will cause a lot of comment. Have these streamers carry the following mysterious message, "LOOK OUT FOR THE VOICE ON THE WIRE." After you have openly announced your serial in advertising, etc., change the reading in these streamers to read, "THE VOICE ON THE WIRE" the great Universal surprise serial now playing at .... Theatre. This is a great stunt and if you can get it over, do it.

STUNT NO. 6.

Hire some sign painter, or some good, bright boy that can handle a brush and send him out say about 3 o'clock in the morning with a paint pot and a brush and let him paint in this message on all the good spots on the sidewalks on all the streets that he can cover every night for a few nights: "LOOK OUT FOR THE VOICE ON THE WIRE." Your boy might be arrested and if so your notoriety will be tripled because the newspapers will pick it up and make news out of it. Be sure to have this message painted in front of every newspaper office in your town if possible. Thus with this mysterious message, somebody in the newspaper offices will pick this stunt up and publish a story on it.

Note)—If in any of these stunts is a chance to frame up a news story with the local newspaper men on any stunt you pull off, so much the better for you. Talk over these things with your local editors and newspaper men and if you can't get their co-operation, go ahead and use whatever you can of these stunts without the papers' co-operation. They will pick it up sooner or later anyhow, especially if you pull any one of these described here.

BLUEBIRD IDEAS

THE title of the latest BLUEBIRD Photoplay "Susan's Gentleman" lends itself admirably to effective advertising of the "teaser" or curiosity arousing type. A novel money-making stunt can be worked out along the following lines:

Dress a young man in clothing similar to that described below. Pass out cards containing the following copy.

ARE YOU
"SUSAN'S GENTLEMAN" ???

Waiting for you is a pass good for two admissions to the (name here) Theatre. Strolling about town is a man in a brown suit, tan shoes, brown fedora hat. Look for him and when you see him simply say: "You are "SUSAN'S GENTLEMAN." He will then give you FREE a pass good for two admissions to

"SUSAN'S GENTLEMAN"
the latest BLUEBIRD Photoplay,
featuring VIOLET MERSEREAU
at the (name here) Theatre
on (date)

Provide the man you send around town with a number of passes, each good for two admissions. He is to give one to each person who recognizes him.

Another good attention-getter can be worked out on these lines. Get four life-size cut-outs. One of a stable groom or hostler, a sailor, a convict and an English nobleman in the conventional frock coat, high silk hat, etc. A little girl in torn clothes, her hair in pigtails, should walk around them looking admiringly first at one, then at another. Place them in front of the theatre and above them a large sign reading:

WHICH OF THE FOUR IS
"SUSAN'S GENTLEMAN" ? ? ?
For the correct answer SEE
this delightful BLUEBIRD Photoplay on (date)

On the day before you show this picture, use throwaways with the wording on (1); the day the feature is shown use copy (2):

(1) Have You Seen
"SUSAN'S GENTLEMAN" ? ?
If you have, will you please communicate with SUSAN at
(address of Theatre)

(2) FOUND!
"SUSAN'S GENTLEMAN"
Susan has found him.
Come and see what happens
TO-DAY
at the (name here) Theatre
on (date)

Send the attached letter to the names on your mailing list:

> Mr. Exhibitor—The proof of the pudding is the eating. If you want to know how much business a live mailing list will bring, have the copy below printed or multigraphed on 50 postals and mail to as many people living in your community.
> Bluebird Photoplays, Inc.

> Dear Friend—Prepare to see one of the VERY BEST productions EVER shown at the (name) Theatre.
>
> The picture is "SUSAN'S GENTLEMAN," a BLUEBIRD, featuring dainty little Violet Mersereau. When we tell you that in the dual role of mother and daughter Miss Mersereau does the most wonderful work of her career, you will readily see that you CAN'T AFFORD to stay away.
>
> "SUSAN'S GENTLEMAN" will be shown on (day and date here). C-O-M-E!!!
> (name) Theatre.

CANADIAN NOTES.

By W. A. BACH.

TORONTO, Ont.—The Publicity Service Department of the Universal Film Co. of Toronto, arranged with the United Cigar Stores to carry out a window display in one of their stores on Yonge Stret, whereby the cigar stories advertised Bluebird Chocolates and the Publicity Department loaned them portraits of Bluebird stars, banners, photographs, etc., which made up a combination display for the mutual benefit of both parties. The idea has been widely commented upon and has been entirely successful.

A report in circulation in Toronto that Mr. Brady of the Madison Theatre had sold out his interest is denied by him.

Mr. W. Gladish of the Canadian Motorcycle and Bicycle Trade Journal, has brought to the attention of the exhibitors a way in which moving picture exhibitors can cash in on the big bicycle week to be held in Ontario on the 31st of March to the 7th of April. Meetings are going to be held in the various towns and local lodges of the Big Bicycle Association are to be formed. Now, if the exhibitors will get their film exchanges to supply them with films featuring or using bicycles and advertise them as a special attraction for the cycle men, they will undoubtedly make a little extra money. Mr. Gladish is doing all he can to promote a co-operation between the cycle men and the movie men on this deal, and deserves to be supported.

MONTREAL, Que.—Mr. Kashin of the Midway Theatre, Montreal, has scored a distinct hit with his lobby display for the Bluebird feature "The Reward of the Faithless." Mr. Kashin, who is known throughout the district and in fact most of eastern America, as a most advanced lobby display man, secured the large gold throne from the House of Commons at Ottawa and with curtains and hangings from the local City Hall worked up a lobby display that was most impressive. Moreover, he linked the display up with the disclosures recently made by the Russian Priest Iliodor in New York. Thus bringing the interest of current topics to bear on the producing of patronage for his house. Results we believe have been most successful.

On Friday, March 9th, at 11:30 o'clock, the first annual banquet of the Film Exchangemen's Association of Quebec was given in the Blue Room of the Windsor Hotel, Montreal. From every point of view the affair was pronounced a success. Seventy-three men representing every branch of the local industry sat down from the Dinner Committee to the Czar of the kitchen.

T. O. Byerle, the president of the association, presided. Shortly after the oysters he started the ball rolling by calling on Mr. Gerald Barry, president of the Canadian Motion Picture Association to address those present. Mr. Barry in the name of the association, assured Mr. Byerle of the pleasure and satisfaction it gave him to see this demonstration of co-operation between the exchanges and exhibitors.

Mr. Bouchard, M. P. for St. Hyacinthe, then spoke on the new taxes and how they effected the small town exhibitor. Mr. Bouchard owns and operates a picture house in St. Hyacinthe. He assured everybody present that he would use all his powers in Quebec to see that the different representatives were brought to an understanding of the many difficulties of the exhibitor to-day and that the taxes now levied on them were too heavy.

Many other subjects of interest to all were discussed and the opinions of many were heard on the benefits that would result from co-operation between those interested in the industry. Music was furnished by a special orchestra and several vocal numbers were rendered by Mr. Johnston, Mr. Farrel and Mr. Mason.

Boost for GALE HENRY—She'll boost your receipts.

"I am the Funniest Woman in the World"

"Maybe I don't look very happy in this lovely portrait, but youbetcha I make the fans happy whether I look like this or any other old way. And I make the Exhibitors happy, too, because a happy audience means a fat bank account, and that is a mighty pleasant thing to lean back on. I have been asked to say that not only JOKERS in which I play, but NESTORS and L-KO'S, too, are now leading all competition in popularity. The fans boost for them and the Exhibitors have to show them. The wise Exhibitors are the ones who boost and boost hard for

UNIVERSAL COMEDIES

STORIES OF THE ONE REEL PHOTOPLAYS

"NABBING A NOBLE."

L-KO Komedy.

CAST.

The Noble	Phil Dunham
The Girl	Lucille Hutton
Her Father	Charles Inslee
Her Mother	Merta Sterling

Phil is valet to a noble lord, who is on his way to visit the parents of Lucille, who are very rich. The lord tells Phil to change places with him till he sees how he likes the looks of the family. Their cook has gone, so Phil makes the valet do duty. They dine after a while, but Phil has great difficulty with the viands. He rushes into the kitchen and catches fire when the valet shoves him against the stove. There is a chase in which all try to act as fire extinguisher for Phil. The valet is left to comfort the daughter. On the day of the wedding, all are waiting for the bride, but she is ready to elope with the valet. They disguise one of the men servants as the bride and send her downstairs to marry Phil. All might have gone well if the ring had fitted, but it wouldn't go on the servant's big fingers. Discovery of the change in positions between Phil and the valet reconciles the parents to their daughter's runaway match.

"HAGENBECK'S WILD ANIMALS."

Powers Educational.

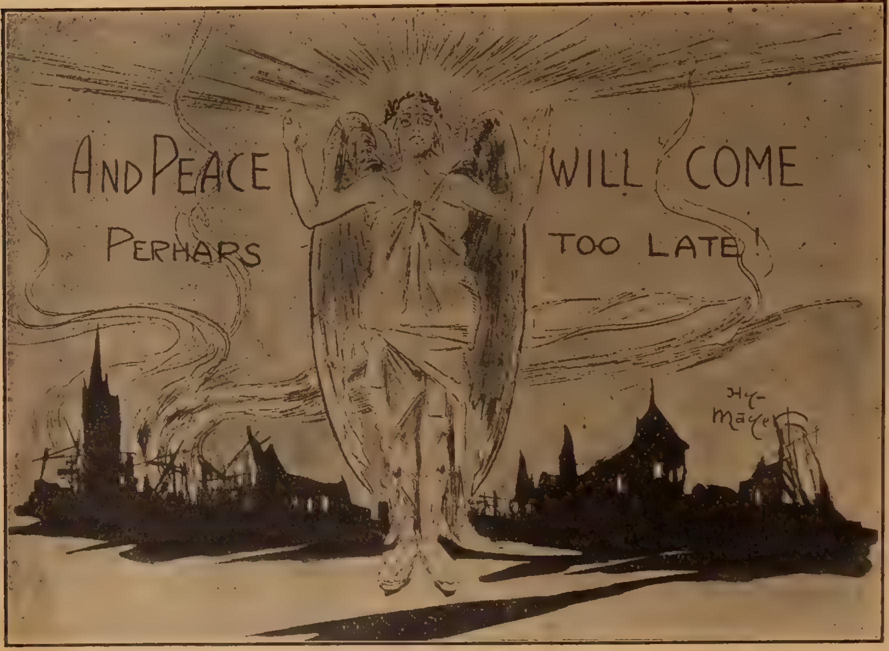
A visit to Carl Hagenbeck's animal park is the subject of a wonderful educational. We see the large bird lake, with many species of wild fowl living in harmony. Then we visit some members of the deer family, and go on to the enclosure with the zebra, the "dandy" of the horse family. We pass the ostrich, the ibex, and the Chamois, coming to the pool which contains the sea lions and seals. Then comes the cage of the polar bear, and after that the comical pnguins. Reindeer come next, and then we visit the elephant.

The favorites of the zoo, the monkeys, are seen at their tricks. There are also pictures of the camel, the giraffe, the kangaroo, and finally of the finest of all—the lions and tigers, kings of the jungle.

"MAGIC INDIA," AS SEEN BY DOCTOR DORSEY.

Powers Educational Split Reel.

More views of India are shown in the Powers education which are taken from the expedition of Doctor Dorsey. Street life and buildings of historical interest make up the reel.



Graphic and Timely Cartoon for the Universal Animated Weekly.

"A BOOB FOR LUCK."

Joker Comedy.

Written by Jack Cunningham.
Produced by William Beaudine.

CAST.

The Little Flirt	Lillian Peacock
A Neighborly Fellow	Wm. Franey
His Wife	Gale Henry
The Peanut Man	Bobbie Mack
The Ole Clos' Man	Milburn Moranti
Juvenile	Billy Human

Bill, a neighborly fellow, flirts with the girl next door, but Gale, his loving wife, sends him to work. Bill has been in the habit of buying lottery tickets from a peanut man. At night he hides it in the pocket of an old pair of pants and writes the number of his cuff. The next day he learns that his ticket won fifty thousand dollars, but when he rushes home Gale informs him that she sold the pants to an old clothes man.

Bill rushes from the house, meets Lillian and the two dash down the street to find the old clothes man, who has sold the pants to a juvenile. Bill loses Lillian. She flirts with the juvenile and they sit in the park. Bill examines every one who comes along, in autos, on the street and even a hod-carrier to see if they have the old pants. Finally they discover the Juvenile and pulling him behind some bushes, tear the trousers from him.

"CROOKS AND CROCODILES."

L-KO Komedy.

With Fatty Voss.

Bill has had a rough night, and awakes in the morning with an awful head. He goes out to fish in the park lake. While he is gone Fat sees his wife hide a stocking full of money, climbs into the room and steals it. Bill catches an alligator, and is terrified. Fat is on his way to the park, and sees that the cops are after him. He throws the sock into the water. Bill's hook catches it, and he determines to fish for the mate. The big papa alligator comes hunting for his little one. It chases Bill. Fat comes and tries to rescue him. It leads them to the tank where there are many more of the creatures, and there is a furious mix-up of Fat, Bill, the cops and the alligators, during which Bill's wife adds to the confusion by discovering her money in Bill's pail.

STORIES OF THE ONE REEL PHOTOPLAYS

"THE BLUE PRINT MYSTERY."

Laemmle Drama.

With King Baggott.

Walter Johnson, a young mechanic, has invented an automobile attachment that will revolutionize the trade. Williams, for whom he works, is desirous of purchasing it. But his superintendent prevails upon him to allow the idea to be stolen, then discharges Johnson. Slawry has so enmeshed himself in Williams' affairs that he can hardly call his soul his own. Williams' daughter is in love with Johnson and overhears the plot to steal the invention. She upbraids her father for listening to such a scheme. She then goes to Johnson and tells him of the plot. Johnson, the next day, is discharged and Slawry induces a sailor to steal the blue prints of the invention. Adamson, the sailor, then starts to blackmail Slawry, telling him that he will reveal all if he is not well paid. Slawry defies him, so Adamson tries to regain the blue prints from Williams' house. Williams hears some one breaking in his library, and confronts Adamson. In the subsequent struggle Williams is killed. Johnson has been meeting Grace clandestinely, and is accused by Slawry of the crime. A strong circumstantial case is made against him, as he has been seen leaving the house at the time of the murder. An uncle of Grace, who is a physician, secures a piece of the glass that Adamson broke from the window to open it. In doing this he cut his hand. A microscopical examination shows that the blood adhering to the pane is from a man suffering from Kala Azur, an incurable Oriental disease. The doctor, believing in Johnson's innocence, advertises that he has a sure cure for the dread malady. Adamson answers the ad, and the doctor charges him with the crime and he confesses all. Johnson is released.

"THE UPS AND DOWNS OF MR. PHOOL PHAN."

Powers Animated Cartoon Split Reel.

Mr. Phool Phan wakes in the morning after a rough night. He snatches the bowl of gold fish for a drink, and swallows a fish. His wife comes in, and sends for a doctor. To avoid the medical man, he jumps into the dumbwaiter and goes to the cellar. Then he goes into the street where the cop is flirting with the maid. The officer resents the interruption, and starts to beat up Mr. Phan. The fish flies out of his mouth and into the mouth of the cop. He hurries back into the cellar. A delivery boy comes with a case of beer. Mr. Phan sticks him into the dumbwaiter and keeps the beer.

"THE DAWN OF DECENCY."

Big U Drama.

Big Joe ,a gambler, injured in a mine explosion, has been nursed back to health by the sweetheart of John Slade, paymaster at the mine. Later Joe, apparently asleep in a mining camp saloon, hears two ruffians conspire to drug Slade and rob him of the payroll. Joe is unable to prevent the men from carrying out their design, but he does manage to inveigle them into a card game and win the money back from them. Just as Slade, disheartened, is about to end his life, Joe appears with the miners' money intact. Slade rushes to the mine in time to pay off the men, and later, thanks to the gambler's kindness, is able to wed his sweetheart.

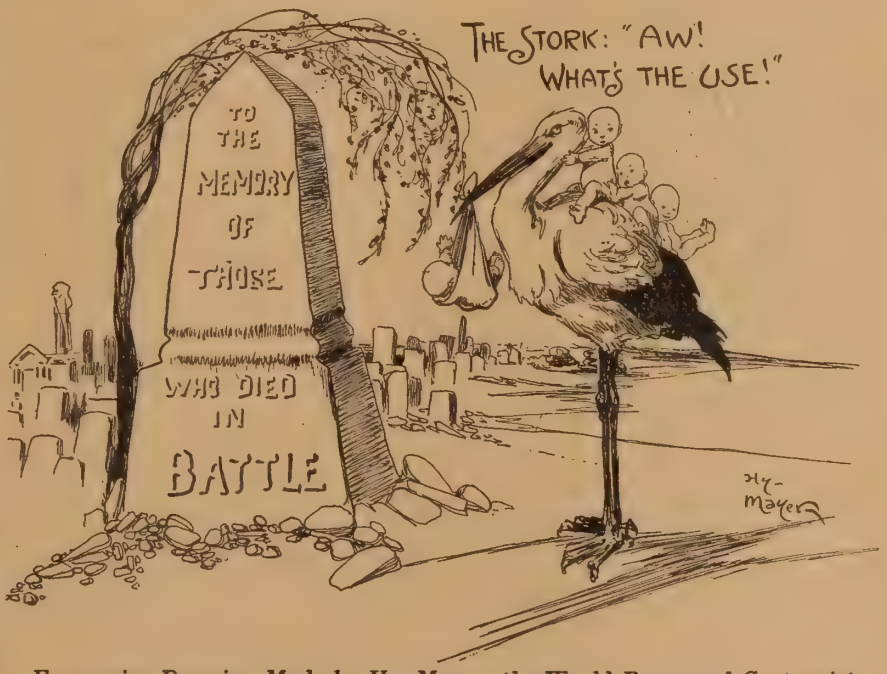
UNIVERSAL SCREEN MAGAZINE, ISSUE NO. 13.

Issue Number 13 of the Universal Screen Magazine begins with views of the preparation of food in one of the big hotel kitchens of New York City, all of which establishments are under the constant supervision of the inspectors from the Board of Health.

Porpoise fishing off the Atlantic Coast comes next. The porpoise is a member of the whale family and oil, selling for forty cents an ounce, is extracted from them, and used for lubricating the works of fine watches and chronometers.

The transformation of an old mill into a plant for the making of shells is a timely picture. Beauty hints illustrating the care of the nails, and posed by the famous beauty of the stage, Justine Johnstone, are included as feminine preparedness.

The reel closes with a few moments with Willie Hopkins and his animated sculpture, which may well be called "Miracles in Mud."


THE STORK: "AW! WHAT'S THE USE!"
TO THE MEMORY OF THOSE WHO DIED IN BATTLE
Hy-Mayer

Expressive Drawing Made by Hy. Mayer, the World Renowned Cartoonist for the Animated Weekly.

SCREEN MAGAZINE No.13

Two scenes showing a model kitchen in an up-to-date hotel.

A PLACE of high efficiency is the kitchen of a great metropolitan hotel, where the preparation of food is reduced to a science. Issue Number 13 of the Screen Magazine takes us into the sanctum sanctorum, and shows us the highly paid "artists" at their fascinating work. All stages in the preparation of innumerable dinners, each different from the others, are shown, from the arrival, checking and storing of the raw materials, to the covered dishes containing the appetizing viands ready to serve. The pictures are so graphic that the mouths of the audience begin to water.

System is the magic by which so many meals are served in so short a space of time. There is a place for everything and everything is in its place. Each man is in charge of a certain phase of the work, and scrupulous cleanliness is observed throughout the whole process. The pictures in the Screen Magazine bring the intimate details of these mysteries to the uninitiated, almost more clearly than a visit to the kitchen itself.

From the preparation of the meals of a Sybarite to porpoise fishing on the Atlantic Coast is something of a jump, but variety is the spice of the life of the Screen Magazine. These huge fish are taken by the thousands each day in nets. We see the fishermen off for the "net planting," and later the hauling in of the fish. The porpoise is a member of the whale family, and an oil is extracted from its flesh which is worth forty cents an ounce, and is used to lubricate the works of chronometers and the finest watches. A full-grown porpoise weighs about 200 pounds, yet they are among the most graceful of all living things. A school of them playing around a ship is a beautiful sight. One of them leaping in play is shown among these pictures.

Every road leads to preparedness nowadays, and the Screen Magazine is no exception. We are shown an old mill, in which junk gathered from the four corners of the earth is transformed into death-dealing missiles of war. A huge magnet is used to handle the mass of all sorts of metal, which is melted in a blast furnace. Molds are filled with the molten stuff, and at last we see the finished shell casings leaving the mill.

Feminine preparedness is not neglected, for now comes a lesson in manicuring, by none other than the famous Broadway beauty, Miss Justine Johnstone, now scintilating in the cast of "Oh, Boy!" She shows just how to shape the nails with a flexible steel file, and the important and delicate preparation of pressing the cuticle into place with an orange stick, tipped with absorbent cotton. The nails are then rounded with an emery board and polished first with rosy paste and then with nail cake.

More Animated Sculpture by Willie Hopkins, which are well named "Miracles in Mud," close the reel. Preparedness is his theme, and he shows us a marvelous cartoon.

AUTHOR WARMLY PRAISES WORK OF LYNN REYNOLDS.

ALICE HEGAN RICE, whose delightful stories have earned her an enviable position in the literary world, has written Lynn F. Reynolds, Bluebird director, a letter highly commendatory of one of his recent productions as follows:

"New York, Feb, 18, 1917.

"Dear Mr. Reynolds—Yesterday I saw your dramatization of 'Billy-Goat Hill' for the first time, and I want to tell you at once how much I like it. You have gotten the spirit of my book admirably, and handled the various incidents with taste and discrimination.

"The Universal people heard that I was in New York, and showed the reels for me at their studio, and I took pleasure in telling them how much I liked your work.

"Now that I know what you can do, I am asking the Century Company to send you a copy each of 'Mr. Opp' and 'Sandy,' and I want you to read them carefully and give me your opinion as to their suitability for the screen. I have had letters about them from various companies, but did not wish to take the matter up until I was certain about the firm and the director.

"Thanking you for your sympathetic handling of my story and congratulating you on its success, I am,

"Yours sincerely,

"ALICE HEGAN RICE."

BIG U AMAZES CHICAGOAN.

"THIS is one of the most wonderful enterprises I have ever seen in my life," said Harold Nichols of Chicago, who is connected with one of the large advertising firms of that city, as he walked about the stages at Universal City with his wife and Eugene Menz, assistant to General Manager Frank Barham of the Los Angeles Herald.

"I have always wanted to see pictures being made, but my conception of it was so entirely different that I am amazed, not only at the magnitude of Universal City, but at the remarkable methods employed. While it is true that you have the ideal climate and a remarkable location, the fact remains that it takes a good head to manage it all and keep everything moving with such precision."

Nichols and his wife have become so impressed with Southern California that they have decided to leave Chicago in the near future and make their home in the southland. Mrs. Nichols laughed as she said, "I suppose my husband now will want to be a moving picture star."

Many famous people have been making a spring pilgrimage to the film capital, and every one of them has endorsed the opinion that Universal City is a most interesting place.

SCENARIO IN SHORTHAND.

A DOCUMENT all in shorthand addressed to the Scenario Department at Universal City was received this week. Of course, no one in the department could decipher the hooks, dots and dashes, and the document was passed around among the stenographers in an adjoining room. One of the girls found it was written in the system of shorthand she uses, and soon finished a transcript which was returned to the head of the Scenario Department. It proved to be a complete scenario accompanied by a letter which also had been sent with it in shorthand.

Send for FREE Booklet

The UNIVERSAL SCREEN MAGAZINE Editor has prepared a handsome descriptive booklet, which will tell you things you ought to know about this marvellous one-reel feature that made good instantly.

UNIVERSAL
Screen Magazine

This booklet is FREE to bonafide Exhibitors. Write for a FREE copy today to your nearest Universal Exchange, or to the Home Office, UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

What Nielson Did!

By GRATER SAYLES

NO, "U-6" is *not* the name of a German submarine. It's merely the key which enables the keen-eyed searcher to locate the little town of Wayne, Neb., on the Rand-McNally map of the Blackwater State.

As towns go, Wayne doesn't loom up importantly. Its population is only 2,140, but of special interest to the moving picture industry is the fact that it includes one of the livest, shrewdest exhibitors that ever owned a theatre.

His name is M. B. Nielson, and the house he runs is the Crystal. Right here let us state that the Crystal doesn't pretend to rival the Rialto of New York, or the Coliseum of Seattle in point of size and luxuriousness. As a matter of fact, you could tuck the Crystal's three hundred seats into a corner of either of the picture palaces just mentioned and then hardly know of their existence.

But if the Crystal is small, its owner is *big*. Big in showmanship ability, big in ideas and big in courage. He has demonstrated all this by the manner in which he, in the face of almost overwhelming odds, took hold of a dead house and in less than five months converted it into one of the most profitable theatres in Nebraska.

Nielson became the manager of the Crystal Theatre on October 27th last. At the time he took hold, the house was playing hide-and-seek with the sheriff with the strong possibility that any day would see it put out of the game. Business was bad in spite of the fact that it was the only theatre in town, and the only day upon which the then owner could expect an even break was Saturday.

On January 1st, Nielson celebrated the New Year by purchasing the Crystal—lock, stock and barrel. The progress he had made since becoming identified with the theatre was sufficiently encouraging to prompt him to take the step which would enable him to put all of his ideas into effect without hindrance.

It was to be expected that many of Nielson's friends implored him to think twice before purchasing a house that had never made a nickel for its former owner. Nielson merely grinned, however, and the moment the papers had been signed, got busy on an advertising campaign that presently made every man, woman and child sit up and take notice.

Wednesday, so far as the Crystal was concerned, had always been the bluest day of the week. The business done on that day rarely ever paid for the cost of the juice used to shoot the pictures on the screen.

Carefully studying the situation, Nielson determined to convert his blue Wednesday to Bluebird Wednesdays. An exhibitor of wide experience with features, he knew that all he needed to do in order to put Bluebirds over with his patrons was to *advertise* them properly.

Now, Nielson is a firm believer in the business possibilities that lie in the exercise of *personality*. It is his never-failing practise to personally greet every man, woman and child entering the Crystal. As the result he knows them and they know him. Best of all, they have come to regard him as a personal friend.

"The Right to Be Happy," a Bluebird based upon Dickens' immortal "A Christmas Carol," was scheduled to be shown on Wednesday, February 14th. From the day he received the confirmation of his booking, Nielson told every person visiting the Crystal of the wonderful treat in store for them in this Bluebird.

Of course, the exhibitor didn't depend entirely upon this word-of-mouth advertising. He backed it up by calling in person upon the heads of the local high-school and college (Wayne is the county seat) and to these officials he explained the nature of "The Right to Be Happy."

Like the shrewd showman he is, Nielson took care to arm himself with a copy of a letter written by the Mothers' Club of Omaha, endorsing the production. This, and other similar credentials won the good will of the educators and caused them to become boosters for the Crystal. Naturally, Nielson took pains to see that the very best element in town were informed regarding the outcome of his interview with the heads of the educational institutions and the result was that those people who had been inclined to look down upon the "movies," and to deplore their "pernicious" influence, were induced to visit the little house.

Nor did Nielson overlook the opportunity of enlisting the aid of so powerful an ally as was to be found in the Wayne Herald, the local newspaper. Advertising placed with this paper brought this about and in addition caused the editor to appoint a member of his staff as Moving Picture Editor. A department headed "Crystal News" was started, resulting in valuable publicity for Nielson.

Nielson compiled a mailing-list and used it for all it was worth. The result of all this advertising was experienced when February 14th rolled 'round. On that day, the Crystal did MORE BUSINESS THAN ON THE FOLLOWING SATURDAY WHEN A MARY PICKFORD PICTURE WAS PRESENTED!

Naturally, the success which attended the showing of this Bluebird tickled Nielson clear through. Nor did he keep his satisfaction secret. Word of the clean-up he had made on February 14th reached the ears of other Nebraska exhibitors and they wrote, asking for facts.

We have just stated that the Wayne Herald has been one of Nielson's allies. As a matter of fact, this exhibitor has had the foresight to have each production written up *after* as well as before its presentation. He gives two reasons for this. First, the people who have seen the picture enjoy the criticism published in the paper. Second, those people who passed it up are made to realize how good a production they missed seeing.

Not long ago, a New Jersey exhibitor absolutely refused to do any advertising in connection with his Bluebird pictures because he could book subjects released by an organization which specializes in sex stories and so do a good business without advertising.

Herein lies the difference between this short-sighted individual and Nielson. Censorship is raising its ugly snout in the New Jersey community. The different women's organizations are demanding a closer and more rigorous supervision of films presented at the local theatres. In other words, this exhibitor's policy is "I'm looking out for *to-day*—to-morrow can take care of itself!"

Nielson is building for *to-morrow*. Advertising the *brand* rather than the *star*, he is absolutely unaffected by the changes which may occur in the dramatic personnel of the Bluebird organization. Of equal importance is the fact that instead of regarding the Crystal Theatre as a serious menace to the welfare of the juvenile element in town, Wayne folks look upon the little house as a place of instruction as well as amusement. The New Jersey exhibitor's venture is built upon sand. Nielson's enterprise rests on a rock foundation.

In a recent statement, the Wayne exhibitor asserted that the people in his community do not patronize his theatre on Bluebird days because they have no other place to go, but because *they can't stay away!*

Of special interest to his brother exhibitors is the fact that intelligent merchandising has enabled Nielson to raise his admission price to 15c. In commenting upon this, the Wayne exhibitor said:

"The manager of a picture theatre in a small town not far from Wayne, recently told me that the people of his community absolutely refuse to pay more than a dime to see a show. IF THIS EXHIBITOR ONLY KNEW THAT HIS PEOPLE COME TO WAYNE REGULARLY EVERY WEDNESDAY AND PAY ME FIFTEEN CENTS TO SEE BLUEBIRDS, I WONDER WHETHER HE WOULDN'T BOOK THESE FEATURES AND ADVERTISE THEM AS THEY SHOULD BE ADVERTISED.

"The best proof of what I have just said," he continued, "is the fact that where I started out with a losing game, I am now COMPELLED to run matinees. If any man is inclined to doubt my statement, he's welcome to come out here and see for himself!"

In a way, Nielson's methods may be compared with the methods used by the average Japanese farmer. It is said that a Jap can throw a handful of soil over a rock and make it yield a crop. The secret of it all is patience, infinite care and "know how."

By the exercise of patience, infinite care and "know how," Nielson has succeeded in working his losing proposition up to a point where he not only gets every possible bit of revenue out of Wayne, but also makes the surrounding towns contribute to his box-office receipts.

There are hundreds—perhaps thousands—of Crystal theatres scattered throughout the country. With but few exceptions, these houses can be developed and brought to the profit-producing stage by use of the methods pursued by Nielson.

In an article entitled *"Know Your People!"* published in the Moving Picture Weekly some time ago, we declared that no exhibitor could hope for permanent success unless he cultivated his community as the intensive farmer cultivates his soil.

Nielson has demonstrated the truth of our assertion. Test it out in your community and see whether *you* cannot do what Nielson did!

MR. C. C. CHARLES, manager of the Rex Film Exchange of Albany, N. Y., has engaged Morris Fitzer as special agent with the Rex in Albany. Mr. Fitzer has taken charge of the serial bookings, and reports wonderful results with "The Purple Mask" and "The Voice on the Wire." Mr. Fitzer has been with several film companies, and has made a strong circle of friends among exhibitors of upper New York.

"PLEASE BE MY WIFE."

Victor Comedy.
Written and Produced by
Robert Leonard.

CAST.

The Man	Robert Leonard
The First Sweetheart	Betty Schade
The Second Sweetheart	Miss Drew
The Third Sweetheart	Ruth Van
The Old Acquaintance	Victoria Forde

Robert, a mining engineer, is offered the superintendency of a mine in the West on two conditions: first, that he report at once, and, second, bring a wife with him.

Bob sets out to find a wife. He first proposes to his old sweetheart, but she rejects him. He next proposes to another, who accepts until she sees that he is wearing the picture of No. 1. In rapid succession he proposes to a third, but is again rejected. Then he goes into the telegraph office to wire that he cannot except the offer. In the office he meets Victoria, an old acquaintance. He proposes and is accepted.

In the meantime, sweetheart No. 1 finds a telegram which Robert dropped, telling of the offer of $10,000 if he will report with a wife. She goes in search of Robert. Sweethearts No. 2 and No. 3 also go in search of the victim. He finds the three waiting for him, but he beats them to the church and is married to his old acquaintance.

"The Purple Mask"

with
GRACE CUNARD
and FRANCIS FORD

The two greatest Serial Stars on earth are delighting millions of moving picture patrons at each episode of this thrilling drama of mystery and adventure. Better still, Exhibitors everywhere are getting the crowds that mean profits. That is why we say to you to you that it

Will Get the Money For You

It is the type of picture that keeps an audience on the edge of the seats. If you want straight capacity business on your serial night for 16 weeks, book "The Purple Mask" from your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

UNIVERSAL Super-Serial

"MIXED MATRIMONY."

Nestor Comedy.

Written by Fred Palmer.

Produced by Louis Chaudet.

CAST.

Eddie	Eddie Lyons
His Valet	Lee Moran
Edith	Edith Roberts
The maid	Jane Bernoudy
The Father	Fred Gamble
The Chef	Harry Nolan

Eddie receives a letter from Frederick Gamble, the uncle and guardian of Edith Roberts, whom his late father desired him to marry, asking him to their house on Saturday to discuss the marriage, so he arranges for his valet, Lee, to impersonate him, while he goes as the valet. Edith persuades her uncle to allow her to play the part of the maid. They are mutually attracted, but each thinks the other a servant.

The butler has left and Lee tells Eddie to assist Edith with the dinner. Lee has a terrible time with his oysters on the half shell. Jane is very uncomfortable in the presence of her master and mistress.

Eddie and Edith are getting along famously. Lee and Jane decide to elope and, slipping out a side door, are married at a church nearby and return and announce the event. Edith tells him she is the heiress and Lee and Jane fall in a faint. The aunt and uncle are delighted.

"THE MAGPIE."

(*Continued from page* 9..

recovery of the silver, Bill quietly makes his getaway, but he is captured by Kelly and a brother policeman as he rounds a corner. In a spirit of retaliation he tips Kelly off to the Magpie and a moment later Bob and Dorothy are captured redhanded, taken to the station and locked up. The arrival of the Senator leads to explanations.

On the following morning Senator and Mrs. Gerard arrive home and hear of the robbery from John and Mary. The senator is driven to the nearest police station, which happens to be the one in which they are confined. He is shown the silver and identifies it. Dorothy, Bob and the burglar are being led out to the court room when Bob spies the senator and makes a break for him. Dorothy follows and the station is thrown into an uproar. All is explained and forgiven, however, and only the burglar suffers.

"THE TERRORS OF WAR."

(*Continued from page* 29)

men of Confederates. Betty's brother, who has witnessed this incident, accuses his sister of treason to the Confederate cause. He orders her to atone for her action by enlisting in the Confederate service as a spy.

It is close to the end of the war before Betty encounters her Northern hero again. She has boldly enlisted in the Union service as a nurse to further her work as a spy. One day her Union officer is brought into the hospital and placed in Betty's ward. That afternoon Betty is detected in an attempt to send information to the Confederate commander, and accused as a spy. Just as she is about to be arrested, her Union hero, who has heard the accusation, demands to see the commandant. Remembering Betty's kindness in giving him her horse, the Union officer tells the commandant he knows her well as a devoted servant of the Union. Betty is freed from suspicion, and rewards her Northern cavalier by lending a willing ear to his declaration of love for her.

HUNGARIAN ACTRESS AT UNIVERSAL CITY.

THE office of the Engaging Director at Universal City was converted into a small stage for a quarter of an hour a few days ago when Ferike Boros, the well-known Hungarian actress, gave a scene from "A Fool There Was."

Miss Boros had come to Universal City with letters of introduction to the General Manager from Daniel Frohman and Alan Dale and other luminaries in the theatrical firmament, and she had been referred to the Engaging Director. It was at her own suggestion that she gave a taste of her quality and at its conclusion she was warmly praised for her rendition of the scene.

Miss Boros has had some cinema experience in the East and is now in California for a short visit.

ALWAYS A STEP IN ADVANCE

The Universal Animated Weekly always has led; always will continue to lead—always will be first on the screen with the world's most interesting news events.

That is why the Universal Animated Weekly will pack your house on that dull day and no other subject will draw half a house. See it at your nearest Universal Exchange, and arrange for a trial booking. The U. A. W. appears on the regular Universal Program, or may be booked separately at a slight additional cost.

UNIVERSAL ANIMATED WEEKLY

THIS WEEK'S PROGRAM

MONDAY, APRIL 2.

02297 RED FEATHER—"The Bronze Bride" (5 reel dr.) (Claire MacDowell, Eddie Polo, Chas. Mailes). 1-3-6

02298 NESTOR—"Mixed Matrimony" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, APRIL 3.

02299 GOLD SEAL—"The Magpie" (3 reel drama) (Tina Marshall). 1-3-6

02300 VICTOR—"Please Be My Wife" (Com.) (Leonard). 1

WEDNESDAY, APRIL 4.

02301 LAEMMLE—"The Star Witness" (2 reel human interest dr.) (Lee Hill and Lena Baskette). 1-3-6

02302 L-KO—"Nabbing a Noble" (Com.) (Phil Dunham). 1

02303 UNIVERSAL ANIMATED WEEKLY—Weekly No. 66 (News).

THURSDAY, APRIL 5.

02304 VICTOR—"Somebody Lied" (2 reel com dr.) (Priscilla Dean and Harry Carter). 1-3-6

02305 POWERS—"Hagenbeck's Wild Animals (Ed.) 1

02306 BIG U—"The Dawn of Decency" (drama). 1

FIRDAY, APRIL 6.

02307 IMP—"The Perils of the Secret Service" (2 reels. No. 5 "The Man in the Trunk" (Benedict). 1-3-6

02308 UNIVERSAL SCREEN MAGAZINE—Issue No. 13. 1

SATURDAY, APRIL 7.

02309 BISON—"The Burning Silence" (2 reel Western dr.) (George Pearce, Jane Bernoudy). 1-3-6

02310 JOKER—"A Boob for Luck" (Com.) (William Franey and Gale Henry). 1

02311 LAEMMLE—"The Blue Print Mystery" (drama) King Baggot). 1

SUNDAY, APRIL 8.

02312 POWERS—"The Ups and Down of Mr. Phool Phan" (Com. Cart.) and "Magic India" (Ed.) (Split reel). 1

02313 L-KO—"Crooks and Crocodiles" (Com.) (Fatty Voss)

02314 BIG U—"The Terrors of War" (2 reel war drama) (Grace Cunard). 1-3-6

WEEK OF APRIL 2.

02315 UNIVERSAL SPECIAL—Cunard and Ford in "The "Purple Mask" (Episode 15) "The Floating Signal." (2 reels). 1-3-6

02316 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" (Episode No. 4) "The Next Victim" (2 reels) (Neva Gerber). 1-3-6

NEXT WEEK

MONDAY, APRIL 9.

02317 RED FEATHER—"Mr. Dolan of New York" (reels) (Jack Mulhall). 1-3-6

02318 NESTOR—"Under the Bed" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, APRIL 10.

02319 GOLD SEAL—Harry Carey in "Hair Trigger Burk" (3 r. Western dr.) with Claire Du Brey). 1-3-6

02320 VICTOR—"His Family Tree" (Com.) (Eileen Sedgwick). 1

WEDNESDAY, APRIL 11.

02321 L-KO—"Ring Rivals" (2 reel Com.) (Dan Russell). 1-3-6

02322 UNIVERSAL ANIMATED WEEKLY—Weekly No. 67 (News). 1

02323 BIG U—"The Bugler" (Drama). 1

THURSDAY, APRIL 12.

02324 REX—"Uncle John's Money" (2 reel dr.) (Malcolm Blevins and Marjorie Ellison). 1-3-6

02325 BIG U—"The Desert Ghost" (Drama) (Neal Hart). 1

02326 LAEMMLE—"The Silent Prisoner" (Sea dr.) (Ethel Grandin). 1

FRIDAY, APRIL 13.

02327 IMP—"The Perils of the Secret Service" (2 reels) "No. 6 "The Signet Ring" (Kingsley Benedict). 1-3-6

02328 UNIVERSAL SCREEN MAGAZINE—Issue No. 14. 1

02329 VICTOR—"Stop Your Skidding" (Comedy). 1

SATURDAY, APRIL 14.

02330 BISON—"The Kidnapped Bride" (2 reel dr.) (Marie Walcamp). 1-3-6

02331 JOKER—"The Careless Cop" (Com.) (Gale Henry and Wm. Franey). 1

SUNDAY, APRIL 15.

02332 REX—"Her Primitive Man" (Dr.) (Jack Mulhall). 1

02333 POWERS—"Boomer Bill Goes to Sea" (Com. Cart.) and "On the Streets of India" (Ed.) (Split R.) 1

02334 IMP—"The Eyes in the Dark" (2 reel dr.) (Leah Baird). 1-3-6

WEEK OF APRIL 9.

02335 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Final Episode No. 16) (2 reels). "A Prisoner of Love." 1-3-6

02336 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber (Episode No. 5) (2 reels) "The Spectral Hand." 1-3-6

THE NEXT WEEK

MONDAY, APRIL 16.

02337 RED FEATHER—"The Flower of Doom" (5 reel dr.) (Wedgewood Nowell and Gypsy Hart). 1-3-6

02338 NESTOR—"Follow the Tracks" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, APRIL 17.

02339 GOLD SEAL—"For Lack of Evidence" (3 reel dr.) (Tina Marshall). 1-3-6

02340 VICTOR—"It Happened in Room 7" (Com.) 1

WEDNESDAY, APRIL 18.

02341 LAEMMLE—"Chubby Takes a Hand" (Dr.) (Wm. V. Mong and Zoe Rae). 1

02342 L-KO—"Love and Blazes" with Phil Dunham. 1

02343 UNIVERSAL ANIMATED WEEKLY—Weekly No. 68. (News).

THURSDAY, APRIL 19.

02344 VICTOR—"The Topsy Turvy Twins" (2 reel com.) (Carter De Haven). 1-3-6

02345 BIG U—"The Pace That Kills" (Dr.) (Claire McDowell). 1

02346 REX—"The Sorceress" (Dr.) (Herbert Rawlinson and Cleo Madison). 1

FRIDAY, APRIL 20.

02347 IMP—"The Perils of the Secret Service" (2 reels) No. 7 "The International Spy" (Kingsley Benedict).

02348 UNIVERSAL SCREEN MAGAZINE—Issue No. 15. 1

02349 VICTOR—"Tit for Tat" (C. dr.) (Hobart Henley). 1

SATURDAY, APRIL 21.

02350 BISON—"The Tell-Tale Clue" (2 reel dr. of the woods) (Molly Malone). 1-3-6

02351 JOKER—"Take Back Your Wife" (Com.) (Gale Henry and Wm. Franey). 1

02352 IMP—"The Blazing Secret" (Dr.) Baggot-Baird). 1

SUNDAY, APRIL 22.

02353 POWERS—"Good Story of a Bag Egg" (Cart.) "Intimate India" (Ed.)

02354 BIG U—"Her Great Mistake" (2 reel animal dr. (Marie Walcamp). 1-3-6

WEEK OF APRIL 16.

02355 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber (Episode No. 6) (2 reels). 1-3-6

MUSIC FOR "THE BRONZE BRIDE"—WEEK OF APRIL 2, 1917.

"Indian Love Theme," by Winkler, is the Theme.

1. Theme until "Hotel scene." 2. *"Reverie,"* by Vieuxtemps, until "Elkhead, Canada." 3. *"Dolorosa,"* by Tobani, until "The fight." 4. Good *"Agitato"* to action, until "After the fight." 5. Continue *"Dolorosa"* until "Indian camp scene." 6. Theme until "By the way," etc. 7. *"Love Song,"* by Puerner, until "There is A-Che-Chee, now." 8. *"Indian Love Song,"* by Lake, until "After six months." 9. *"Forest Whispers,"* by Losey, Tympany Rolls, during accident and disputes, until "Now paleface, let's settle it." 10. Long *"Agitato,"* to action, until "After the fight." 11. *"Dramatic Andante,"* by Ascher, until "Black Lynx's village." 12. *"Morning on the Plains,"* by Wheelock, until "Having traded his furs," etc. 13. *"Zephyr,"* Western Episode, by Trinkaus, until "The fight." 14. *"Agitato"* to action, until "White feather is right." 15. *"Love Song,"* by Wheelock, until "Father, can't you present." 10. Theme until "There were four years," etc. 17. *"Ramona,"* Indian Intermezzo, until "Indian camp scene." 18. *"Indian's Lament,"* by Bach, until "You go see mother." 19. *"La Reve,"* by Golterman, until "A-Che-Chee's heart," etc. 20. *"Melody,"* by Trinkaus, until "Still accusing himself." 21. *"Romanze, Op. 40,"* by Beethoven, until "The day came," etc. 22. *"Berceuse,"* by Delacour, until "I would strongly advise." 23. *"Blissful Dreams,"* by Meyer-Helmund, until "I want my mamma." 24. Theme until "A week later." 25. *"Valse Lente,"* by Schuett, until "Harry has gone." 26. *"Woodland Whispers,"* by Czibulka, until "The fight." 27. *"Agitato"* to action until "And be sure to bring," etc. 28. *"Revery,"* by Barton, until "Mamma." 29. Theme until end.

MUSIC FOR "THE MAGPIE," IN THREE PARTS.

REEL I.

1. *"Bitter Sweets,"* Intermezzo, by Engleman, until "Bill Slade, a second story man." 2. *"Pirouette,"* by Finck, until "Girl at piano." 3. Piano improvise to action until "Telephoning." 4. *"Gavotte,"* by Gossec, until "John and Mary go to the movies." 5. *"Poor Relations,"* by Bendix, until "Hello, Pal." 6. *"Dialogue,"* by Meyer-Helmund.

REEL II.

7. Continue *"Dialogue,"* until "Meanwhile the real Magpie." 8. *"Bonheur Gavotte,"* Serenade, by Hartog, until "This is the life." 9. Phonograph Record to be played to action of film until "Nix, kid," etc. 10. *"Serenade,"* by Czerwonky, until "The fight." 11. Good *"Agitato"* to action until end of Reel II.

REEL III.

12. *"Parting,"* by Bendix, until "The fight." 13. *"Agitato"* to action until "After the fight." 14. *"Intermezzo,"* by Arenski, until "The following morning." 15. *"Aragonaise"* from *"Le Cid,"* by Massenet, until "The fight." 16. *"Agitato"* to action until "After the fight." 17. *"Barcarolle,"* by Rivella, until end.

NESTOR—"Mixed Matrimony" ....(Comedy)

1. *"C'est Si Leger L'Amour,"* by Kruseman. 2. *"Song of Love,"* by Lake, until end.

LAEMMLE—"The Star Witness" (two reels)

REEL I.

1. *"Sweet Ponderings,"* by Langey, until "At home Watts had an invalid wife." 2. *"Lunita Intermezzo,"* by Loraine, until "John had worked harder," etc. 3. *"Melody,"* by Kretschmer, until "Annie and the big policeman." 4. *"Sparklets,"* Intermezzo, by Tobani, until end of Reel I.

REEL II.

5. *"One Summer's Day,"* Idyl, by Ringleben, until "I want you, Watts," etc. 6. *"Dialogue,"* by Meyer-Helmund, until "Come back, Watts." 7. *"Idlewild,"* Intermezzo, by Gottschalk, until end.

L-KO—"Nabbing a Noble"..............................(Comedy)

1. *"Serio Comique,"* by Sorensen. 2. *"High Pride,"* by Heed, until end.

VICTOR—"Somebody Lied"......(Two-Reel Com.-Dr.)

REEL I.

1. *"Heloise,"* Intermezzo, by Langey, until "Evening." 2. *"Martinique Caprice,"* by Loraine, until "At the ball." 3. Good *Fox Trot,* until "Where no saint ever comes." 4. Continue to action until "I'll bet you're married." 5. *"Souvenir of the Ball,"* Intermezzo, by Boccalari, until "Dancing scene." 6. Any good *Trot* to action until "Exterior scene." 7. Good *Galop* to action until end of reel I.

REEL II.

8. *"Esperanza,"* by Johnstone, until "Police." 9. *"Dramatic Tension,"* by Funck, until "The fight." 10. Any good *Agitato* to action until "Chasing after the men." 11. Any good *Galop* until "Opening window." 12. *"Budding Roses,"* Caprice, by Kretschmer, until end.

POWERS—Hagenbeck's Wild Animals ....(Educ.)

1. *"Maesmawr,"* Valse Lento, by Curti. 2. *"Sieste,"* by Laurens, until end.

IMP—"Perils of the Secret Service", No. 5, "The Man in the Trunk"

REEL I.

1. *"Melody,"* by Friml, until "Carson Huntley," etc. 2. *Olla Podrida,"* by Puerner, until "I sent him to Mexico." 3. *"Manzanillo,"* Spanish Intermezzo, until "The opening performance." 4. *"Ninfa,"* by von der Mehden, until "No measures to extreme." 5. *"Dramatic Tension No. 1,"* by Ascher, until "The Two men fight." 6. *"Agitato No. 4,"* by Becker, until "After the fight." 7. *"Nocturnal Piece,"* by Schumann, until end of Reel I.

8. *"Olla Podrida,"* by Puerner, until "Go and ask the governor." 9. *"L'Adieu,"* by Karganoff, until "In the morning." 10. *"After Sunset,"* by Pryor, until end.

JOKER—"A Boob for Luck"...........................(Comedy)

1. *"Joker,"* March, by Lake. 2. *"High Pride,"* by Heed, until end.

BISON—"The Burning Silence"

REEL I.

1. *"Wild Rosebud,"* by Tobani, until "The evening game." 2. *"Dramatic Tension,"* by Winkler, until "The fight." 3. *"Agitato No. 4,"* by Becker, until "The forest fire." 4. *"Rustling Leaves,"* by Koehler, until "A few hours later." 5. *"Esperanza,"* by Johnstone, until end of Reel I.

REEL II.

6. *"Melody,"* by Friml, until "Were you ever married?" 7. *"Little Story,"* by Zimmerman, until "It went from bad to worse." 8. *"Venetia,"* by Tobani, until "In the morning." 9. *"Albumleaf,"* by Kretschmer, until "The fight." 10. *"Agitato,"* by Lake, until "A few days later." 11. *"Love Song,"* by Puerner, until end.

"Seventeen Years of Knowing How"

FLICKER FACTS

BY OPERATING A MOTION PICTURE PROJECTING MACHINE ABOVE NORMAL SPEED FLICKER MAY BE ELIMINATED

BUT

THE GREATER THE SPEED OF OPERATION THE LESS NATURAL AND LIFE-LIKE WILL HUMAN ACTION APPEAR ON THE SCREEN.

Our Intermittent Movement

AN EXCLUSIVE FEATURE OF

POWER'S CAMERAGRAPH

WAS DESIGNED WITH THE FOLLOWING POINTS IN MIND:

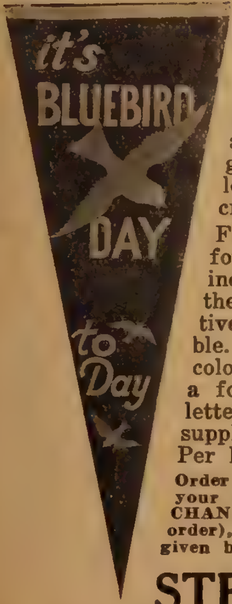
1.—FLICKERLESS PICTURES, RUN AT NORMAL SPEED.
2.—MINIMUM WEAR ON FILM.
3.—MAXIMUM STRENGTH AND DURABILITY OF PARTS.

AN INVESTIGATION INTO THE MERITS OF OUR PRODUCT WILL ATTEST THE FACT OF THEIR ACCOMPLISMMENT

Start by Writing For Catalogue U. Mailed Upon Request.

Nicholas Power Company NINETY GOLD STREET
NEW YORK

Get these BLUEBIRD Business Getters



Let your people know what you are showing. Take advantage of the tremendous popularity of BLUEBIRD Photoplays and attract the people to your theatre. Here are three sterling business getters for use in your lobby that will get the crowds.

First we have a beautiful four color pennant—12x30 inches in size. They make the most striking and attractive lobby display imaginable. Felt comes in assorted colors while the birds are in a four color effect and the lettering white. Order a good supply to-day. Per hundred.... **$12.00**

Order any of these supplies from your local BLUEBIRD EXCHANGE, or (enclosing cash with order), direct from the address given below.

BLUEBIRD
DAY
TO-DAY

The beautiful card shown is 7 x 11 inches in size. Marvelously hand-colored, they are works of art. Together with the pennants they can be used to make your lobby look like an art gallery. They are the handsomest cards of the kind ever produced. You need these. Price per hundred **$8.80**

IT'S
BLUEBIRD DAY
TO-DAY

This little cut represents a magnificent waterproof banner full 3x10 FEET in size that you can use to good profit on your BLUEBIRD day. They will stand the weather, rain or snow; they have eight strong brass grommets which hold them in place in a strong wind. They are in BLUEBIRD Blue and white, and cost you a quarter of what you would pay for a cheap muslin sign from a sign painter. Each only **$1.85**

STERN PUB. & NOV. CO., Candler Bldg., New York

Bluebird Contest Won

BLUEBIRD PHOTOPLAYS, Inc., feel highly elated because of the great success of their advertising contest for exhibitors of their product conducted during the month of February. So far as known, this is the first time that a motion picture corporation has encouraged exhibitors to submit their advertising ideas in competition. The purpose of the contest was to assemble the schemes and methods of advertising adopted by the various exhibitors in promoting Bluebird photoplays in their individual towns. Subsequently these ideas will be incorporated in pamphlet form and will be distributed by Bluebird to exhibitors everywhere, that each man may borrow from the ideas of his fellow workers to such extent as he may deem desirable in his own particular case.

The judges of the contest comprising the Board of Directors of Bluebird, rendered their decision March 15. As originally announced $100 was to be divided; $60 as the first prize, $40 as second, and then it was stipulated that in the event of one or more exhibitors submitting a campaign that was worthy of either of these prizes, that an additional sum would be allotted so that contesting displays of equal merit might be rewarded. It so came about that $80 in addition to the original $100 has been awarded the successful contestants. Here are the winners: Frank A. Gould, manager of the Rex Theatre, Reading, Pa., won first prize for the most ingenious and extensive general advertising campaign. Sixty dollars was the first prize. Mr. Gould was fortunate in having a week of Bluebirds to increase his opportunities for the display of his advertising genius. He devised many contests and awakened public interest in Bluebirds to a remarkable degree, giving Bluebirds the record week for his house.

Harry P. Caulfield, manager of the Garrick Theatre, Los Angeles, won second prize for general display as applying especially to billboards, the newspapers and his lobby. Because of the inventiveness Mr. Caulfield displayed, plus the elaborate and costly character of his advertising methods, Bluebird judges decided to vote a special and additional prize of $20 to the Pacific Coast showman.

Mr. E. J. O'Keefe, manager of the Cort and City Square Theatre, Atlantic City, N. J., was awarded a special first prize of $60, because the judges considered his campaign so remarkable in its excellence and showmanship that it fully entitled him to share in the first prize honors.

Honorable mention for excellence of newspaper advertising and lobby display was given to G. M. Luttrell's Majestic, Jacksonville, Ill.; E. Wing's Pastime, Coshocton, O.; W.A. Kaiser's Fourth Street, Moberly, Mo.; H. M. Thompson's Griffin, Owen Sound, Can.; P. C. & E. R. McIntyre's Rose, High Point, N. C.; and W. Wock's Gay, Dauphin, Manitoba.

For the reason that the ideas of an advertising contest was exploited for the first time in February, it is remarkable that so large a number of entrants was received. The interest was widespread and the plan so entirely successful that Bluebird Photoplays, Inc., has decided to establish another contest for April, details of which will later be set forth. The awards will be announced May 15 .

A Few Ways Successfully to Advertise "20,000 LEAGUES UNDER THE SEA"

WHEN Von Hornberg of the Liberty Theatre, Seattle, Wash., booked "20,000 Leagues Under the Sea" for one full week at his beautiful 2,100-seat house, he set out to fill every one of those seats from 11 a.m. to 11 p.m. on each of the seven days.

Von Hornberg didn't wait until the picture was showing to begin his campaign on this biggest of under-water pictures. February 23d, two days previous to the beginning of the run, found an eight inch news item in the Seattle Times, headed "Exciting Battle Undersea Shown." And every day until the very last day of the successful run not a single issue of the newspapers appeared without some item in its news columns. On Sunday, the first day of the showing, the Times contained a two-column head, a reproduction of a scene from the picture and a full column story.

A full broadside was fired in the mid-week issue of the Times. The Film Page that day carried a picture of Jane Gail, star of the undersea drama. The cut was two columns wide and seven inches deep. To catch the eyes of those people who by some chance might not see this picture of the star, a two-inch news item appeared on another page.

When it came to advertising, Von Hornberg used up gallons of printers ink. Unless stone blind, every inhabitant of the far coast city was sure to read that the Liberty was going to show the thrilling bottom-of-the-sea picture. There was no possible chance of getting away from it. Von Hornberg's way of telling about "20,000 Leagues Under the Sea" simply made one feel like hiking right down to the Liberty.

The day before the week's run began, the Seattle Star ran a smashing piece of advertising, a half page deep and across four full columns. To get a firm grip on the man on his way home from business, the Times was selected to carry the message every night. Monday found an 840-line advertisement telling the story; Tuesday, 336 lines; Wednesday this was increased to 560; Thursday found a 42-centimetre shot in the form of four full columns. All told, the paid advertising space totaled 5,600 agate lines or 400 inches. That's real ADVERTISING!

Each piece of copy of the entire series was a masterpiece. The illustrations reproducing scenes from the undersea picture took 80 per cent. of the space. The name of the theatre could not possibly be overlooked. Plain bold letters that stood out, immediately linked up the picture and the theatre.

When it comes to advertising and showmanship, Von Hornberg is a past master. Every exhibitor who follows his plans of campaign is dead sure to hit it right.

Another man who has made it a cardinal point in exhibiting "20,000 Leagues Under the Sea" is James V. Bryson, who has the State Rights to this wonderful picture for the Middle West Territory. The order that Bryson gave the supply department of the Universal was the most staggering one ever received all in one bunch. But not satisfied with that, Bryson went to the Western Newspaper Association in Chicago and made arrangements with Wright A. Patterson to make up and deliver to his order three whole pages of publicity and advertising material in plate form, adapted to the use of any paper in the United States. These consisted of one whole page story beautifully illustrated with striking pictures and designs, a page of individual news cuts which can be used separately or in display, and a page of seven stories, one column each, which can be used on consecutive days or all in one day. This is real publicity of the most effective sort, and this way of handling it is highly recommended to any and all of the State Rights buyers of "20,000 Leagues Under the Sea" in any territory.

Ask J. V. Bryson of Minneapolis how he used this kind of publicity and what success he had with it.

Musical Program to "SUSAN'S GENTLEMAN"

SPECIALLY SELECTED AND COMPILED BY

M. WINKLER

THEME **ROMANCE FROM KING MANFRED BY CARL REINECKE** **THEME**

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	2 Min. & 10 Sec.	Romanze Op. 50 by Beethoven
T	Sir Jeffrey Croyden.	30 Seconds	....Continue to action
T	Sir Bevis Neville Calls	1 Min. & 20 Sec.	Piano Solo to action pp or ff
T	Ora!	1 Min. & 25 Sec.	Theme
T	At the "Whip and Saddle"	1 Min. & 40 Sec.	By the River Romanze by Morse
T	Mistress and Groom Ride Daily	45 Seconds	....Continue to action
T	Frightened by Her Growing Love	2 Min. & 40 Sec.	Theme
T	Hallowe'en at Croyden Hall	55 Seconds	Continue pp
S	Boudoir—Nancy and Ora Talking	3 Min. & 15 Sec.	Perle de Madrid Valse by Lamotte
T	The Haunted Chamber	1 Min. & 35 Sec.	Andante Mysterioso by Lake
S	The Duel	1 Min. & 5 Sec.	Presto for duels by Lake
T	You'll Come Away With Me	2 Min. & 35 Sec.	Dramatic Tension No. 1 by Reissiger
T	A Cruel Awakening.	1 Min. & 55 Sec.	Good Bye Song by Tosti
T	A Year Later	1 Min. & 30 Sec.	Dramatic Andante by Ascher
T	Despite Poverty and Ill Wage	2 Min. & 45 Sec.	Intermezzo by Arenski
T	The One Handsome Groom	1 Min. & 40 Sec.	Romanze Op. 40 by Beethoven
T	Tom Neville, Nephew etc.	3 Minutes	Heart Throbs, Reverie by Arnold
S	The Fight	1 Min. & 40 Sec.	Agitato No. 4 by Becker improvise to action pp or ff
T	A Few Hours Later.	3 Minutes	Last Spring by Greig
T	Susan Loses Her Roomer	8 Min. & 10 Sec.	Ein Maerschen, Fantasia by Bach
T	Neville's Trail Has Led to America...	40 Seconds	Continue pp
S	Race Track	1 Min. & 15 Sec.	Short Galop to action.
S	Exterior of House—Flynn turns newspaper	2 Min. & 40 Sec.	Menuet No. 2 in G. by Beethoven
T	I Arrest You	2 Min. & 35 Sec.	Theme
T	Sir Jeffrey Croyden Receives a Letter.	3 Min. & 45 Sec.	.Tendresse by Ravina
S	Interior — Living Room	4 Minutes	Lunita, Intermezzo by Loraine
T	On the Way to Croyden Hall	3 Min. & 20 Sec.	Rosemary, Revery by Barton
S	A Week Later	3 Min. & 10 Sec.	Theme
T	The Following Night	4 Min. & 50 Sec.	My Heart at thy sweet voice "from Samson & Delilah" by Saint-Saens
T	An Evening in June.	2 Minutes	Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

DIRECTORS THREATEN PATON.

DIRECTOR Stuart Paton at Universal City a few days ago was threatened with expulsion, ostracism and everything from assault to murder by half a dozen other directors. The reason for the dire threats was that in the filming of the sixth episode of "The Voice on the Wire" Paton was required to set fire to the scenery, which resulted in clouds of smoke blowing over the stages.

Paton is a Scotchman with a large amount of humor and he told Director William Worthington that if he should "shuffle off this mortal coil" Worthington would be punished by having to finish the serial. Consequently, his brother director promised Paton he would have a further lease of life if he would cease smoking up the studios. Paton hurried the scenes and after the smoke had cleared away all was again serene.

JOKERITES ENACT COMEDY AT DOOR OF NESTORITES.

"HEY, why don't you go down in front of your own dressing-room if you're going to make noisy comedy?" called out Eddie Lyons and Lee Moran from the quarters of the Nestor Company at Universal City to Gale Henry and William Franey of the Universal Joker Company, who were working on a set in front of them.

"We moved down here to give you folks an idea of real comedy," chorused back the Jokerites. This was followed by a volley of fun back and forth between the two comedy companies and attracted the attention of several hundred of visitors who were watching the Jokerites film their burlesque on the Universal feature, "20,000 Leagues Under the Sea," which they have entitled "20,000 Legs Under the Sea."

This comedy is what Franey calls a "Laffer" from start to finish. He is enacting the role of "Captain Nemo," while Miss Henry is the "Princess Daaker" and Milburn Moranti plays "Charles Denver." The Jokerites are filming the comedy in two reels and the marine portions are being made at Balboa, on the Pacific Coast, south of Universal City.

DIVERSION FOR UNIVERSAL ACTRESS.

AFTER finishing her work at Universal City a few days ago, Edith Roberts was driving to Los Angeles with her director, Louis Chaudet. He was going too slowly to suit the little actress.

"Why are you in such a hurry?" he asked.

"I want to get home and put on my skates," she declared, "we have a lot of fun skating on the street in front of the house."

Speaking of the incident the following day to Eddie Lyons and Lee Moran, the leading comedians of the company, Chaudet declared that Edith is really a child and naturally loves everything that all other young girls enjoy.

"It never occurs to her," said Chaudet, "that it seems rather funny to older people that a lady of the screen, even if she is only seventeen, would enjoy roller skating on a public thorough fare. The latest Nestor release is "Mixed Matrimony."

Superiority of Universal Serials

Paul C. Thiele, Park View Theatre, Brooklyn, N. Y.

BEST ONE-REEL FEATURE.

Universal Film Exchange,
Newark, N. J.

Gentlemen—After exhibiting your Screen Magazine reel, I am glad to inform you how well pleased my patrons were with it. I personally asked some of them how they liked it and from their comments I can praise it as the best one-reel feature I have ever shown in my house. Will at all times be pleased to know of other "dark horses" along the line.

Thanking you for your advisability of same,

Yours for success,
M. TARSHIS,
Palace Theatre.
1059 Clinton Ave.,
Irvington, N. J.

BEST SERIAL.

Universal Film Co.,
Spokane, Wash.

Dear Sir—This serial, "Liberty" is sure great. It's a good box office attraction. My patrons can hardly wait for the next episode. It is one of the best serials I've ever run. It's got the punch and action to hold the audience in suspense. I would like to see more of such plays put out, it would mean more profit for the exhibitor. The greatest trouble with most of the plays that are being put out, they have too many sickening love scenes. The people get tired of them.

J. A. CHAON,
Mgr. Empress Theatre.
Odessa, Wash.

NOTHING LIKE IT.

Universal Film Exchange,
Denver Colo.

Gentlemen—We want to tell you what a wonderful run we had with "Liberty." Never anything like it in this history of the Princess Theatre. It's the greatest money-maker ever played here. We are more than pleased with the results.

Yours very truly,
MRS. ASHBURN,
Mgr. Princess Theatre.
Sterling, Colo.

SECOND TO NONE.

Laemmle Film Service,
Des Moines, Iowa:

Gentlemen—The Universal "done something" when they released the serial "Liberty." I know, for I have run 'em all, with the exception of "The Broken Coin," and "Liberty" has done more for me than any serial since "The Master Key."

The above statement refers to what it has brought me. As to the value of the serial from an entertainment standpoint, it is second to none. If you were near the theatre on Friday, when we show it, you would hear the cheers of the younger generation, and that is always a sign of "something doing."

WITH "THE PURPLE MAS
STAGE AND "THE VOIC
UPON ITS OWN, THE EX
MER SERIALS AND THE
THEM. THEY ARE THE
THAT THE COMING SE
WILL BE UP TO THE HIG
HAVE SET.

The success of the above-mentioned serial, in my estimation, is due to the fact that every one is like the famous 101 Bison features, and the subject is timely.

Thanking you for your co-operation, and for the excellent ways of always "getting them there" (have never been delayed as yet), I beg to remain,

Yours, very truly,
OZARK THEATRE.
Des Moines, Iowa.

FULL OF LIFE.

Film Supply Co.,
Portland, Ore.

Gentlemen—"Liberty" is one of the best serials I have ever run. The picture is full of life and excitement from start to finish. The opening date for "Liberty" was very much against me, weather bad, and strong competition, but in spite of all "Liberty" kept increasing the box office receipts. I just ran the tenth episode to the best business yet, showing that it is gaining at that stage of the picture. Yours truly,

C. F. PERKINS,
Silver Star Theatre,
Free water, Ore.

A MONEY-GETTER.

Universal Film & S upply Co.,
Spokane, Wash.

Gentlemen—I have been running from one to three serials weekly for the last two years, and will frankly say that "Liberty" is the best serial I have ever shown in my house. It is a money-getter.

There isn't an spisode in the twenty that is poor. I am,

Yours truly,
DEPRE MORGAN,
Mgr. Family Theatre.
Harrington, Wash.

Shown by Exhibitors' Letters

JUST CLOSING ITS FIRST
ON THE WIRE" ENTERING
BITORS REMEMBER FOR-
MONEY THEY MADE FOR
BEST ASSURANCE TO YOU
ALS OF THE UNIVERSAL
STANDARD WHICH THEY

NOW HE GETS IT. IF YOU DON'T, WRITE US.

Universal Film Co.,
Minneapolis, Minn.

Gentlemen—Would appreciate an occasional copy of the Moving Picture Weekly. I have to borrow a copy from Parker at the Sunbeam Theatre every time I have to look up any dope on pictures.

It's a very good magazine and covers practically all subjects of interest to the exhibitors.

Thanking you in advance,
Strand Theatre,
Very truly yours,
A. L. NORDEAN,
Duluth, Minn.

THIS FROM POLI'S.

Universal Film Exchange,
New York City.

Gentlemen—I desire to state at this time that we are more than pleased with "Liberty," and it has proven all that you claimed for it. We only hope that we will be able to locate and secure as good to follow it up.

POLI'S THEATRE,
Waterbury, Conn.
(Signed) Walter Griffith, Mgr.

PLEASE HIS PATRONS.

March 10, 1917.

Universal 23d St. Exchange,
New York City.

Dear Sir—I am very pleased to say that your pictures seem to please my patrons very much. Your comedies and travel pictures especially are very good.

Wishing you the greatest success, I am, Very truly yours,
W. L. PRICE,
Linden Theatre.
815 Flatbush Ave.,
Brooklyn, N. Y.

A MONEY GETTER.

Universal Film & Supply Co.,
Spokane, Wash.,

Gentlemen—I have been running from one to three serials weekly for the last two years, and will frankly say that "Liberty" is the best serial I have ever shown in my house. It is a money getter.

There isn't an episode in the twenty that is poor. I am,
Yours truly,
DEPRE MORGAN,
Mgr. Family Theatre.
Harrington, Wash.

WANTS 40 CHAPTERS.

Laemmle Film Service,
Des Moines, Iowa:

Gentlemen—"Liberty" is all O. K. I wish there were forty chapters. It has averaged up to this date six hundred sold tickets, and we played last night to seven hundred. I think this is pretty good for a small town and a run-down theatre.

Yours very truly,
D. R. BEATTY,
Mgr. Fairfield Theatre.
Fairfield, Iowa.

SPLENDID SATISFACTION.

Universal Film Exchange,
Newark, N. J.

Gentlemen—I take this opportunity of congratulating you on the first release of the Screen Magazine and want you to know that it gave splendid satisfaction, and if each release is equally as good you may continue booking them at the East Jersey Theatre indefinitely at the same price.

Best wishes.

Very truly yours,
E. M. HART,
F. F. Proctor's Theatrical Enterprises.
Elizabeth, N. J.

GREAT SUCCESS.

Universal Film & Supply Co.,
St. Louis, Mo.

Gentlemen — It gives me great pleasure to inform you of the great success that your serial, "The Purple Mask" is in our theatre.

It is unquestionably the best drawing serial that we have booked to date, and we have tried all of them.

With best wishes to you for success, I wish to remain,

Very cordially yours,
HECTOR M. E. PASMEZOGLU,
Pres. Congress Amusement Co.
St. Louis, Mo.

W. L. Price, Linden Theatre,

THANKS FOR "LIBERTY."

Canadian Universal Film Co., Ltd.,
Toronto, Oont.

Gentlemen—I wish to thank you for the business I am doing with your serial "Liberty." I have run eight episodes of this serial, and cannot accommodate the people coming to see it on the two nights it is in my house. In fact, I have had to place seventy more seats in my theatre, and still feel that I could put a few more in if I had the seating capacity. This surely is a wonderful serial.

Yours very truly,
W. G. STURGESS,
Colonial Theatre, Toronto.

FIRST ANNIVERSARY.

March 9, 1917.

Universal Film Exchange,
New York City.

Dear Sir—To-day marks the first anniversary of the opening of the Park View Theatre, Brooklyn. Having started with Universal Service exclusively, first run, and at the present time I think it is just as strong a drawing card, if not stronger, than when I first opened my theatre.

Thanking you for the courtesy, extended and the service rendered me from your 23d Street Exchange, I remain, Very truly yours,
P. C. THIELE.
Park View Theatre.
Brooklyn.

These two pages are the most important in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"The Bronze Bride," with Claire McDowell, Eddie Polo and Charles Mailes. Directed by Henry McRae.	62d Red Feather Production—5 Reels April 2
"The Magpie." Featuring Tina Marshall. Directed by Mr. Edwin Stevens. Story by Geo. Dana Smith.	Prize Gold Seal Surprise Comedy-Drama April 3—3 Reels
'The Star Witness," with Lee Hill, Lena Baskette and Elizabeth Janes. Written by Grant Carpenter.	Prize Laemmle Human-Interest Drama April 4—2 Reels
"Somebody Lied," with Priscilla Dean and Harry Carter. Directed by Ben Wilson. Story by E. Magnus Ingleton.	Prize Victor Comedy-Drama April 5—2 Reels

Feature Releases in the Universal Program of Three Weeks from This Week

"Mr. Dolan of New York," with Jack Mulhall. Written and directed by Raymond Wells.	63d Red Feather Production—5 Reels April 9
Harry Carey in "Hair-Trigger Burk." Written by Eugene B. Lewis. Directed by F. A. Kelsey.	Prize Gold Seal Western Drama April 10—3 Reels
"Uncle John's Money," with George Berrell as Uncle John. Directed by George Cochrane.	Prize Rex Human-Interest Drama April 12—2 Reels
"The Kidnapped Bride," with Marie Walcamp and Lee Hill. Directed by Henry McRae.	Prize Bison Romantic Adventure Drama April 14—2 Reels

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Three Weeks from This Week

"Mr. Dolan of New York." With Jack Mulhall. Sixty-third Red Feather Production. Directed by Raymond Wells. Released April 9. Jack Mulhall has become immensely popular in his Red Feather pictures. He is clean-cut, handsome, active and has a most ingratiating smile. He knows how to get his personality over, and the fans want him in the picture all the time. He has plenty of opportunity in this his latest release, written and produced by Raymond Wells. He portrays Jimmie Dolan, who has just been defeated for the middleweight championship of the world. He and his manager are in Paris, broke. They are standing in front of a pawnshop when Jimmie receives an offer to impersonate a certain prince. The prince himself is due to attend at court, where it is understood he is to marry the princess. He much prefers motoring with a lady from the Opera, and induces Jimmie to play his part. There is a beautiful love story in this fine picture, and all sorts of swift action from beginning to end. Also there is a surprise climax and a surprise ending that will tickle your fans into fits.

Harry Carey in "Hair-Trigger Burk." With Claire Du Bray. Three-reel Gold Seal Western Drama. Directed by Fred Kelsey. Released April 10. There is story, punch and pep enough in this remarkable picture for the average five-reel feature. And with it all you get the inimitable Harry Carey, a big star who has appeared in some of the greatest features ever released. Harry and a pal, having been doing a bit of stage robbing, are in hiding. They are surprised and the pal is shot. They make a get-away, and the wounded man knows he is to die. His son, who knows nothing of his father's crimes, comes west in search of him, and finds him dying. Harry gives his word that he will never let the boy know his dad's secret, and through three reels he proves what it is to be a faithful comrade. There is wonderful action, and some of the most remarkable Western stuff ever staged.

"Uncle John's Money." With George Berrell, Malcolm Blevins and Marjorie Ellison. Two-reel Rex Heart Interest Drama. Directed by George Cochrane. Released April 12. George Berrell is one of the finest character actors on the screen today. As Uncle John, who wants to find out which one of his nephews is most worthy to be mentioned in his will, he has a wonderful part. He goes to live with the one who is well-to-do, and at a reception he pretends to be intoxicated and disgraces the party. The poor brother extends timely aid, and the climax answers Uncle John's question for him in a happy manner.

"The Kidnapped Bride." With Marie Walcamp and Lee Hill. Two-reel 101 Bison Romantic Adventure Drama. Directed by Henry McRae. Released April 14. As usual, Henry is there with the punch, and Marie plays up to all the stunts in a most hair-raising manner. Marie is a foundling, and after she is grown her own family come west on a trip, and her own brother falls in love with her. She is travelling with the family, who do not know of her relationship, when Lee, thinking he is about to lose her, holds up the train, kidnaps Marie, hurries to a preacher and marries her. How her identity is discovered and what it meant to the happy young couple makes one of the strongest romantic dramas we have seen this season.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

MARCH—
22—*The Strangest Army in the World*..(War Spec.)
25—*The Love Affair of Ima Knutt*........(Com. Cart.)
and *Artistic China and Japan*..........(Split Reel)
29—*The Grand Canyon of Arizona*........(Scenic Ed.)
APRIL—
1—*Inbad, the Sailor*..............(Com. Cart) & (Ed.)

REX.

MARCH—
11—*It Makes a Difference*....................(Comedy)
25—The Grudge ....(2-R. Human-Interest Dr.)
Wm. V. Mong, Irene Hunt and Zoe Rae.
24—*The Boyhood He Forgot*......................(Drama)
APRIL—
1—Snow White..(3 Reels)
Elsie Albert.

UNIVERSAL SPECIAL FEATURE.

Week of March 19—
"The Purple Mask" (Episode No. 13), "The Leap" (2 Reels)
Grace Cunard-Francis Ford.
"The Voice on the Wire" (Episode No. 2), "The Mysterious Man in Black" ....(2 Reels)
Ben Wilson-Neva Gerber.
26—"The Purple Mask (Episode 14), "Sky Monsters" ....(2 Reels)
"The Voice on the Wire"..................................(2 Reels)
"The Spider's Web,"

VICTOR.

MARCH—
9—*The Beauty Doctor*..............................(Comedy)
13—*A Woman In the Case*..........................(Comedy)
15—Dorothy Dares ....(2 Reels)
Ruth Stonehouse.
20—*Black Magic* and *Landmarks of France*..(Scenic Split Reel).
22—The Hash House Mystery..................(2-R. Com.)
Harry Myers-Rosemary Theby.
27—*Never Too Old To Woo*..............................(Com.)
30—*Prodigal Papa* ....(Com.)

LAEMMLE.

MARCH—
14—Where Glory Waits......................... (2-Reel Dr.)
Allan Holubar-Roberta Wilson.
17—*Racing Death* ....(Drama)
21—*Old Faithful* ....(Sea Drama)
28—*Is Money All?*...(Drama)
29—*The Mask of Love*.....................................(Drama)

UNIVERSAL ANIMATED WEEKLY.

MARCH—
14—*Animated Weekly, Vol. 2, No. 63*............(News)
21—*Animated Weekly, Vol. 2, No. 64*............(News)
28—*Animated Weekly, Vol. 2, No. 65*............(News)

UNIVERSAL SCREEN MAGAZINE.

MARCH—
9—*Universal Screen Magazine. Issue No. 9*..........
23—*Universal Screen Magazine. Issue No. 10*..........
30—*Universal Screen Magazine. Issue No. 11*............

BIG U.

MARCH—
7—*A Soldier's Dream*...(Drama)
8—*Good-For-Nothing Gallagher* ....(Drama)
15—*For Honor's Sake*...(Drama)
18—The Hidden Danger..........................(2-R. Drama)
Mona Darkfeather.
25—*The Rebel's Net*...(Drama)

GOLD SEAL.

MARCH—
13—The Common Sin..............................(3-R. Drama)
Helen Gardner.
20—The Raid ....(3-R. West. Drama)
Neal Hart.
27—The Startling Climax..........................(3-R. Drama)
Gertrude Aster.

IMP.

MARCH—
14—*Sins Of A Brother*...(Drama)
16—The Perils of the Secret Service (No. 2)
"The Clash of Steel" *Benedict.* ....(2 Reels)
23—The Perils of the Secret Service, No. 3, "The Dreaded Tube" ....(Two Reels)
Kingsley Benedict.
29—David's Idle Dream..........................(2-Reel Drama)
Jay Belasco-Madge Kirby.
30—Perils of the Secret Service.............................(2 Reels)
No. 4 *"The Crimson Blade."*
Kingsley Benedict.

BISON.

MARCH—
10—*The Drifter* ....(Drama)
17—Roped In ....(2-R. Western Dr.)
Neal Hart.
24—Harry Carey in "Goin' Straight"....(Two Reels)
31—Steel Hearts ....(2-Reel Railroad Drama)
Marie Walcamp-Lee Hill.

L-KO.

MARCH—
14—*Love On Crutches*...(Comedy)
16—*Summer Boarders* ....(Comedy)
21—Defective Detectives..........................(2-R. Comedy)
Phil Dunham.
28—Dan's Dippy Doings......................(2-Reel Comedy)
Dan Russell.

RED FEATHER PRODUCTIONS.

MARCH—
12—The Girl Who Lost ....(Soc. Dr.)
and "Border Wolves" ....(West. Drama)
Neal Hart.
19—Herbert Rawlinson in "The Scarlet Crystal" ....
(5Reel Drama)
26—The Fighting Gringo...........................(5-R. Drama)
Harry Carey.

JOKER.

MARCH—
10—*Wanta Make a Dollar?*.....................................(Comedy)
17—*Art Aches* ....(Comedy)
24—*Whose Baby?* ....(Comedy)
31—*What the ——?*...(Com.)

NESTOR.

MARCH—
12—*Some Specimens* ....(Comedy)
19—*When the Cat's Away*......................................(Comedy)
23—*In Again Out Again*..(Comedy)
26—*Shot in the West*...(Com.)

The Eagle's Wings

A Mangnificent Drama of Patriotism —Patriotic Purpose and Achievement

Based on a National theme of the most intense patriotic appeal this remarkable BLUEBIRD Photoplay received the most enthusiastic praise and the warmest commendation from the highest government officials in Washington, D. C., where it was shown to them by special request.

A BLUEBIRD Extraordinary — HAS THE ENTHUSIASTIC SUPPORT OF THE 1500 CHAPTERS OF THE D. A. R.

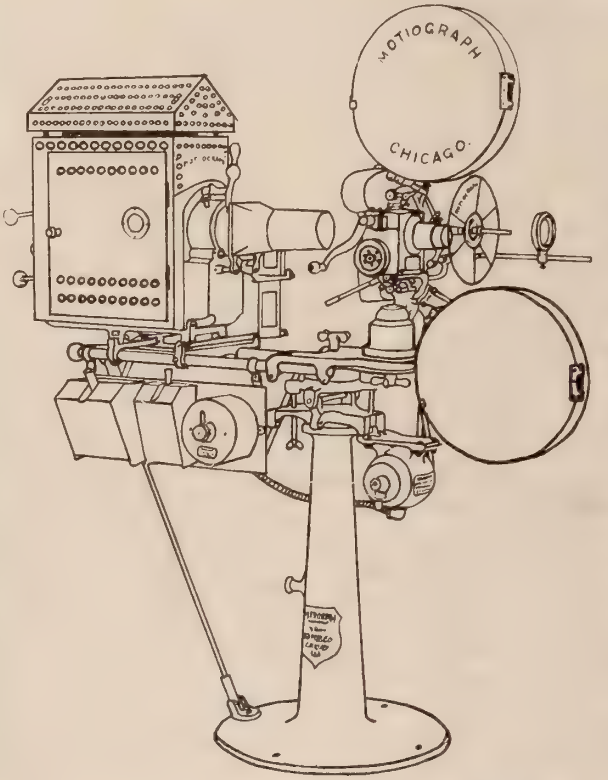
As further evidence of the unusual character and the popular appeal of this tremendous dramatic achievement fifteen hundred chapters of the Daughters of the American Revolution have arranged thorugh their National President, Mrs. William Cummings Story, to give "The Eagle Wings" their hearty, loyal and enthusiastic support wherever it is shown. Grasp this extraordinary opportunity now, today, by wiring for booking reservation to your local BLUEBIRD Exchange, or

Bluebird Photoplays, Inc.
1600 Broadway,
New York

TO THE "SHOW-ME" EXHIBITOR

We have always claimed that the material used in the MOTIOGRAPH Projector is of the highest quality; that the final touch as regards mechanical workmanship was superior; that you will get steady and flickerless projection from the MOTIOGRAPH.

Here is Proof



EMPRESS MOVING PICTURES

ST. JOSEPH, MO.

Mr. H. G. Gill,
Selling Agent for the MOTIOGRAPH.

Dear Sir—It has always been my policy to give everything and everyone all of the credit that is due. The credit that is due you personally is in consideration of the fact that you so faithfully handled a machine situation for me that has proven to be entirely satisfactory in every respect. The credit due the MOTIOGRAPH machines that I am now using is due them because of their actual value to me.

For many years I used other makes of machines which I will not mention, and found that even though they gave me fairly good results they lacked the final touch of mechanical workmanship which the MOTIOGRAPH machine possesses. My operator, Mr. R. J. Clark, has demonstrated to me the fact that it is actually possible to project a more steady and nearer flickerless picture with these machines than with other machines that I have heretofore used. To my belief the material used in these machines is of the highest quality and with our all-day grind, we are almost in a position to know by this time that there is practically no wear out to this machine.

Trusting that all of your other customers are as well satisfied as I am, and wishing you continued success, I am,

Yours very truly,

W. W. WERTENBERGER.

To The Exhibitor Who Wants the Best for Himself and His Patrons

Do not overlook the IMPROVED MODEL MOTIOGRAPH; it is giving results and is spoken of by every user.

Prices:	Hand-driven Equipment........	$265.00
	Motor-driven Equipment	305.00

WRITE FOR LITERATURE.

THE ENTEPRISE OPTICAL MFG. CO.

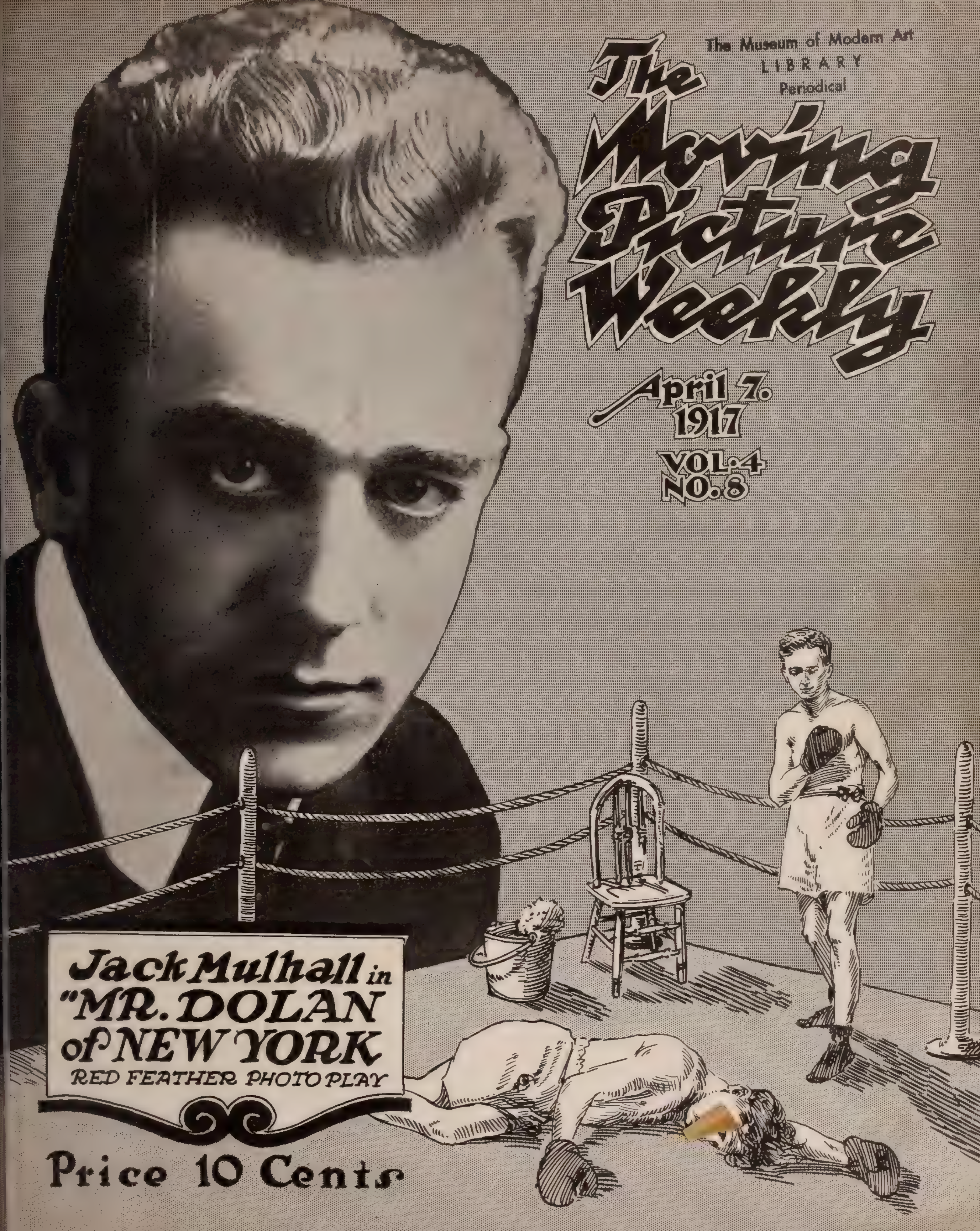
562 WEST RANDOLPH STREET, CHICAGO, ILL.
WESTERN OFFICE: 833 Market Street, San Francisco, Cal.

The Museum of Modern Art
LIBRARY
Periodical

The Moving Picture Weekly

April 7.
1917

VOL. 4
NO. 8



Jack Mulhall in
"MR. DOLAN
of NEW YORK
RED FEATHER PHOTO PLAY

Price 10 Cents

BLUEBIRD PHOTOPLAYS [INC]

Present

"THE CLOCK"

with

FRANKLYN FARNUM
and BROWNIE VERNON

The Romance of a Strange Inheritance

DIRECTED BY WILLIAM WORTHINGTON

"BLUEBIRDS HAVE ARRIVED" means as much to the Exhibitors of the country as it does to the BLUEBIRD organization. It means that the people are demanding BLUEBIRDS because of their excellence, their supreme artistry, their human stories, their lavish production and brilliant direction. It means that BLUEBIRDS will bring the people to the box-office whenever they are advertised. Book through your local BLUEBIRD Exchange or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

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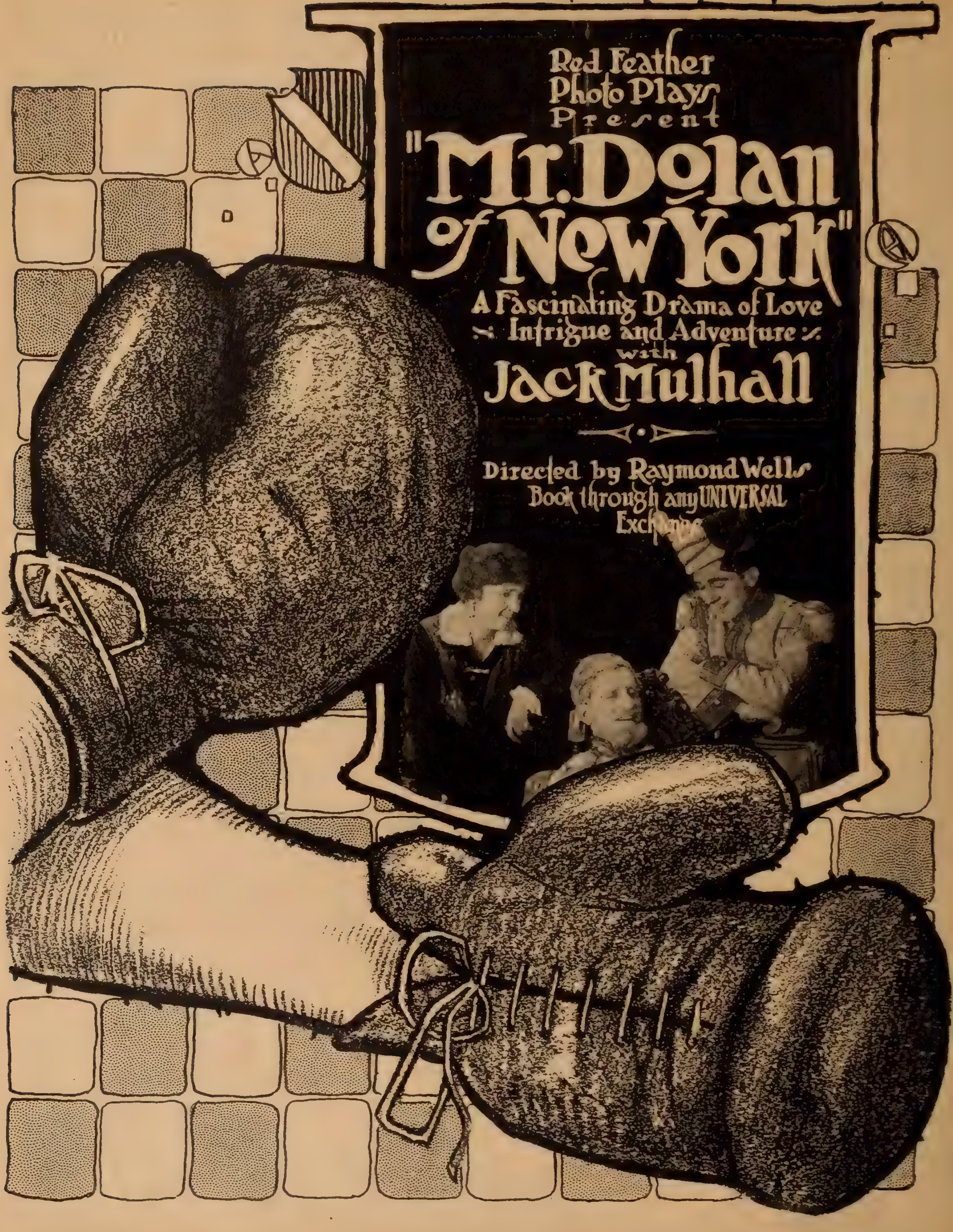

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Special Releases

On the Universal Program for the week of April 16, 1917

SPECIAL ATTRACTION—"THE HERO OF THE HOUR" (Five-Reel Comedy-Drama), Jack Mulhall.

NESTOR—"THE HOME WRECKERS" (One-Reel Comedy), Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—(Two-Reel Comedy).

REX—"THE TOWNSEND DIVORCE CASE" (One-Reel Drama), Gretchen Lederer, Roberta Wilson.

UNIVERSAL SCREEN MAGAZINE—Issue No. 16.

JOKER—"THE LEAK" (One-Reel Comedy), Gale Henry, William Franey.

POWERS—(Comic Cartoon and Educational Split Reel).

EXHIBITORS who are looking for specials to boost a program of either a feature or short subjects will find on the list of Universal Program Specials that type of extra good pictures which will put over any old program. They will help out a so-called "wonderful" feature that you find on your hands. They will draw the people in because of novelty, of class, of reputation, of well-known stars or striking titles which your patrons know are always backed up by Universal quality. These specials will cost you more money than if the price were pro rated according to the entire program—but it is because they are worth more to you because of their excellence and because they suit your special needs. No matter what kind of a show you are running you need Universal Special Releases. Write or wire your nearest Universal Exchange today for full particulars or address the Home Office.

Regular Releases

On the Universal Program for the week of April 16, 1917

GOLD SEAL—"THE FOREST NYMPH" (Three-Reel Mountain Drama), Bartina Burkett.

VICTOR—"THE THOUSAND DOLLAR DROP" (One-Reel Comedy), Eileen Sedgwick.

LAEMMLE—"'TWIXT LOVE AND DESIRE" (One-Reel Drama), Irene Hunt, Leo Pierson.

UNIVERSAL ANIMATED WEEKLY—No. 69.

VICTOR—"HER WAYWARD PARENTS" (Two-Reel Comedy-Drama), Daddy Manley, Mother Benson, J. Belasco.

BIG U—"THE WARRIOR'S BRIDE" (One-Reel Drama), Wallace Reid.

IMP—"THE ROGUE'S NEST" (Two-Reel Crook Drama), Lee Hill, Edith Roberts.

VICTOR—"THE WOODS ARE FULL OF 'EM" (One-Reel Comedy), Ernie Shields.

BISON—"THE TRAIL OF HATE" (Two-Reel Western Drama), Jack Ford.

LAEMMLE—"A WOMAN OF CLAY" (One-Reel Drama), Leah Baird.

REX—"DAVID CRAIG'S LUCK" (Two-Reel Drama), Matt Moore, Jane Gail.

THE one two and three reel releases listed as regulars are included on the full Universal Service of 29 reels a week. Together with the specials opposite they comprise the complete Universal Program. If you want to be as successful as the thousands of Universal Service Exhibitors get full particulars from your nearest Universal Exchange, or

UNIVERSAL FILM MANUFACTURING CO.

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"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - - New York

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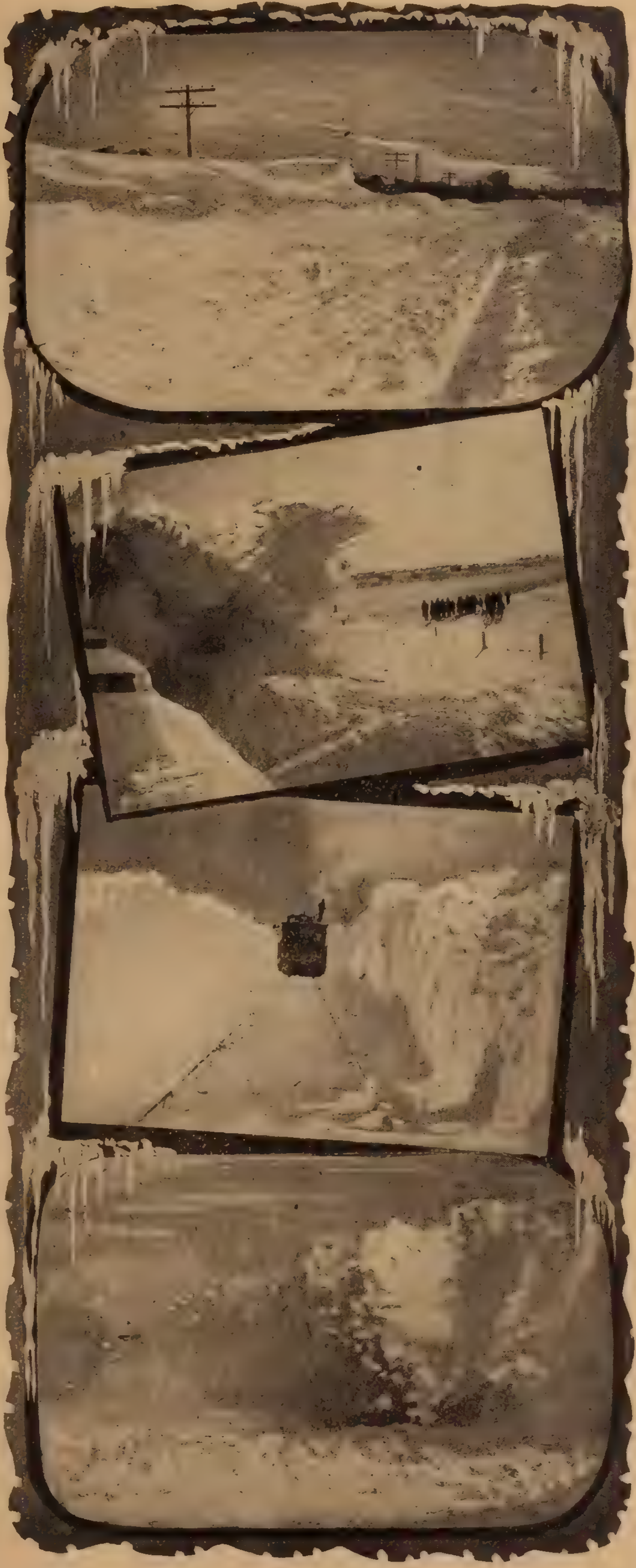
There is some very choice territory still for sale on the Universal's stupendous production, "20,000 Leagues Under the Sea." The Universal Film Manufacturing Co. is therefore open to receive offers for bookings in the following unsold territory—Nebraska, Oregon, Kansas, Oklahoma, Iowa, Indiana and Kentucky. For bookings in unsold territory, or for State Rights, communicate immediately with the State Rights Department of the Universal Film Manufacturing Company, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

20,000 LEAGUES UNDER THE SEA

Film Exchange Operations Under Snow Drawbacks



FOR most of the exchanges the winter is about over, and hold-ups and snow drifts and intense cold is but a recollection. However, they are not forgetting it so readily in Minnesota, as the photographs on this page show. They were sent to the Moving Picture Weekly by Julius Bernheim, manager of the Bluebird Photoplays, Inc., of Minneapolis, and show the difficulty with which the railroads keep their right of way open through the snow drifts which are a usual accompaniment of winter in Minnesota and the surrounding territory. Snow drifts twenty feet high are not at all unusual, and strange to say, they seem to take an impish delight in heaping themselves across the railroad tracks.

The Moving Picture Weekly is fortunate in being able to present action pictures of a snow plow tearing its way through two snow drifts, and hurling snow in all directions as from a gigantic explosion. It is these gigantic billows of snow which cause such grievous disturbances of schedules and a corresponding financial loss to all exchanges in such territories.

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333 MARKET STREET

Owned and controlled by the
Three Thirty Three
Market St. Company, Inc.

Philadelphia, Jan. 24th, 1917.

The Universal Film Mfg. Co.,
1600 Broadway, New York.

Gentlemen—I am showing your screen magazine, and have been ever since it came out. I find it very good material to build up a program, and will say it has increased the value of my program considerably since it came out.

There is only one thing against it, and that is that it is not released often enough. I also see that you advertise for ideas, judging from the number of my patrons that request the privilege of taking a look into my projection room, I thought it would be a good idea to show them the booth and the operators at work on the screen.

The average patron does not have the slightest idea of how motion pictures are projected.

Hoping my idea will be given some consideration, I beg to remain, Very truly yours,

F. B. HAMMOND.

YOU CAN

(No. 171. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

IF there is one man whose handclasp means more to me than the warm grasp of all the world's crowned heads, it is that of the chap who has FAITH in his ability to succeed where others before him have failed, and the COURAGE to stick to the job until he has won out.

M. B. NIELSON, whose story was published in last week's issue of this magazine, is just such a man. If you haven't read how this exhibitor made a little 300-seat house, located in a town of about 2,000 population, one of the most profitable in his part of Nebraska, by all means turn to page 36 and read it NOW.

There's a world of inspiration in the story of this showman's five-month fight for existence. There's a moral in it, too, that will put hope into the hearts of exhibitors who are on the verge of giving up the battle, and backbone into the spirits of those picture theatre men who are despairingly uttering the words: "What's the use?"

Nielson won out BECAUSE HE REFUSED TO ACKNOWLEDGE FAILURE! At the time he purchased the Crystal Theatre, at Wayne, Nebr., it was as dead as a smoked herring. Yet, his courage and his faith in his ability to make good enabled him to fill the rows of seats that had been conspicuously empty.

Has it ever occurred to you that SHOWMANSHIP and GENERALSHIP are, in a way, one and the same?

DO IT!

Back in the days of the Civil War, Lee was able to put up a smashing fight for years because he knew the ground on which he was fighting better than any of the commanders opposing him. His marvelous maneuvers—maneuvers which are being imitated right now over in Europe—were mainly possible because he was not the type of man who believed in letting grass grow under his feet. Knowledge of his territory, plus his ceaseless activity, enabled this great general to hold out as long as he did.

Nielson is a man of the Lee type. He studied Wayne until he knew it better than its oldest inhabitants. He made it his business to know every man, woman and child who might be considered a possible patron and studied their likes and dislikes—catered to the latter so faithfully as to absolutely crush out of existence the prejudice against the screen in Wayne. And the campaign which finally brought success was as masterful in its way as that waged by any military commander.

You can conquer the problems that confront you if you TRY HARD ENOUGH! NIELSON-IZE YOURSELF AND SEE HOW QUICKLY SUCCESS WILL COME TO YOU!

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - New York

SCENES FROM THE RED FEATHER PRODUCTION "The FLOWER OF DOOM"

With GYPSY HART & WEDGEWOOD NOWELL

Burk talks to the Kid.

"You've got nerve!"

"Don't let him know!" said Bill

HARRY CAREY

IN

"Hair-Trigger Burk"

GOLD SEAL Three - Reel Drama, written by Eugene B. Lewis and produced by Fred A. Kelsey. A most congenial role for Harry Carey, in which he shows his remarkable prowess with a gun.

CAST.

Burk	Harry Carey
The Kid	Teddy Brooks
The "Vamp"	Claire Du Brey
Bill	Vesta Pegg
Sheriff	Bill Gettinger

THERE is a scene in this Gold Seal, written by Eugene B. Lewis and produced by Fred A. Kelsey, in which Harry Carey draws a gun so rapidly that your eyes can hardly follow it. "Do you suppose they cut the film there?" was asked even by the experts in the Universal projection room, when the picture was shown. Of course, they did not cut the film, for the biggest reason for Harry Carey's popularity with the fans is that he can always do what the character he is playing is supposed to do; and he never had a "double" for a scene in his life. Supported by Claire Du Brey, who looks magnificently handsome in the role of the dance-hall vampire, and Teddy Brooks, as the "kid," Carey draws a fine picture of the frontier character, in a story which runs like this:

Burk and his gang have just robbed the stage and are riding furiously, pursued by the sheriff and his posse. Bill is wounded and Burk stops for him. They escape down the stream, and the sheriff loses the tracks.

Bill is fatally hurt, but Burk and his men do all in their power to help him. They arrive at a small shack and lay him on the bunk. Not long afterwards, a young fellow approaches the shack, saying he is looking for his father, Bill Simmons. He is led to the bedside of the dying man, who implores Burk not to let his son know what sort of man his father really is. Bill dies, after having extracted a promise from Burk that he will care for the Kid.

Burk and the Kid start to a distant mining camp. The Kid reads a letter from his father about the Daisy May Mine, which his father seems to own. He asks Burk about it, and Burk evades the question, saying that the mine has been "pinched out."

They arrive at the mining camp and there the "Desert Vampire," a trafficer in hearts, becomes instantly interested in the Kid. Burk refuses to drink or to let the Kid drink. The "Vamp" sneers at him and threatens to shoot him, but he ignores her. The Kid, however, is greatly attracted, and when he has the chance, drinks and dances with her. He later dresses and goes down to the gambling hall while Burk is asleep. Burk wakes and goes after him; he gets the horses and they set out again.

Burk and the Kid are prospecting; but the Kid dreams of the "Vamp" and suddenly decides to return to her. Burk is unaware of this and continues his work. The Kid is welcomed by the woman and he meets Bob Hancock, the owner of the Daisy May Mine. The Kid immediately becomes suspicious. Finding that Hancock bought it, he quickly rides back to Burk and accuses him of selling the mine and keeping the money. He insinuates that Burk was the cause of Bill's death. Burk, heartsick, brings forth two bags of stolen gold, telling the Kid that this is all they ever got out of the mine. The Kid takes the gold and hastens back to the "Vamp."

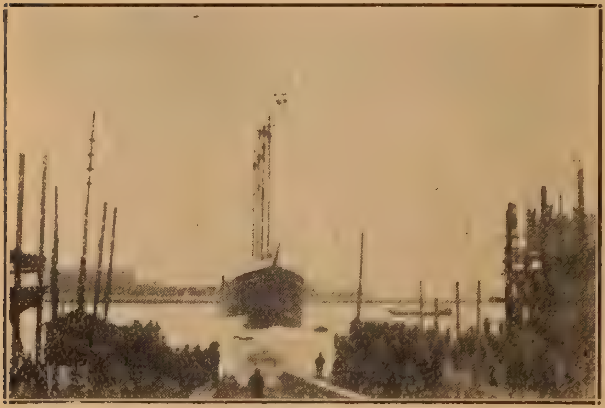
The "Vamp" persuades the Kid to let her take care of the money, promising to go East with him. Then she tells Bob Hancock of the gold and the sheriff is summoned. The Kid refuses to admit that he has the loot stolen from the stage, but says it is from the sale of the Daisy May Mine. They all laugh at him. Burk arrives at the saloon unseen. He draws his revolvers and pulling the "Vamp" from her hiding place behind a door, forces her to get the gold. He gives it to Bob and, with the help of the Kid, who keeps the crowd back, backs to the door. The two of them jump quickly onto their horses and ride away, the sheriff and the saloon men firing after them.

ACTRESS ENTERTAINED BY SCHOOL GIRLS.

DOROTHY PHILLIPS, who is playing the featured lead in De Grasse's Bluebird production, "The Girl in the Checkered Coat," is a great favorite among the high school girls of Hollywood, where she makes her home. A few days ago a number of the girls gave a tea in honor of the dainty actress, and as a further mark of their appreciation of her work before the camera and her happy disposition and friendship toward them, they went in a body to one of the Los Angeles theatres to witness "The Piper's Price," in which Miss Phillips is featured. The actress plans in the near future to give a party for the girls at her Hollywood home, and has decided to accept an invitation to address their society within a few weeks.

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE
UNIVERSAL
ANIMATED WEEKLY


Launching New Freighter At Seattle, Wash.

Training Sailors In Answer To Navy Dept.'s Call.

Sir H. B. Ames and Rear Admiral Fiske in New York.

Women Drilling For Home Defense At Governor's Island.

Secretary Daniels Arrives For Graduation At Annapolis.

Even Dogs Will Aid In War Work—Libertyville, Ill.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

EVEN DOGS WILL ENLIST.

DOGS have proved their usefulness in warfare on many European battlefronts. The dogs of the United States are not going to be left out. A. W. Litchfield, of Libertyville, Ill., has trained his to real warfare, and the Animated Weekly shows the results of his work. We see one of them climbing a ladder, and then running over ledges toward a wounded man. They jump high fences, carrying Red Cross bandages for use in First Aid, and defy almost any obstacle between them and the men that they are sent out to find. It has been proved that many wounded are discovered in this way, who might otherwise have been left to die of their injuries. On the battlefront there is usually no meat to spare for the dogs, so these have been trained to subsist upon wasted corn, instead of their natural food. At the end of the picture we see a close up of the animals and their trainer.

PREPAREDNESS CAMPAIGN.

SOME of the finest brains in the Western world, are being devoted to the task of arousing the United States to the necessity of preparedness, and of showing them the most effective ways of meeting the many problems. Rear Admiral Fiske, retired, was caught by the Animated Weekly cameraman as he was making a speech in New York City. It is not only the big men of our own country who are working for the all-important cause. Sir Herbert B. Ames, head of the Canadian Patriotic Fund, which has collected $35,000,000 for the support of the dependants of Canadian soldiers who are at the front, and Commodore Aemilius Jarvis, in charge of Naval Recruiting in the Dominion, are visiting us at the present time, and are speaking at public meetings to tell us how the problems of war have been met by our neighbors. They came to this country at the request of the Navy League, and spoke at two meetings in New York City, at the Banker's Club, and at the Waldorf.

"MIDDIES" BECOME ENSIGNS.

FOR the first time since the Civil War, the graduating class of the Naval Academy at Annapolis received their diplomas before the scheduled time. Class Day is still many weeks off, but the seriousness of the international situation decided the authorities to make the middies of 1917 into Ensigns without waiting for the appointed day to come. The Animated Weekly correspondent secured views of Secretary of the Navy Daniels arriving with his staff for the ceremony of graduation, and of the class drawn up to receive him. In his speech to the young men, the Secretary told them to emulate Farragut: "Damn the torpedoes! Go ahead!"

SOLDIERS OF TO-MORROW.

OUT in Chicago they are fully aroused to the necessity of naval and military preparedness, and even the schoolboys and girls have caught the martial spirit. The Animated Weekly correspondent sends in views of the high school pupils parade to show real preparedness. The boys, 150 strong, marched through the Loop in khaki uniforms, and the girls, 67 of them, followed in Red Cross dresses. They were students of the Deerfield-Shields High School of Highland Park, the first high school in the United States to accept military training. They were on their way to see motion pictures of "Heroic France," which were being exhibited for the benefit of the French War Fund.

HISTORIC OPENING OF PARLIAMENT.

AN opening of the English Parliament which will have a place in history, was recorded by the English correspondent of the Animated Weekly, and has just reached this country. We see the procession of dignitaries, who accompanied King George to the Houses of Parliament. The Queen went with the King, and they are seen in the first carriage. A Guard of Honor, composed of troops from every part of the vast empire, escorted the King and Queen to and from the imposing ceremony.

ANIMATED WEEKLY, NO. 66.

Uncle Sam Needs You.—No matter who you are, or what you do, you can aid United States to Prepare.

A Call For Sailors.—The Navy Department has called for sailors to man our ships.

Sub-Titles.—Answering the call. Taking oath. Getting Navy garb. Boat drill. Learning to shoot.

Soldiers Of Tomorrow.—High School boys parade to show real preparedness.—*Chicago, Ill.*

Sub-Title.—Girls are not slackers.

Boy Scouts In War Roles.—Thousands assembling on hurry call show how they can aid.—*New York City.*

Rally 'Round The Flag.—Thousands gather in Independence Square for patriotic meeting.—*Phila., Pa.*

Sub-Titles.—Officials arriving. Independence Hall. Hiram Johnson, Senator-elect of California. Old, but willing. Bois Penrose, Senator of Pennsylvania.

Off On War Mission.—Gallant 71st again the first regiment to be called for war duty.—*New York City.*

Sub-Titles.—Entraining. Reception accorded along the route. Arriving at mobilization point.

Even Dogs Will Enlist.—Animals will play an important part in the rescue and care of disabled soldiers. —*Libertyville, Ill.*

Sub-Titles.—Dashing after wounded. Saluting the flag.

Preparedness Campaign.—Rear Admiral Fiske, U. S. N., retired, helps to arouse citizens.—*New York City.*

Sub-Title.—Sir H. B. Ames, Canadian M. P., tells Navy League how to aid fighters' families.—*New York City.*

Women Drill At Army Post.—Some of the "weaker sex," who will be codefenders of the Nation.—*Governor's Island, N. Y.*

Sub-Titles.—Receiving guns. Facing powder bravely.

Launch New Freighter.—4-masted schooner "Portland" rushed to share riches of war time.—*Seattle, Wash.*

Sub-Title.—Gliding down the ways.

King Opens Parliament.—Troops from every part of Empire escort Royalty to imposing ceremony.—*London, England.*

A College Battlefield.—Students clash fiercely in annaul strife for class supremacy.—*Cornell University, Ithaca, N. Y.*

A Real Suffragette.—Mrs. Agnes Riddle, Colorado State Senator, goes from running her farm to making laws.—*Denver, Colo.*

Sub-Titles.—Leaving the Capitol. Home.

Havoc In Train Wreck.—Freight car just emptied of dynamite rams engine into ditch.—*New Orleans, La.*

183 *"Middies" Become Ensigns.*—For first time since Civil War, Naval Academy graduating class receives diplomas three months before scheduled Class Day.—*Annapolis, Md.*

Sub-Titles.—Secretary of the Navy Daniels arrives with his staff. "Emulate Farragut and other Naval heroes: "Damn the torpedoes; go ahead!"

Cartoons by Hy, Mayer, World Famous Caricaturist.

"THE PULSE OF LIFE"

BLUEBIRD PHOTOPLAY WITH
WEDGEWOOD NOWELL
AND
GYPSY HART

Left—Serrain looked at the girl he had lured from Italy.
Right—Romanie reads of the betrayal of his sister.

REX INGRAM has chosen for the setting of this Bluebird photoplay, some of the beautiful scenery of the Californian coast, in contrast to the squalid dives of New York's underworld. This story was written for him by E. Magnus Ingleton, and he cast Gypsy Hart and Wedgwood Nowell for the leading roles. Miss Hart had a small role in Ingram's picture "The Reward of the Faithless," in which her work stood out with such prominence, that she was promoted to the rank of a Bluebird leading lady for this picture. She recalls Anna Pavlowa in appearance, and possesses a face upon which fleeting emotion is registered with extraordinary vividness. As Lisetta, the little Italian who longed for the world, and was so cruelly treated by it, she has a role which calls out the best that is in her. Wedgwood Nowell gives another of those finished characterizations of villainy for which he is rapidly becoming famous, and the rest of the cast are entirely adequate to the tasks set them.

It's best to be off with the old love before you are on with the new.

Lisetta, daughter of an old fisherman, Luigi Maseto, lived in a little settlement, on the shore of the Isle of Capri, off the coast of Italy. Beautiful and lovable, she was idolized by her father and her brother Domenic. There were those among her neighbors who sighed and declared that Lisetta was too ambitious to be wasting her life tending nets and keeping house for her men folks.

Very often, when alone in her father's hut, Lisetta would gaze out to sea and wonder where the passing ships went; she would dream of the great countries they would visit and, secretly, long to be away from her narrow environment and out in the great world.

When Serrani, an Italian artist, who had lived in New York, and was now home on a visit, chanced one day to see Lisetta as she sat upon a great rock overlooking the sea, dreaming of far-off lands, he made himself known to her and began at once to practice his wiles upon her. In the end Serrani prevailed upon the girl to go with him to America, leaving behind a note to her father, saying that she was weary of the life she led and longed for a change.

Soon after reaching New

Lisetta accepted the position of dancing partner to Dago Joe.

York, Serrani tires of his peasant sweetheart and casts her aside. By chance she falls under the influence of Dago Joe, frequenter of underworld cafes, and becomes his partner in dances and revelries of the eccentric type. Graham, a sculptor, in his search for models from when he might mould life-studies, discovered Lisetta in one of the cafes and secured her consent to pose for him.

In constant association with the girl Graham became enamored of her beauty and the really fine mental poise of a person from whom so very little might be expected. His love is reciprocated.

The news of Lisetta's betrayal had reached the little fishing village in Italy, and her brother journeyed to America to avenge his sister's wrongs. Through the Italian consul he located Serrani, now a prominent artist in Washington Square, and went to his studio to make Serrani pay the penalty.

When Domenic climbed through the studio window, he saw Serrani seated with his back to the light. Stealthily approaching, Domenic snatched a dagger from its resting place upon the table, struck, and left it sticking in Serrani's heart. The original ownership of the dagger was traced to Graham, who had given it to Serrani, and the sculptor was condemned to die, proof having been obtained that there had been ill-feeling between Graham and Serrani over the girl, Lisetta.

Domenic lingered in New York, earning his living as a laborer, and watched the progress of Graham's trial for the murder of Serrani. When the day approached for Graham's execution, Domenic's conscience began to smite him, and finally, at the eleventh hour, he hurried to a police station and confessed his crime, thus saving Graham from execution.

Her experience in America has been so distracting and her heart was so full of disappointment and grief that Lisetta decided to go back to the little fishing village in Italy from whence she came. There Domenic joined her, after he had served a prison term as punishment for his vengeful crime.

Their old father had died, and now they sat together on the rocky coast and watched the ships sailing out into the unknown, no longer envying them, but thankful for a refuge in the backwaters of life.

Graham, meantime, returns to his original love, Molly, a girl of his own class, and no longer seeks his models in the underworld.

BLUEBIRD Photoplay, written by E. Magnus Ingleton, adapted for the screen and produced by Rex Ingram, and featuring Wedgwood Nowell and Gypsy Hart.

CAST.

Lisetta Maseto	Gypsy Hart
Buckety Sue	Dorothy Barrett
Molly	Molly Malone
Domenic	Nicholas Dunaew
Guido Serrani	Wedgwood Nowell
Stanford Graham	M. K. Wilson
Dago Joe	Albert MacQuarrie
Luigi Maseto	Edward Brown

Dago Joe consents to Lisetta's posing for Graham.

INDIAN SONGBIRD AT U. CITY.

PRINCESS TSAININA REDFEATHER, the noted Indian interpreter of songs which have been written around tribal melodies of the American Indian, was an interested visitor this week at Universal City, being accompanied by Charles Wakefield Cadman, the famous American song writer, his mother and a party of friends from the East. Mr. Cadman and the princess have just finished an extensive tour of the East, during which the latter sang the Cadman Indian songs to accompaniments played by the composer. While at Universal City they found an old friend in the person of Bluebird Director William Worthington, formerly an opera singer of note and an accomplished musician. The result was that the Cooper-Hewitts had to be turned off for a few moments while the friends had a talk about music and the allied arts.

The MOVING PICTURE WEEKLY

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The MOVING PICTURE WEEKLY

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PAUL GULICK... Editor
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PETER PEPPER...................................... Interviews
MARJORIE HOWARD..................... Interviews
JOE BRANDT.......................Business Manager
W. A. BACH................Canadian Representative
JULIUS BERNHEIM......Minneapolis Corresp.
KINTARO SAKAMOTO..Japan Correspondent
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Something Really New For Every Exhibitor

"SONG HITS in PHOTOPLAY"

Ask Your Exchange About Them

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Jack Mulhall of New York

Two pictures of the young athlete who is being starred in his own right.

JACK MULHALL is a true product of Little Old New York. A brown-haired, blue-eyed, twenty-six-year-old, of Irish parentage, born within sound of the crowds of its Great White Way, educated at its public schools and Columbia University. He even had his first experience of the stage in the old town, with the West End Stock Company, which used to hold forth near Broadway, somewhere in the Thirties, and where he was in a fair way to become a matinee idol. But pictures began to interest the young chap, who has been an athlete all his life, and is a swimmer, horseman, oarsman, boxer and expert fencer. When your greatest joys are in the great outdoors, why elect a career which must be followed within four walls? When pictures begin to call to a boy of this kind, "he won't never heed naught else." Into the movies he plunged, with the old Biograph, and remained until they shut up shop, when he went over to the biggest producing concern in the universe. That was last May, and he at once began to appear in the "support" of various women stars, Ruth Stonehouse and Flora Parker De Haven among them. But Jack is not the sort to remain anybody's leading man for very long. He's apt to do the leading himself, if there is any going on; and when the powers that be discovered that he was making a habit of running away with the honors in a picture, they decided to turn him over to Raymond Wells, and let them do their worst together. Their worst is most remarkably good and presently we were reading on the front of theatres, "Jack Mulhall in 'The Terror,'" or in "Mr. Dolan of New York," instead of the derogatory, "With Jack Mulhall" after somebody's else name. So Jack is now a full-fledged star in his own right, and his latest picture, "The Hero of the Hour," is so good that it is being released as a special attraction.

The masked figure.

"Of course I love you!"

"Show the lady out!"

"The Signet Ring"

ADVENTURE Number Six of the series, "Perils of the Secret Service," written and produced by George Bronson Howard, with Kingsley Benedict starred.

CAST.

Alida Astaire	**Warda Lamont**
Yorke Norroy	**Kingsley Benedict**
Huntley	**Jay Belasco**
Von Zyl	**Fred Harrington**
Peyton Carr	**Willard Wayne**

THE most ingenious plot of the series, "Perils of the Secret Service," which was written and produced by George Bronson Howard, is presented in the sixth adventure, calleded "The Signet Ring." Kingsley Benedict does some fine work as Yorke Norroy, in a tale which has particular timeliness just now, when international spying is the theme of greatest interest in the newspapers. Fantastic as these things seem, the stories of the machinations of foreign agents, which appear in even the most conservative journals every day, outrival them in wildness, and prove once more the old adage that truth is stranger than fiction. Here is an outline of the clever plot of this adventure:

Peyton Carr, a young naval officer, and the inventor of the Carr submarine, which is expected to revolutionize undersea warfare, has committed suicide, because of his love for Alida Astaire, the most dangerous woman in Europe. She has in some way caused the death of several prominent men of different nations. The plans of Carr's invention have been stolen from his room by Alida and she sells them to the Saxonians at a fabulous price.

Yorke Norroy, Chief of American Secret Service Agents, is called on the case. Making believe to Alida that he is in love with her, he discovers her fear of being shot as a traitor because of the war, which has just broken out. He gives her a curious signet ring which he tells her will protect her anywhere among Englishmen. Later, he sends a message written in the Saxonian code, to the Chief of the Saxonian spies, informing him that there will be a traitor at their meeting that night.

When it is dark, Norroy, Huntley and several men surround the house in which the meeting of the Saxonians is taking place. They break into the room and threaten to spare no one. Alida, not recognizing Norroy, because of his mask, sees on his finger a signet ring similar to the one she is wearing. She displays hers and begs for protection from Norroy, who allows her to leave the room. Then he confronts the Saxonians with "Have I proved there was a traitor among you?"

Alida rushes frantically to Norroy's flat. He treats her very coldly and taunts her with her affair with Peyton Carr and the other men. He leads her to the window, where she sees Von Zyl and his men waiting like tigers crouched for their prey. She begs for mercy. He is at first cruel and hard, determined to show mercy to her as she showed it to Peyton Carr, but at the last moment he weakens and allows her to leave through the back entrance. When she has left, full of hope, Norroy looks into the mirror and calls himself bad names for his clemency.

HEALTHY PIANO MOVEMENT.

WHEN eleven directors at Universal City ordered pianos for their productions—all on the same day, something that has never occurred before at the Big U. studios—the manager of the "prop" rooms, literally speaking, "went up in the air."

"Eleven pianos all at once and we have only six!" he exclaimed. "That puts us strictly up against it."

The serenity of the boss of the property rooms, however, was disturbed only for an instant, for he set himself to the task of arranging tactfully with the various directors so that his corps of able assistants were enabled to keep all six pianos working for the eleven company heads.

The constant switching of the musical instruments from one set to another caused the production manager to remark to a visiting newspaper representative, "Here's a business note for you, 'A good healthy movement in pianos at Universal City to-day.'"

RUTH CLIFFORD'S HOURS OF SLEEP REVERSED.

"I ALWAYS had been brought up to believe that beauty sleep comes between the hours of nine and twelve at night," said dainty Ruth Clifford, who is playing at Universal City the leading role in the five-reeler, "Eternal Love."

"But my director was in a hurry to complete his production, and one morning I had to be made up at eight o'clock and we finished the picture at three o'clock the following day. By four o'clock I was at home and in bed; at five-thirty I was called for dinner, and I went back to sleep by nine-thirty that night. I did not awaken until noon the next day. Perhaps I did lose on the question of beauty sleep, but the law of average prevailed and consequently I made up for lost sleep even if it was at the wrong time."

The hand approaches nearer and nearer. *"Is it all right, Polly?" asked Shirley.*

"The Voice On The Wire"

HERE is the fifth episode of the great mystery serial, and we have no more idea than you who the "Voice" really is. This chapter of the story by Eustace Hale Ball, produced by Stuart Paton, is called "The Spectral Hand."

CAST.

John Shirley	Ben Wilson
"Red" Warren	Francis McDonald
Capt. Cronin	Howard Crampton
John Carns	Frank McQuarrie
Dr. Renolds	Joe Gerard
Polly Marion	Neva Gerber

THE fifth episode of the great serial, written by Eustace Hale Ball, and produced by Stuart Paton, with Ben Wilson starred, is called "The Spectral Hand," and brings the mystery no nearer solution. Ben Wilson, as the detective, John Shirley, is shown in his most determined effort so far to save the life of the threatened victim, John Carns. We discover that there is an old secret connected with the life of the victims in Paris, years before the story opens, but we are given no inkling of what the story may be.

After the discovery of the mysterious death of John Vance, Shirley, Cronin and several other men are sitting at the breakfast table when John Carns is announced and asks to see Vance. Upon seeing the corpse of his friend, Carns screams and mutters, "Paris! Paris! Paris!"

By the list of persons condemned by the "Voice," Shirley sees that John Carns' name follows that of Vance. He determines to keep Carns in his own home to try to prevent further disaster.

Two detectives are sent to "Red" Warren's home, but find no one there, they enter and are puzzling over the phone's being disconnected when but a few minutes before, Shirley had been called and had been answered over this very instrument, when Warren, his hunchback and a crook, taking them by surprise, make them prisoners.

Shirley becomes alarmed because of the non-appearance of the two men and sends Cronin after them. Arriving at "Red's" before he can be seized, Cronin, too, is taken prisoner.

Warren receives a mysterious message over the phone which informs him that Carns must be "gotten" no matter what it costs, even though Shirley is keeping him in his own home.

At midnight, Shirley, Dr. Renolds and a detective are still vigilantly guarding Carns. Each man holds a revolver in readiness for any emergency that may arise.

Slinking around the house of Shirley, are "Red" and his accomplices. In spite of all their strategy and mysteriousness, they are as yet unable to get Carns.

Suddenly the window curtains of the room where Polly is guarding Carns begin to move. We see the hand enter, and grope to the key, which is turned in the lock. Polly sees the hand, and cries out to Shirley, who is seated with drawn revolver outside the door. The hand hovers over the breast of Carns, while Polly batters at the door, and Shirley, seizing a chair, pounds on the panels. Below stairs, Doctor Renolds jumps to his feet, and leaves the room through an open window. We see the muffled figure in the garden, and the episode closes with the scene in the bedroom. Will Shirley get the door open in time?

PRESIDENT LAEMMLE HOST TO CHICAGO CUBS' OWNERS.

PRESIDENT CARL LAEMMLE of the Universal Film Manufacturing Company a short time ago was the host of the managing directors of the Chicago Cubs, who came to Universal City with the other members of the party to witness the spring training of the ballplayers. The guests of honor were A. D. Lasker, Charles F. Weeghman, A. D. Plamandon, W. M. Walker, Adolph Spielman and their families.

Mr. Laemmle took his guests to the animal arena, where they witnessed Director Henry McRae film scenes for his current photoplay, "In African Wilds," featuring Eileen Sedgwick and Kingsley Benedict.

Upon their departure for Pasadena the members of the party told President Laemmle it was the most enjoyable day they had spent since their arrival in California.

More Movie

There is no Mary in the L-Ko Kompany so Dan Russell has adopted the lamb.

DAN RUSSELL ADOPTS LAMB.

DAN RUSSELL is emulating Maud Muller with the greatest success in this picture. Ever since he shaved off his mustache for "Ring Rivals," Dan has been working in this innocuous guise, and he says that it has changed his disposition completely. Gone is his aggressive Hibernianism. A gentle, lovable, sweetness has taken its place, and you can see by the expression of the lamb that the timid creature has not the least fear of the one-time "Irish Terror." About the only relic of his nationality is his insistence that the feather in his Simple Simon cap shall be of a pure pea-green.

It is the two Smiths, Noel and Dick, who are responsible for the chance in Dan. They have insisted between them in turning him into a wingless, haloed angel, and as they have the entire direction of the company of which he is the ornament and the delight, he has been forced to leave his character in their hands. It will be curious to see whether his screen admirers will appreciate the change in him.

"I have played almost every type of human that there is," says Dan, "but I hardly expected, at my time of life, to return to the 'down on the old farm' sort of boy. However, it's all in the day's work, as the huntsman said when the lion ate him."

MOTHER OF FOUR LOVES THE MOVING PICTURE WEEKLY.

MRS. EDNA REMMELE is the mother of these two sunny youngsters, who by the way, are twin girls, and were born a year ago—and two other children. Their home is in Adrian, Michigan. In spite of the fact that her four merry-makers keep her time well occupied, she never overlooks the Moving Picture Weekly, to which she is a subscriber. She reads the book thoroughly from cover to cover, and does not fail from time to time to write a commendatory note of her interest in the magazine. In fact, she says that it adds to the joy of living. She is a great movie fan, too, and is teaching her children to follow in her footsteps.

Nora Clarice and Neva Cleo Remmele, one-year-old twin children of a Moving Picture Weekly subscriber.

HERE ARE THE "VOICES ON THE WIRE."

THE company which is producing the mystery serial, "The Voice on the Wire" is working so hard at it, that they decided the other day to have a permanent monument of their industry. So they all lined up before the camera, and here is the result. Stuart Paton, the director, sits in the middle, almost hidden behind his goggles. Neva Gerber is at his left, and Ben Wilson at his right. Directly behind his chair are Joe Girard, Francis MacDonald and Howard Crampton, who have important roles in the serial, and grouped around them are the various police officers, rogues and victims whose adventures make up the thrilling story. Last, but not least, are the two cameramen, and the members of the orchestra, who provide "shivvery" music for the maneuvers of the disembodied hand which performs all the mysterious crimes which make this a unique serial.

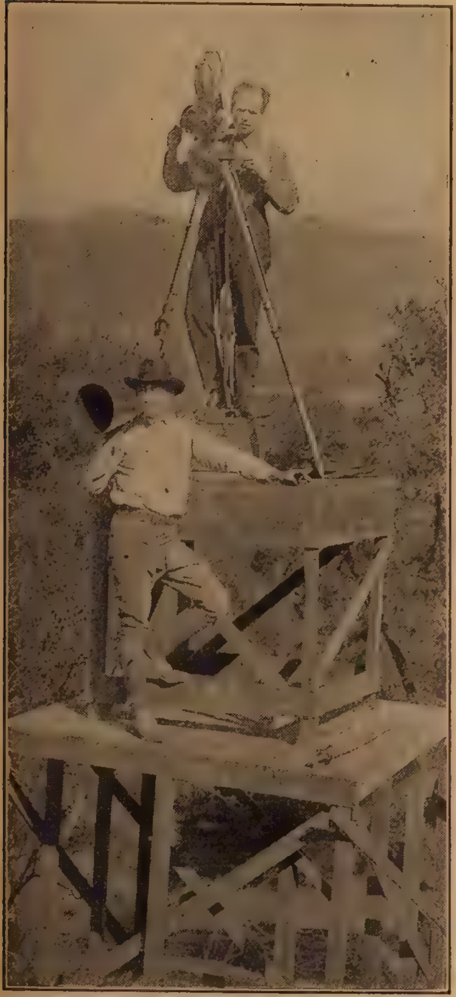
The entire company of the serial, "The Voice on the Wire," lined up for the camera with Stuart Paton seated in the centre and Ben Wilson and Neva Gerber on either side.

grams

Pioneer Tin Lizzie, the most treasured possession of the Joker Company.

HOLUBAR FILMING BATTLE SCENES.

THE great public is always interested in "how they do it in the movies." Here is a picture which shows how Allan Holubar directed his striking battle scenes in a coming Bluebird, called "Treason." A high platform, or rather two, was erected overlooking the place chosen for the conflict, and the cameraman was stationed, somewhat precariously on the top of it, with his trusty machine. The director, armed with his megaphone, stood on the "first story," and gave his directions to the huge numbers of actors and extra men who were engaged for the scenes.



How Allan Holubar directed the battle scenes in "Treason," coming Bluebird.

GALE HENRY AND THE PIONEER ELECTRIC OF THE PACIFIC COAST.

ONE of the treasured possessions of the Joker Company is Gale Henry, and the other is her Tin Lizzie, the pioneer electric of the Pacific Coast, which is almost as remarkable in its way as she is herself. They were both constructed upon a model now extinct.

Gale is the only person who understands the idiosyncrasies of the machine, so she is the only one who is allowed to run it. They trotted it out for use in a recent Joker, and it made the hit of the piece. The entire company lined up in and around it, and were photographed as a souvenir of the occasion. William Franey occupied the place of honor beside the "chauffeuse," Charles Conklin was posed gracefully at its side, and Milburn Moranti was grouped picturesly in the background. When the scenes were made, the relic was carefully lead back to the Joker property room, and covered with a large tarpaulin, from whence it may emerge again when a Joker script is found which is worthy of its appearance.

NEW PERILS FOR KINGSLEY BENEDICT.

"OUT of the frying-pan into the fire"—Kingsley Benedict has grown so accustomed to danger since his appearance in "The Perils of the Secret Service," that he has welcomed the chance to play in a wild animal drama, under the direction of Henry McRae.

"I've never done anything so interesting in my life," he declares; "there is something fascinating about it, and I should just as soon continue to work with lions, tigers and elephants. It looks hazardous, but everything is done for the safety of the player."

Kingsley Benedict who is through with the Secret Service for the present.

"Mr. Dolan of New York"

WITH JACK MULHALL

RED FEATHER Photoplay, written by Fred Myton and produced by Raymond B. Wells, with Jack Mulhall starred in the role of a lightweight champion, seeking his fortune in Europe.

"Spider" is counted out.

CAST.

Jimmy Dolan	Jack Mulhall
Thomas Jefferson Jones,	Noble Johnson
Alicia	Julia Ray
Count Conrad	Al. McQuarrie
The King	Harry Mann
Prince Frederick	Ernest Shields
Mlle. D'Orsay	Grace Maclean
"Spider" Flynn	Francis MacDonald

Jimmy cures the King's indigestion.

JACK MULHALL is certainly a comer, and in Raymond B. Wells he seems to have found a most sympathetic director. Their latest production is called "Mr. Dolan of New York," and was written for them by Fred Myton. It is one of the mythical principality stories which have taken place in the modern world, of the fairy tales which were popular when the race was younger. But a thoroughly up-to-date touch is given to the story by making the hero a prize-fighter, who takes advantage for the Parisian craze for American boxing—a conspicuous feature of French life before the present war—to seek his fortune in Europe. How he finds it, and the unusual form in which it comes to him, make a comedy drama in which the laughs come thick and fast.

Jack finds the role of the young fighter most congenial, and he is supported by a fine cast, in which Nobel Johnson, as his trainer, and Harry Mann, as the little fat king, who became a convert to the strenuous life, shine very brightly. Julia Ray is a newcomer to Red Feathers, and one who will be welcomed. Here is a synopsis of the events in the story:

Jimmy Dolan, profiting by the Parisian craze for American boxing, with Thomas Jefferson Jones, his trainer, had just been defeated in a fight with "Spider" Flynn, who had fought Jimmy so many times that it had become a habit. Jones had bet their whole bank role on the battle and was now despondent.

Twenty-four hours from Paris, in the little principality of Konigstadt, lived a King and his ward, Countess Alicia, a beautiful girl who was courted by Count Conrad, the King's nephew. Alicia would not listen to him in regard to marriage, although she liked him well enough.

The King received word that Prince Frederick was to pay them a visit and, hearing that he was seeking a wife, he became very enthusiastic, thinking of Alicia, whom he loved with paternal affection.

Count Conrad received a message from the Prince asking him to come to a certain cafe to meet him, and there Conrad found Frederick in company with a Mlle. D'Orsay, with whom, he was told, the Prince had made arrangements to travel. He begged Conrad to say he was stricken with scarlet fever and could see no one for two months. The Count consented, but immediately was struck with an idea and planned to be revenged on Alicia.

Jones and Jimmy had pawned their last valuable and entered the cafe to indulge in something to eat. There the Count saw Jimmy, and, calling him to his table, offered him twenty thousand francs if he would impersonate Prince Frederick, gain Alicia's consent to their marriage and thus humiliate her. Urged by Jones, Jimmy accepted the proposition and Conrad began to teach him courtly manners. Jones was to play the role of an Arabian bodyguard to Jimmy.

Led by Conrad, Jimmy and Jones were presented to the King and to Alicia, and though Jimmy's language was rather queer they had been warned by the Count of the Prince's eccentricities. He and Alicia were promptly interested in each other. Jimmy told funny stories to them and cured the King's indigestion.

Some days later, Jones and Jimmy read in the newspaper about "Spider" Flynn's being the champion of all Europe and both were very indignant. He sent Flynn an insulting message, challenging him to another battle, and Flynn immediately accepted.

The King decided to call on Jimmy informally, and found Jones and his friend boxing. Encouraged by Jimmy, the King took to boxing and had a gymnasium built in the palace.

Meanwhile, Prince Frederick and Mlle. D'Orsay had quarrelled. He hurried to Konigstadt and arrived there the evening of a dance given in honor of Jimmy. Jones saw him at the hotel, and with Jimmy's help tied him in a chair. The Prince escaped and rushed to tell the King of the outrage. He at last managed to make himself known to the King, who realized that Jimmy was an imposter.

The big fight was on between Jimmy and "Spider" Flynn. A great crowd had gathered for the affair and among them were the King, Alicia and the Prince. After a hard struggle Jimmy defeated Flynn and the King was one of the first to congratulate him. Then he pointed to Alicia and Jimmy vaulted over the rope to her. The King watched them with a smile. The King looked from Alicia to Jimmy, saying there was a Count's title vacant in Konigstadt and that he hadn't had a good boxing match since Jimmy left. Jimmy was stunned with delight.

Prince Frederick.

"Do what I tell you and I'll make your fortune," said Conrad.

Count Conrad and Alicia, the King's ward.

CAREY BUYS RURAL HOME.

HARRY CAREY, who is featured in Western stories at Universal City under the direction of Fred A. Kelsey, has tired of the city life with what he calls its humdrum artificial existence.

A few days ago while his company was working in the neighborhood of Newhall, a few miles from Universal City, Carey purchased an attractive piece of land with a house, stables and a corral already built upon it. The actor has moved to what he terms "rural simplicity," taking with him his collection of dogs and his horses. In addition he purchased an automoble so that he can make the trip back and forth with ease. Carey appears on this week's program in the Gold Seal "Hair-Trigger Burk."

RAISED TO LEADS IN HER SECOND PICTURE

Neva is rescued from the opium joint by Harvey. Scene from "The Flower of Doom," next Red Feather.

WHEN Rex Ingram produced "The Reward of the Faithless" for the Bluebird Photoplays, he used, for a small part in some of the Russian scenes, a girl whose face was new to all the Bluebird officials. She did not have much to do. She stood in the background, in the scenes which were filmed in a little Russian eating house, frequented by the artist-hero; smoked cigarettes with all the airs of an inhabitant of Greenwich Village; shook her bobbed locks; and smiled a crooked smile at the habitues of the place. But little as she had to do, she made an impression, for her face was a type quite out of the ordinary run of motion picture actresses. More than any one else, she resembled Anna Pavlowa, in the days when the Russian Ballet first ventured from the fastnesses of Petrograd, and she danced her way straight into the hearts of the audiences of the Western world.

Many inquiries unearthed the information that the girl with the unusual personality was one Gypsy Hart, and that she would soon be seen in a larger role. And when the Bluebird picture, "The Pulse of Life" appeared, it was discovered that she had been given the lead. Then Rex Ingram undertook the production of the sinister-named "Flower of Doom," and he again chose Gypsy Hart to play the lead for him. As "Neva Sacon" she has the role of a dancer in a cabaret, to whom the wealthy "Savinsky" (played by Wedgwood Nowell), is devoted. He gives her a ring which later leads to her rescue from an opium joint in which she has been kidnapped. Millard K. Wilson plays the part of the reporter, Harvey Pearson, who falls in love with the dancer, and marries her in the end of the play, after she has been rescued.

MOTHER AND DAUGHTER IN THE SAME PICTURE

"THEY only do it in the movies," is the caustic comment of the high-brow when the screen actress is forced by the exigencies of the script and the agencies of "double exposure" to play herself and her own mother in the same picture. Ella Hall has done plenty of dual characterizations in her time. Her last Bluebird, "Polly Redhead" was a film of this kind; but her next, "A Jewel in Paawn," will show a departure from the usual thing.

Her own really truly mother will play the role of her screen parent, and if you miss the introduction of the characters, you will know it at once, for there never was a stronger likeness between two women. Ella Hall is just her mother over again, only twenty years younger.

In "A Jewel in Pawn," which was written by Constance Crawley and Arthur Maude, and produced by Jack Conway, Miss Hall is starred, and

(*Continued on page* 31)

Ella Hall and her mother play together in "A Jewel in Pawn," the next Bluebird.

"The Eyes in the Dark"

IMP Two-Reel Drama, with Leah Baird in the leading role. A tale of the occult power of Oriental priests on the trail of a stolen sacred ruby.

The sinister face watches the unconscious possessor of the sacred stone, who has no idea of its history.

THE EYES IN THE DARK" is the provocative title of the Imp two-reel drama, which features Leah Baird. The old idea of a jewel stolen from the forehead of an idol in a heathen temple of the Far East, has been used in a theme for a picture which taxes even the resources of the motion picture camera. The handling of the sinister eyes which follow the unconscious possessor of the jewel is tremendously impressive, and will bring a thrill to the most sophisticated. Here is the story:

Gerald Mortimer, a tourist in the Far East, steals a ruby from a temple. He sails on a liner bound for New York. Mortimer is troubled with his heart and, in addition, is frightened by the fact that he is being followed by two Orientals. An evening later, he dies in his deck-chair after giving the ruby to Watson, a friend.

Watson arrives in New York. He visits his sweetheart, Margaret, and shows her the stone, telling of his adventure. As he talks his gaze wanders to the window. He observes two eyes fastened upon him. Snatching the ruby from Margaret, Watson leaves. On his way home he narrowly escapes death by some falling bricks.

Arriving home, he finds his butler transfixed with terror. Unable to get a rational explanation, he retires to his room and turns down the lights. The door opens; he sees two eyes looking at him from the foot of the bed; he fires, but the eyes remain. Watson turns on the lights; no one is present. The next morning Watson tells two friends who call about the ruby. One of them—Prince—determines to get the ruby for himself.

An evening later Watson, his sweetheart and Prince go to the Cafe. Margaret wears the ruby. During the evening the lights are suddenly turned off; there is a wild scramble. When the lights are turned on, Margaret has disappeared along with the ruby. Watson rushes to his home.

Meantime, the Orientals get Margaret to their room. To their astonishment, the ruby is not on her breast. Where it lay is a red mark. They then force her to telephone to Watson, asking him to come to her assistance. Watson is trapped. Both prisoners assert they know nothing of the ruby.

The Orientals then use their occult power. A vision is presented and in it they see one of the friends—Prince—snatching the ruby as the lights go off in the cafe. The Oriental priests visit Prince in his home and after a terrific fight manage to take the stone from him. They then return to their rooms. Watson, in the meantime, manages to 'phone the police. However, the priests escape with the ruby. Watson and Margaret are set free. The last scene shows a vision of the temple and the ruby being restored.

AND "GAS" STILL AVIATING.

THE rainy season practically having come to an end, Universal City has become again a bustling beehive of increased activity. Of the twenty-six companies, more than twenty are in constant operation. Some days find most of the companies in Los Angeles, Hollywood, Pasadena and at the beaches, or on the desert at Oxnard and the transportation department is taxed to its limit daily.

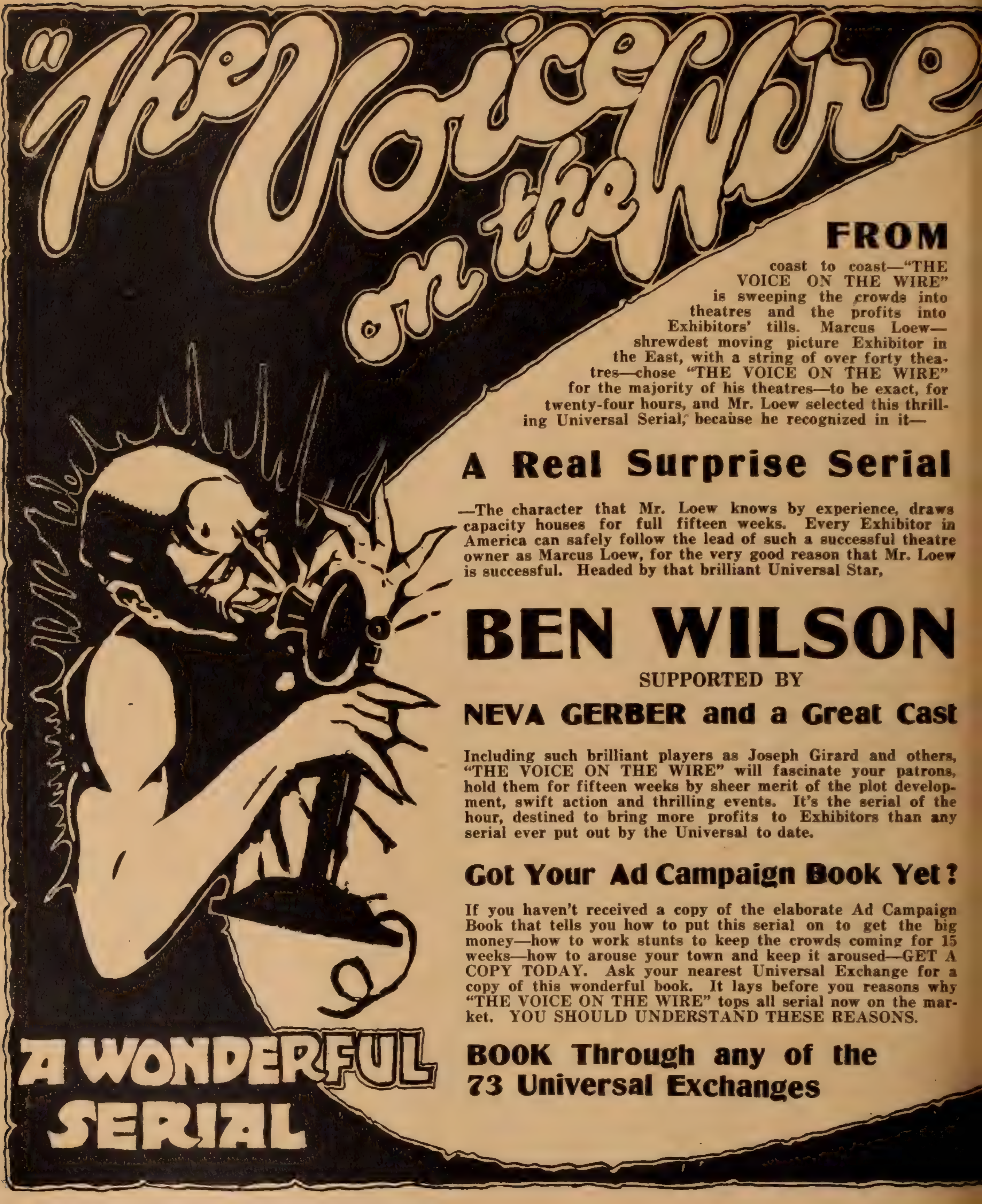
The highest number of machines sent out one day during the past week was sixty-two, and among them were six sightseeing cars, carrying fifty passengers each, more than 700 people being transported to the various outside locations.

PALMER NOW U. SCENARIOIST.

FREDERICK PALMER, one of the best known scenario writers of the film colony of Los Angeles, is now supplying comedies for Eddie Lyons and Lee Moran, stars of the Universal Nestor Company, in collaboration with C. B., or "Pop" Hoadley. Palmer joined the Universal Scenario staff this week after nearly three years with the Keystone Film Company, where he held the position of assistant managing editor. Previously to this Palmer wrote many film comedies and dramas as a free-lance while located in Los Angeles as editor and publisher of the Rounder, for many years the representative theatrical journal of the West.

Palmer was born in New York, where he was educated. Entering newspaper work, he was associated with Eastern dailies, later forsaking the pen for the grease-paint and spending a number of years on the stage, appearing in vaudeville and drama. While "on the road" Palmer found time to gather much material which he has used in the preparation of many short stories that have appeared in various magazines and newspapers throughout the country.

While publishing the Rounder Palmer's editorials attracted considerable attention among members of the theatrical and motion picture profession and were widely copied in this country.


"The Voice on the Wire"
A WONDERFUL SERIAL

FROM coast to coast—"THE VOICE ON THE WIRE" is sweeping the crowds into theatres and the profits into Exhibitors' tills. Marcus Loew—shrewdest moving picture Exhibitor in the East, with a string of over forty theatres—chose "THE VOICE ON THE WIRE" for the majority of his theatres—to be exact, for twenty-four hours, and Mr. Loew selected this thrilling Universal Serial, because he recognized in it—

A Real Surprise Serial

—The character that Mr. Loew knows by experience, draws capacity houses for full fifteen weeks. Every Exhibitor in America can safely follow the lead of such a successful theatre owner as Marcus Loew, for the very good reason that Mr. Loew is successful. Headed by that brilliant Universal Star,

BEN WILSON

SUPPORTED BY

NEVA GERBER and a Great Cast

Including such brilliant players as Joseph Girard and others, "THE VOICE ON THE WIRE" will fascinate your patrons, hold them for fifteen weeks by sheer merit of the plot development, swift action and thrilling events. It's the serial of the hour, destined to bring more profits to Exhibitors than any serial ever put out by the Universal to date.

Got Your Ad Campaign Book Yet?

If you haven't received a copy of the elaborate Ad Campaign Book that tells you how to put this serial on to get the big money—how to work stunts to keep the crowds coming for 15 weeks—how to arouse your town and keep it aroused—GET A COPY TODAY. Ask your nearest Universal Exchange for a copy of this wonderful book. It lays before you reasons why "THE VOICE ON THE WIRE" tops all serial now on the market. YOU SHOULD UNDERSTAND THESE REASONS.

BOOK Through any of the 73 Universal Exchanges

A WONDERFUL SERIES

Written and Directed
By That Brilliant & Literary Genius
GEO. BRONSON HOWARD

"THE PERILS OF THE SECRET SERVICE" comes to you in the most opportune moment of the entire season. George Bronson Howard (author of such National successes as "God's Man" and others), has given in this present Yorke Norroy stories a genuinely thrilling series WITH EACH TWO-REEL EPISODE A COMPLETE STORY, so that you can announce to your patrons that they can begin the series ANY TIME. NOW—while the whole country is aflame with patriotic fervor—when the people are clamoring to see and know how Secret Service men work, comes this great series, headed by that brilliant star—

KINGSLEY BENEDICT

and supported by a huge cast of Universal Players. Thus you get the greatest series on the market.

The Mighty Universal has been the pioneer in the exploitation of the COMPLETE SERIES STORIES—thus with

Each Episode an entire complete story in itself

you get the biggest novelty of the decade. Mr. Howard has personally directed each episode, sufficient guarantee of the unusually thrilling events in each of the seven episodes. Book either the serial—"THE VOICE ON THE WIRE"—or—this great series, "THE PERILS OF THE SECRET SERVICE" if you want weeks of capacity business.

BOOK Either the Serial or the Series Through Any of the 73 Universal Exchanges

The Perils of the Secret Service

MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

By W. A. BACH.

TORONTO, Ont.—Mr. J. A. Morrison, proprietor of the Star Theatre, Meaford, Ont., has disposed of his business to Mr. L. G. Weir, of Seaforth, who will take possession about the first of June. The new proprietor has been in the business for a number of years and intends giving the movie fans of Meaford a brand-new line of pictures.

The Kings Playhouse Theatre in Toronto is using a unique idea to build up two of the weak nights, also to counteract some unusually stiff competition. The idea consists of a beauty and popularity contest, being conducted with the assistance of the publicity service department of the Universal Film Co. The theatre is trying to discover who is the prettiest and most popular girl in the section immediately surrounding the house, and for this reason is conducting the contest. Every patron of the house is entitled to a vote and the ballots are issued for this purpose. At certain periods of the contest the young lady's photo is shown on a slide and also exhibited in front of the house. At the conclusion of the contest there are two or three prizes being offered to the winner, and there is no doubt the Universal Company will see that the lucky girl will receive considerable publicity, which may mean much to her in future.

Moving picture fans in Kitchener, Ont., have heard with regret that Manager "Pop" Phillips has sold his interest in the Grand and Theatorium, and will shortly retire from the amusement circle of the above city. Mr. Phillips' interest in the above theatres has been purchased by Mr. H. H. Jennings, formerly owner of the Mary Pickford Theatre, Toronto.

Nova Scotia is threatened with a War Tax on theatre tickets similar to that effected in Ontario. At present its provisions are as follows: 1c. Tax on all 5c. tickets, 2c. on 10c. tickets, 3c. on all 15c. tickets, 4c. on 25c. tickets, 5c. on tickets 25 to 50c, 10c. on all tickets over 50c.

In a leading article on the subject, the Halifax Herald knocks the idea with considerable vigor and points out that since prohibition has been in effect in the Province, the moving picture theatres have claimed large numbers of soldiers in the town, as well as their wives and families, much to the betterment of the community, both financially and morally.

Halifax has assumed new importance as a Canadian city and seaport, owing to the recent regulation of the British Government to make it the point of call and examination instead of Falmouth, England.

Owing to this fact, the city is always filled with soldiers passing through on route for the front or stationed for garrison duty. Sailors also throng the city from patrol boats and British warships. Naturally the great influx of population has been a big boom to the moving picture house, especially in view of prohibition, as pointed out by the Herald.

Yea, Bo!
I'm there
Fourteen Ways
From Sunday
Universal
Comedies

"In fact, they tell me that I invented half the tricks in screen comedy. Be that as it muh—I get the laffs—and that is why I am drawing down a salary in stage money larger than that of the president of the Beef Trust. But I remember now that I don't kid except on the screen. I am called

Gale Henry

because I create those gales of laffter that make the box-office tinkle with glad nickels and dimes. I am one of the JOKER Comedians who have made screen comedies worth while. I will get money for you. Now Book and then —Boost."

Joker - L-KO- Nestor

Comedy Companies are producing the best screen comedy in the world today. A single trial will convince. You can book them separately or on the regular Universal Program. Ask your nearest Universal Exchange or the Home Office.

"The Prisoner of Love"

FINAL EPISODE OF

"The Purple Mask"

THE big serial, written and produced by Grace Cunard and Francis Ford, comes to an end, as all things must, and Pat renounces masks of all colors forever.

CAST.

Grace Cunard as	Patricia Montez
Francis Ford as	Detective Phil Kelly
Pete Gerald as	His Assistant
Jerry Aash as	Another Assistant
Jean Hathaway as	Patricia's Aunt

EVERYTHING must come to an end in this world, even a Ford and Cunard serial, though the fans usually beg that they may be extended. In Episode Sixteen, called "The Prisoner of Love," the adventures of "The Purple Mask" come to their logical conclusion and Pat consents to become Mrs. Phil Kelly and give up masks forever. There is no let up in the excitement because this is the last chapter, and the adventures of Kelly and the Purple Mask continue to be thrilling until the very last scene.

Pete Gerald as Kelly's assistant.

Her mask is off for good.

When the excitement had subsided somewhat, the officials placed Pat in an ambulance that had been called from a somewhat distant hospital. The anarchists had all made good their escape from the scene of the explosion, but some of them remained in the vicinity to complete a further purpose they had hurriedly planned. The Chief of the Secret Service, still insensible, was placed in the ambulance along with Pat, and the drive to the hospital began.

Upon arriving at a spot favorable for the anarchists' purpose, the ambulance was waylaid and Pat was kidnapped from the vehicle. The hospital attendant and the ambulance driver were bound to one of the wheels and the anarchists hurried away with their girl captive. Pat was carried by her captors to a hut on the end of a lonely pier and there locked up.

Meanwhile, Phil Kelly, back from Washington with word that Pat was to be released, was told of her adventure at the Frenchman's hut. When he hastened to the hospital, he found the ambulance had not returned and hurried off to search for the girl, depending upon his detective intuition to locate her. He believed the anarchists would go to the waterfront, and followed there. Taking rowboats, Kelly and his assistants searched under the piers.

When Pat had time to take in her surroundings, she discovered a life-preserver in the room under the dock where she had been confined. There was a pot of paint and a brush handy, and on this she wrote a message for help, telling where she was being detained. Then she dropped the life preserver through a trap door in the floor, and it fell in the quiet waters under the pier.

Kelly, in searching, discovered the life preserver, and hurried to Pat's relief. He found a ladder that led from the water up to the trapdoor in the planking above, and climbed up. When he left his skiff, he forgot to tie it, and the boat drifted away. Kelly discovered that Pat's captors had tied her in a canvas bag. It was their purpose, she had heard them

(*Continued on page* 31)

Three scenes from the riotous L-Ko Komedy "Ring Rivals."

DAN RUSSELL

in

"RING RIVALS"

L—KO Two-Reel Komedy, starring Dan Russell, in the role of "The Irish Terror," and directed by Noel and Dick Smith.

CAST.

Dan, the Irish Terror	Dan Russell
Battling Bull	Dick Smith
Hot Dog Hattie	Gladys Roach

THIS is the comedy for whose sweet sake Dan Russell sacrificed his dear little, dinky little mustache. Oh, Art! Art! what crimes are committed in thy name! This pugilistic phantasy was directed by Noel and Dick Smith, who may be seven hundred and seventy-second cousins, according to the book of the tribe of Smith. But if they are, they don't know it. What are the ramifications of the Smith family to men who have the grim task of making the public laugh? They got a good start when they put Dan into a typical Western make-up, for he's worth double the price of even a war-time admission. This is what happens to him, in his pursuit of the distractingly handsome Hot Dog Hattie.

Dan, the Irish Terror, is attracted by the charms of Hot Dog Hattie, but she does not care for him, as her affections are set upon Battling Bull. Both are members of the Stock Yards Athletic Club, and Dan sends Bull a challenge, which is accepted. A curly-haired poodle is the messenger. The fight is fixed for a certain date and both commence to train.

Dan decides to get a line on Bull's work. He goes to his training quarters, climbs up on a box and peeps through the transom. What he sees there disconcerts him so much that he kicks the box away from under him. The Bull sees him and shuts the transom on his fingers. Dan comes swaggering out, and his appearance is so formidable that all who see him make a dive for the man hole in the middle of the street.

The day of the fight arrives. Dan has arranged for some dirty work, which fails to operate against Bull, and Dan is knocked out. Dan sneaks away from the ring, passing the guy who is handling the gate receipts. Dan slugs the man and makes off with the dough. He takes it to Hattie, shuts her up in her own hot-dog booth, and pushes it off down the steep grade of the street. He clambers on top of it and dresses himself there. The booth falls over a bank, and Dan rescues Hattie from the ruins. They are chased, but he manages to board a Western-bound train with her. Bull finds a lone hot dog which tells him of her fate.

Out West, Dan's prowess soon makes him master of the town. He shoots up all who oppose his supremacy. Hattie still dreams of Bull, and when he arrives in town in the guise of a tramp she recognizes him. Bull challenges Dan to another fight. Hattie disguises herself as a cow-puncher in order to be present. She pours glue on the seat in Dan's corner, and revives Bull with dope when he threatens to collapse. Dan is knocked out of the ring, and chased down the street, while Hattie and Bull fall into each other's arms.

L-KO NOTES

IN some of the scenes taken for a forthcoming L-Ko Komedy, a lighthouse, which had been specially constructed, was torn down, and proved to be as sensational a piece of work as has been undertaken in many a day. It was necessary to employ a hundred and fifty men, and two steam dredges to get the lighthouse to move, and then in order to induce it to fall, a tug was employed, whose tow-line was fastened about the building. Then the signal full speed ahead was given, and the structure fell with a crash. The technical department had spent three months in the erection of the lighthouse.

The two L-Ko Smiths, Noel and Dick, who by the way are not related, have Dan Russell under their supervision, and are directing him in a two-reel comedy, which changes his former aggressive Irish temperament to the sweet and lovable "Down on the Farm" type.

Vin Moore was thankful when the iris closed for the last time on "Love and Blazes." The picture, in which Phil Dunham is starred, has been a series of wire, crooks, and fire, in which the action has been speeded up beyond the usual rate, even for an L-Ko Komedy. The next picture with Phil Dunham will be a railroad story.

Mr. Louis Jacobs, business manager of the L-Ko, gave a farewell dinner to Mr. Carl Laemmle, president of Universal, on the eve of his departure from the Coast to New York. The affair took place at the Log Cabin.

Dr. James is called.

Uncle John.

Uncle John decides to stay.

HERE is a story from real life, about an old man and the disposition of his fortune, which is a relief after the mistaken identity, twin brothers, doubles, and all the other tricks of the trade. This Rex picture, written by Henri Canard, adapted for the screen by Fred Myton, and produced by George Cochrane, is concerned with people whom we meet every day, yet their adventures in trying to apportion Uncle John's money, make a most interesting story, which runs as follows:

John Holden, the elderly bachelor, is a man of considerable means. He has two nephews, William and James. He tells his friend Adams, president of the National Bank, that he intends going back East to get acquainted with his nephews.

William is one of the officers of a brokerage concern. His wife is taken up with the smart set. James, on the other hand, is a struggling young physician. He is married and has two children.

Uncle John writes William that he is contemplating a visit and requests him to notify James. He and his wife decide to keep the secret from James. John is a pretty wise old duck and begins to see that things in William's house are not as they should be.

Mrs. William gives a tea in honor of her guest and the sensibilities of her friends are shocked by his breezy way. Thinking it will increase her social standing, William's wife inserts a notice of the arrival of Uncle John. This comes to James' notice and he visits William's house, but is sent away by Mrs. William. William and his wife are quarrelling one day and are overheard by Uncle John. To test William, he borrows money from him on several occasions and, going to a downtown saloon, is having a high time. One of William's friends phones him that his uncle is trying to drink up the town.

"UNCLE JOHN'S MONEY"

REX Two-Reel story from life, written by Henri Canard, adapted for the screen by Fred Myton and produced by George Cochrane.

CAST.

John Holden	**George Berrell**
Nephew William	**Malcolm Blevins**
His Wife	**Marjorie Ellison**
Nephew James	**Burton Law**
His Wife	**Linnie Gee**

William, deeply mortified, gets the old man home.

William wires the bank in which his uncle has had funds and learns that Uncle John has drawn out the small balance that he had carried.

Uncle John is really sober but pretends to have delirium tremens. Doctor James arrives to take care of the patient. As soon as the old man appears rational, William orders him out of the house. James feels pity for the old man and offers him a place under his own roof. Uncle John gladly accepts. A short time later William is severely shocked, when he learns that the trust company in which he is working will be run by James, who is managing the affairs of his millionaire Uncle John.

YOUNG MILLIONAIRE ACTS IN A UNIVERSAL PICTURE.

IT is not often that a young millionaire plays a part in a photoplay, but Albert Ralphs, son of the late millionaire grocer of Los Angeles, did so in a Universal picture recently. Mrs. Ralphs, the young man's mother, had given her consent to one of the Universal companies to use the spacious and artistic grounds of her palatial home in Hollywood and an automobile figured in several of the scenes.

The machine brought to the grounds did not conform to the elegance of the home and the director instructed the assistant to telephone to the studios for another car. Young Ralphs, who was watching the operations of the company, volunteered his own beautiful car, and the director said it would be used if he would consent to play the role of the chauffeur. Ralphs said he would gladly do so if the director thought he would not spoil the film.

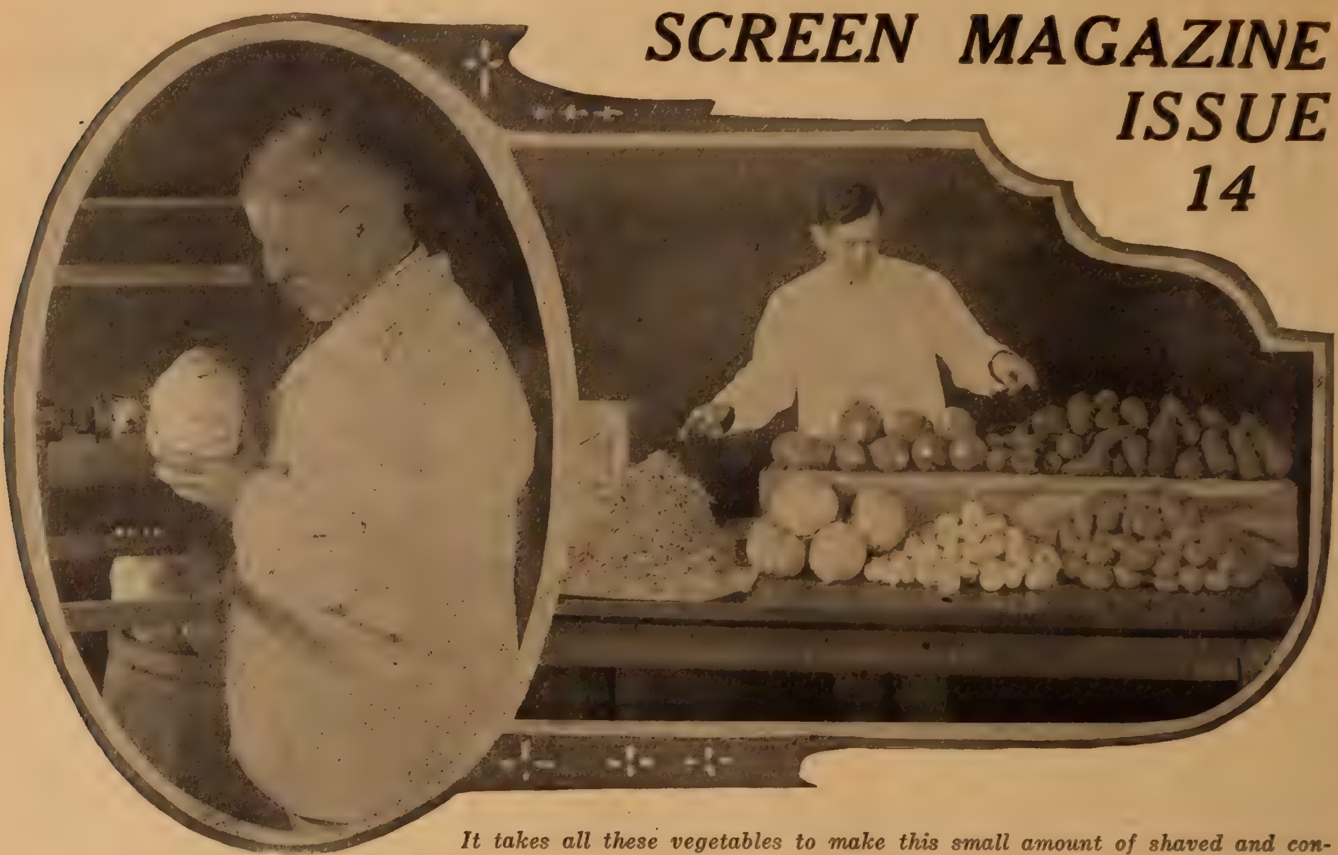
"Consider yourself an actor right from this moment," replied the director; "pay no attention to the camera—you are only a chauffeur for the next couple of hours." And that's what young Ralph was for more than two hours, piloting his car in and out of a number of scenes.

FARNUM LIFE ELK MEMBER.

FRANKLYN FARNUM, star of the Bluebird Photoplay, "The Clock," arrived at the studios a few mornings ago and took great pride in exhibiting a life membership in Boston Lodge No. 10 Benevolent and Protective Order of Elks.

The life membership was a present to the young actor from mutual friends in the Hub, where he made his home for a number of years. A large number of the actors at Universal City are members of this order and the hope springs in the mind of many of them to have a similar certificate.

SCREEN MAGAZINE ISSUE 14



New way to core cabbage.

It takes all these vegetables to make this small amount of shaved and concentrated food.

PUT the words "High Cost of Living" in a title or a caption, these days, and you will catch the attention of almost everyone. That is why the first subject in the Universal Screen Magazine, Issue No. 14, which shows a new process of preserving vegetables, less expensive than canning, is sure to prove immensely interesting to the public. The water which all fruits and vegetables contain in so high a proportion, is extracted by drying the shredded foods, and in this way the producers find it possible to provide as much nourishment in a ten-pound box as was formerly contained in a barrel or more. Flat dwellers take notice!

We see the machine which washes and peels potatoes sixty times as fast as it can be done by hand. Then they are shredded by another machine, and placed in the dryer, which removes the water without impairing the food value, taste, color or aroma. Another interesting machine cores cabbages before shredding. A barrel of "dry-fresh" soup vegetables contains enough to make 6,000 portions of vegetable soup. The warring armies in Europe are subsisting almost entirely on this type of food. It is interesting to see a pile of the fresh vegetables as they come from the market, and compare their bulk with the little pile of dried shreds which equal them in value after they have been subjected to this process. Then Mrs. A. Louise Andrea, the Screen Magazine's cooking expert, prepares an appetizing dinner from the dried vegetables, which become almost their original size when they are cooked in water. The sight of them, ready to serve, will give a confirmed dispeptic an appetite.

"Young men who didn't go West," is the attractive caption of the second subject, and shows us views of some of the men who have been content to remain in little old New York. Colonel John A. Murray, for thirty-seven years, has been an important factor in the U. S. Assay Office. "Big Dick" Daly has untangled the traffic at the corner of Dey Street and Broadway for twenty years. For twenty-nine years John J. Hanley, warden of the Tombs, has been in service there. Lieutenant Kennell has served as bodyguard to New York's mayors since 1895. Max S. Schmittberger, Police Inspector, has spent forty-three years in the department. "Smoky Joe" Martin has fought the city's fires for thirty-three years, while for forty-four, James Lent has been delivering mail to the citizens on his beat. The Bishop of Wall Street, William Wilkinson, stops in the street to address the crowd while the camera catches him doing it.

To most of us X-rays are more or less of a mystery. The Screen Magazine No. 15 reveals the secrets of this wonder of modern science in a practical demonstration of the greatest interest. The X-ray, we learn, is regulated by hydrogen, and when in use, the tube is encased in a glass globe, which nearly encircles it. The glass contains lead which protects patient and surgeon from stray rays. The discovery is now used by dentists to detect faulty teeth, while the Orthodiagraph is used for the examination of the chest. We see the operator preparing to take a photograph of the bones of the hand, and the finished result which reveals an old fracture of the index finger.

The Issue closes with more "Miracles in Mud" by Willie Hopkins, the discoverer of Animated Sculpture, a feature of the Screen Magazine which has proven extremely and deservedly popular.

R. H.'S REPARTEE.

While R. H. Cochrane, Universal's first Vice-President, was visiting U City, he was warned against sunburn. "Oh! I wouldn't mind adding a little more color to Broadway!" he replied.

"THE PURPLE MASK."

(*Continued from page* 27)

say, to row her to a freight boat anchored some distance down the bay, and then take her out to sea.

Kelly prepared a surprise for the anarchists by having Pat bind him in the canvas bag. Then Pat climbed down the ladder and plunged into the sea. While she swam along near the docks she was rescued by the crew of a tug and hauled on board. When she explained why she was swimming in the water, and further told the plans the anarchists had made for her disposal, the boatmen decided to watch for the attempt to transfer the canvas bag and its occupant to the freight boat.

They had to wait but a little time, when they discovered four men rowing out from under the pier and in the bottom of the boat the canvas bag could be plainly seen. The anarchists rowed Kelly to the freight boat and, once on board, he pulled the strings loose, as Pat had tied them for his convenience, and gave battle to his captors.

Kelly put up a stiff fight, but would soon have been overpowered if he had not climbed the shrouds and quickly jumped into the sea. The tug boat captain pulled "The Sphinx" out of the water and hurried ashore with his two passengers. Kelly told Pat that she must abandon her practices and her adventures or the Government would imprison her. She consented.

And in the years that followed, Pat became confidential adviser in the detective agency of "The Sphinx," and as Mrs. Phil Kelly she was in full partnership. Their little girl liked nothing better than to be dressed in a reproduction of the costume her mother had worn when she was "The Purple Mask."

MOTHER AND DAUGHTER IN THE SAME PICTURE.

(*Continued from page* 22)

Mrs. Hall plays the mother who leaves her little daughter as a pledge in a pawn shop. When she makes her first appearance on the screen, the majority of the audience will think that she is Ella, playing a double role in a clever make-up. Later they may imagine that they're looking at the most wonderful of double exposures. As a matter of fact, the still pictures from the film prove the remarkable resemblance between the two, which adds greatly to the realism of the story, which is absolutely charming from first to last. Walter Belasco, the brother of the great producer, gives a life-like portrayal of the old pawnbroker, and Antrim Short is excellent as the newsboy champion of Nora, the little girl played by Miss Hall.

POLICE OFFICIALS POSE WITH A UNIVERSAL LION.

"IF any man had told me before I left London that I would enter a closed arena with a lion I would have said he was dreaming," remarked R. J. Lewis, advisor to the Traffic Commissioner of the world's greatest metropolis, to Carl Laemmle, President of the Universal Film Manufacturing Company, at Universal City during the president's recent visit to Universal City.

Mr. Lewis had visited the motion picture plant in company with John L. Butler, Chief of Police of Los Angeles, and President Laemmle had suggested that as the London police official was quite a social lion in his own "home town" he might display a bit of British nerve in posing with one of the Universal lions for his picture. "You, too, Chief," said President Laemmle, addressing the boss of Los Angeles' "dandy coppers."

"Well, I will if Mr. Lewis agrees," answered the Chief. Both of the officials thereupon courageously entered the arena, where they posed with one of the lions which was being used in a number of jungle scenes in the course of filming by Director Henry McRae.

"Good, that's the sort of bravery I like to see," said President Laemmle after Messrs. Lewis and Butler had left the arena, adding, "when we want some new actors to work with the wild animals we will know where to look for them."

IT BRINGS THE TINKLING COIN TO YOUR TILL
UNIVERSAL SCREEN MAGAZINE

Although hardly out of its swaddling clothes, the **Universal Screen Magazine** has grown to be "Some Baby." Just a few weeks old and already contracted for by hundreds of the best theatres in the United States. It's a gem for bolstering up dull days. It's the magnet that brings in the coin on those days where you never expected to make money before. It's the amazing surprise of the trade and welcomed like a long-lost brother. In other words **its exactly what thousands of exhibitors have wanted but never had.** Book it on our tip. Don't ask any questions—just go ahead and book it—**then watch how it gets over like a house afire with your patrons.** Book through any of the 73 Universal Exchanges or Communicate with **UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York City.**

STORIES OF THE ONE REEL PHOTOPLAYS

"THE SILENT PRISONER."

Laemmle Drama.

With Ethel Grandin.

Grace's father, a smuggler, is shot and killed in a fight with some revenue officers. Grace engages her lover as the skipper of their ship. While on board they have a disagreement, in regard to smuggling. As her lover is not a smuggler, he disapproves of it, and decides to take the ship to shore. Upon reaching shore he is taken in custody by a revenue officer and put into jail. He is forced to divulge the secrets of the smugglers, or whatever he knows about them. The revenue officers set out after Grace. John makes his escape from the jail and in a motor-boat goes to warn Grace of revenue officers. Upon his arrival he is informed that the smugglers have captured a daughter of one of the revenuers in vengeance for the killing of her father. The officers reach the boat, and Revenue Officer Hardin is intensely surprised to see his daughter a captive. John is holding a gun at her head and tells the revenue officer if he will let Grace go he can take his daughter with him. If he doesn't he will shoot his daughter. The officer sets Grace free.

"THE BUGLER."

Big U Drama.

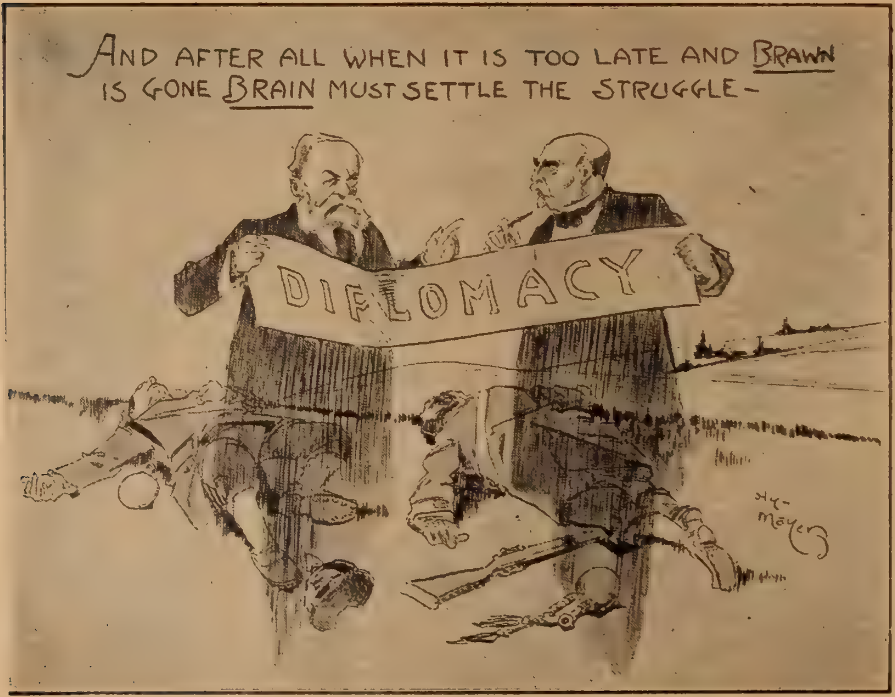
Milton, the fort bugler, has fallen into bad habits, for which he is court-martialed and driven out of the army. In the guise of a tramp, he wanders about the plains. While seeking shelter with some Indians, he overhears them plan to massacre the garrison of the fort. He quickly makes his way out of the Indian camp, and when he arrives near the fort, he picks up the bugle and blows the call on it, whereby he warns the garrison of the danger. The garrison is saved by the mysterious call.

Milton is captured by the Indians, who tie him to a horse. He is discovered by the garrison soldiers, who recognize the former bugler, and now know the cause for the mysterious bugle call.

"BOOMER BILL GOES TO SEA."

Powers Comedy Cartoon Split Reel.

They are short of hands on the "Mary Ellen." Boomer Bill is shanghaied and taken on board. He has a terrible time, as the trip is very rough. He is put into the stoke hold, where he believes he is safe.


AND AFTER ALL WHEN IT IS TOO LATE AND BRAWN IS GONE BRAIN MUST SETTLE THE STRUGGLE—
DIPLOMACY
Hy-Meyer

Graphic and Timely Cartoon by Hy. Meyer for the Universal Animated Weekly.

"THE CARELESS COP."

Joker Comedy.

Written by Jack Cunningham.
Produced by William Beaudine.

CAST.

Chief Black	R. A. Caven
His Daughter	Lillian Peacock
"Chief Cook and Bottle Washer"	Gale Henry
"Hard Boiled" Harold	Milburn Moranti
Officer 41144	William Franey

Chief Black and his daughter read a newspaper article which proclaims that the Chief is no good; there are many hold-ups and robberies being perpetrated and no one is caught.

When Officer 41144, a recruit, hurriedly enters to tell the Chief there is a dead cat on Main Street, Gale takes him to the kitchen, and feeds him generously.

"Hard Boiled" Harold and an accomplice go about in a truck stealing. Officer 41144 meets Harold just after he has slugged a man and is having trouble with the engine. The officer offers his assistance. They all go to a pawnshop where all the loot is left. The Chief's daughter, dressed as a cop, approaches; the officer arrests her for impersonating a policeman and takes her to the station, where the Chief, enraged by his stupidity, kicks him out.

He and Harold go to the Chief's house, where Gale tries to interfere with their taking all the silverware. The daughter enters and the two women assist the officer. Just then some of the stolen goods fall out of the cop's uniform and the Chief orders him arrested.

"STOP YOUR SKIDDING."

Victor Comedy.
With Ford Sterling.

Goode and Sterling are rivals for the hand of the same girl, and Sterling makes every effort to spoil his rivals chances of winning the automobile race. He steals Goode's last tire. He sprinkles the course so that Goode's machine will skid. However, Goode covers the distance without much interference, while all the other racers fall into the trap and are disabled.

After the race is over and Goode receives the prize, Gertrude gets into the machine and they ride away, while Sterling gives it up as a tough job.

STORIES OF THE ONE REEL PHOTOPLAYS

"UNDER THE BED."

Nestor Comedy.
Story by Eddie Lyons.
Scenario by C. B. Hoadley.
Produced by Louis Chaudet.

CAST.

Lee, the Snitch	Lee Moran
His Pal	Harry Nolan
Eddie	Eddie Lyons
Edith	Edith Roberts
Father	Fred Gamble
Mother	Mrs. Witting

There is to be a reception to announce the engagement of Edward Lyons and Edith Roberts, when the girl will wear the valuable necklace given to her by the fiance. Lee, the Snitch and his pal frame up a plan to get the necklace.

Eddie is still asleep, and the butler is sent to wake him.

Eddie had brought Lee home with him and now Lee informs him that he struck a man while drunk, killing him, and that they had brought him to the house, intending to bury the body that night. Eddie sees the feet of the dead man under the bed and is terrified; he has to go down to the reception and leaves Lee to watch the body.

Eddie keeps rushing to his room and always finds Lee watching the man under the bed. While he is away, Lee snoops around, picking the pockets of all the guests. Edith thinks Eddie has taken the things for a joke, but finally becomes angry and threatens to expose him.

A detective is sent for; Eddie becomes so nervous that he frantically confesses he "did it." They go to his bedroom just in time to catch the two crooks, whom the detective immediately recognizes. Eddie is overcome with joy to know he has not killed a man.

"HIS FAMILY TREE."

Victor Comedy.

Written by Tom Gibson.
Produced by Allen Curtis

CAST.

Harmon Hicks	Milton Sims
Charmion	Eileen Sedgwick
Hank	Ralph MacComas
I. M. Bunk	Charles Haeffli

Harmon Hicks was very enthusiastic about ancestors. He lived in a small country town, and Hank was in love with his daughter Charmion. Hicks received a note from Professor I. M. Bunk, saying that Harmon was descended from royalty. Harmon stiffened into a regal manner, and with Charmion began to cultivate aristocratic airs.

I. M. Bunk arrived in the village. Hicks was dressed up like the Lord Mayor of London and Charmion was in all her silks and laces. Bunk was instantly smitten with Charmion's looks. Charmion languidly told Bunk that he must bring her a dog with a blue-blooded pedigree.

After making a fictitious chart, Bunk went to find a dog. Hank climbed through the window into his room at the hotel and there filled out a chart to suit himself.

Hicks was delighted with his pedigree and immediately invited the neighbors. Hank exchanged the chart tacked on the wall for the one he had made.

The neighbors began to snicker. Hicks found out the substitution and threw Bunk out of the house.

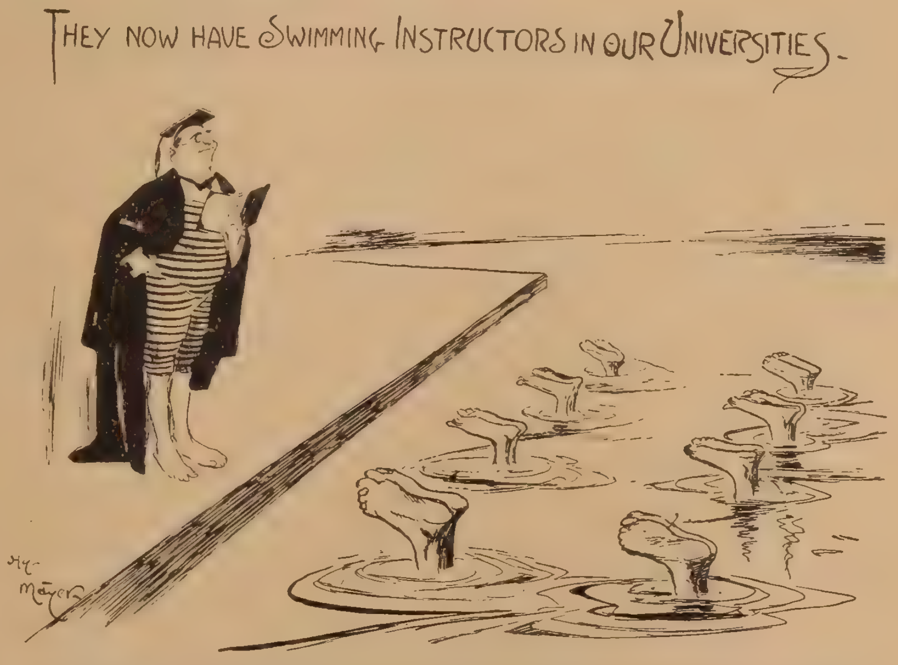
HAVE YOU BOOKED
"RING RIVALS"
and
"LOVE AND BLAZES"
THEY'RE L-KOS

UNIVERSAL SCREEN MAGAZINE, ISSUE NO. 14.

Issue Number 14 of the Universal Screen Magazine begins with views of the process of extracting the water from vegetables, in order to store them more conveniently. When they are placed in water they soon are restored to their natural size. Mrs. A. Louise Andrea, the cooking expert, prepares a vegetarian dinner with these vegetables.

"Young men who did not go West" come next and we see portraits of Col. Murray, for 37 years active in the U. S. Assay Office; Richard J. Daly, for twenty years traffic cop at Dey Street and Broadway; John J. Hanley, 29 years Warden of the Tombs; Lieut. Kennel, bodyguard of New York's Mayors since 1895; Max Schmittberger, 43 years Police Inspector; Smokey Joe Martin, 33 years fire fighter, and James Lent, who has delivered mail 44 years to New Yorkers. Then we see the Bishop of Wall Street, William Wilkinson, exhorting his flock in the street.

A study of the X-Ray machine in operation, and a few minutes of Animated Sculpture, by Willie Hopkins, closed the reel.


THEY NOW HAVE SWIMMING INSTRUCTORS IN OUR UNIVERSITIES.
Hy-Mayer

Expressive Drawing Made by Hy. Mayer, the World Renowned Cartoonist for the Animated Weekly.

BLUEBIRD IDEAS

"THE PULSE OF LIFE" as its title suggests, deals with every phase in the life of a human being. We see the daughter of a Sicilian fisherman leave home, sail for America and thrown by fate into the company of a young artist in New York. The wanderlust so strong in every individual and which plays a big part in the story, can be appealed to, in this way: On one side of a throwaway have a reproduction of a railroad ticket printed, and on the other side have the following:

HAVE YOU EVER HAD THE
WANDERLUST?
Whether yes or no, SEE
the soul-gripping realism of
"THE PULSE OF LIFE"
at the (name) Theatre
on (date)

Get a man to go around town beating a bass drum. Have painted on the sides of the drum or on the front of the drum and on the man's back place signs reading:

QUICKEN THE HEART THROBS
SEE "THE PULSE OF LIFE"
The new Bluebird Photoplay
at the (name) Theatre
TO-DAY

Another method of arousing interest is to hold a guessing contest for two or three days before you show the picture. Have a large placard cut in the shape of a heart and have it painted red. On it have the following:

FOR LIFE'S UNCERTAINTIES
SEE "THE PULSE OF LIFE"
Shown here on (date)

From the bottom of the placard have a clock suspended and an announcement of the contest reading as follows:

CAN YOU GUESS at what time
this clock will stop? To all persons guessing correctly will be
given two FREE PASSES to
"THE PULSE OF LIFE"
The gripping Bluebird Photoplay
Shown here on (date)

The clock should be so wound that it will stop each evening. The names of the winners should be written on a sheet of paper and placed on the box-office window together with an announcement that the prizes will be awarded on the day of the showing of the picture.

Send the attached letter to the names on your mailing list. The investment will prove a profitable one.

Mr. Exhibitor—Have you a mailing list? If not, by all means get one at once. There is no better way of building up your patronage. Ask your Bluebird Exchange manager to show you how. This service is free. Send the following letter to the names on your list.

BLUEBIRD PHOTOPLAYS, Inc.

Dear Friend—The babe in the cradle and grandfather in his old armchair; the rich man and the pauper; in frigid Alaska and tropic Italy; everybody—everywhere—feels it!

What is it that leads us all on—and makes up the maelstroms and havens we find here on earth?

For the answer see "The Pulse of Life," the heart-throbbing Bluebird Photoplay at the (name) Theatre on (date).

It will repay you tenfold.

By all means COME!

Cordially yours,
THE MANAGEMENT.

Another Bluebird Advertising Contest

SO successful was the February Bluebird advertising contest that the company has decided to hold another contest during the month of April.

Thanks to the manner in which the exchanges co-operated, over two thousand exhibitors participated in the contest that was won by Frank Gould of the Rex Theatre, Reading Pa., and Mr. Caulfield, of the Garrick Theatre, Los Angeles, Cal.

There should be double the number of contestants taking part in the April event. It is to the advantage of the entire organization to have every man booking Bluebirds come in on it. It means better business for them and better business for us.

The February advertising contest won a host of friends for the organization. It has done much to prove to exhibitors Bluebird's interest in their welfare.

PRIZES

Two prizes are offered. Prize No. 1, $60 in gold, will be awarded to the exhibitor who conducts the best general advertising campaign on Bluebird features during the month of April. Prize No. 2, $40 in gold, will be awarded to the exhibitor who conducts the best billboard and newspaper campaign on Bluebird features during the month of April. If more than one exhibitor is deserving of the first or second prize, additional prizes to the same amount will be presented to as many exhibitors as may be entitled to them.

EXHIBITORS ELIGIBLE

All theatre owners who are Bluebird exhibitors at the time this announcement is made are eligible for the prizes. To be considered a contestant for Prize No. 1, the exhibitor will be required to forward a letter completely outlining the campaign conducted on the Bluebirds presented during the month, together with copies of all advertising matter and novelties used in the general advertising campaign; to be considered a contestant for Prize No. 2, the exhibitor will be required to forward photographs of the posters used to advertise Bluebird presentations, together with information as to the number of sheets used, and copies of the newspaper advertisements and publicity stories on Bluebird productions.

The judges who will pass upon all entries submitted will consist of the Board of Directors, the General Manager, and the Advertising Manager of Bluebird Photoplays, Inc.

The contest commences on April 1, and continues until midnight of April 30.

It is highly advisable that all contestants forward their entries to the Manager of Sales Promotion, Bluebird Photoplays, Inc., at the earliest possible moment. It is also advisable that all contest matter mailed be registered. This to insure against lass.

ANNOUNCEMENT OF WINNERS

The Board of Judges will meet not later than May 15th, when the winner of the April advertising contest will be announced. May 15th was decided upon in order that exhibitors located at distant points of the country be placed on an equal footing with exhibitors located near New York in submitting their contest material in ample time for the consideration of the Board of Judges.

EVERY EXHIBITOR SURE TO BENEFIT

Every exhibitor entering the April Bluebird advertising contest is sure to benefit thereby. As in the February contest, the winning ideas will be made public so that all Bluebird exhibitors may put to work the ideas of the live wires who won the big prizes.

COME IN ON THIS CONTEST AND WIN ONE OF THE PRIZES.

A Letter from Prize Winner, Frank A. Gould

GOULD won the Bluebird First Prize in the last contest, and this is what he has to say about it and about Bluebird Photoplays.

A LETTER FROM GOULD.

Bluebird Photoplays, Inc.,
New York City.

Gentlemen—Your letter containing check from Bluebird Photoplays, also words of praise, received. In expressing my appreciation all I can say is "Thank you," with a great big T.

Bluebird week was a decided success, and my receipts were 40 per cent. above usual weeks, and more than 20 per cent. over my record week for 5 years.

Bluebirds have, since their inception, been favorites among my patrons and it is a common remark to have patrons ask when and where the next Bluebird will be shown.

I have never exhibited on my screen or seen exhibited in any theatre, photoplays with photography, beautiful settings and splendid scenarios and wonderful acting, such as constitute Bluebird productions. Not because I have been awarded a prize does this deserved comment come from me, but I would take an oath any time that these are my sincere personal feelings.

I have always unhesitatingly recommended "Bluebird" to my fellow exhibitors. The best argument is the business you do, and here it is: "I do more business on Bluebird night than any day in the week."

When I decided to have a special "Bluebird Week," the thought of winning the prize did not enter my mind. I knew that the special advertising and little stunts would get the business, and I was very much pleased with the results, in fact the receipts exceeded my expectations. With a view to helping some other exhibitor in "putting over" Bluebirds, I submitted my material, and the prize being unexpected, is all the more appreciated.

Kindly extend for me to the Board of Judges my sincere thanks, and to Bluebird Photoplays, Inc., my very, very best wishes. Again saying many, many thanks and "Long Live Bluebird," you'll always find me a Bluebird booster. Most sincerely,

FRANK A. GOULD.

Reading, Pa. The Rex.

THREE BABY LIONS AT UNIVERSAL CITY.

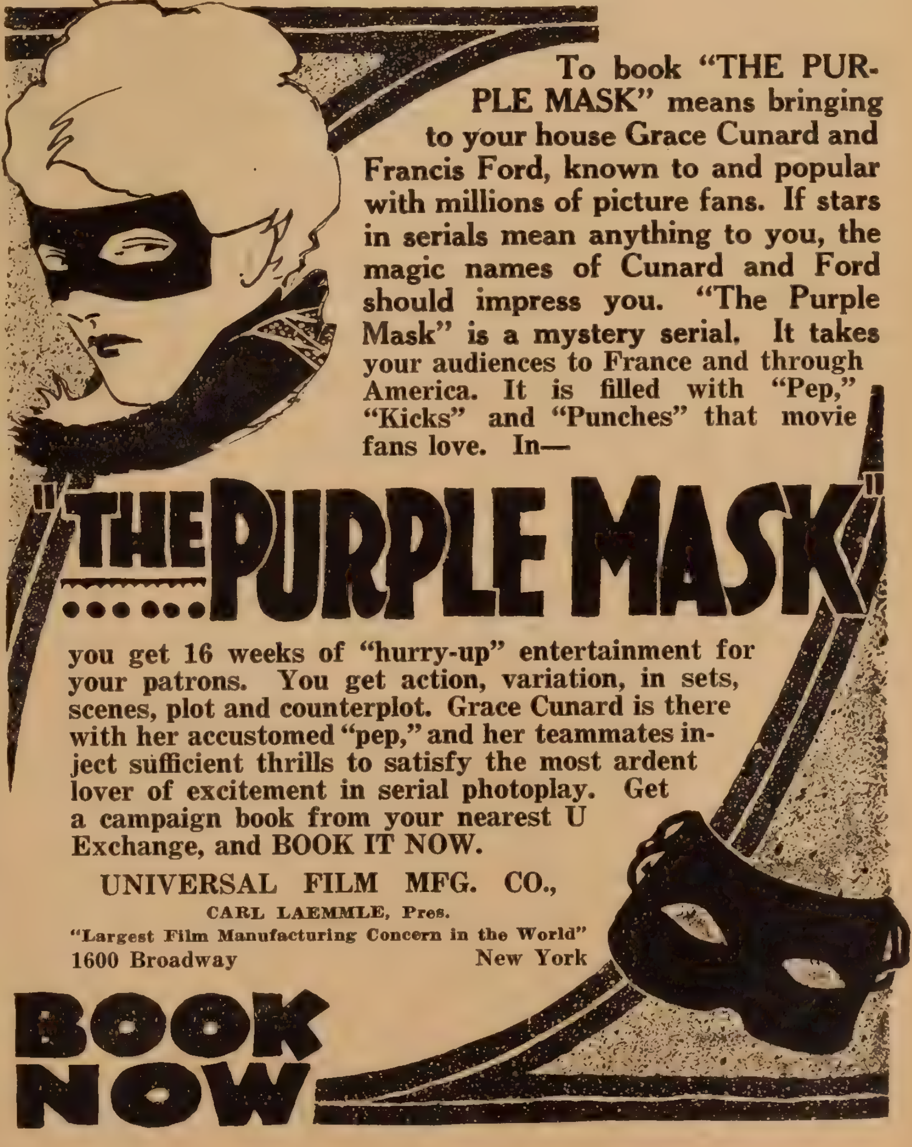
UNIVERSAL CITY'S wild animal population was augmented this week by the arrival of three baby lions. They were born on Monday last and Daisy, the mother, who has played star roles in many a jungle photodrama, and the little ones "are doing quite well."

The general manager of Universal City suggested that the triplets be named respectively Laemmle, Powers and Cochrane, after the, president, treasurer and vice-president of the company, who are at the present time spending their vacations on the coast, but in deference to the wishes of these gentlemen other names will be given to Daisy's furry children.

FAST WORK ON NEWS FILMS.

THIRTY minutes after one of the most spectacular fires ever witnessed in Los Angeles had broken out in the heart of the business district of the city, three Universal Animated Weekly cameramen were "on the job," although they had to travel fourteen miles to reach the scene. The fire practically gutted the Occidental Hotel, damaged half a dozen stores and injured thirty-five persons — firemen and guests of the hotel.

Four hours later the films of the big blaze were being shown at the Superba Theatre on Broadway, only one block away from the eventful scene.



To book "THE PURPLE MASK" means bringing to your house Grace Cunard and Francis Ford, known to and popular with millions of picture fans. If stars in serials mean anything to you, the magic names of Cunard and Ford should impress you. "The Purple Mask" is a mystery serial. It takes your audiences to France and through America. It is filled with "Pep," "Kicks" and "Punches" that movie fans love. In—

"THE PURPLE MASK"

you get 16 weeks of "hurry-up" entertainment for your patrons. You get action, variation, in sets, scenes, plot and counterplot. Grace Cunard is there with her accustomed "pep," and her teammates inject sufficient thrills to satisfy the most ardent lover of excitement in serial photoplay. Get a campaign book from your nearest U Exchange, and BOOK IT NOW.

UNIVERSAL FILM MFG. CO.,
CARL LAEMMLE, Pres.
"Largest Film Manufacturing Concern in the World"
1600 Broadway New York

BOOK NOW

Left—The Rangers watch for sheep-stealers.
Right—Jack and his pals hold up the Special.

"THE KIDNAPPED BRIDE"

BISON Two - Reel Drama, written by Wright Roberts and produced by Henry McRae, with Marie Walcamp and Lee Hill in the leads.

CAST.

Richard Harding	E. N. Wallack
Ruth, as a child	Lois White
Ruth, grown older	Marie Walcamp
Jack Morgan	Lee Hill
Richard Harding, Jr.	L. C. Shumway
Rancher Martin	Marc Fenton

A TYPICAL Bison is "The Kidnapped Bride," which was written by Wright Roberts and produced by Henry McRae, with the intrepid Marie Walcamp, and Lee Hill in the leads. There are riding stunts galore, some beautiful scenes on a California sheep reach, and a breath-taking railroad hold-up for finish. Here is the story:

Ruth, a child of three, is taken with her little brother to the beach. She strays away, follows a dog into a boat, and is cast ashore on an island, where there are extensive sheep ranches. A gang of outlaws make their headquarters there, and take the child to their cave. They find her picture pinned into her sash; it had just been taken and she would not part with it. The outlaws set out for the mainland; all but one, who remains to take care of the child. The Hardings think that she is drowned.

Ranchman Martin heads a party to round up the outlaws. The one who remained is shot and killed, and Martin finds Ruth and takes her home to his wife.

Fifteen years pass. Martin has legally adopted Ruth, and she thinks herself his daughter. She loves Jack Morgan, the son of a neighboring rancher, who has incurred the dislike of Martin. He warns the young man to stay away from his child, but the two meet frequently in secret.

Martin has struck oil on his property and interested some capitalists, of whom Harding is one. Harding comes to investigate the strike, accompanied by his son Richard, a head-strong and rather irresponsible young man. He makes Martin an offer, which Martin at first does not care to accept. The Hardings decide to stay several days and give him time to change his mind.

Richard sees Ruth in bathing, and is struck by her beauty. They meet, and though he is much attracted by the girl, Ruth distrusts and dislikes him in return. At the end of a week, Harding has persuaded Martin to sell, and to accompany him in his special train to the city to conclude the deal. Martin insists upon Ruth's going, too, as he has found her with Jack and wants to break up the intimacy.

Jack thinks that she is to be forced into a marriage with young Harding. He suggests that he and the boys hold up the special and rescue Ruth. They carry out their plan, and Ruth and Jack decide to be married at once, in order to avoid the wrath of Martin. Martin, with Harding and his son, determine to get Jack, and they return to the ranch. Jack and Ruth, with the cowboys, arrive, and the marriage is disclosed. Martin is furious, and tells Jack that Ruth is not his daughter and never was, that she is the child of a sheep-stealing outlaw. He asks his wife to bring the picture that was found on her. Harding, looking at the photograph, recognizes it as his lost child. He claims Ruth as his daughter, and announces to Martin that he will double the price of the oil land and then give it to Jack for a wedding present.

MILITARY BOOSTER FOR UNIVERSAL FILMS.

COL. JOHN B. McDONALD, of the United States Cavalry, who is attached to the Western Department of the Army, which is under the command of Major Franklin Bell of San Francisco, was one of the notable visitors at Universal City recently. Col. McDonald is making an inspection of the Field Artillery and Cavalry of the National Guard of the States of California, Oregon, Washington, Nevada, Montana and Utah, and was accompanied to Universal City by Charles M. Savage, his secretary, and Capt. Jesse McComas, Commander Battery A, First Field Artillery of the California National Guard. The party came early in the afternoon and did not leave the plant until sundown, so interested were they in the motion picture work that was presented to their view by the various companies in operation on the stages and on the exterior sets in different parts of the big plant.

"This is the best entertainment I have had in many moons, be assured," said Col. McDonald to President Carl Laemmle on taking his departure, adding, "and you certainly can count on me to boost Universal films most heartily."

"HER PRIMITIVE MAN."

Rex Drama.

Story by L. Caufield.
Scenario by Chas. J. Wilson, Jr.
Produced by H. d'Elba.

Wadsworth	Jack Mulhall
Fay Reynolds	Myrtle Reeves
McNaughton	Harry Griffith
His Wife	Miss Mattox
Rance	Jean Hersholt

Fay Reynolds, a young landscape artist, has received an order from the wealthy Wadsworth for a picture, something odd and picturesque, bordering on the primitive. She goes to the mountains to find a subject. There with Rance, a lazy mountain fellow, as guide, she starts off in her search.

Wadsworth, recuperating from a nervous collapse, visits his father's friend of pioneer days. While chopping down a tree, he becomes aware of Fay and Rance. Fay, thinking him a mountaineer, offers him five dollars if he will pose.

Rance has wandered away and finds some whiskey. Fay suddenly looks up to confront a lion, crouched ready to spring upon her. Terrified, she rushes to the camp. Rance attacks her.

Wadsworth sees Fay and Rance struggling on top of a cliff. Rushing to them, he fights with the drunken fellow. Rance falls over the cliff. Fay discovers Wadsworth's identity, and all ends happily.

"THE DESERT GHOST."

Big U Drama.

Story by E. B. Lewis.
Produced by George Marshall.

Ben	Neal Hart
Jacobs	G. Raymond Nye
Smyth	Tom Grimes

The whole country has been terrorized by the depredations of a daring robber, called the "Desert Ghost," because of his illusiveness. Ben is highly respected by his neighbors, who little suspect that he is the Desert Ghost. One day a rancher brings Mr. Jacobs to his hut and explains to Ben that the visitor intends buying a ranch. Ben hospitably offers to share his cabin with the stranger. Jacobs is a secret agent sent by a foreign power to secure maps of the surrounding country. The government has been advised of this mission and Smyth, a Secret Service man, has been sent to frustrate his plans.

One day, as Jacobs is left alone in the cabin, Ben's dog attracts his attention to a trap-door, and Jacobs, investigating, finds loot which Ben had secured after a recent raid. While he is examining it, Ben returns. Jacobs confesses that he is a well-known character of the underworld, and they decide to become pals.

Shortly after, Jacobs receives a telegram warning him of the advent of Smyth. He tells Ben that it is a message from a pal with the information that a rich chap will be on the stage that night. Each decides to hold up the stage for his own purpose. Ben arrives just as Jacobs is about to hang Smyth, with the aid of his spy, who was on the stage. The true mission of Jacobs is discovered and Ben, who is fatally wounded, has the satisfaction of knowing that the map will not fall into the hands of the foreign government.

"ON THE STREETS OF INDIA."

As Seen by Doctor Dorsey.

Powers Educational Split Reel.

The cheapest thing in India is man. The average daily wage is five cents. Indian streets swarm with humanity, curious sights and odd vehicles. In the wedding processions everybody is represented but the bride. The barber carries on his trade in the street. And so does the blacksmith. Everything is washed in the river, and everybody bathes in public. For ten months in India there is no rain, so the land has to be irrigated. The same kind of wall sweep is used today as in the days of Buddha.

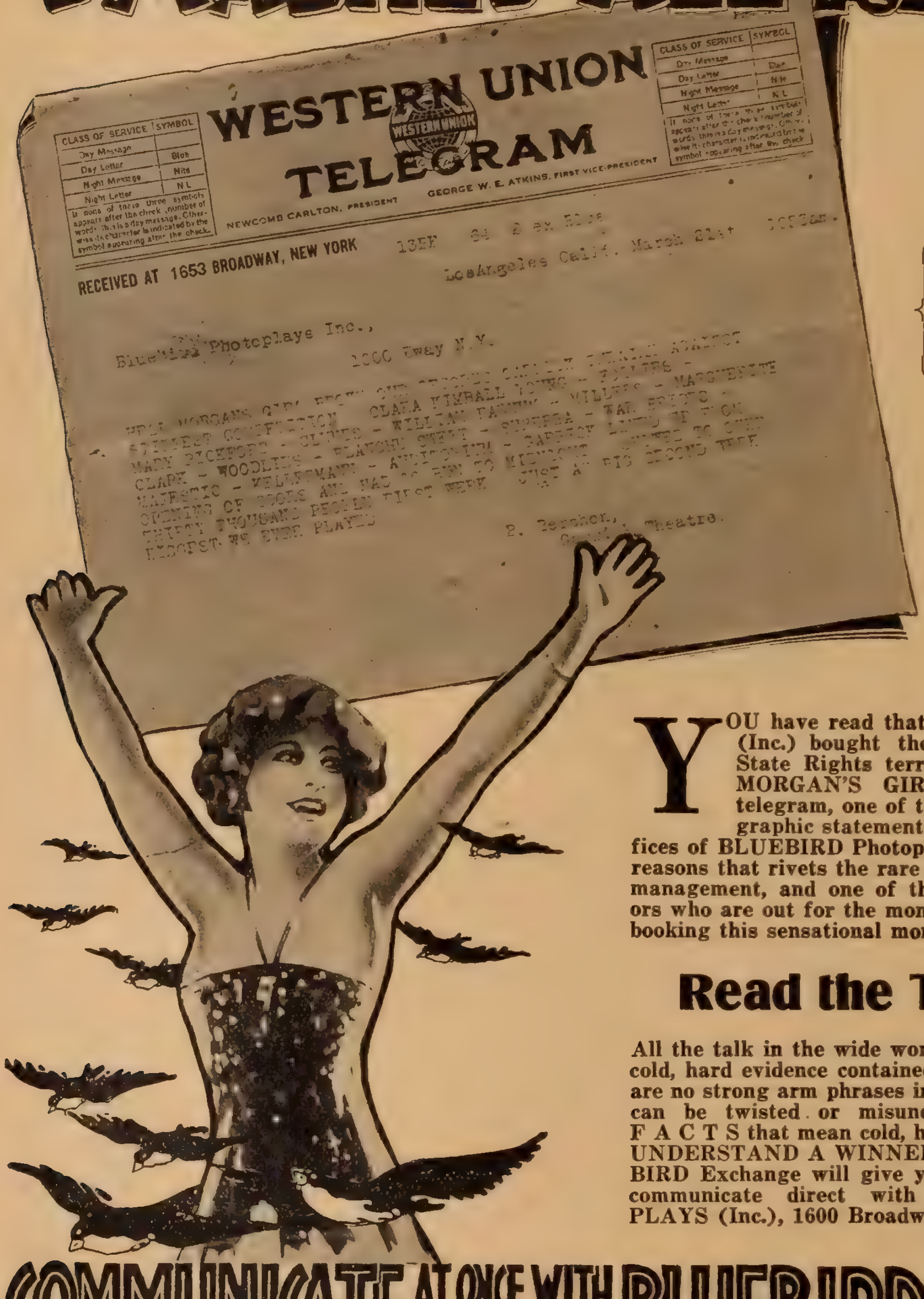
Something to crow about
UNIVERSAL ANIMATED WEEKLY

IN the UNIVERSAL ANIMATED WEEKLY—there's a lot to crow about every week. There's Willie Hopkins, the clay modeler, who has given to the U Animated Weekly a series of clay modeling stunts that are original with the U Animated and not shown in any other weekly. There are a series of the snappiest pictures of happenings and daily news of the world covered by the world-wide staff of U Animated Cameramen. All the livest pictures, with everything that's worth while—that's of real interest to all shown every week. It's breezy, clean, wholesome, highly interesting, educating, enlightening and MILLIONS OF PEOPLE ARE ASKING FOR IT—SEEING IT and ENJOYING IT EVERY WEEK. Run in on dull days and watch your business grow like magic. Book through any Universal Exchange or direct from

UNIVERSAL
ANIMATED WEEKLY,
1600 Broadway,
NEW YORK.

"HELL MORGAN'S GIRL"

SMASHES ALL RECORDS



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 1653 BROADWAY, NEW YORK 13EE [illegible] Los Angeles Calif. March 21st [illegible]

[illegible] Photoplays Inc.,
1600 Bway N.Y.

HELL MORGANS GIRL [illegible] RECORDS [illegible] AGAINST STIFFEST COMPETITION CLARA KIMBALL YOUNG - FOLLIES - MARY PICKFORD - [illegible] - WILLIAM FARNUM - [illegible] - MARGUERITE CLARK - WOODLIES - BLANCHE SWEET - SUPERBA - [illegible] - MAJESTIC - KELLERMANN - AUDITORIUM - GARRICK LINED UP FROM OPENING OF DOORS AND HAD TO RUN TO MIDNIGHT [illegible] TO OVER THIRTY THOUSAND PEOPLE FIRST WEEK JUST A BIG SECOND TIME BIGGEST WE EVER PLAYED

B. [illegible], [illegible] Theatre.

"Hell Morgan's Girl," a BLUEBIRD SPECIAL, all State Rights territory having been purchased by BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York City.

YOU have read that BLUEBIRD Photoplays (Inc.) bought the entire United States-State Rights territorial rights to "HELL MORGAN'S GIRL." The accompanying telegram, one of the most remarkable telegraphic statements ever received in the offices of BLUEBIRD Photoplays (Inc.), is one of the reasons that rivets the rare judgment of BLUEBIRD management, and one of the reasons why Exhibitors who are out for the money will waste no time in booking this sensational money-getter.

Read the Telegram

All the talk in the wide world falls flat alongside of cold, hard evidence contained in the telegram. There are no strong arm phrases in it. There's nothing that can be twisted or misunderstood. It gives you FACTS that mean cold, hard cash to you IF YOU UNDERSTAND A WINNER. Your nearest BLUEBIRD Exchange will give you facts and figures, or communicate direct with BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York.

COMMUNICATE AT ONCE WITH YOUR NEAREST BLUEBIRD EXCHANGE

THIS WEEK'S PROGRAM

SPECIALS.

02317 RED FEATHER—"Mr. Dolan of New York" (5 Reel Com. Dr.) (Jack Mulhall). 1-3-6
02318 NESTOR—"Under the Bed" (Com.) (Lyons, Moran and Edith Roberts). 1
02321 L-KO—"Ring Rivals" (2 R. Com.) (Russel.) 1-3-6
02325 BIG U—"The Desert Ghost" (Dr.) Neal Hart.) 1
02327 IMP—"The Perils of the Secret Service" (2 Reels) No. 6 "The Signet Ring" (Benedict.) 1-3-6
02328 UNIVERSAL SCREEN MAGAZINE—No. 14. 1
02331 JOKER—"The Careless Cop" (Com.) (Gale Henry-Wm. Franey).
02333 POWERS—"Boomer Bill Goes To Sea" (Com. Cart.) and "On the Streets of India" (Dorsey) (Split Reel.) 1
02319 GOLD SEAL—Harry Carey in "Hair-Trigger Burk" (3 R. West. Dr.) with Claire Du Brey) 1-3-6
02335 SPECIAL SERIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Final Episode) (2 reels) "A Prisoner of Love." 1-3-6
02336 SPECIAL SERIAL—Ben Wilson in "The Voice on the Wire," with Neva Gerber (Episode No. 5) (2 Reels) "The Spectral Hand." 1-3-6

REGULAR RELEASES.

02320 VICTOR—"His Family Tree" (Com.) (Eileen Sedgwick.) 1
02323 BIG U—"The Bugler" (Drama). 1
02324 REX—"Uncle John's Money" (2 reel dr.) (Malcolm Blevins and Marjorie Ellison). 1-3-6
02326 LAEMMLE—"The Silent Prisoner" (Sea dr.) (Ethel Grandin). 1
02329 VICTOR—"Stop Your Skidding" (Comedy). 1
02330 BISON—"The Kidnapped Bride" (2 reel dr.) (Marie Walcamp). 1-3-6
02332 REX—"Her Primitive Man" (Dr.) (Jack Mulhall). 1
02334 IMP—"The Eyes in the Dark" (2 reel dr.) (Leah Baird. 1-3-6

NEXT WEEK

SPECIALS.

02337 RED FEATHER—"The Flower of Doom" (5 R. Dr.) (Wedgwood Nowell and Gypsy Hart). 1-3-6
02338 NESTOR—"Follow the Tracks" (Com.) (Lyons, Moran and Edith Roberts). 1
02347 IMP—"The Perils of the Secret Service" (No. 7, Final 2 R.) "The International Spy" (Kingsley Benedict). 1-3-6
02348 UNIVERSAL SCREEN MAGAZINE—Issue 15. 1
02351 JOKER—"Take Back Your Wife" (Com.) (Gale Henry-Wm. Franey). 1
02342 L-KO—"Love and Blazes" (Com.) (Dunham). 1
02353 POWERS—"Good Story of a Bad Egg" (Com. Cart.) "Intimate India" (Dorsey) (Ed. Split). 1
02355 SPECIAL SERIAL—Ben Wilson in "The Voice on the Wire," with Neva Gerber. "The Death Warrant" (Episode No. 6) (2 R. Dr.) 1-3-6

REGULAR RELEASES.

02339 GOLD SEAL—"For Lack of Evidence" (3 reel dr.) Tina Marshall). 1-3-6
02340 VICTOR—"It Happened in Room 7" (Com.) 1
02341 LAEMMLE—"Chubby Takes a Hand" (Dr.) (Wm. V. Mong and Zoe Rae). 1
02343 UNIVERSAL ANIMATED WEEKLY—Weekly No. 68. (News).
02344 VICTOR—"The Topsy Turvy Twins" (2 R. Com.) (Carter De Haven). 1-3-6
02345 BIG U—"The Pace That Kills" (Dr.) (Claire McDowell). 1
02346 REX—"The Sorceress" (Dr.) (Herbert Rawlinson and Cleo Madison). 1
02349 VICTOR—"Tit for Tat" (C. dr.) (Hobart Henley). 1
02350 BISON—"The Tell-Tale Clue" (2 reel dr. of the woods) (Molly Malone). 1-3-6
02352 IMP—"The Blazing Secret" (Dr.) (King Baggot-Leah Baird). 1
02354 BIG U—"Her Great Mistake" (2 reel animal dr.) (Marie Walcamp). 1-3-6

The WEEK AFTER

SPECIALS.

02356 SPECIAL ATTRACTION—"The Hero of the Hour" (5 R. Com. Dr.) (Jack Mulhall). 1-3-6
02357 NESTOR—"The Home Wreckers" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02361 L-KO—"Little Bo Peep" (2 reel Com. (Dan Russell). 1-3-6
02364 REX—"The Townsend Divorce Case" (Drama) (Gretchen Lederer-Roberta Wilson). 1
02367 UNIVERSAL SCREEN MAGAZINE—Issue 16.) 1
02370 JOKER—"The Leak" (Comedy) (Wm. Franey). 1
02372 POWERS—Cartoon and Dorsey Educational. 1
02374 SPECIAL SERIAL—Ben Wilson in "The Voice On the Wire," with Neva Gerber. (Episode No. 7) (2 reels). Title not decided). 1-3-6

REGULAR RELEASES.

02358 GOLD SEAL—"The Forest Nymph" (3 Reel Mountain Dr.) (Bartina Burkett). 1-3-6
02359 VICTOR—"The Thousand Dollar Drop" (Com.) (Eileen Sedgwick). 1
02360 LAEMMLE—"Twixt Love and Desire" (Drama.) (Irene Hunt-Leo Pierson). 1
02362 UNIVERSAL ANIMATED WEEKLY—Weekly 69.
02363 VICTOR—"Her Wayward Parents" (2 R. Com. Dr.) (J. Belasco). 1-3-6
02365 BIG U—"The Warrior's Bride" (Dr.) (Wallace Reid). 1
02366 IMP—"The Rogue's Nest" (2 R. Crook Dr.) (Lee Hill-Edith Roberts). 1-3-6
02368 VICTOR—"The Woods Are Full of 'Em" (Com.) (Ernie Shields). 1
02369 BISON—"The Trail of Hate" (2 R. Western Dr.) (Jack Ford). 1-3-6
02371 LAEMMLE—"A Woman of Clay" (Dr.) (Leah Baird). 1
02373 REX—"David Craig's Luck" (2 R. Dr.) (Matt Moore-Jane Gail). 1-3-6

MUSIC FOR "MR. DOLAN OF NEW YORK"—WEEK OF APRIL 9, 1917.

This picture does not suggest any Theme.

1. *"Sparklets,"* by Puerner, until "The fight. 2. Short Agitato to action, until "Twenty-four hours from Paris." 3. *"Pastel, Menuet,"* by Paradis, until "Prince Frederick of Valsburg." 4. *"A La Bien Oimce,"* by Schuett, until "Count Conrad decides." 5. *"Esperanza,"* by Johnstone, until "Jimmy Dolan had been," etc. 6. *"La Rose,"* Intermezzo, by Ascher, until "Prince Frederick has a number." 7. *"Souvenir,"* by Drdla, until "Dugan, the fight promoter." 8. *"Fair Vassar,"* by Tobani, until "Say, did you hear that one?" 9. *"Souvenir of the Ball,"* Intermezzo, by Boccalari, until "So the Ethiopian," etc. 10. *"Flower Song,"* by Barnard, until "Prince Frederick does a little road work." 11. *"Galop,"* to action, until "Has Prince Frederick been here?" 12. *"Aragonaise"* from *"Le Cid,"* by Massent, until "You want to take it easy." 13. *"Sieste,"* by Laurens, until "A ball in honor of the Prince." 14. *"Brunette,"* by Kretschmer, "Anybody see you come in?" 15. *"Moderato Agitato,"* by Becker, until "This guy is going," etc. 16. *"Caprice,"* by Ascher, until "Dancing scene." 17. *"One Step,"* to action, until "You're going to hear a lot," etc. 18. *"Berceuse,"* by Delacour, until "This is Prince Frederick." 19. *"Extase,"* by Ganne, until "Proclamation." 20. *"Allegro,"* by Bach, until "Again the welterweight title," etc. 21. *"La Kesonian,"* March, by Lake, until "It's his royal notes." 21. *"Menuet Vif,"* by Paradis, until end.

GOLD SEAL—"Hair-Trigger Burke" (Three-Reels)

1. *"Western Allegro,"* by Winkler, until "Interior of cabin." 2. *"Fair Vassar,"* by Tobani, until "My kid he thinks," etc. 3. *"Dramatic Andante,"* by Ascher, until "She was hard," etc. 4. Piano improvise to action, until "Life in the West." 5. *"Alita," by Losey.*

REEL II.

6. *"Prairie Flower,"* by MacMillen, until "Dancing scene." 7. Piano Solo, improvise, to action, until "They stop dancing." 8. *"Wild Rosebud,"* by Tobani, until "But the kid had tasted life." 9. *"A Western Episode,"* by Trinkaus, until end of Reel 2.

REEL III.

10. *"Wild Rosebud,"* by Tobani, until "You thief, you sold the daisy mine." 11. *"Dramatic Tension,"* by Funck, until "I didn't want you to have this." 12. *"Western Moderato,"* by Bach, until "That gold was stolen." 13. *"Dramatic Tension No. 1,"* for disputes, by Ascher, (watch shots), until end.

NESTOR—"Under the Bed" ....(Comedy)

1. *"Trombone Frolic,"* by Sorensen. 2. *"Glitchy Jacob,"* by Losey, until end.

VICTOR—"His Family Tree" ....(Comedy)

1. *"Harlequin,"* by Roberts. *"Slidus Trombonus,"* by Lake, until end.

L-KO—"Ring Rivals"....................(Two-Reel Comedy)

1. *"Ragged Thought,"* by von der Mehden. 2. *"Lucille Love,"* by Lake.

REEL II.

3. *"Two Thomas Cats,"* (popular). 4. *"That Flying Rag,"* by Pryor, until end.

REX—"Uncle John's Money" ....(Two Reels)

1. *"Esperanza,"* by Johnstone, until "Entertaining Uncle John. 2. *"La Rose,"* Intermezzo, by Ascher, until "Another day of earning." 3. *"Souvenir of the Ball,"* by Boccalari, until "You must go and call." 4. *"Solitude,"* by Czibulka, until end.

REEL II.

5. *"Fair Vassar,"* Characteristic," by Tobani, until "Uncle John in auto." 6. *"Finale,"* from Ariele, by Bach, until "Uncle John getting up from bed." 7. *"Alita,"* by Losey, until "The next day's financial news." 8. Continue to action, until end.

BIG U—"The Desert Ghost"........................(Drama)

1. *"Good Galop,"* to action, until "A stranger enters the valley." 2. *"Western Moderato,"* by Bach, until "Dawn." 3. *"Good Galop,"* to action, until "Hold up." 4. *"Good Agitato,'* to action, (watch shots), until "You call yourself a secret agent." 5. *"Causerie,"* by MacMillen, until "Don't forget that America," etc. 6. *"Western Allegro,"* by Winkler, (watch shots), until end.

IMP—"Perils of the Secret Service," No. 6. "The Signet Ring."

REEL I.

1. *"Nocturno,"* by Krzyzanowski, until "In the house of many secrets." 2. *"Dramatic Andante,"* by Ascher, until "That was always," etc. 3. *"Dramatic Tension,"* by Funck, until "Van Zy'l, chief of the foreign secret service." 4. *"Heart Secrets,"* by Delacour, until "Then the great war began." 5. *"Dialogue,"* by Meyer Helmund, until end of Reel 1. 6. *"Adieu,"* by Karganoff, until "Secret Service men enter Van Zy'l's room." 7. *"Mysterioso No. 15,"* by Lake, until "I see you got a warning." 8. *"Idyl,"* by Hyman, until end.

BISON—"The Kidnapped Bride"............(Two Reels)

1. *"Fata Morgana,"* by Tobani, until "I found her hat." 2. *"Berceuse,"* by Delacour, until "The next day." 3. *"To Spring,"* by Grieg, until "Hungry kid." 4. *"Allegro,"* by Bach, until "Kiss kid." 5. Continue or repeat to action, until "Fifteen years elapse." 6. *"Serenade,"* by Drdla.

REEL II.

7. Continue *"Serenade,"* by Drdla, until "The next morning." 8. *"Love Song,"* by Puerner, until "At the end of the week." 9. *"Western Allegro,"* by Winkler, until "At railroad station." 10. *"Good Galop,"* to action, until "Let's go back." 11. Continue pp until "Half year later." 12. *"Love Song,"* by Flegier, until end.

JOKER—"The Careless Cop"........................(Comedy)

1. *"Joker March,"* by Lake. 2. *"Noisy Bill,"* by Losey, until end.

REX—"Her Primitive Man"..............................(Drama)

1. *"Serenade,"* by Drigo, until "The fight." 2. *"Agitato No. 4,"* by Becker, until "After the fight." 3. *"Heart to Heart Melody,"* by Trinkaus, until end.

IMP—"The Eyes in the Dark"

1. *"Andante Mysterioso,"* by Lake, until "Scene on board of ship." 2. *"A Tale of Two Hearts,"* by Roberts, until "Margaret Williard." 3. *"Just a Gem,"* by Tobani, until "There is something wrong." 4. Continue ff until "Watching Eyes." 5. *"Mysterioso Agitato No. 33,"* by Becker, (watch shots), until "The next day." 6. *"Solitude,"* by Eilenberg, until "A night of terror." 7. *"Good Mysterioso"* to action, until end of Reel 1.

REEL II.

8. *"Agitato,"* by Kerssen, until "Next evening." 9. *"Valse Lento,"* by Schuett, until "Lights out." 10. *"Moderato Mysterioso,"* by Becker, until "Lights on." 11. *"Reverie,"* by Rissland, until "Trapped." 12. *"Good Agitato"* to action, until "The occult power of the East." 13. *"Mysterioso Agitato,"* (watch shots), until "Later the ruby is restored." 14. *"Flirtation,"* Intermezzo, by Meyer Helmund.

MUSICAL PROGRAM TO "THE PULSE OF LIFE," SPECIALLY SELECTED AND COMPILED BY M. WINKLER

THEME LOVE SONG BY FLEGIER THEME

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	1 Min. & 55 Sec.	Chanson D'Amour by Saar
T	Full of Youth.......	50 Seconds	.... Continue to action
T	Sometimes the Solitude of the Sea..	3 Min. & 5 Sec.	.. Longing by Bendix
T	Discontent	3 Min. & 35 Sec.	La Reve by Golterman
	to action pp or ff		
T	Lisetta, Like the Sea Gulls	2 Min. & 30 Sec.	.... Theme
S	Statue of Liberty...	25 Seconds	America, National Song
T	New York	1 Min. & 5 Sec.	Swing Song by Barns
T	Stanford Graham, Whos' Etc.	2 Min. & 30 Sec.	..Tendresse by Ravina
T	Under the Spell of Lights	2 Min. & 40 Sec.	Felice, Canzonetta by Langey
T	The Awakening	1 Min. & 55 Sec.	Velvet of the Rose, Waltz by Barnard
T	This Will Cover Your Return	2 Min. & 35 Sec.	.... Continue pp
T	The Bucket	1 Min. & 25 Sec.	Agitato No. 4 by Becker
	begin pp—then to action		
T	It's the Quietest Little Place	2 Minutes	Jasmine by Kretschmer
T	As the Months Pass.	6 Min. & 10 Sec.	.... Piano Solo
	improvise to action—during dancing scenes, etc.		
T	After Months of Self Denial	3 Min. & 15 Sec.	Claire de Lune by Thome
T	As the Sculptors Work	1 Min. & 30 Sec.	.... Theme
S	Exterior Saloon	2 Min. & 30 Sec.	.... Continue to action
T	Love Among the Oysters	1 Min. & 50 Sec.	Malena, Intermezzo by Ellis
T	Investigations	1 Min. & 20 Sec.	... Continue to action
T	The Next Day	1 Min. & 50 Sec.	Dramatic Andante by Ascher
T	Graham's Guardian.	3 Minutes	Capricious Ninette by Orth
T	A Persistent Wooer.	45 Seconds	... Continue to action
T	The Promised Visit.	2 Min. & 20 Sec.	.L'Adien by Favarger
	ff during disputes		
T	That Noon	2 Min. & 30 Sec.	... Continue to action
T	That Afternoon	2 Min. & 40 Sec.	.... Theme
T	Early in the Evening	2 Min. & 15 Sec.	Dramatic Tension No. 1 by Reissiger
	to action pp or ff		
T	While Dominick Spent Weeks	1 Min. & 50 Sec.	Dramatic Tension No. 2 by Reissiger
T	The Last Appeal ...	3 Min. & 50 Sec.	After Sunset by A. Pryor
T	Too Late	55 Seconds	.... Continue ff
T	When Justice Had Corrected	2 Min. & 40 Sec.	.... Theme
	to action pp or ff		

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Timely Suggestions for Easter Music

By M. Winkler

EASTER FANTASIA—A descriptive musical narrative by M. L. Lake.

1st Movement "On Calvary."

2nd Movement "And the Sun Was Darkened."

3rd Movement "Dawn of Easter."

4th Movement "Christ is Risen."

The first movement with the wailing of the strings portrays in a remarkable way the conflicting emotions of the multitude assembled on "Calvary" the second preceded by the rumble of the basses and tympani, and alternating between the blatant discordant blare of brass and the subdued consonnance of strings shows the fear and terror of the awe-stricken multitude, the third, a morning scene opens with a tremolo for strings, working up to a powerful agitato in which the horn heralds the resurrection, and then the fourth movement is worked up into a grand triumphal finale.

A really remarkable tonepicture which will make a hit on every program.

Easter Chimes—A descriptive novelty with "Chime" effects. Synopsis—Easter Morning, Chimes in the distance, "Lead Kindly Light," Reverie "On the Way to Church," Arrival at Church, Chimes, "Jesus, Lover of My Soul," Grand Organ, "The Palms," Prayer, Chimes, "Rock of Ages," Reverie, "Returning from Church," Chimes in the distance.

SOME REMARKS ON CONDUCTING.

THE conductor's duty is to concentrate the various purposes of individual players into one combined purpose, just as a pianist combines the various mechanisms of his instrument into one organism under his fingers. For this reason a conductor is often said to "play on the orchestra"; indeed the power of a conductor over his players may be even greater than that of a player over his instrument, inasmuch as the mechanical element is entirely absent from the connection between the conductor and his performers.

Richard Wagner divided the duties of an orchestra conductor under two heads—(a) that of giving the true tempo to the orchestra; (b) that of finding where the melody lies. The idea of true tempo covers the technical qualifications necessary to a conductor; the idea of the melody covers the ideal aspects of his art. Very few men possess both these qualifications, but both are necessary to great conducting. Technical accuracy is useless with out an imaginative mind, and the most inspired imagination is powerless unless aided by a clear head and a clear beat.

EFFICIENT MANAGEMENT OF A REHEARSAL.

THE conductor's object must be to employ the time for rehearsal as usefully as possible. A conductor must recognize at once what are the different parts of a composition, what will require much rehearsal and what little orchestral players are very sensitive and naturally resent having their time wasted. The conductor must realize which mistakes may be passed over lightly as mere slips, which are radical and must be insisted on. Economy of time is especially important in England, where a conductor often has to direct a 'scratch" orchestra collected for the purpose, with only one rehearsal to prepare for a long program. In such cases the conductor must be ready to seize on the essential points and let the rest take care of itself.

STUNTS
For "THE VOICE ON THE WIRE"

STUNT No. 7—

Have a small throwaway printed on cheap stock bearing this message: "LOOK OUT FOR THE VOICE ON THE WIRE," and have a hole large enough to cover a door-knob punched into these throwaways. Send a crew of boys around and stick these throwaways on the door-knobs of all the houses, stores and other places in your town. Don't have anything but the mysterious message as given here. Then later when you openly announce your serial you can have another throwaway printed and on this one you can have the wording: "FOR AN EXPLANATION OF THAT MYSTERIOUS MESSAGE 'LOOK OUT FOR THE VOICE ON THE WIRE' go to the .... Theatre every .... night."

STUNT No. 8—

Call on your local telephone company and explain to them that you are going to run the great Universal Surprise serial, "THE VOICE ON THE WIRE." Tell the Manager of the Telephone Company that the Telephone Company is going to come in for a tremendous amount of free advertising because this serial deals with telephones all the way through. Tell him the plans you have in mind for advertising this serial before it opens and after it is running. Ask him if he will co-operate with you in helping you use his telephone system in some novel manner. Tell him that he will derive as much if not more advertising out of whatever he helps you do than you will, but the main point is that this is practically a Telephone Serial and any live, wide-awake manager of any local Phone Company will be more than glad to work with you on any special plans or stunts that you want to pull off. Maybe he can suggest some clever new stunt that is not outlined in this book. By talking things over with him and showing him where his Company will cut in for a tremendous amount of free advertising, he will listen and will eventually CO-OPERATE WITH YOU. All Phone Companies are live advertisers and any manager will quickly see the advantages to be gained by working hand in hand with you.

STUNT No. 9—

Announce in newspaper ads that on a certain night—between the hours of 8 o'clock and 10 o'clock—somebody will be called up over the telephone and they will hear some one say—"IF YOU WILL CALL AT THE .... THEATRE TOMORROW YOU WILL RECEIVE COMPLIMENTARY TICKETS TO THE GREAT UNIVERSAL SURPRISE SERIAL. 'THE VOICE ON THE WIRE.'" This will work everybody up awaiting such a call, and will result in a tremendous lot of publicity and gossip. Now in order that some practical joker doesn't steal your thunder and begin calling up a lot of people and giving out this statement over the wire, you can add to your statement this explanation: "TICKETS WILL ADMIT YOU ONLY IF ACCOMPANIED BY SOME OTHER PERSON WHO PAYS CASH ADMISSION ALONG WITH YOUR FREE TICKET." Thus you practically give two admissions for the price of one, but you only have to call up say about 25 to 50 people to make a great talking fest over this novel stunt.

Films Started at Universal City, Titles of Which Have Been Approved at Washington.

Rosalind at Red Gate
The Case of Henry Holbrook
When Mother Lost Out
The Bird of Death
Devotion
In the Track of the Storm
The Little Belgian
The Love That Grew
Is a Woman a Person?
Women's Wrongs
In African Wilds
The Career of Casey
The Valor of a Lover

STILL GOING BIG!!
Liberty

Still going big, because thousands of Exhibitors are reading the enthusiastic letters from thousands of other Exhibitors, stating that "LIBERTY" is getting more money for them than any serial they ever ran.

This serial is big, thrilling, patriotic, timely. Now, when the country is aroused, is the time to book and clean up. Your nearest Universal Exchange, or the home office of the Universal.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

THANK you, one and all—

That is those who have begun to respond to our oft repeated request for letters on the subject of stunts—you know, the stunt suggestions that appear on this page every week.

Yes, we have at last begun to make an impression. We know Exhibitors haven't a lot of time for writing letters, but please remember your letter may help some other Exhibitor and in turn his letter may help you, so—

Won't you please take the time now to write us what you think of the suggestions on this page, and of stunts in particular as a means of "putting it over?" We want your co-operation, and if you read the Weekly you know we are entitled to it, for there is no concern in any line of business in this country that extends more hearty cooperation to those with whom it does business than the (excuse us), MIGHTY UNIVERSAL. So there.

If you haven't time to write more than to say "Stunts are good," or "Stunts are rotten," it makes no difference, we shall be glad to know that you have at least given them a thought. For the good of every one in the business write the thing that is in your mind regarding stunts. Write today and address the EDITOR, Moving Picture Weekly, 1600 Broadway, New York.

THE Red Feather for April 16th is called "The Flower of Doom," and is an exciting melodrama, staged by Rex Ingram, the director who is famous for his artistic pictures. A suggestion for a stunt to draw attention to this offering is the old one of a blind man. But if you have not used it, you might try it for this release. Have a man made up as if he were blind, and led by a dog. Have him wear a large placard which reads, "I would give $500 to see 'The Flower of Doom,' at (name here) Theatre on (date here)." While this stunt is not original, it has not been suggested on this page before, and the reports of several exhibitors from different sections of the country attest the success of this scheme as an effective crowd-getter.

THE Nestor for Monday, April 16th, is called "Follow the Tracks," and is worth special attention, for Eddie Lyons and Lee Moran are more than usually funny in it. Many exhibitors run the Red Feather on Sunday, so that suggestions for two pictures which are scheduled for release on the same date are not out of place. In this comedy, Eddie and Lee have all sorts of adventures in a "flivver." in which they try to find their way home after a banquet. They are forced to follow the tracks. Have two young men in evening dress, who seem very "happy" follow the car tracks all over your town in a flivver. There must be a placard on their car which reads that they are following the tracks to your theatre.

THE big series, written and produced by George Bronson Howard, featuring Kingsley Benedict; and called "The Perils of the Secret Service" comes to an end this week, for which you will be sincerely sorry, if you have been running it. The last story is the best of all, and it bears the thrilling and suggestive title, "The International Spy." In these days, when the daily papers are filled with true stories which sound more improbable than fiction, no title that you could announce on the front of your theatre could attract more attention. Have large posters, which can be roughly lettered in by hand and will cost very little, in prominent places in your lobby, or on the front of your theatre, offering a reward as large as you like for information leading to the arrest of the International Spy, who is suspected by the U. S. Government of selling secrets to a foreign power. Make the poster as startling in appearance as you can, and let them know that the place to learn further particulars about the apprehension of the spy is in your theatre.

THE Bison for April 21st is called "The Tell-Tale Clue," and features Molly Malone, the girl with the name like an Irish love song. She is just as sweet as her name, too. Call attention to this release by placing a barrel in a prominent position in the lobby, with a big sign over it, "Do not look in this barrel!" Inside have an old boot, with the heel turned up to show that the lower lift is missing. Lay the lift beside the boot, and label it "The Tell-Tale Clue." Of course, every one will stop to look in the barrel, for curiosity is a quality you can always bank upon.

A Bluebird a Day

TIE TO BLUEBIRDS.

Bluebird Photoplays, Inc.,
Denver, Colo.

Gentlemen—Enclosed find check for service, also the contracts for "Hell Morgan's Girl." I used "A Stranger from Somewhere" on Sunday, and will say it was the best picture since "Love's Lariat," "The Secret of the Swamp" and "The Girl of Lost Lake." Am playing "The Gay Lord Waring" to-day.

Here's a tip you can give to any exhibitor and especially the brother who is opening a new house. If they will tie onto Bluebird service, and boost and advertise it as they never advertised a service before, then have the Exchange give them "Love's Lariat" with Harry Carey as the first picture for an opening, then run "The Secret of the Swamp" and follow it up with "The Girl of Lost Lake," they will take the town by storm and Bluebirds will be established in their territory on a foundation that will last forever, or as long as Bluebird puts out the pictures they are now giving the exhibitor.

The exhibitor who hasn't a Bluebird contract is like a full rigged ship without sails. Brothers, tie to Bluebird and put the service over as I have outlined in this letter, and it's a thousand to one shot that your *Bluebird night* will be the *banner* night of the week.

Oh, yes! In regard to the Bluebird day you advertised. Say, listen, I have been running a special Bluebird day since September. I have a banner which I use on these days with these words on it: "It's Bluebird today." Bluebird pictures have made more money for me than any other programs which I have ever used.

This is a pretty lengthy letter, but I had to let out a little praise for the service which made the Rex Theatre, and also the Gem in this town. I am,

Yours truly,
FRED McCOY,
Rex Theatre.
Gallup, N. M.

RELIEVES TIRED MINDS.

Bluebird Photoplays, Inc.,
Portland, Ore.

Gentlemen—"The Man Who Took a Chance" is just the kind of story to relieve tired minds. My audience enjoyed the film immensely, and gave it a splendid reception.

Yours truly,
J. A. BRADT, Mgr.
Echo Theatre.
Portland, Ore.

THIS IS PRAISE.

Bluebird Photoplays, Inc.,
Los Angeles, Cal.

Gentlemen—As a general thing circular letters are consigned to the waste basket, but we feel so kindly toward the Bluebird Photoplays, their makers and distributors that we are going to take the trouble to reply to yours received this morning.

The Rosemary Theatre has exhibited many Bluebird Photoplays and although these were not selected from the wide variety offered by your program we consider every one of them to be among the very best pictures we have ever shown. Every program makes a poor picture once in a while, many programs make poor pictures very often, but we have never shown, nor have we ever seen a poor Bluebird nor even one that we would not call a good picture, although we presume you have made such.

Our present contract arrangements do not permit us to run Bluebirds every week, but if there were eight days in the week the first day would be "Bluebird Day."

Trusting events will shape themselves in the near future so that we may be enabled to run your service regularly, and thanking you for your many past courtesies, we remain,

Very respectfully yours,
H. H. RAYMOND,
Raymond Amusement Company,
Rosemary Theatre.
Ocean Park, Cal.

EXCELLENT.

Bluebird Photoplays, Inc.,
Minneapolis, Minn.

Gentlemen—The service so far sent me has been excellent, and I desire to express my thanks for same. Here's hoping that it continues to be as good as it has been.

Very truly yours,
P. J. BIBLE,
Grand Theatre.
Walker, Minn.

HE SKIMS THE MARKET.

Bluebird Photoplays, Inc.,
Minneapolis, Minn.

Gentlemen—Enclosed find my check for Bluebird features next week. Regarding the Bluebird service, wish to say that I am well satisfied with them and their drawing power is equal to any pictures that I show, and I skim the market for the pick of all the programs.

Yours truly,
R. C. WILSON,
Mgr. Opera Movies.
Staples, Minn.

Some Wise Guy Sai
It's So. But Its Jus
Photoplays, As H
Will Tell You. Her
Comments Which Bl
Day in the Week. I

WELL, THEY ARE!

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—if the other four features which I booked for the month are as good as "Behind the Lines," I will be more than pleased, as I got more praise on "Behind the Lines" than on any feature I have run for the last two years; and you know I have been bucking the feature business for a long time and have run features from a lot of companies, and some mighty good ones, too. When I get praise from my patrons on a feature you can gamble it was good and will please two-thirds of any man's audience in the city or country town. I will cheerfully recommend "Behind the Lines" as being high-class and a topnotcher in every respect, and one that will please the most critical audience.

Yours truly,
A. A. ULM,
The Orpheum Theatre.
Randolph, Neb.

CAN'T RESIST BLUEBIRDS.

Bluebird Photoplays, Inc.,
New York, N. Y.

Gentlemen—Wish to say a few words about your photoplays. I have seen a few more of your photoplays, one of them only yesterday. It was called "The Girl of Lost Lake." I certainly enjoyed it very much.

I look forward to the time when I can see another Bluebird. The scenery and beautiful colors of this production were just wonderful, and I consider it a treat when one comes to town. I remain,

FREDERICK L ABBOT.
236 Indiana Avenue,
Providence, R. I.

P. S.—I do not care much for the movies as a rule, as there are some that I do not enjoy, but I cannot resist the Bluebirds. Wishing you the best of luck.

Keeps the Doctor Away

hat About Apples and s True of Bluebird reds of Exhibitors re Just A Few of the ird Is Receiving Every 't Pass Up Bluebirds.

ENOUGH SAID.

HERE is a novel boost letter sent to the Canadian Bluebird Company by one of its accounts:

It's Blue Bird, is right—
We should worry if it's a Bluebird.

Ticket Office.

Patron—Bluebird to-day?
Manager—Yes.
Patron—Four tickets, please.

After Show.

Patron—When is your next Bluebird on?
Manager—Every Monday, Tuesday and Wednesday.
Patron—Will you sell me a season ticket?

Enough said.
What we think of Bluebirds.

GRAND THEATRE,
Carl Kranz, Sec.-Treas.
George O. Philip, Manager.
Kitchener, Ontario.

BLUEBIRDS MAKE FRIENDS.

Bluebird Photoplays,
Dallas, Texas.

Gentlemen—I wish to compliment you on "God's Crucible," the Bluebird that we used last night. We drew a good house and every one that came out complimented the picture. It seems that the Bluebirds are making friends and we expect to feature them strong.

Yours truly,
DREAMLAND THEATRE,
Brownsville, Texas.

UP TO THE MINUTE.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—Must state that Bluebird plays are up to the minute. The only trouble is they end when my patrons have only had half enough.

Yours very truly,
E. W. BLAKESLEE,
Mgr. Airdome Theatre.
Nebraska City, Neb.

"LOVE'S LARIAT" AGAIN.

Bluebird Photoplays, Inc.,
Dallas, Tex.

Gentlemen — Yesterday I showed "Love's Lariat," and it affords me much pleasure to say unhesitatingly that it is one of the finest pictures I ever saw. If we could get more of that type of picture we would have little to fear from censors or low box office receipts.

When a producer can make a picture like "Love's Lariat," why will he produce some of the sensational unclean things that he does?

In "Love's Lariat" there is so much of genuine mirth and all in real earnest that it will please anybody any time.

There is really more in it than in any Chaplin.

Thanking you and hoping for more like it, I am,

MRS. T. G. BURNS, Mgr.
San Marcos, Tex.

ON THE BEST DAY.

Bluebird Photoplays, Inc.,
Denver, Colo.

Gentlemen — We think Bluebird plays are great, and as you know, we play them our best day (Sundays). That is sufficient evidence of our opinion of them.

We also give them good display in three weekly papers which copies are not available at this time. I think, however, the enclosed copies should prove that Bluebirds are about right in this town.

Yours truly,
EDW. ANDERSON,
Mgr. Grand Opera House.
Pueblo, Colo.

SOMETHING DIFFERENT.

Bluebird Photoplays, Inc.,
New York City.

Gentlemen—Last night I saw your Mary MacLaren for the first time in the Bluebird play, "Wanted — a Home," and I want to congratulate you on your find. All through the play there was an atmosphere of refreshing newness and a something different from the usual run of photoplays, which undoubtedly was due to the wistful, magnetic personality of Miss MacLaren.

I am awaiting anxiously her next appearance. With due regard, I am

Very truly yours,
(Signed) T. J. CANTWELL,
Peru, Ill.

ONE GRAND PICTURE.

Bluebird Photoplays, Inc.,
Chicago, Ill.

Gentlemen—The Bluebird photoplay, "The Bugler of Algiers," which I put on last Thursday, January 11, was one grand picture, appreciated by all and a success in every way, although the weather was cold and disagreeable. While only mentioning the one above all Bluebirds are in the same class and that is the best.

Yours very truly,
J. H. DALES,
Princess Theatre.
Rochelle, Ill.

IT WAS GREAT.

Bluebird Photoplays,
1600 Broadway,
New York City.

Gentlemen—I saw and enjoyed with my whole family a few nights ago your play, "The Bugler of Algiers."

It was great.

Now please be good enough to tell me who published that novel, "We Are French." I want it.

Very respectfully,
P. H. NEAL,
Hopewell, Va.

HOUSEHOLD WORD.

Bluebird Photoplays,
Dallas, Texas.

Gentlemen—I feel that I should let you know how well Bluebirds are going over. "Love's Lariat" was the best of them all. Never heard so much talk about one picture. "The Girl of Lost Lake" comes next. "The Unattainable" also was extra good. Bluebird is a household word in Silsbee.

Yours truly,
(Sgd.) CARR GIBBS,
The Pastime Theatre,
Silsbee, Texas.

P. S.—I have been in the game over four years and feel that I am able to judge a good picture.

VERY GOOD SATISFACTION.

Bluebird Photoplays, Inc.,
Des Moines, Iowa.

Gentlemen—I wish to advise you that your Bluebirds are giving very good satisfaction. My patrons like them about as well as anything I show and know I show the best.

Yours very truly,
H. DE BAGGIO, Sec.-Treas.
Real Amusement Company.
Colfax, Iowa.

These two pages are
the most important
in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"Mr. Dolan of New York," with Jack Mulhall. Written and directed by Raymond Wells.	63d Red Feather Production—5 Reels April 9
Harry Carey in "Hair-Trigger Burk." Written by Eugene B. Lewis. Directed by F. A. Kelsey.	Prize Gold Seal Western Drama April 10—3 Reels
"Uncle John's Money," with George Berrell as Uncle John. Directed by George Cochrane.	Prize Rex Human-Interest Drama April 12—2 Reels
"The Kidnapped Bride," with Marie Walcamp and Lee Hill. Directed by Henry McRae.	Prize Bison Romantic Adventure Drama April 14—2 Reels

Feature Releases in the Universal Program of Three Weeks from this Week

"The Flower of Doom," with Gypsy Hart and Wedgwood Nowell. Written and produced by Rex Ingram.	64th Red Feather Production—5 Reels April 16
"For Lack of Evidence," with Tina Marshall. Story by Blair Hall. Produced by Stevens.	Prize Gold Seal Secret Service Story April 17—3 Reels
"Love and Blazes," with Phil Dunham. Produced by Vin Moore under the supervision of J. G. Blystone.	Prize L-KO Stop-at-Nothing Komedy April 18—2 Reels
"The Topsy Turvy Twins," with Carter De Haven playing both twins. By Walter Woods. Produced by Stanton.	Prize Victor Two Dromios Story April 19—2 Reels

Advance Notices

Every Exhibitor
should read every
word-every week

Feature Releases in the Universal Program of Three Weeks from This Week

"The Flower of Doom." With Wedgwood Nowell, M. K. Wilson and Gypsy Hart. Sixty-fourth Red Feather Production. Directed by Rex Ingram. Released April 16. Get your boosting apparatus oiled up and in repair, gentlemen, and prepared to pull the crowds for a very much out of the ordinary Red Feather. And that goes triple—once for the story, once for the acting and once for the direction—hold on, one more —once for a very lavish production. It is a weird tale of pretty girls and handsome lovers and a stolen necklace and a queer old pawnbroker and a politician and a police reporter—not forgetting lots of other types, all staged in a marvellously faithful manner—one that will make the fans sit up and take notice. This is what you call a "production," and don't you forget it, or let your patrons forget it, either.

"For Lack of Evidence." With Tina Marshall. Three-reel Gold Seal Secret Service Drama. Directed by Edwin Stevens. For two and a half reels this wonderful Gold Seal is so crammed with surprise situations and tense moments; so packed with complications and intrigue, cross purposes and mystery that it simply holds you spellbound. There's a big case, one which is entrusted to Tina Marshall, a woman operative, who is unknown to the gang, and who succeeds in getting their confidence. She plays with a vim that speaks well for Mr. Stevens's direction, and the suspense is kept going until, in the middle of the last reel, comes the big surprise climax that is a wonder. This picture could easily have been made a five-reeler, and in three it leaves no room for "padding."

"Love and Blazes." With Phil Dunham and Lucille Hutton. Two-reel L-Ko Fire House Comedy. General Direction of J. G. Blystone. Released April 18. Perhaps it never occurred to you that a fire could be funny. See this raving L-KO and you'll know it for sure. The amount of fun the L-KO comedians get out of their fire company will set your audiences screaming with laughter and send them out of the theatre wildly enthusiastic. Here is a comedy that will popularize your house. Go to it strong.

"The Topsy Turvy Twins." With Carter De Haven. Two-reel Victor Comedy Drama. Directed by Richard Stanton. Released April 19. Carter plays both twins, and to add to the hilarity of the occasion one of them is a sport and the other a mollycoddle. The sport is due to receive a legacy if he can show his guardian that he is a good little man and a friendly lawyer induces the molly to change places with him (the sport). Complications ensue as soon as the sissy twin meets a few chorus girls, learns to smoke and take a glass of wine. The sport in the meantime retires to the country and finds a whole lot of fun with the prettiest girl in the neighborhood. It will get the crowds for you and you ought to book not later than today.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

MARCH—
29—*The Grand Canyon of Arizona*........(Scenic Ed.)
APRIL—
1—*Inbad, the Sailor*..........(Com. Cart) & (Ed.)
5—*Hackenback's Wild Animals*..........(Educ.)
8—*The Ups and Downs Of Mr. Phool Phan*..........(Com. Cart.) (Educ.) and *Magic India*....(Com. Cart, (Ed.) (Split R.)

REX.

MARCH—
11—*It Makes a Difference*..........(Comedy)
25—The Grudge ....(2-R. Human-Interest Dr.)
Wm. V. Mong, Irene Hunt and Zoe Rae.
24—*The Boyhood He Forgot*..........(Drama)
APRIL—
1—Snow White..........(3 Reels)
Elsie Albert.

UNIVERSAL SPECIAL FEATURE.

MARCH—
26—"The Purple Mask (Episode 14), "Sky Monsters" *Ford-Cunard.* ....(2 Reels)
Ben Wilson in "The Voice on the Wire," Episode "The Spider's Web," No. 3..........(2 Reels)
APRIL—
2—The Purple Mask, Episode No. 15, "The Floating Signal"..........(2 Reels)
Francis Ford-Grace Cunard.
Ben Wilson in "The Voice on the Wire" (Episode No. 4, "The Next Victim"..........(2 Reels) *with Neva Gerber.*

VICTOR.

MARCH—
20—*Black Magic* and *Landmarks of France*..(Scenic Split Reel).
22—The Hash House Mystery..........(2-R. Com.)
Harry Myers-Rosemary Theby.
27—*Never Too Old To Woo*..........(Com.)
30—*Prodigal Papa* ....(Com.)
APRIL—
3—*Please Be My Wife*..........(Comedy)
5—Somebody Lied ....(2-R. Drama)
Priscilla Dean-Harry Carter.

LAEMMLE.

MARCH—
21—*Old Faithful* ....(Sea Drama)
28—*Is Money All?*..........(Drama)
29—*The Mask of Love*..........(Drama)
APRIL—
4—The Star Witness ....(2 Reels)
Lee Hill-Lena Baskette.
7—*The Blue Print Mystery*..........(Drama)

UNIVERSAL ANIMATED WEEKLY.

MARCH—
21—*Animated Weekly, Vol. 2, No. 64*..........(News)
28—*Animated Weekly, Vol. 2, No. 65*..........(News)
APRIL—
4—*Animated Weekly, Vol. 2, No. 66*..........(News)

UNIVERSAL SCREEN MAGAZINE.

MARCH—
9—*Universal Screen Magazine. Issue No. 9.*
16—*Universal Screen Magazine. Issue No. 10.*
23—*Universal Screen Magazine. Issue No. 11.*
30—*Universal Screen Magazine. Issue No. 12.*
APRIL—
6—*Universal Screen Magazine. Issue No. 13.*

BIG U.

MARCH—
15—*For Honor's Sake*..........(Drama)
18—The Hidden Danger..........(2-R. Drama)
Mona Darkfeather.
25—*The Rebel's Net*..........(Drama)
APRIL—
5—*The Dawn Of Decency*..........(Drama)
8—The Terrors of War..........(2-R. Drama)
Grace Cunard.

GOLD SEAL.

MARCH—
20—The Raid ....(3-R. West. Drama)
Neal Hart.
27—The Startling Climax..........(3-R. Drama)
Gertrude Aster.
APRIL—
3—The Magpie ....(3-Reel Drama)
Tina Marshall.

IMP.

MARCH—
23—The Perils of the Secret Service, No. 3, "The Dreaded Tube" *Kingsley Benedict*..........(2 Reels)
29—David's Idol Dream..........(2-Reel
Jay Belasco-Madge Kirby.
30—Perils of the Secret Service..........(2 Reels)
No. 4 *"The Crimson Blade." Benedict.*
APRIL—
6—The Perils of the Secret Service (No. 5), "The Man in the Trunk"..........(2 Reels)
Kingsley Benedict.

BISON.

MARCH—
17—Roped In ....(2-R. Western Dr.)
Neal Hart.
24—Harry Carey in "Goin' Straight"....(Two Reels)
31—Steel Hearts ....(2-Reel Railroad Drama)
Marie Walcamp-Lee Hill.
APRIL—
7—The Burning Silence....(2-Reel Wetsern Drama)
George Pearce-Jane Bernoudy.

L-KO.

MARCH—
21—Defective Detectives..........(2-R. Comedy)
Phil Dunham.
28—Dan's Dippy Doings..........(2-Reel Comedy)
Dan Russell.
APRIL—
4—*Nabbing a Noble* ....(Comedy)
8—*Crooks and Crocodiles* ....(Comedy)

RED FEATHER PRODUCTIONS.

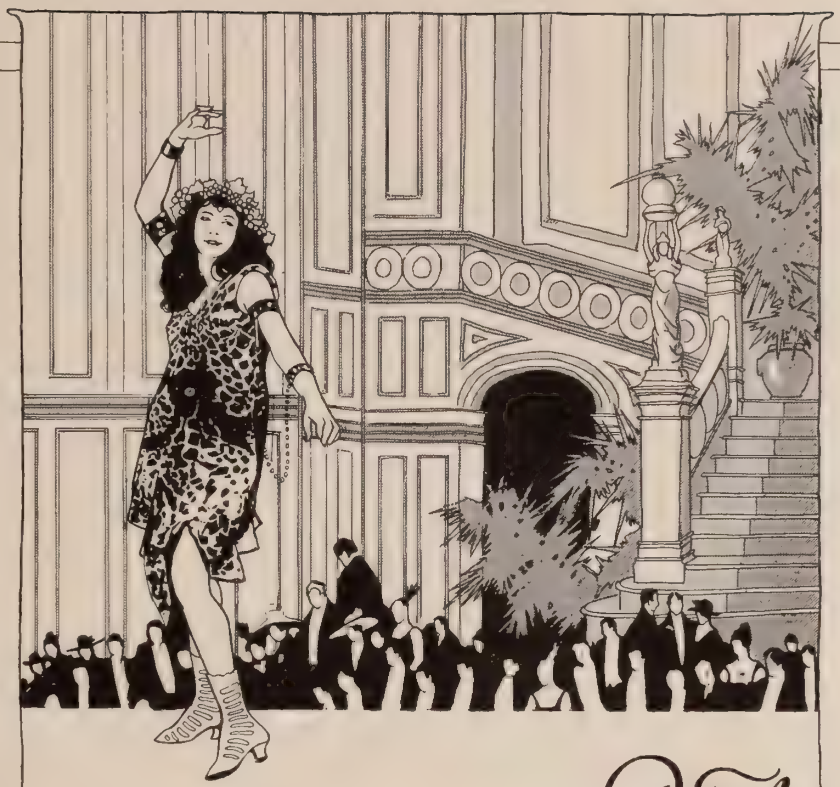
MARCH—
19—Herbert Rawlinson in "The Scarlet Crystal" .... (5Reel Drama)
26—Harry Carey in "The Fighting Gringo" (5-Reel Drama)
APRIL—
2—The Bronze Bride..........(5 Reels)
Claire McDowell, Eddie Polo and Chas. Mailes.

JOKER.

MARCH—
17—*Art Aches* ....(Comedy)
24—*Whose Baby?* ....(Comedy)
31—*What the ——?*..........(Com.)
APRIL—
7—*A Boob For Luck*..........(Comedy)

NESTOR.

MARCH—
19—*When the Cat's Away*..........(Comedy)
23—*In Again Out Again*..........(Comedy)
26—*Shot in the West*..........(Com.)
APRIL—
2—*Mixed Matrimony* ....(Comedy)



Red Feather
PHOTO-PLAYS
PRESENT

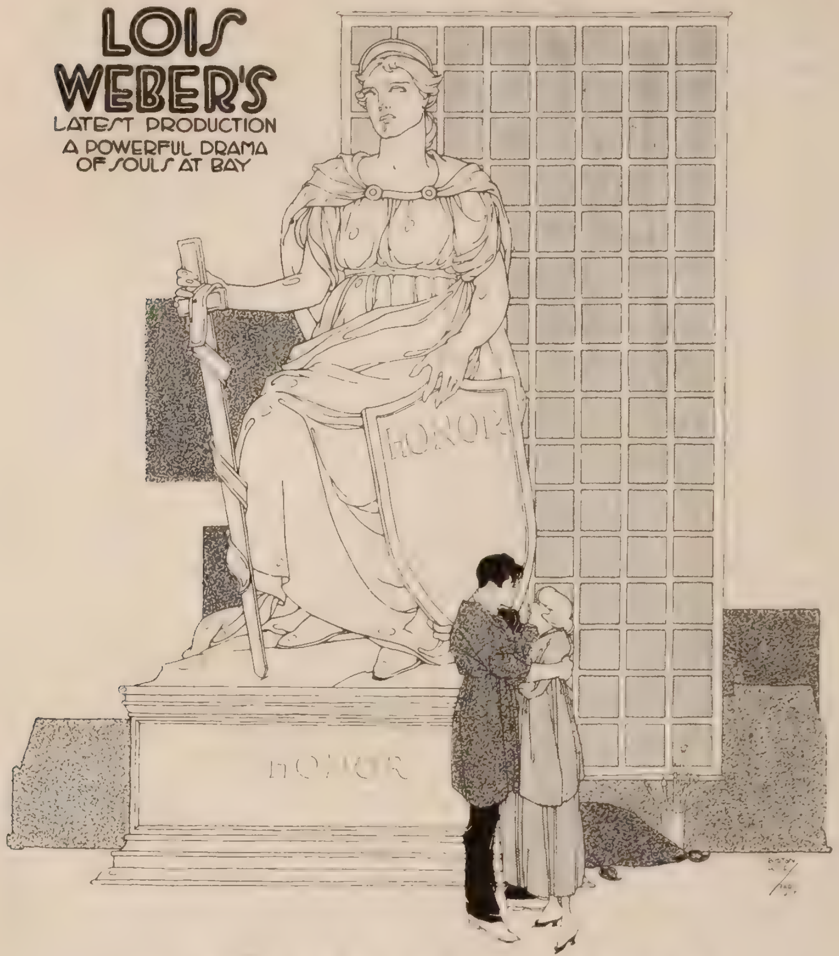
The FLOWER of DOOM

WITH
WEDGEWOOD NOWELL
& GYPSY HART

A POWERFUL DRAMA OF THE
MYSTIC EAST AND THE VIRILE WEST

DIRECTED BY REX INGRAM

BOOK THROUGH ANY
UNIVERSAL [illegible] EXCHANGE



"EVEN AS YOU AND I"

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OF SUCH GREAT SUCCESSES AS
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Without even having seen "EVEN AS YOU AND I," Mr. S. L. Rothapfel of The Rialto, New York's finest moving picture theatre, booked this production for a week's run. After having reviewed it Mr. Rothapfel confirmed his judgment by spoken words of congratulations.

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Vol. 4 No. 9

The Moving Picture Weekly

The Museum of Modern Art
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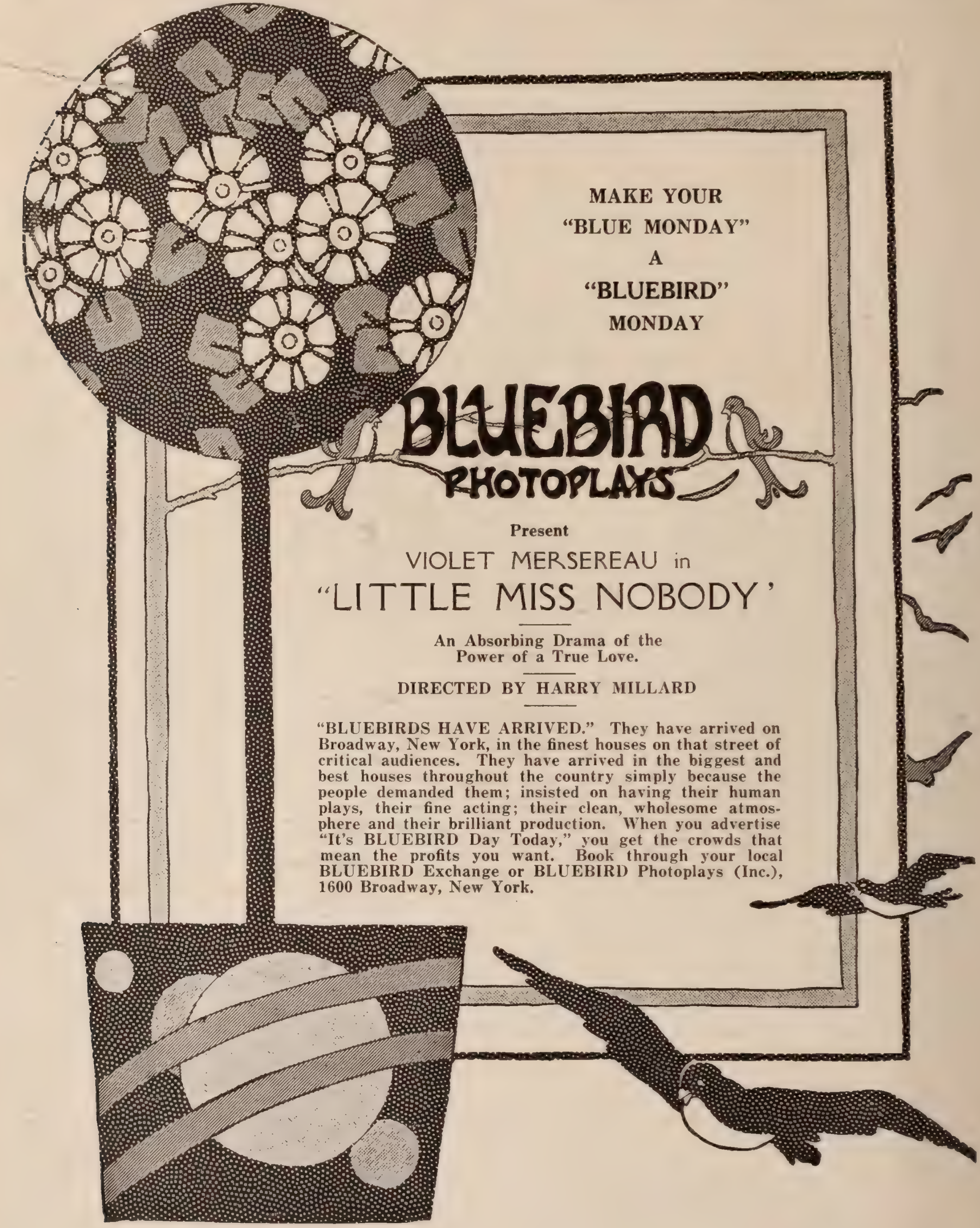
Periodical

April 14th
1917

"The Flower of Doom"
RED FEATHER
PRODUCTION

Price 10 Cents



MAKE YOUR
"BLUE MONDAY"
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Present

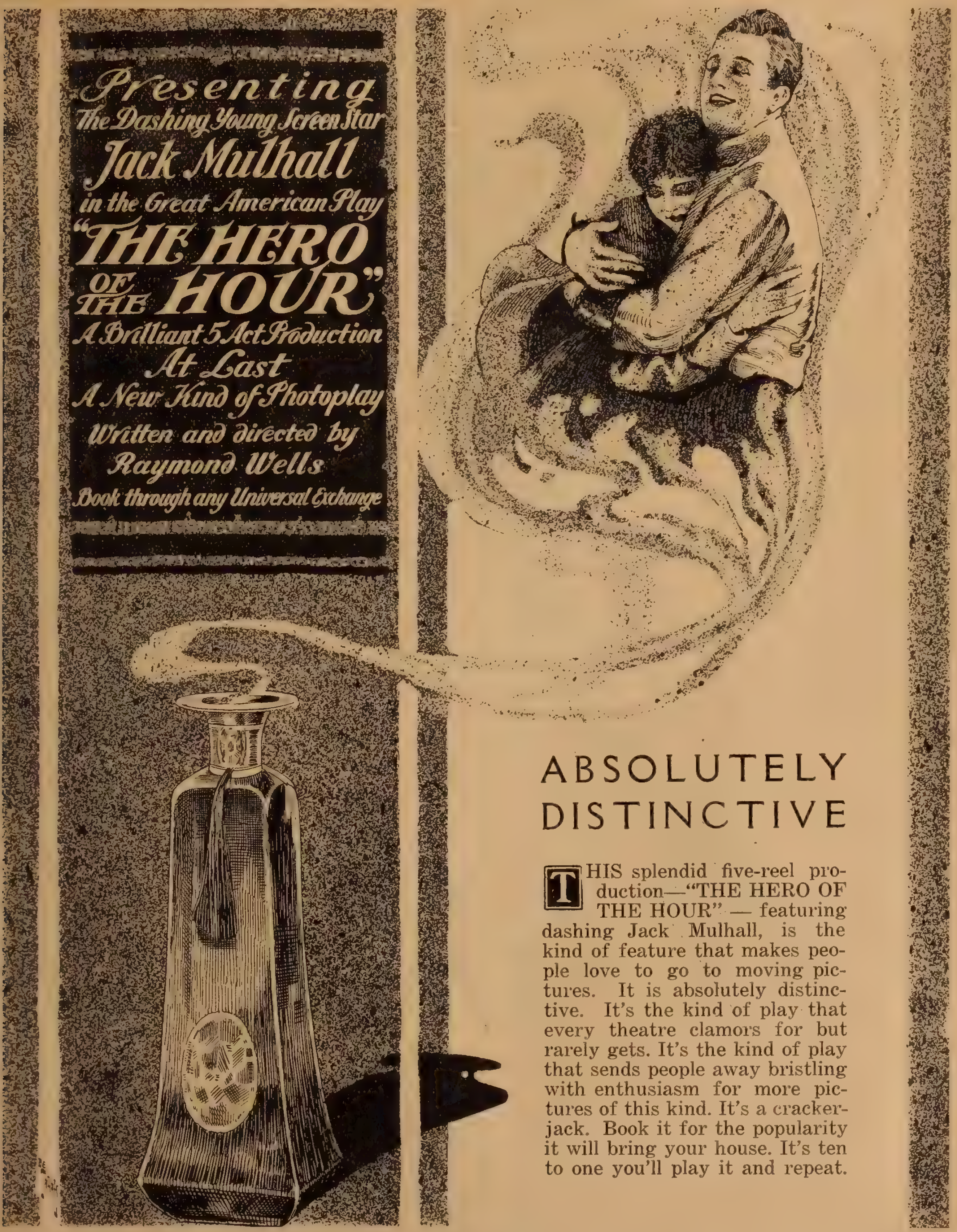
VIOLET MERSEREAU in

"LITTLE MISS NOBODY"

An Absorbing Drama of the
Power of a True Love.

DIRECTED BY HARRY MILLARD

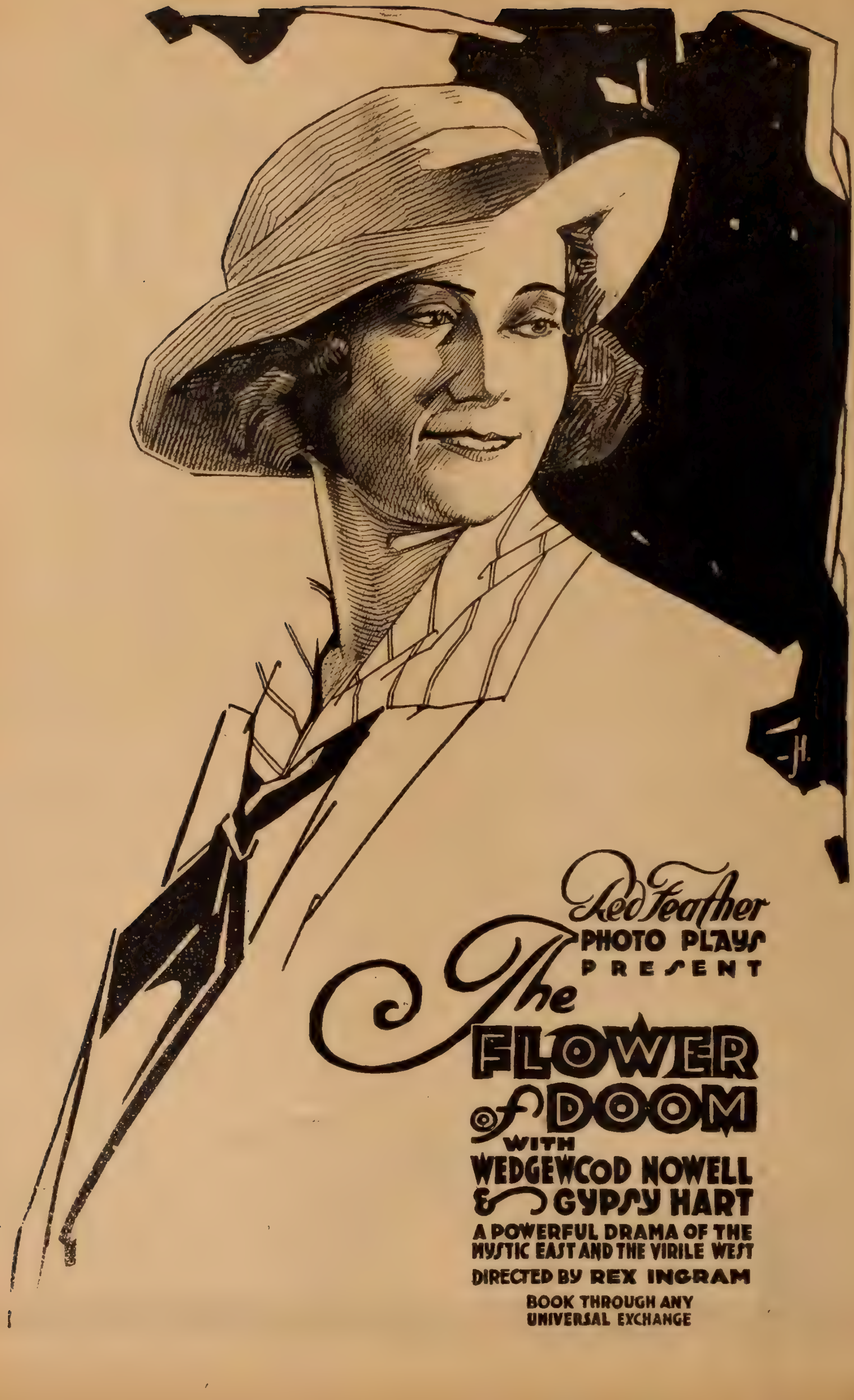
"BLUEBIRDS HAVE ARRIVED." They have arrived on Broadway, New York, in the finest houses on that street of critical audiences. They have arrived in the biggest and best houses throughout the country simply because the people demanded them; insisted on having their human plays, their fine acting; their clean, wholesome atmosphere and their brilliant production. When you advertise "It's BLUEBIRD Day Today," you get the crowds that mean the profits you want. Book through your local BLUEBIRD Exchange or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.



Presenting
The Dashing Young Screen Star
Jack Mulhall
in the Great American Play
"THE HERO OF THE HOUR"
A Brilliant 5 Act Production
At Last
A New Kind of Photoplay
Written and directed by
Raymond Wells
Book through any Universal Exchange

ABSOLUTELY DISTINCTIVE

THIS splendid five-reel production—"THE HERO OF THE HOUR" — featuring dashing Jack Mulhall, is the kind of feature that makes people love to go to moving pictures. It is absolutely distinctive. It's the kind of play that every theatre clamors for but rarely gets. It's the kind of play that sends people away bristling with enthusiasm for more pictures of this kind. It's a crackerjack. Book it for the popularity it will bring your house. It's ten to one you'll play it and repeat.



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A POWERFUL DRAMA OF THE
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DIRECTED BY REX INGRAM

BOOK THROUGH ANY
UNIVERSAL EXCHANGE

The
MIGHTY
UNIVERSAL
PROGRAM

The mighty Universal Program gives Exhibitors a greater quantity and a better quality of pictures than all competition combined. It has brought back to profitable life hundreds of theatres that were dying of "feature" dry rot. The people want these short subjects, so that they can enter your theatre at any time and not arrive too late and be compelled to see a "feature" backwards. If you are in business for money get full particulars about the Universal Program.

Special Releases Week of April 30th

HERE are the "special" releases on the Universal Program. They are so called, because the subjects are of the type that make ideal selections for the man who books an open program. They will bolster up a weak performance; they will help put over a bum feature. Look over the list and you will see for yourself.

- SPECIAL ATTRACTION—"THE BIRTH OF PATRIOTISM," with Irene Hunt and Leo Pierson.
- "WHAT A CLUE WILL DO" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edyth Roberts.
- L-KO—"THE CABARET SCRATCH" (One-Reel Comedy) Dan Russell
- GOLD SEAL—"BILL BRENNAN'S CLAIM" (3-R. West. Drama) Neal Hart-Janet Eastman.
- UNIVERSAL ANIMATED WEEKLY—No. 70.
- IMP—"A MIDNIGHT MYSTERY" (Two-Reel Mystery Drama) Thomas Jefferson and Betty Schade.
- UNIVERSAL SCREEN MAGAZINE—Issue No. 17.
- L-KO—"SCRAMBLED HEARTS" (One-Reel Comedy) Billie Ritchie.
- UNIVERSAL SPECIAL—"THE VOICE ON THE WIRE," No. 8—Ben Wilson-Neva Gerber.

You must expect to pay extra money for these "specials," because they are worth more to you. Every one is a drawing card. Every one will bring you business. Everyy one is a "special" in the most profitable sense of the word. They are the pick of the cream of short reel subjects that you can book today—anywhere in the world. Communicate with your nearest Universal Exchange. Get ful particulars. You need these "specials." They will make money for you.

Regular Releases Week of April 30th

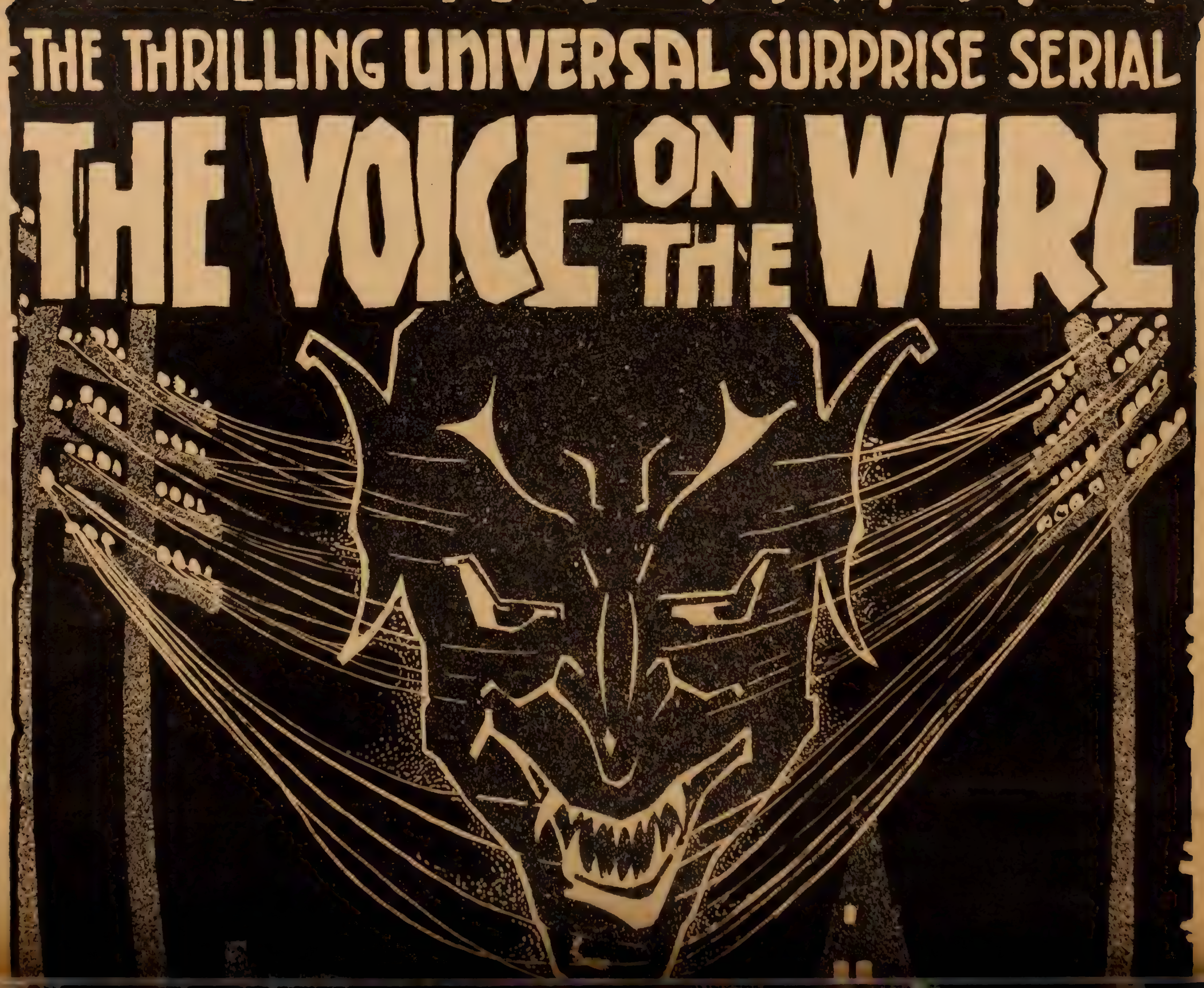
EVERY subject listed here is the best of its kind obtainable anywhere. Great one, two and three-reel dramas, comedies; the Universal Animated Weekly; corking juveniles, something to interest everyone of your patrons, which, combined with the "specials" opposite, make up the complete Universal Program.

- VICTOR—"FLAT HARMONY" (One-Reel Comedy) Eileen Sedgwick.
- VICTOR—"POTS AND POEMS" (Two-Reel Comedy-Drama) Matt Moore and Jane Gail.
- BIG U—"THE PENALTY OF SILENCE" (One-Reel Drama) Wallace Reid.
- VICTOR—"A DARLING IN BUCKSKIN" (One-Reel Comedy) Gertrude Astor.
- BISON—"LITTLE MOCCASINS" (Two-Reels) Millard K. Wilson and Edyth Roberts.
- JOKER—"LEFT IN THE SOUP" (One-Reel Comedy) Gale Henry and William Franey.
- BIG U—"TRUE TO THEIR COLORS" (Two-Reels) Grace Cunard.

If you want to run the most profitable form of entertainment, ask for full particulars regarding the complete Universal Program from your nearest Universal Exchange, or

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the World."
1600 BROADWAY NEW YORK


THE THRILLING UNIVERSAL SURPRISE SERIAL
THE VOICE ON THE WIRE

The Serial Sensation of the Season

Sweeping The Entire Country

No Universal serial has ever scored a more pronounced hit than the marvelous mystery multi-part drama, "The Voice on the Wire." An instantaneous appreciation greeted the first episode wherever shown, and from every section come the reports of increased attendance from week to week. Founded on the widely read popular novel of the same name by Eustace Hale Ball, author of "Traffic in Souls," and other huge successes; directed by Stuart Paton, director of the Universal's stupendous spectacle, "20,000 Leagues Under the Sea;" with handsome and virile Ben Wilson, the popular Universal star, supported by beautiful Neva Gerber and a big brilliant cast, "The Voice on the Wire" started out with everything in its favor and is making good its every promise. The story plot is novel; the sustained interest increases with each episode and that's what is getting the money for Exhibitors. Get full particulars today from your nearest Universal Exchange if you want to pack your theatre for fifteen straight weeks.

UNIVERSAL FILM MFG. CO. **1600 BROADWAY**
CARL LAEMMLE, President **NEW YORK**
"The Largest Film Manufacturing Concern in the Universe"

DANGER!

WHILE in a certain theatre the other afternoon I saw something that got me so hot under the collar, that right then and there I got in touch with the exchange manager supplying the house with service and ordered it cancelled.

I saw a two-reel Universal drama, the running time of which should have been about thirty minutes, slammed through the machine in FIFTEEN MINUTES! I saw a five-reel production rammed over in THIRTY-SEVEN MINUTES!, while the Animated Weekly was thrown on and off the screen so fast that NINE-TENTHS of the patrons DID NOT HAVE TIME TO READ THE SUB-TITLES!

To my mind, any man guilty of such practices puts himself in the same class with the chap who killed the goose that laid the golden eggs. Worse still, he deliberately defrauds his patrons of their money's worth; endangers whatever business he has; takes the surest step towards ruining the film manufacturer's reputation and breaking up the patronage of his brother exhibitors who run pictures after him.

A good SHOW is impossible without good PROJECTION. Run the greatest production the world has ever seen at a speed of seven minutes to the reel and your patrons will leave the theatre firmly believing they've seen a rotten picture.

Film stock is made to withstand the shock of being projected at normal speed ONLY—a speed of thirteen to fifteen minutes per thousand feet. Run a film faster than this and the result is weakened sprocket holes and RUINED FILM.

Every Exhibitor prides himself upon being a SHOWMAN. My interpretation of the term is a fair-and-square man who conducts his business along strictly legitimate lines, who gives his patrons and his competitors a square deal. The exhibitor who slams his films through at breakneck speed is NOT a showman. Not by a jugful!

If you have been guilty of this error, open your eyes and see the light! If you ARE an honest-to-goodness showman, stand right up in meeting the next time your local organization gets together and do your share towards correcting this evil.

—The Universal Minute Man—

MIND YOUR OWN BUSINESS

(No. 172. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

A FEW minutes ago I asked a man who is regarded as one of the country's most successful exhibitors, to tell me the secret of his success. His reply, short and to the point, was this:

"I MIND MY OWN BUSINESS!"

This exhibitor has probably created more original ideas than any other picture theatre owner. Instead of jealously watching his competitors and imitating their every move, he spends his time thinking up **new** exhibiting wrinkles—**new** ways of doing the **old** things—and after careful tests prove them practical, makes full use of them.

Now, a lot of his competitors, envious of his success, have had a good deal to say about his "luck." At the same time, they never fail to grab this showman's ideas the minute they take with the public. But, because of the peculiar fact that NO imitation can hope to equal the original, the copyists have never even **approached** the originator's record of success.

A lot of you exhibitors are like this man's competitors. Instead of thinking up new ways of improving your business, you spend anxious days watching the other fellow and then doing whatever he does. In short, you allow the showmen you're bucking to dictate the policy of your house, even though this policy means business suicide!

When the good Lord breathed life into you, He also saw to it that you were supplied with a set of brains. He intended for you to USE these brains and one of the very first things impressed upon you as you grew up, was that your success in life absolutely depended on HOW you used them.

Since the other fellow's gray matter may not be as good as yours, why watch him and imitate his style? Why worry about what he is doing when by concentrating your thought and effort upon YOUR OWN business, you could beat him to a standstill!

MIND YOUR OWN BUSINESS!

Universal Film Manufacturing Co.

CARL LAEMMLE, President

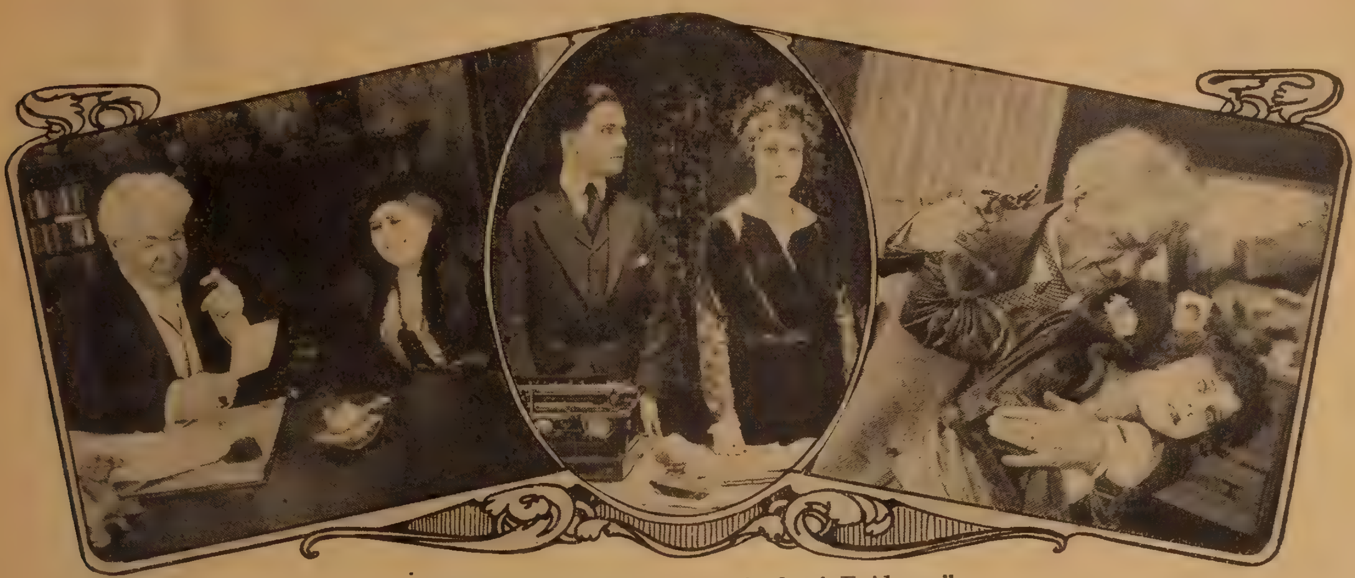
"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - **New York**

Scenes from the "Hero of the Hour"

Special Attraction

Featuring JACK MULHALL



Stirring scenes from "For Lack of Evidence."

"For Lack Of Evidence"

GOLD SEAL Three-Reel Drama. Story by Blair Hall, scenario by John C. Brownell, production by Edwin Stevens, with Tina Marshall in the lead. The tale of a woman secret service operative and her success.

CAST.

The Girl	Tina Marshall
The Reporter	George Marlo
The "Big Fellow"	Ted Burton
The Woman	Adella Barker

EDWIN STEVENS has done fine things with a story by Blair Hall, adapted for the screen by John C. Brownell, which is released as a Gold Seal drama under the title of "For Lack of Evidence." Tina Marshall, for several seasons Mr. Stevens' leading lady while he was still on the stage, is featured in the role of a Secret Service operative on the trail of a notorious old woman and the "man higher up."

Martha Young, on trial for white slavery, is allowed to go free for "lack of evidence." Sitting in the court room is a girl who seems more than ordinarily interested in the trial.

A few days later the girl comes across the same woman leaning against a paling, apparently very ill. The girl offers to take her home. Martha accepts the kindness, and the girl hails a passing taxi.

Philip Harding, a reporter, recognizes Martha. Only a day or two before, he has seen her at the home of Peter Drayton, the "Big Fellow." Harding warns the girl against her. But he is told to mind his own business. Determined to save her from a terrible fate, he hails a second taxi and follows. He is astounded at reaching the home of Martha to see the girl bid her good-bye and leave.

On the night following, he sees the landlady tidying up the room for the next occupant. He learns that the girl has left in order to "be with friends." Tortured by the thought that Martha has trapped her, he loses no time in getting uptown to Martha's home. He sees Drayton getting out of a limousine and tracks him to Martha's door. Here he learns from the janitor that a girl has come to live with the old woman. He climbs the fire-escape and enters through the kitchen window. He listens at the sitting-room door and overhears Drayton and Martha in conversation. He hears Drayton say, "We must get her away from here." At that moment some one opens the hall door and he dives into a bedroom. Peeping out, he sees the girl go into the room where Drayton and Martha are talking, and again listens at the door. He hears the girl accept Drayton's invitation to visit his country house in New Jersey and is preparing to make a get-away when again the hall door is opened and his escape is cut off.

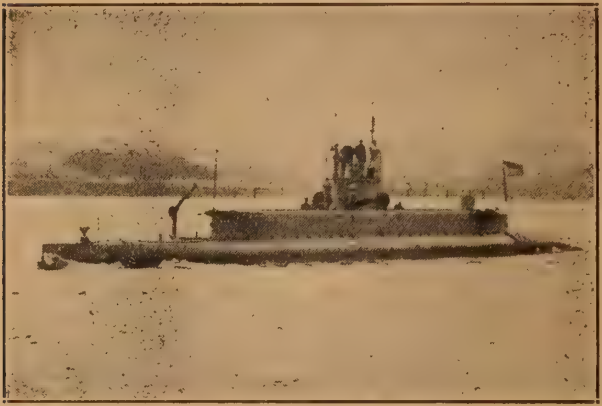
The closet is stuffy, and Harding is unsuccessful in stifling a sneeze. The girl hears it and orders him out. She is amazed at seeing him.

Martha, Sadie and the girl leave for the country on the following morning, and that night Harding, locating the house in Eastwood, looks in through the window and sees the three in the big living room. He manages to climb the back porch and enters the house from a second-story window. He is hardly inside, however, when he is seized, bound and gagged by two men who have been sitting silently in semi-darkness. The girl in the meantime has gone to her room on the first floor. Sadie and Martha hear the scuffle upstairs, and Sadie goes up to investigate.

Descending swiftly to the hall, she meets Drayton, who has arrived with two henchmen, and gives the alarm. The two henchmen run swiftly up the stairs, burst in with guns drawn. The two secret service men, taken by surprise, surrender. Drayton then goes to the girl's bedroom door, forces an entrance, and locks himself and the girl in the room. Upstairs when the lights go on, Harding is discovered and one of Drayton's men removes his gag. He tells them he is with the "big fellow" and commands them to get the keys from the officers and remove the handcuffs from his wrists. He is obeyed. He then commands them to tie the officers up while he keeps them covered. He is handed the guns and the henchmen start to bind the secret service men when Harding swings on them and covers them. Ordering the secret service men to take care of the now bewildered crooks, Harding goes to the rescue of the girl who is battling with Drayton. A few seconds later Drayton and his "gang" are linked together and Harding learns that the girl is the famous Mary Lane of the Secret Service, who has been trying to trap Drayton and Martha for months.

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE
UNIVERSAL
ANIMATED WEEKLY

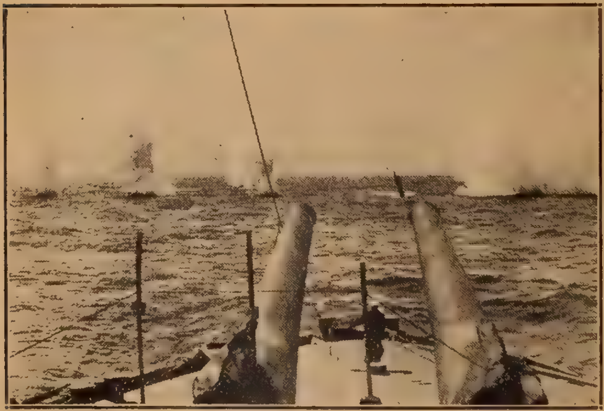


Our Submarines Are Ready!

Pacifists Waiting Before Capitol—Washington, D. C.

President Wilson Signs War Declaration.

Champ Clark Re-elected Speaker of the House.



Target Practice of the Great Guns.

Boy Scouts Drill in Central Park, New York.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

ANIMATED WEEKLY, NO. 67.

President Wilson's Address To Congress.

President Signs War Declaration.—Chief Executive signs Congressional resolution providing for hostilities between this country and Germany.—*Washington, D. C.*

War! War! War!—Party and racial lines are erased by the entry of the United States into the World war.

Center of the Nation's Eyes.—Stirring events in the National Capital as seen by the Animated Weekly's cameraman.—*Washington, D. C.*

Sub-Titles.—Jeannette Rankin, country's first Congresswoman, who voted against declaring war.
Champ Clark, re-elected Speaker of the House. Pacifists, who swarmed the Capitol grounds in a futile effort to avert hostilities.

School Tots Pledge Allegiance.—Thousands of children assemble for patriotic demonstration.—*Norfolk, Va.*

Patriots Rally.—A hundred thousand strong, Bostonians gather on the historic Common and announce their intention to stand by the President.—*Boston, Mass.*

Recruits Hasten To Colors.—First Illinois Infantry parades and wins new members along its line of march.—*Chicago, Ill.*

Preparing To Serve.—The deplorable lack of military training is reflected in drill by hotel employes.—*Pittsburg, Pa.*

"Billy" Sunday Wins New York.—Baseball Player Evangelist is acclaimed by multitude on first day of campaign to "chase devil off Broadway."—*New York City.*

Sub-Titles.—Arriving at the Pennsylvania Station. His famous smile. The world's largest Tabernacle. Cost $65,000.

Boys Make Good Soldiers.

Cartoons by Hy. Mayer, World Famous Caricaturist.

WAR! WAR! WAR!

THE Animated Weekly was shown on Sunday to the crowds at the Rialto Theatre, on Broadway, New York, and cheered for fully five minutes, the applause continuing long after the reel had come to an end. Number 67 is a very special sort of a number, even for the Universal Animated Weekly, composed as it is almost entirely of scenes which record the declaration of the entry of this country into the world war, and the preparations which are being rushed in all parts of the vast continent.

The reel commences with an extract from that historic document, the President's address to Congress, and then the nation's chief executive is shown in the act of signing the Declaration. The Rialto used a new idea in the projection of this subject, which added immensely to its effectiveness. Two machines were employed; the view of the President was projected from one, while the message to Congress was thrown on the screen at the same time from the other. This novel effect acted immediately upon the great audience, and the cheering which lasted almost all through the reel broke out. Directly following this came the cartoon by Hy. Mayer, who is making the most striking and effective patriotic cartoon of the day. This one depicted a huge egg, which broke, liberating the American eagle. One-half of the shell slowly dissolved into a sailor, and the other into a soldier. This aroused the people into a frenzy of applause. The famous Rialto orchestra then struck up the National anthem, and the crowd sprang to its feet, singing like mad. Applause broke out again frequently during the showing of the other subjects, most of which were of patriotic character.

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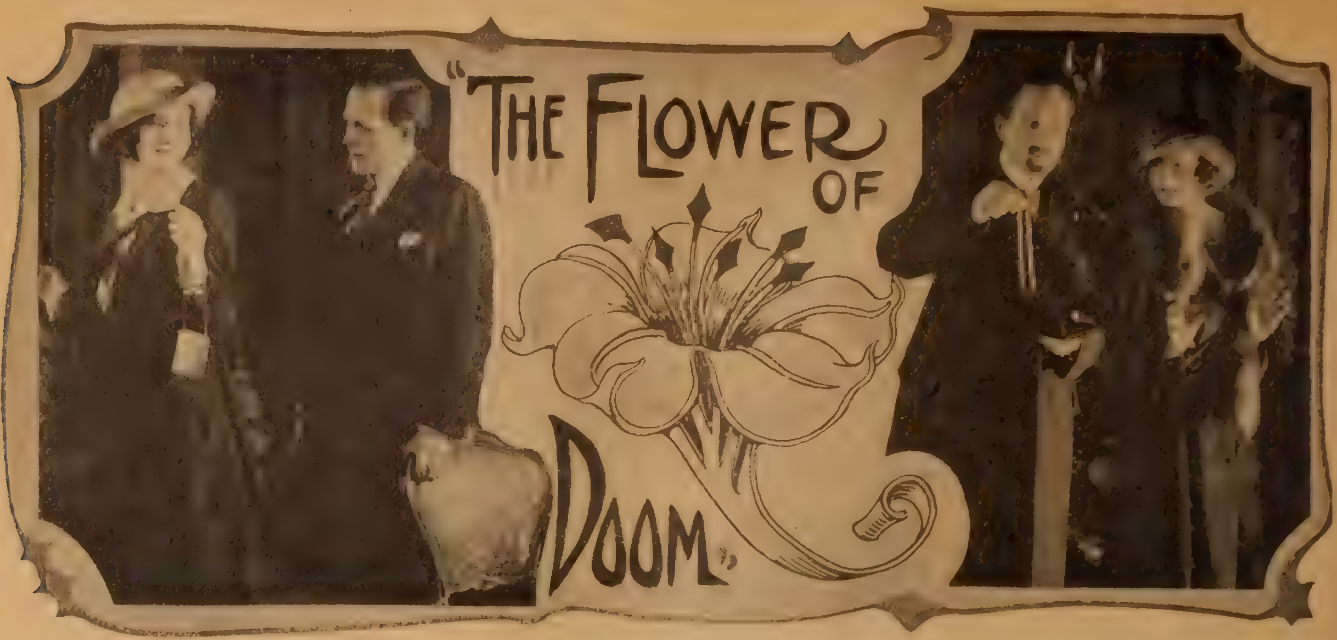
Universal Animated Weekly

Make up your mind today that you will never have another weekly "dull day," that bugbear of every Exhibitor. Book the Universal Animated Weekly for the day you have trouble getting them in and you will never again have cause to complain.

On the Universal Program or may be booked separately . . . .

If you are taking full Universal Service the U. A. W. comes to you without extra cost, if not you can book it separately. It is the choice of the fans because it is first on the screen. Full particulars from your nearest Universal Exchange or from the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.



Scenes from "The Flower of Doom."

RED FEATHER Photoplay, written and produced by Rex Ingram, and featuring Wedgwood Nowell, with Gypsy Hart, the recently discovered leading lady.

GYPSY HART makes in "The Flower of Doom" her first appearance as a leading lady in Red Feather photoplays. This one, an exciting, melodramatic story, was written and produced by Rex Ingram, and staged at Universal City with a strong cast, headed by the recently discovered Miss Hart, and Wedgwood Nowell, whom Mr. Ingram has called "the best dramatic leading man on the screen." Others prominent in the cast are M. K. Wilson, Nicholas Dunaew, and Yvette Mitchell, and they carry their work to a successful conclusion. The picture is filled with artistic atmosphere, fine light effects and unusual sets, characteristic of a picture produced by Mr. Ingram, while the story rushes fast to a satisfactory ending. Here is an outline of the events which happen in quick succession:

At a meeting of the Hop Sing Tong, a Chinaman chooses the red bean and is destined to kill one of his countrymen. Some time later this man walks up to the condemned Chinaman and deliberately shoots him. As the man falls to the ground dead, the murderer tosses the revolver to an accomplice who in turn tosses it to another and he hurls it into an alley. When the police arrive upon the scene, the murderer blandly says: "No savvy," and is not suspected. The police think this the work of the Hop Sing Tong and are instructed by the chief to arrest Charley Sing, as one Chinaman is as good as another.

Big Tom Hogan, the Tammany leader, is visited by Buck Mahoney, a gang leader, who is a good friend of Charley Sing's and has come to get Hogan to manage to have the Chinaman released, for he has talked with the prisoner and knows he is innocent. Through his influence, Hogan forces the Governor to pardon Charley Sing, who is so delighted and so grateful to Buck that he promises to do anything for him, even to giving his life.

Savinsky gives up cabaret dancers forever.

Samuel Savinsky, the keeper of a pawnshop, is thought much of by his wife and family, who never suspect his affair with Neva Sacon, a dancer at a popular cafe. He is making her gifts of money and valuable jewels, and becomes insanely jealous of Harvey Wilson, a newspaper reporter.

Paul Rasnov, a sculptor and a dope fiend, pawns some valuable trinkets at Savinsky's store in order to buy opium at the Chinese store of Ah Wong, the leader of the Three Brothers Tong, where he has come to love Tea Rose, Ah Wong's pretty little wife. She finally consents to run away with Paul.

While Buck is trying to get Charley Sing out of prison, he meets Harvey and says he will show him secrets of Chinatown if Harvey will expose the Boss in his paper. Buck guides Harvey into the building of the Hop Sing Tong. Harvey is very enthusiastic over a silver flower, and Buck, seeing no one is looking, tells him to keep it. That evening Harvery goes to the cafe and gives Neva the poppy—the Flower of Doom. They make arrangements to go down to Chinatown the following day.

Harvey and Neva go to Chinatown and stop at Ah Wong's store to get something to eat. There the proprietor sees Neva and makes plans with some of his servants to kidnap her. While Harvey is looking at some silks in another room, a panel opens behind her and she is pulled through the opening. When the reporter returns to the table, he finds only a glove and, asking excitedly for Neva, is told by a servant that the lady has just left. He hurries to tell Buck about the strange disappearance.

The Chinamen leave Neva in a small, damp room. Left alone with a Chinaman at one time, the girl offers him a curious ring which Savinsky has given her, if he will deliver a message to Harvey at the newspaper office. The Chinaman is informed by the editor that the reporter is not in, and, thus satisfied, the Chink goes to Savinsky's pawnshop to get rid of the ring. The pawnbroker immediately recognizes the ring and forces the Chinaman to tell how he got it. Then, with a policeman, Savinsky starts to Ah Wong's, but when the officer threatens to shoot down a door, Savnisky is frightened, and, content with having regained the piece of jewelry, jumps into a taxi and dashes from Chinatown.

Buck appeals to, Charley Sing to find Neva, and following Charley's suggestion, Tea Rose is kidnapped while a letter written in Chinese is sent to Ah Wong telling him of Tea Rose and offering her in exchange for Neva. Ah Wong consents, and that evening Neva is restored to her people and Tea Rose to her husband.

Savinsky happens to pass by the meeting place and seeing Neva again with Harvey, realizes he has lost. He goes to her apartment to demand the jewels he has given her. Harvey returns with Neva, and when Savinsky begins to quarrel about his rights, the reporter throws him out. Harvey proposes to Neva who accepts his offer.

CAST.

Tea Rose	Yvette Mitchell
Sam Savinsky	Wedgwood Nowell
Paul Rasnov	Nicholas Dunaew
Harvey Pearson	M. K. Wilson
Neva Sacon	Gypsy Hart
Buck	Tommy Morrissy
Charley Sing	Frank Tokonaga
Ah Wong	Gordo Keeno
Arn Fun	Evelyn Selbie

Meanwhile, warned by a spying Chink that Tea Rose and Rasnov are going to run away that evening, Ah Wong plans to spoil their party. He hides in the place where the girl is expecting to meet Rasnov, and springing on her drags her into a room and strangles her.

Rasnov waits for Tea Rose, and Ah Wong, mad with fury, rushes in at him. They fight, and after a terrible struggle the Chinaman lifts Rasnov up to hurl him against the wall when his foot slips and his skull is crushed against the stone steps of the grating. Having lost Tea Rose, Rasnov consoles himself with opium.

Neva as a cabaret dancer.

Neva resents Savinsky's attentions to other women.

OIL MAGNATE SPENDS DAY WATCHING UNIVERSAL FOLK.

A FEW days ago while Director Raymond Wells was filming a number of scenes for a special feature starring Jack Mulhall, and called "The Hero of the Hour, E. L. Doheny, president of the Mexican Petroleum Company, a multimillionaire resident of Los Angeles, was a guest at the extensive Elliott-Brandt Ranch in the San Fernando Valley, where the players were working. The oil magnate spent an entire day with the company and took an unusual interest in the work of making motion pictures.

Doheny requested that he might run the entire film when completed, in the projecting room of his Los Angeles mansion and invited the director and the leading members of the company to be his guests at that time.

The oil man has one of the most remarkable homes in the West, and his conservatory contains the greatest variety of palms ever assembled. When President Wilson broke off diplomatic relations with Germany, Doheny at once wired the chief executive of the nation tendering to the government the fleet of oil vessels owned by his corporation, together with any other use the government might desire to make of the property of the petroleum company.

F. HOPKINSON SMITH'S novel, "A Kentucky Cinderella," has been adapted for production at the Bluebird studios by Director Rupert Julian.

Julian and Harry Carter have the leads, supporting Ruth Clifford, who plays "Nannie.

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PAUL GULICK Editor
M. WINKLER Music Editor
PETER PEPPER Interviews
MARJORIE HOWARD Interviews
JOE BRANDT Business Manager
W. A. BACH Canadian Representative
JULIUS BERNHEIM Minneapolis Corresp.
KINTARO SAKAMOTO Japan Correspondent
ROBERT S. DOMAN London Correspondent
BURTON RICE Paris Artist

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Song Hits in Photoplay

Irving Berlin, author of "The Road That Leads to Happiness." The first "Song Hit in Photoplay."

THE Universal Program is always searching for a novelty, and a real one has now been discovered, and is hereby announced. Song Hits in Photoplay will be an actual fact, and can be obtained from any Universal exchange the second week in May. A word of explanation about this new phase of the motion picture art will not be amiss, as the term is one coined by the Universal.

It has been the experience of every careful exhibitor who keeps his finger on the pulse of his audience that an admixture of music is productive of a great deal of enjoyment to his audience. In the first place, it is a relief from the picture itself, and due to this slight relief, there is a perceptible heightening of the interest shown in subsequent films. All of the large theatres in New York are for this reason employing soloists, and the best soloists which their money can obtain and have found it pays. It is, of course, possible for any theatre to do the same thing, but how many of them do it? Through the medium of Song Hits in Photoplay, this will be entirely possible, and will be a welcome addition to the film program.

This innovation in the films is nothing more or less than 500-foot pictures illustrating popular songs of the day. Take, for instance, the first one, which will be released as a special on May 8th. It is entitled "The Road That Leads to Happiness," and is Irving Berlin's latest song hit, which in a few weeks will be sung by every man, woman and child in the United States. The moving picture has been filmed from the subject matter of this song, and is intended to be shown on the screen while the song is being sung. Part of the screen version, of course, is the showing of the chorus, and any audience who can keep from singing it and thus taking a part in its own entertainment, must have been born and brought up in Iceland. Two famous stars are featured in the production—Blossom Seeley, the internationally known vaudeville headliner, and Ted Snyder, the best known music publisher in the world.

Before the Universal Film Manufacturing Company agreed to release these Song Hits in Photoplay on its program, it insisted upon having them thoroughly tried out in all kinds of houses in and around New York, and they have so thoroughly satisfied the officers of the Universal that they have not the slightest hesitation in recommending them unhesitatingly to any exhibitor who wishes a first-class novelty. The Harlem Opera House and the Fifth Avenue Theatre in particular have been very keen on these Song Hits in Photoplay, and are billing them like any other headline attraction. They are booked indefinitely. The Universal's Kansas City exchange has also been given this proposition to try out, and the exchange is extremely enthusiastic about it:. All in all, Song Hits in Photoplay seem destined to prove one of the biggest drawing cards yet announced by the Universal.

The second attraction, which will be released during the week of May 27th, will be "Me an' M' Gal," by E. Ray Goetz, Edgar Leslie and George W. Meyer, and will feature Gladys Clark and Henry Bergman, the well-known vaudeville headliners who are playing at the Winter Gardn, New York, at the present time. The third attraction, which will be released during the week of June 17th, will be "Poor Butterfly", by Raymond Hubbel. This is the wonderful hit of the Hippodrome Show which has spread like wildfire over the country, and which is probably the most popular song of the year. The star of this will be announced later.

It is the intention of Watterson, Berlin and Snyder, who are securing these songs, to place in them only the assured successes written by men like Irving Berlin, Earl Carroll, Grant Clark, Ernest R. Ball, Victor Herbert, Gus Edwards, Ballard MacDonald, Harry Carroll, William Jerome, Jean Schwartz, Bert Grant, A. Seymour Brown, Henry Marshall, Theodore Morse and Harry Williams, and only top-notch stars like Belle Baker, Frances White, Charles King, Fannie Brice, Nora Bayes, May Irwin, Fay Templeton and Sophie Tucker will be starred in them.

In order to make this proposition as easy for exhibitors as possible, Watterson Berlin and Snyder will issue orchestrations and copies of the song to all of the exchanges, and they may be obtained with the print. They will also give the exchanges a list of available singers in their territory.

GERARD GETS PRINT.

PRESIDENT LAEMMLE, of the Universal Film Mfg. Company, was one of the first persons to greet Ambassador Gerard when that diplomat returned to this country after his recall from Berlin. Mr. Laemmle has known Mr. Gerard a number of years, and it was by his orders that the Universal Animated Weekly made a complete photographic record of the envoy's voyage from Europe and subsequent arrival in New York City.

This motion picture was presented to Mr. Gerard for his own private library.

Ted Snyder and Blossom Seeley who are the stars of "The Road That Leads to Happiness."

Delightful scene from "The Telltale Clue."

The clue.

"THE TELLTALE CLUE"

BISON Two-Reel Drama of the woods, written by Helen Jonas, adapted for the screen by Calder Johnstone, and produced by George Cochrane, with Molly Malone in the lead.

CAST.

Richard Foster	Jack Nelson
Molly	Molly Malone
Godfrey Livingston	Burton Law
Mrs. Livingston	Helen Galvin

A DELIGHTFUL picture is "The Tell-Tale Clue" staged in the great outdoors, from a story written by Helen Jonas, adapted for the screen by Calder Johnstone, and produced by George Cochrane, with one of the prettiest leading ladies in the business, as the heroine. Molly Malone is exactly suited to such roles as that of the little camp doctor, whose presence of mind and courage lead to the conviction of an unscrupulous couple, who nearly succeed in killing the man she loves. Here is the story:

Molly lives with her grandfather, and rules him as well as the lumbermen of the camp, with an iron hand. She roams the woods at her own sweet will, gathering herbs, and very grateful are these same lumbermen, for she makes the herbs into soothing lotions to heal all their ailments.

Richard Foster comes to the mountains for a rest. He makes Molly's acquaintance, and soon they are inseparable companions.

Godfrey Livingston and his pretty wife come for a visit to the mountains and discover that they know Richard slightly, and so renew the acquaintance. The wife, a vampire type, immediately lays siege to Richard's heart, and this causes her husband to become insanely jealous. Molly sees the two together, and thinks that he loves the pretty woman, so she avoids him.

But Richard is missing her companionship and will not succumb to the wiles of Mrs. Livingston, until she, desperate, purposely slips into the water and when he has his arms about her, kisses him. The husband happens to see this, and shoots Richard. The two think he is dead, and, at her suggestion, return to their camp and prepare to leave. Molly comes upon the still form of Richard. She runs to the camp for aid, and some of the men go back and fetch Richard to her

(*Continued on page* 38)

"HER GREAT MISTAKE"

BIG U Two - Reel Animal Drama, featuring Marie Walcamp, with some of the big cats of the Universal zoo in a story full of thrills.

THE Big U drama in two reels, called "Her Great Mistake," gives Marie Walcamp an opportunity to display her reckless courage with some of the wonderfully trained animals of the Universal City zoo, in a story which has an interesting plot as well as many thrills.

Mary Dirke, daughter of John Dirke, a South African hunter, has a great love for wild animals. Her private zoo consists of many wild beasts she has captured.

Paul, who is in love with Mary, asks for her hand. Mary consents, and Paul hastens away to inform his parents of his happiness.

Paul is startled by the appearance of strangers who have come into the country for the purpose of capturing and killing wild animals. John Dirke extends his welcome to Mr. Sellsman, the leader of the party, and puts them up at his home. Sellsman meets Mary, and soon learns of her pets. He becomes so interested in what she

(*Continued on page* 17)

"The Topsy Turvy Twins"

Alberforce and his aunts.

Which is it?

William's quiet little party.

CARTER DE HAVEN, given a proper opportunity, has the skill and the personality to make the most of it, and in "The Topsy-Turvy Twins," the Victor comedy which was written by Walter Woods, adapted for the screen by Bess Meredyth and produced by Richard Stanton, he had an opportunity of the very first-class. He plays both twins, the mollycoddle Alberforce, and the sport William, and their adventures make two reels of the purest fun. Here is a synopsis of their many complications:

William Jones, raised by his Uncle Frank in the city, was a rounder, while his twin brother Alberforce, raised in the country by his grandmother and two aunts, was just the opposite. Grandma had picked out Mattie, the little daughter of a neighbor, for Alberforce's wife, so that she could have him always under her eye. But Alberforce, though he was a sissy, had longings for the Great White Way.

So, when a letter arrived from Frank, saying that some legal business required his signature, Alberforce was delighted. With fear and trembling, the three women decided to let him go. He arrived in the city and was met by his uncle, who was rather horrified at the result of feminine training.

Their father's will decreed that if either of the boys gambled, drank, played with chorus girls, or compromised himself in any shady affair, his share of the money was to go to charity. The lawyer had already satisfied himself as to Alberforce, but he insisted upon seeing William for himself. It was the birthday of the twins, and William, in spite of the imminent visit of the lawyer, was determined to have the party he had planned. They were all assembled and making a great noise when Uncle Frank arrived with Alberforce. The two brothers met, and William lent the other a dress suit and told him to comb back his neatly parted hair in city style. Then, when Alberforce appeared in the dining-room, they all took him for his brother. This was fortunate, as the lawyer had arrived and was at that moment with Uncle Frank, who had done all he could to make the party keep quiet. The lawyer insisted upon seeing William, and Frank brought in Alberforce by mistake. Of course he answered all the lawyer's searching questions about chorus girls and cocktails in the negative, and the lawyer was satisfied.

VICTOR Two-Reel Comedy, written by Walter Woods, adapted for the screen by Bess Meredyth, and produced by Richard Stanton, with Carter De Haven playing both of the twins.

CAST.

Alberforce Jones	**Carter De Haven**
William Jones	
Aunt No. 1	**Margaret Whistler**
Aunt No. 2	**Jane Bernoudy**
Grandma	**Mrs. Emmons**
Mattie	**Vola Smith**
Marianne De Voe	**Lucille Young**

Marianne De Voe, an actress who thought herself engaged to William, now appeared, and also mistook Alberforce for his brother. She declared that if he refused to marry her she would sue him. In the meantime, Grandma and the aunts repented of their rashness in letting Alberforce go to the city alone, and followed him. They arrived and met William, who was much taken with Mattie. His party was sent home, and he sat on the sofa with the four country women. Uncle Frank entered and found them. William begged Grandma to take him back to the country, and as Alberforce was only too delighted to stay with Uncle Frank, the arrangement was made. William rejuvenates the three women, and we see them, at the end, fearfully and wonderfully attired, on their way to a card party.

"HER GREAT MISTAKE."

(*Continued from page* 16)

tells him that he requests to be shown the effects of her training. Mary delights in entertaining so handsome a stranger.

Paul is jealous of Sellsman. One of Mary's leopards escapes, and the party start out to recapture it. The leopard is seen running into a hollow tree. Paul attempts to shoot it, but Mary's father interferes. Nets are set about the hole in different directions to await the return. The party attempts to capture Mary. She jumps astride her horse and dashes for freedom, only to be thrown to the ground by the limb of a tree. She is rendered unconscious. Dirke and the hunters, unable to find the leopard, return to the net to discover that a lion has been there and escaped. This greatly worries Paul, who believes the lion has attacked Mary.

For a time, the English sportsman is accused by Mary's father of having deserted her when she was in danger from the jaguars and tigers, who pursued her into a deserted cabin, but later Mary relieves him from this charge of cowardice.

"EVEN AS YOU AND I"

A DRAMA
OF SOULS
AT BAY

Conceived,
Written and
Produced by

LOIS WEBER

STARRING

BEN WILSON

By Marjorie Howard

THE speaking stage lost a great actress, the concert world a great pianist, and the world of letters a great author when Lois Weber became a director of motion pictures. But motion pictures gained one of the commanding personalities of the new art, or infant industry, whichever you may elect to call it.

From the very beginning Miss Weber's pictures had that quality of distinction, the impress of a soaring imagination, of an unfailing sense of the dramatic, which mark off the productions of genius from those of mere talent. The man in the street sums it up in his phraseology by saying that her pictures are "different." The spectator of developed intelligence explains the depth and truth of her productions by saying that they are life, seen through the eyes of a poet. That is why Lois Weber can deal successfully with subjects which other directors would not dare to touch for fear of condemnation. Every scene in a Lois Weber picture is there because its belongs in the story, because to remove it would mean mutilation. Her productions stage life as it is, but as it is from the viewpoint of a great poet, whose breadth and clarity of vision see past the ultimate effect to the fundamental cause.

No need to review in the Weekly the list of Lois Weber's performances. The list of her Bluebird Photoplays alone includes some of the most successful of those supremely successful photoplays. In every one of them there was a purpose beyond that of mere entertainment, from "Hop, the Devil's Brew," which was written to expose the opium evil, by Rufus Steele, to the ethereal "Mysterious Mrs. M." with apparently no purpose on earth but to amuse, which yet bore a message more powerful than that of many sermons on that which makes life really worth while. It is probably by her big multiple features that Miss Weber is best known. "Hypocrites," "Scandal," "Where are My Children?" "Idle Wives," to say nothing of "The Dumb Girl of Portici." Of these big productions, the last is the only one which was a "vehicle" for the exploitation of a "star"—Anna Pavlowa. Most people won't remember the names of even the leading players in the others. Yet the pictures themselves are engraved upon their memories. That is because there was a living purpose behind every one of them; because each was the presentation of a phase of life; because each was to the screen what a piece of great literature is to the world of letters—a reflection of human experience, a holding of the mirror up to nature. How far these productions differ from the dreary "propaganda" film, their box office value attests. Lois Weber's photoplays are the work of a poet of the screen—yet they pay!

Apparently she has no "method." Sometimes she works through the extreme of realism, through a fidelity to the last sordid detail which is typical of a modern Russian, as in the Bluebird "Shoes." Sometimes she joins the "open air" school and gets effects with cloud studies, flowers and natural surroundings, like an impressionist painter. Again she frankly employs the resources of allegory, as she did in "Hypocrites," a film which has held the screen triumphantly through several revivals. She has returned to this medium in her latest contribution to motion pictures—"Even as You and I."

This is the story of a young sculptor and his wife, poor in the world's goods, but rich in that which makes life worth the living. They, however, do not value their possession of Youth, Love and Honor sufficiently to protect them from the covetousness of the powers of evil. The Evil Genius of humanity, provoked at their defiance of his might, attacks them, finding that he must first destroy their three supreme gifts. He sends Lust to conquer Honor; Self-Pity to the wife to conquer Love, and Drink to the man. Their Youth wastes away of itself, and at the end, though restored to each other, they are left with nothing but Repentance.

This is a mere outline of the story, in which Miss Weber has employed a cast chosen with the care which she always lavishes upon the casting of a photoplay. It is a common saying in the profession, however, that she inspires players to work of which they themselves did not know themselves capable. She has proved that over and over again, and never more forcibly than in "The People vs. John Doe," in which some of the leading roles were filled by actors who had never seen their names in a cast before. Ben Wilson is the sculptor, and Mignon Anderson is his wife. Harry Carter, a consummate villain of the screen, is the Evil Genius, with a corps of "lesser devils," headed by Hayward Mack and Earl Page. Priscilla Dean is the frivolous, vain, and worthless butterfly, and Bertram Grassby is her husband, who manages to rescue himself by the resource of hard work. The production had a first showing at the Rialto Theatre, on Broadway, last week, and received high praise from the New York critics.

The New York Tribune said:

"Lois Weber is responsible for this photo-allegory, and it is so cleverly done that it makes one quite uncomfortable. Interpolated through the picture are the words 'Even as You and I,' and it needs no sub-titles to point the moral."

The Morning Telegraph said:

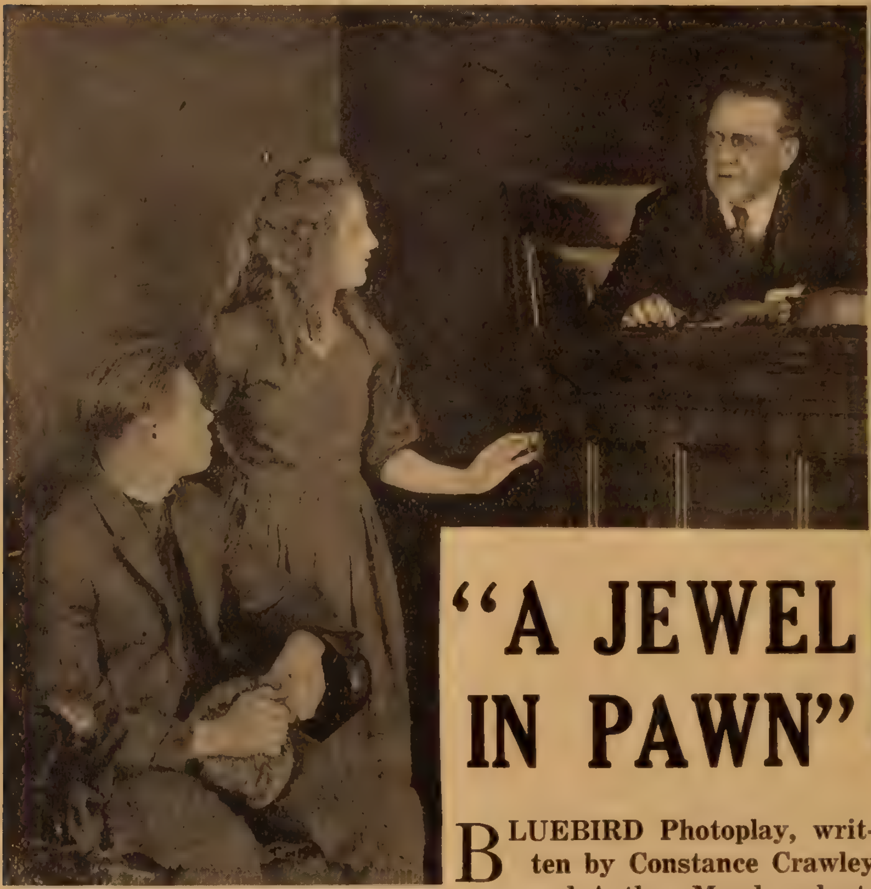
"'Even as You and I' is pure phantasy and most of its characters are but symbols for certain mental attributes. Nevertheless the human qualities of the story are kept in view."

The Imp tries his wiles upon Selma.

The sculptor in the depths.

Dominick finds the painter's wife a kindred soul.

Life has broken the butterfly's wings.



Jimmie is paroled in Nora's care.

"A JEWEL IN PAWN"

Aaron Levovitch.

BLUEBIRD Photoplay, written by Constance Crawley and Arthur Maude, adapted for the screen by Maie Havey and produced by Jack Conway, with Ella Hall featured, and Antrim Short and Walter Belasco in her support.

A CHARMING story was written by Constance Crawley and Arthur Maude, adapted for the screen by Maie Havey, and then turned over to Jack Conway to produce, with Ella Hall in a role which fits her like a glove. It is another of the little girl parts which she plays better than any actress on the screen to-day, for she never seems to be acting at all, and her appearance never for a moment suggests that she is more than twelve years old. Even her hands seem to be those of a child. In "A Jewel in Pawn" she is supported for the first time in a photoplay by her own mother, and the marked resemblance between them makes for realism in the picture as nothing else could. Walter Belasco, in the role of the kind-hearted old pawnbroker, and Antrim Short as the newsboy, Jimmie, give their very best to the production, which is delightful all the way through. Director Conway has introduced countless deft touches of humor, contrasting with the pathos of a story which is as wholesome as sunshine. Here is an outline of it:

Nora Martin is the seventeen-year-old sunbeam of the tenements. She teaches the little youngsters how to spell and read, and helps Aaron Levovitch in his pawnshop. Mrs. Martin, determined to remove her daughter from the slums, goes to Levovitch with all her earthly possessions, but there is not enough on which she can raise the money she needs to take her daughter to her grandfather's home in the country.

Mrs. Martin had married against her father's will, and when her husband died she was left impoverished. Determined now to attempt a reconciliation, Mrs. Martin would pawn her possessions for railroad fare. When Aaron suggests that she pawn her daughter, Mrs. Martin reluctantly consents, and goes alone to seek parental forgiveness. Arrving at her father's country estate, Mrs. Martin finds that he is living at his home in the city.

Mr. Martin collapses when informed of the fruitlessness of her sacrifice, and is taken into the house of her father, where she dies. The father, telegraphed for, arrives too late to see his daughter alive. His servants tell him that Mrs. Martin in her final delirium has begged them to "redeem her jewel in pawn."

AND SELL
EVERYTHING

"Can't you make it five dollars?" begged Nora.

Meanwhile, in Aaron Levovitch's pawnshop Nora is daily endearing herself to the kindly old Hebrew, who gives her every care and comfort his lowly quarters afford. Newsboy Jimmy has always been Nora's defender and reliance in her contest with "the Bully" and other children, and when Jimmy is falsely accused of theft, the Judge of the Juvenile Court paroles him in Nora's care. Thus he, also comes to live with Levovitch. The two children look upon Aaron as their father, and the kind-hearted old pawnbroker bears great affection toward them both.

During Jimmy's day in court, Bob Hendricks, a clever newspaper reporter, always on the watch for a good story, senses his opportunity and prints a "heart interest" narrative about "the jewel in pawn." This story comes under the eye of Nora's grandfather, John Dane, and the wealthy old widower goes at once to Aaron's pawnshop and claims the little girl.

Three years in preparatory school turns Nora out a beautiful young lady, a bud of society and so good a "catch" that Percival Van Dyke, a snobbish Englishman, sets his cap for her. On a day when Nora is giving a tea to her schoolmates, Jimmy and Aaron, in response to Nora's invitation, call and are hailed joyously by their little friend. When Nora takes them into the garden for a chat, Jimmy makes bold to tell her of his abiding love, and Nora is quick to prove that she reciprocates.

Percival sees Jimmy and Nora in a most loving embrace, and calls Nora's grandfather to gaze upon the scene. The old man flies into a rage and orders Jimmy and Aaron from the grounds. Nora loses little time in changing her clothes, puts on the dress she had brought from her humble station in life, and is soon back again in Aaron's pawnshop.

Nora's grandfather reads the note she leaves behind and, taking Percival, hurries to Aaron's place, but arrives only in time to be a witness to the Jewish marriage ceremony that unites Jimmy and Nora for life.

CAST.

Nora Martin	Ella Hall
Mrs. Martin	Mrs. Maie Hall
Jimmy	Antrim Short
Aaron Levovitch	Walter Belasco
Bob Hendricks	Jack Connolly
John Dane	George Pearce
The Bully	Marshall Mackaye
Percival Van Dyke	Jack Nelson

Nora's mother had insisted upon marrying where she loved.

FIRE ALARMS FOR ANIMATED.

ALL records for speed in effective procuring of animated news were shattered again by the Cincinnati bureau of the Universal Animated Weekly. Twelve minutes after an explosion had destroyed and set fire to the Ford Motor Company's plant in the suburbs of Cincinnati, the bureau had three cameramen on the job grinding out film for the Animated Weekly.

The system employed to assure such promptness is one in use in virtually every newspaper office in the country, but the Universal's Cincinnati bureau is the first motion picture organization to adopt it. Several days ago, the manager of the bureau asked the Fire Commissioner of his city to install in the bureau an automatic fire alarm. By this method, the manager knew he would get fire alarms and police signals as soon as the firemen and policemen themselves received them, and he was accommodated by the commissioner.

The firemen assigned to the task of installing the signals had just completed their work when the first alarm came from the Ford plant. It was speedily followed by a second alarm, and the manager immediately assigned three cameramen to the event. They commandeered a taxi and were on hand at the height of the story.

All the advantages of this innovation are reflected in the current issue of the Animated Weekly. Seldom has a more vivid subject been shown in a topical reel. Negotiations are now under way looking toward the installation of such a signal service in the New York office.

Very grand, but oh! so lonely!

The wedding supper behind the pawnshop.

Ham and Hamlet

Extracts from the story, with special pictures posed by William Franey, which will be published in the Motion Picture Magazine

By H. H. VAN LOAN

Wm. Franey as he really looks.

"I want ter be a movie actor!"

(Damon Ham has arrived at Universal City from the metropolis of Eggzema, to become a picher actor. He meets Beaudine, of the Jokers, just after he has been appointed to sweep the thoroughfares of the city.)

HOW long have you been idle?" Beaudine asked the nondescript.

"I'm workin'," Damon informed him, as he grasped the handle of his broom with grim determination.

"Who for?" continued the director.

"The Kaiser," answered Damon. "He told me to sweep the streets, hang up the flag and lots of other things, and then eat."

"I knew it was empty," remarked Beaudine as he looked at Higgins, who nodded approvingly. "How would you like to be a real movie actor?" he added.

"That's what I come here for," said Damon. His face refused to manifest any interest and remained as vacant as a blank pad.

"Well, you've started wrong," the director informed him. "You've got a wonderful face for pictures. Take my advice and never try to improve it, if you do, you'll spoil it. Let it remain just as it is."

"How can we employ him?" asked Higgins with interest.

"He's going to play Hamlet," said Beaudine. "Go over and see how Parsons and his gang are progressing with those three sets. In the meantime I'll take him over and get him fixed up." As Higgins departed, the director started toward the wardrobe department with Damon, who was still clinging to the broom.

"Now, this is the first time that Hamlet has been made into a picture. It's going to be an elaborate production in eight reels, and the whole success of it depends on you."

"Who is he?" meekly inquired Damon, with no attempt to conceal his ignorance.

"He isn't—he was. You don't mean to tell me that you don't know who Hamlet was!" exclaimed the director. "Why, he was the feller who upset the Scottish throne, married Ophelia and murdered Macduff in the Tower of London. . . . Now plunge in there and get some Hamlet atmosphere and when you emerge ask for Director Beaudine."

"Bovine?" asked Damon, innocently. For it was the only word he really understood.

"Say, don't you ever try to pull anything," the director warned him, "'cause you're always funny." And with that he started for the big open-air stage.

When Damon made his exit from the wardrobe building a little later he was worthy of considerable notice. He was very much undressed, in a very attentive suit of underwear, a semi-ballet skirt and a duet of shoes that resembled two submarines, while across his left shoulder was wrapped innumerable yards of cloth, quite akin to curtains.

Everything within a radius of six miles punctuated activities when Mr. Damon Ham as Hamlet loomed up on the horizon.

"Looks like a revival of the Roman period," remarked Beaudine, who at that moment stepped from his office with John Murphy, his assistant.

"Julius Caesar gone wrong, I should say," added Murphy as they both studied Hamlet, who was stranded out in the middle of the road. . . . . .

Murphy went over and rescued the stranded Hamlet and, taking him by the arm, led

Franey as Capt. Nemo in the coming burlesque, "20,000 Legs Under the Sea" him over to where Beaudine was impatiently waiting.

"What's the matter, did yer engine die on yer over there?" he shouted, as the two arrived.

"I wasn't doin' nothin, mister," said Damon, somewhat chagrined.

"Well, hereafter when you've got nothin' to do, go an' weep on yer grandmother's grave," the director warned him.

"I can't; she's dead," said Damon.

"Untouched by hands," said Murphy, as he threw both of his above his head.

"Shows you what drink will do for some men," laughed Beaudine. Then, as he studied the star, he continued: "Where's your make-up?"

"Left it over there," he answered, as he pointed toward the wardrobe building.

"I tell you, Bill, he's original," remarked Murphy. "There's none genuine without his signature."

"Take him around and fresco his label, will yer," said the director, as he turned to his assistant.

Murphy took him to the "extra" room and shoved a stick of grease-paint in one hand and a mirror in the other.

"Now hide it," he ordered him. "Don't even let your ears show, if you can help it."

Damon grasped the stick and began lathering his face with it, while Murphy looked on with interest. It was No. 6, and before he finished his face looked as though it had fallen heir to a wealth of chocolate.

"You can't fix it without being born again," said Murphy. "You've got a big suit against nature. That face of yours is injured for life. Come on." . .

"Here he is," said Dorothy Phillips, as Damon approached with Murphy. She was dressed in the costume of Ophelia and stood chatting with Beaudine.

"Say," began the director as the rural Hamlet arrived, "I wish you'd stop goin' ter lunch every five minutes!"

"When?" asked Damon innocently.

"It's an absolutely unprecedented sale, I tell yer," chimed in Murphy, as he turned away.

"I hope it never comes into vogue," said Dorothy, as Damon stood staring at her.

"Well, fish," said Beaudine, "I want to introduce you to Miss Phillips. She's going to play opposite you, as Ophelia."

"I can't play that," responded Damon. "All I can play is tag."

"If it keeps open much longer, I'll raid it and take its license away," blurted out Murphy.

"What do you call it?" inquired the fascinating little star.

"Call it anything you like," answered the director.

"Bury it! Don't even let your ears show!"

"It's the biggest disaster since the Germans started their ruthless submarine warfare," added Murphy.

(Damon is then told to fetch a bull.)

About an hour later, as Beaudine was superintending the construction of a "set," Murphy, who had been out reconnoitering, rushed up breathlessly.

"Leave-him-ter me, will — yer — boss?" he panted, as he pointed down the road.

Beaudine turned and beheld a sight seldom equalled even in a moving picture town where something new is being flashed every few hours. There was Damon using every ounce of his manly strength to urge the national beast of Ireland up the road. But, the animal seemed to have its own ideas about progress, and though he tugged with it, pleaded with it, pulled it and pushed it, the beast refused to budge.

"That guy is as busy as the South after the Civil War," remarked Jerry.

"Nothin' would ever do anythin' for him," added Beaudine. "He's too rough." And with that the trio started after him.

"Say, empty, if that was a bull when it started, it certainly shrunk on the way," said the director, as he arrived on the scene with his staff.

"It wuzn't," said Damon, as he grabbed the horns of the beast.

"If I sent you for a package of pins you'd come back with the Panama Canal," continued Beaudine. "Now what'n hell are yer tryin' ter do with this Irish ambassador?"

"The feller didn't have a bull, so he said while I wuzn't doin' anythin' I could straighten out this thin's horns," replied Damon, as he placed his knee against the goat and tugged away in an effort to untwist his antlers.

"He's mean enough to go to work with crutches so's ter git a seat on the subway," remarked Murphy.

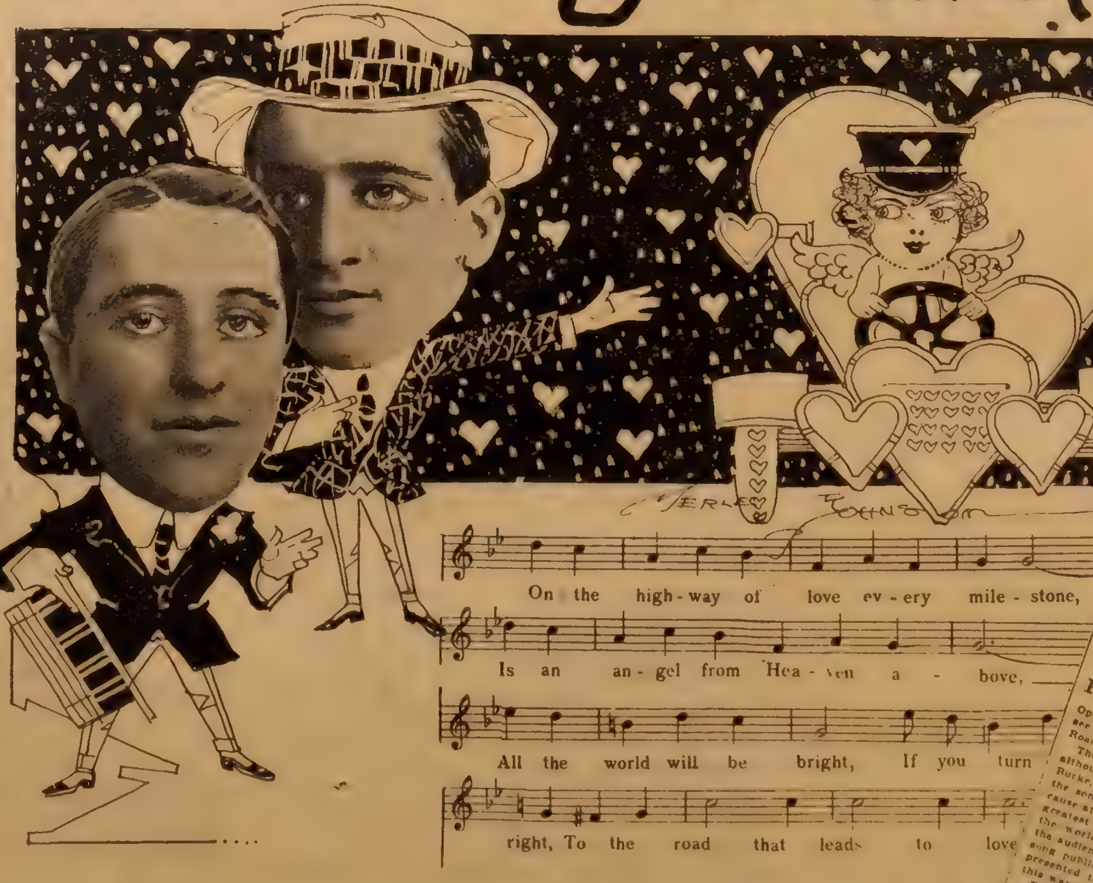
"Take twenty feet of it," said Beaudine, as he turned to Jerry.

"Say, boss," said the cameraman with an evidence of surprise, "how long yer goin' ter let this guy queer this pitcher?"

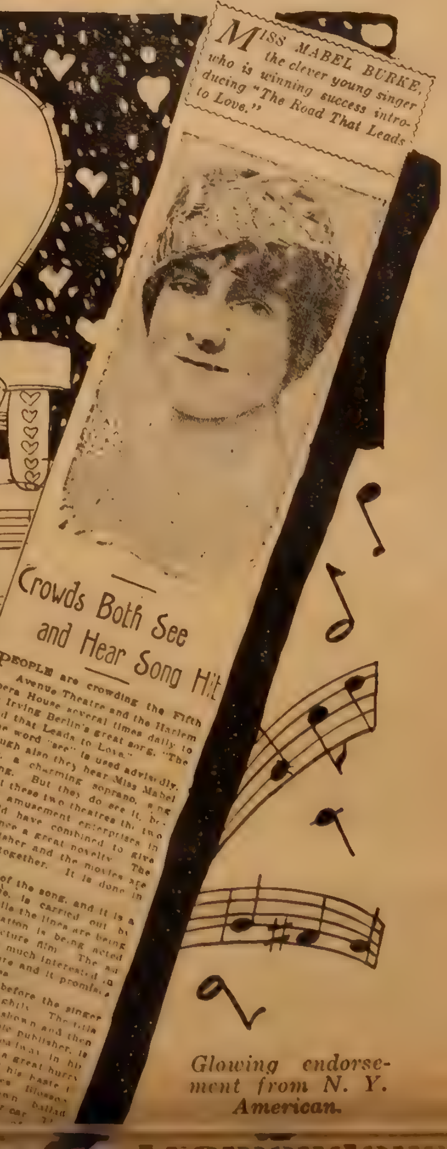
"What'er yer talkin' 'bout, yer poor simp," replied Beaudine. "He's given me a good one-reel comedy."

"What's the matter? Did your engine die on your way over there?" said Director Beaudine

Something Brand New!


MERLE JOHNSON
On the high-way of love ev-ery mile-stone,
Is an an-gel from Hea-ven a-bove,
All the world will be bright, If you turn
right, To the road that leads to love
....

Reproduced through the courtesy of the New York Journal.


MISS MABEL BURKE, the clever young singer who is winning success introducing "The Road That Leads to Love."

Crowds Both See and Hear Song Hit

PEOPLE are crowding the Fifth Avenue Theatre and the Harlem Opera House several times daily to see Irving Berlin's great song, "The Road that Leads to Love."

The word "see" is used advisedly, although also they hear Miss Mabel Burke, a charming soprano, sing the song. But they do see it, because at these two theatres the two greatest amusement enterprises in the world have combined to give the audience a great novelty. The song publisher and the movies are presented together. It is done in this way.

The story of the song, and it is a delightful one, is carried out by actors and while the lines are being sung, the situation is being acted in a motion picture film. The audiences are very much interested in this new departure and it promises to be a big success.

The film starts before the singer and begins very brightly. The title page of the song is shown and then Ted Snyder, the music publisher, is seen speeding up Broadway in his big car. He seems in a great hurry and soon the cause of his haste is seen as he overtakes Blosso Seeley, the well known ballad singer, right ahead in her car. The two cars run alongside [illegible] other while the [illegible] about the song [illegible] Miss S. [illegible]

Glowing endorsement from N. Y. American.

EXHIBITORS

—who want something new, novel, unique—something that will create and retain capacity crowds—

—who want an entirely original feature that will guarantee capacity crowds

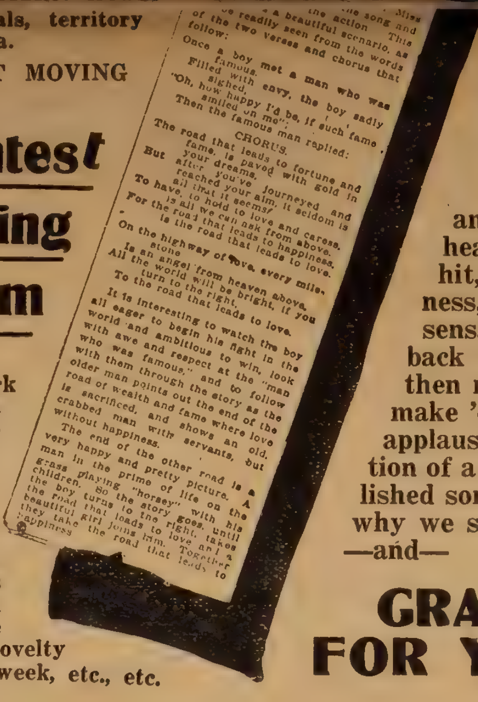
SAL EXCHANGE and get the complete details, terms, rentals, territory arrangements for the Universal's latest and greatest novelty idea.

POPULAR SONG HITS ACCOMPANIED BY CLEVEREST MOVING PICTURES. This—

Great Combination of all Latest Popular Song Hits and Moving Pictures to Illustrate Them

has scored an instantaneous and tremendous success in New York City at the Fifth Avenue Theatre and in the Harlem Opera House. Irving Berlin's great hit, "The Road That Leads To Love," with moving pictures, brought forth roars of applause, proving that IT'S WHAT THE PUBLIC WANT AS A NOVELTY, and the beauty of the idea is its great possibilities for all concerned.

To start with a split reel of perhaps five hundred feet of pictures will be produced every three weeks—then when this idea has taken root and grown to bigger possibilities and when Exhibitors all over the country DEMAND IT—then we will make a larger footage of pictures and produce this novelty oftener—perhaps once every two weeks—then once every week, etc., etc.



...the song and ... Miss ... the action This ... a beautiful scenario, as ... readily seen from the words of the two verses and chorus that follow:

Once a boy met a man who was famous.
Filled with envy, the boy sadly sighed,
"Oh, how happy I'd be, if such fame smiled on me";
Then the famous man replied:

CHORUS.

The road that leads to fortune and fame, is paved with gold in your dreams,
But after you've journeyed and reached your aim, it seldom is all that it seems;
To have, to hold to love and caress,
Is all we can ask from above.
For the road that leads to happiness,
Is the road that leads to love.

On the highway of love, every milestone
Is an angel from heaven above,
All the world will be bright, if you turn to the right,
To the road that leads to love.

It is interesting to watch the boy all eager to begin his fight in the world and ambitious to win, look with awe and respect at the "man who was famous," and to follow with them through the story as the older man points out the end of the road of wealth and fame where love is sacrificed, and shows an old, crabbed man with servants, but without happiness.

The end of the other road is a very happy and pretty picture. A man in the prime of life on the grass playing "horsey" with his children. So the story goes, until the boy turns to the right, takes the road that leads to love and a beautiful girl joins him. Together they take the road that leads to happiness

Tremendous

H I T

and a real hit—no half-hearted hit—no make believe hit, but a real honest-to-goodness, knock-'em-off-their seats sensation that made 'em come back for more—then more and then more again. When you can make 'em split their hands with applause and roar their appreciation of a novelty—then you've established something worth while. That's why we say to you—INVESTIGATE—and—

GRAB it FIRST FOR YOUR HOUSE

Start A Popular Song Night

That's the BIG IDEA behind the novelty. START A POPULAR SONG HIT NIGHT—backed by such song sensations as produced by Irving Berlin and other nationally known song writers and publishers. Take advantage of the reputation of these BIG successful song writers and the advantage of the popularity of their songs.

Once you get a POPULAR SONG NIGHT started, your patrons will demand this novelty every week.

And when you've got your patrons to a point where they demand a novelty, you've established something of genuine merit, for when people DEMAND, back up their demands by packing the house. So—get busy—communicate with your nearest Universal Exchange. Ask them about this new COMBINATION SONG AND MOVING PICTURE FEATURE, produced now once every three weeks—later on—oftener. Be first to get this novelty in your house. Act NOW if you expect to grab this BIG STUNT first.

Communicate with Your Nearest Universal Exchange for Complete Details -- Rented Prices and Other Information

Ben Wilson, star of "The Voice on the Wire," great Universal serial.

EPISODE NUMBER SIX

BEN WILSON IN

"The Voice on the Wire"

"The Death Warrant"

THE mystery serial, adapted from the novel by Eustace Hale Ball and produced by Stuart Paton, builds steadily toward the climax, with a continuation of the series of utterly inexplicable crimes.

CAST.

Shirley	Ben Wilson
Polly	Neva Gerber
"Red" Warren	Francis McDonald
Dr. Renolds	Jos. Girard
Carns	Frank MacQuarrie
Cronin	Howard Crampton
Short	Lou Short

WE left the serial in the last episode at the point where John Shirley, played by Ben Wilson, was trying to batter down the door, inside which waited Polly Marion, and the threatened victim of the mysterious force, which had already brought several men to their doom. In Episode No. 6, Eustace Hale Ball, the author, ably assisted by the producer, Stuart Paton, shows John Shirley incapable of protecting the latest victim of "The Voice on the Wire." Then Polly, with whom he has fallen in love, is abducted, and the rest of the chapter is occupied with the chase for her and the criminals.

Shirley finally succeeds in breaking down the door and thus getting into the bedroom to Carns and Polly, who is beating the door and screaming. As Shirley enters, a muffled figure jumps through the window and disappears. Wayne and Dorian, two detectives, watch the house, and from another place "Red" Warren also keeps guard, but soon runs to the window, as do the other men. Shirley bends over the body of Carns and tries to restore him, and, while working, Carns shows signs of returning consciousness. "Red" appears at the window and orders him to throw up his hands. As Shirley moves toward the door, Wayne and Dorian step through. "Red" puts out the lights and a fight is begun in the dark. The detective who has been waiting downstairs now hears the noise of the fight and rushes to the bedroom where he joins in the melee. And while thus struggling the mysterious "Hand" is again working over Carns.

Meanwhile a crook waits in the road by an auto. Wayne grabs Polly and with the help of Dorian drags her off, finally getting her into the auto, where Red joins them in great haste.

Cronin and Short have managed to escape from the empty house, where they were confined by Red's" men, and arrive on the scene as Polly is being put into the auto. Short springs onto the running-board, but is hit by "Red" and knocked off. "Red" shouts: "To the docks, quick!"

Shirley and Reynolds discover that they are fighting each other. Then Shirley looks toward Carns but quickly sees that he is dead.

The house is aflame. Cronin and Short run in, and Short, frantically blowing his whistle, brings other officers, all of whom rush into the burning house. Shirley and Reynolds are soon out and are informed that "Red" has taken Polly to the docks. Suddenly Shirley remembers Carns and dashes back into the building only to find that the corpse had disappeared.

Shirley and the others race to the docks to save Polly, but arrives there just as the steamer is pulling out.

"Red" and his men get Polly, who is now unconscious, on the steamer and lock her in her stateroom. Later "Red" insinuatingly remarks to a crook that she might accidentally fall overboard, and just then the wireless operator hands Warren a message which instructs him to "fix" Polly; that Shirley will be "gotten" on the train. The message is signed by Laschlas. The men smile when they have read it.

Shirley and the others board a train and that night when every one is in bed, Shirley being asleep, the mysterious "Hand" appears and starts down the passage toward his berth and attacks Shirley, who manages to save himself. In the morning he sends word to the ship to guard Polly's cabin.

Jack Becomes a Special Attraction Hero

"Here's the only thing you're fit for!" Scene from the "Special Attraction."

"MA didn't raise her boy to be a housemaid," is what Jack Mulhall is saying in ineffectual protest as the inexorable foreman of the ranch hands him a broom as an insignia of the only office which young Billy Brooks, the perfume salesmen, is capable of filling, out in the country inhabited by real men.

Jack Mulhall, in the special attraction, called "The Hero of the Hour," which is scheduled for next week, has the best role which has fallen to the lot of the young star so far. An ornament of New York's smart set, he exasperates his rough and ready father to the point of being cut off without the proverbial shilling. It is true that the old man keeps his son's picture on his desk, but that is because every time he looks at it, it makes him so mad that he cuts loose and makes another million. The last straw is Billy's declaration that he is going to take a certain perfume into the homes of the best people. The idea of the only representative of the Brooks family becoming a perfume salesman is too much for the old man, and he schemes to circumvent the sweet-scented career which his son has planned for himself.

So Brooks, Jr., finds himself hauled bodily from the observation platform of the train upon which he is journeying West, and landed neck and crop in the midst of real life, with never a frill on it. A large group of particularly husky cowpunchers takes charge of him, he turns the tables on them and becomes a "hero" after all.

Dorothy Phillips as "Flash Fan" in the coming Bluebird, "The Girl in the Checkered Coat."

DOROTHY PHILLIPS TRIUMPHS IN DUAL ROLE.

AN example of the minuteness of detail demanded of the producer of motion pictures nowadays is illustrated by the shop scenes in the next Bluebird photoplay, "The Girl in the Checkered Coat," in which Dorothy Phillips does the finest work of her career in a dual role. The sisters, separated in their early youth by strange circumstance, grow up opposites in everything but appearance. One of them, Mary Graham, is a sweet and lovable girl of the highest principle, and the other, known to her shady associates as "Flash" Fan, is a pickpocket and confidant of criminals.

In the early scenes we are introduced to Flash Fan, as her pal is about to buy her a coat. It is the conspicuously checkered garment which catches her fancy, and the "set" in which she buys it, is a complete cloak department in a big store, faithful in every detail to the place itself.

Joseph DeGrasse, a descendant, by the way, of the French commander of the fleet sent to our aid at Yorktown, during the Revolutionary war, directed this picture, from a scenario by his wife, Ida May Park, and produced it with his usual success, and with the prize combination, Dorothy Phillips, William Stowell and Lon Chaney.

"Love and Blazes" with PHIL DUNHAM

THEY won't forget the production of "Love and Blazes" for some time at the L-Ko studios. Everybody was thankful when the iris closed for the last time on the scenes which had been specially prepared for the latest comedy, directed by Vin Moore under the supervision of J. G. Blystone, the director general. Phil Dunham was gladder than any of the others, for he declared that he had eaten enough smoke in the course of the picture to qualify in all seriousness for the fire department. And to this, Lucille Hutton said a fervent "Amen." Things happen very fast, but when the smoke of battle has cleared away, we realize that the story has been something like this:

The Fire Chief and the Chief of Police are rivals for the affections and consideration of the fair Lucille, daughter of the Mayor. They are preparing to deliver a knock-out blow to her, at the annual exhibition of the Fire and Police Departments. Phil is conducting a drill at the fire station, in which his four men exhibit their preparedness. At every available moment he consults his instruction book to be sure that he has made no mistake in the regulation way of doing things.

At the police station the Chief is preparing his men. His men are troubled with insomnia, but the Chief has a neat little way of exploding a bomb under their bench, which cures them eventually. The Mayor's fair daughter is the envy of Merta, his stenographer, who is a real man-eater by disposition, only nobody will let her get away with it. She sees Phil and at once succumbs to his manly charms. She follows him into the station, and even climbs the pole to pursue him, but with the help of his trusty firemen he outwits her.

L—KO of fire, wire and crooks, featuring Phil Dunham, directed by Vin Moore under the supervision of J. G. Blystone, Director General.

CAST.

Fire Chief	Phil Dunham
Chief of Police	Charles Inslee
Mayor's Daughter	Lucille Hutton
His Stenographer	Merta Sterling

The Chief of Police is holding a burglar drill, with the false front of a house, which he is sure will win the commendation of Lucille, while Phil has prepared a demonstration in response to a fire alarm which is sure to take the prize. At last the day comes, and the police and firemen parade. The Mayor makes a speech, and the police are called upon to drill first. They are wildly applauded, and Phil is jealous. The Chief is directing them with blasts on his whistle. Phil blows his own, and upsets the whole drill. Even the cherished burglar drill is put on the blink.

Then comes Phil's turn. Unfortunately, he sets the fireworks going prematurely, and the fake fire turns into a real one. Phil saves the Mayor's daughter and drives off in a wagon with her. The Police Chief follows in a flivver. The horse balks and the Chief gets the girl. Phil then takes the horse's place, and the flivver balking, too, the Chief hitches the horse to the car, while Phil draws Lucille in the wagon. Up and down a steep hill they go, until they reach home. The Chief goes in with the girl, and Phil calls the police and tells them there is a dangerous criminal with Lucille. They throw a bag over his head and arrest him. Then he is recognized, and, returning sets the house on fire in spite. Phil rushes for his trusty fire laddies. He saves Lucille while the house goes up in smoke.

ADMIRAL BLEECKER VISITS UNIVERSAL CITY STUDIO.

THE general manager of Universal City entertained an old friend, Rear Admiral J. Van B. Bleecker, at the film capital recently. Admiral Bleecker retired ten years ago, after forty-three years of service in the U. S. Navy. He was an intimate friend of the late Admiral Dewey, and during his visit to Universal City related many interesting stories of the hero of Manila Bay.

The admiral's home is in New York, where he lives at the Lambs' Club and the Army and Navy Club, dividing his time between the two organizations when he is in New York. Admiral Bleecker crosses the continent frequently during the winter season. He says he loves to revel in the sunshine of Southern California, where he has many friends whose attentions add to his happiness.

While at Universal City Admiral Bleecker renewed his acquaintance with another old friend—Colonel Jasper E. Brady, a veteran of the Spanish-American war, who is now in charge of the scenario department at the Universal Company's Pacific Coast studios.

"THE INTERNATIONAL SPY" -- The Last Adventure

Scenes from "The International Spy."

THE last adventure of the series "Perils of the Secret Service," written and produced by George Bronson Howard, with Kingsley Benedict starred, is really the best story of them all. It concerns itself with international spying—a subject uppermost in the newspapers of the day, in which the most fantastic fiction is less strange than the truth.

Guy Sterner, a weakling taking no risks himself, but selling the secrets of his country to eke out his slender patrimony, proposes to Beth Bohun, debutante daughter of the Senator, a man of the highest reputation, and is accepted. The Senator finds a Government appointment for his unwelcome son-in-law. Confident of the political influence behind him, Sterner uses his position to obtain information, which he then carries to Carl Ehricke, the international spy, who is wanted by half a dozen governments. Sterner needs the money to supply the rapacious needs of Gloria Steinmetz, a tool of Ehricke's, with whom he has long been in love.

The department discovers the leak of information, and the authorities send for Yorke Norroy to unravel the mystery. Norroy says that he will let them know in a few days. He consults with Huntley, who informs him that Sterner is paying attention to Gloria, and that he certainly cannot afford to do so on his income. Norroy sends Huntley to Mrs. Sterner, who tells him that her husband has no resources but his salary. Norroy then directs the attention of the department chiefs to Sterner, but they demand more evidence before accusing the Senator's son-in-law. So Norroy lays plans to trap him red-handed. He invites Sterner to dine with him at his club, but the man says that he has to go to Baltimore. He admires a curious ring which Norroy is wearing.

Norroy follows Sterner to Baltimore, and sees him enter a certain house. He tells Huntley to go there and rent him a room exactly opposite. They watch through the window shades, and see Ehricke, whom Norroy recognizes. The next day the rough notes of a treaty with South America are missing, and the department is much disturbed. Norroy goes to Ehricke's, and crawls up the stairs, revolver in hand. Ehricke hears him, and, coming out on the landing, attacks him. They fight, and the spy is overpowered. Norroy quickly takes from the man's face the false beard and mustache he is wearing and transfers them to his own. He then lowers the lights, and waits for Sterner. When the man appears, Norroy pretends to have a sore throat, to disguise his voice. Sterner, however, recognizes the ring which Yorke has forgotten to remove. He pulls a gun and holds it to Norroy's head. Norroy, who has arranged the light so that it will go out at a blow on the table, strikes the table and grabs Sterner while it is dark. They fight, and Sterner fires. He hits the body of Ehricke. Norroy removes the false beard from his face and calls the police. They arrest Sterner for the murder of Ehricke, but he shoots himself. Later Norroy tells the broken-hearted wife that Sterner died in the prosecution of a dangerous mission for the government.

THE last adventure is the best of all the seven stories, written and produced by George Bronson Howard, which have set a new standard for this form of screen series.

CAST.

Yorke Norroy	Kingsley Benedict
Carson Huntley	Jay Belasco
Guy Sterner	M. K. Wilson
Beth Bohun	Violet Schramm
Senator Bohun	Seymour Hastings
The International Spy	Harry Mann
Gloria Steinmetz	Muriel Parker

THE WAYS OF THE "HEATHEN CHINESE."

MILLARD K. WILSON, who plays the leading role in the Red Feather, "The Flower of Doom," recently engaged in a game of checkers with Ah Wing, a Chinese actor, who has a part in the production.

Wilson declares, however, that the Chinaman took an unfair advantage of him, as there was a group of other Celestials behind him who continually offered advice in their native language to the original player, and Wilson was unable to understand. Consequently, he was beaten. Hereafter he says he is willing to play against one Chinaman, but not against a crowd.

"The Perils of the Secret Service"

A marvelous opportunity for those Exhibitors who do not care to show a serial photoplay is presented in that notable series, "The Perils of the Secret Service," featuring the popular Universal star, Kingsley Benedict, and directed by the author, George Bronson Howard. This famous series founded on the popular stories published in a leading magazine under the title of "Yorke Norroy," consists of—

Seven Great Two-Reel Dramas Each Complete in Itself. . . .

Mr. Howard, who has written many successful plays and books, is also the author of "God's Man," the sensation of the year. The absorbing adventures of Yorke Norroy, Diplomatic Agent of the Secret Service, will bring your patrons back week after week. There is no lost patronage possible, because each story is complete in itself. Get full particulars from your nearest Universal Exchange, or

UNIVERSAL FILM MFG COMPANY,
CARL LAEMMLE, President.
"Largest Film Mfg. Concern in the World"
1600 Broadway,
NEW YORK.

BLUEBIRD IDEAS

FOR

"A Jewel in Pawn"

As the story of the delightful Bluebird production, "A Jewel in Pawn" takes place for the greater part in a pawnshop, some of the loan broker atmosphere may be advantageously woven around the advertising. One way of boosting business on this picture is to fix up your lobby as a pawnshop. Set three large balls at each side of the lobby near the street and between them stretch a banner reading:

ELLA HALL
as
"A JEWEL IN PAWN"
A delightful Bluebird Photoplay
Here on (date)

Another money-maker may be worked up along these lines: Have cards printed to resemble pawn tickets and numbered consecutively. Distribute them around town or send them to the people whose names are on your mailing list. Select two or three numbers on each of the two or three days preceding the showing of the picture. Display them in your box office window and flash photos of them on your screen. Redeem the tickets as they are presented. The cards should read as follows:

If the number on this ticket corresponds to one of the numbers on display at The (name) Theatre,
this ticket is
REDEEMABLE FOR TWO
ADMISSIONS
to the performance of
ELLA HALL as
"A JEWEL IN PAWN"
on (date)
Come around now and see if you
have the lucky ticket.

If you contemplate raising your admission price, or if you want to build up your attendance at the matinees, distribute tickets that are good for a reduction of five cents from the usual price. The tickets should be printed in the form of pawn tickets. They should read as follows:

THIS TICKET
and (xx) cents
REDEEMABLE FOR ONE
ADMISSION
to the (matinee or evening) performance of
"A JEWEL IN PAWN"
The latest Bluebird Photoplay
at the (name here) Theatre
on (date)

Have your printer multigraph the attached letter and send it with a pawn ticket to the names on your mailing list.

Mr. Exhibitor:

Here's a novelty that will attract considerable attention. Get a blank pawn ticket and where the broker usually inserts his own name, fill in the name and address of your house. Then write "One Girl—Nora Flynn" in the space left blank for the description of the article pledged.

This done, ask your printer to have a line cut made of the pawn ticket. The cost won't be great. If you are located in a big city the chances are that it contains a photo-engraver. By giving him the job direct, you will save the extra cost that the printer will tack on the job. For that matter, your Bluebird exchange manager will glady put the line cut through for you without extra cost. After the line cut has been finished you can have your printer run off as many pawn tickets as desired.

Distribute the pawn tickets as you would any circular. Or you might enclose them with a letter reading as follows:

Dear Friend:

Yes, the attached pawn ticket IS genuine!

In fact, it is the ticket which old Aaron Levovitch made out when Mrs. Martin pledged her daughter for $15.

Heartless transaction?

Well, perhaps it was—but the whys and wherefores will alternately bring tears to your eyes and laughs to your lips when the details are revealed on (day and date here) when the Bluebird production

"A JEWEL IN PAWN"

is presented at the (name of theatre and address).

COME! Cordially yours,
(Manager's Signature).
Manager.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

IF ever Exhibitors had a chance to "put over" good pictures, it is now. Such a wealth of good stuff as the Universal is now offering you has never been equalled in the history of films.

Take a look at the program—the Universal Program—the Exhibitor's one best bet. The meal ticket that never fails. You will find not only the strongest and most attractive one, two and three reel dramas, educationals, comedies and novelties, but there are the Universal Animated Weekly, the Universal Screen Magazine, Comic Cartoons, and an endless succession of novelties that need only to be advertised to prove their pulling power.

Then there are the great serials—"Liberty," "The Purple Mask," and "The Voice on the Wire"—any one of which will do for you all that they have done for other Exhibitors.

Book what you think will please your patrons from the material the Universal offers you every week—AND THEN TELL YOUR PATRONS WHAT YOU HAVE TO OFFER. THEY ARE NOT MIND READERS AND IT DOESN'T MATTER HOW GOOD YOUR SHOW IS IF YOU DON'T TELL THEM THEY CERTAINLY WILL NOT COME 'ROUND ASKING YOU.

THE advertisement of the Universal comedies—Nestor, Joker and L-Ko—appears on this page, and suggests stunts for putting over the three laugh-getters of these brands which appear on the program for the week of April 23.

First the Nestor, on Monday. It is called "The Home Wreckers," and in it those ingenious young men, Eddie Lyons and Lee Moran open a bureau for the dissolution of domestic partnerships. You can't do better than copy the sign which they put out in front of their office, and which reads: "Home wrecking bureau. Homes wrecked while you wait. Trip to Reno unnecessary. We do everything but the work of the jury. We never fail. Terms easy. Give us a trial. All work guaranteed." Have this carried by an old-fashioned sandwich man up and down the streets, with the address of your theatre prominently displayed on it, and the date.

THE L-Ko for April 25th is called by the sylvan title of "Little Bo Peep," with Dan Russell, sans mustache, in the name part. In one of the scenes, Dan takes his entire family, consisting of six boys, with him when he goes to overtake his wife, who has eloped with the proprietor of the Rushville Hotel. Put a man in country clothes, and a little cap let six boys, dressed in overalls, and ragged straw hats follow him through the town, or line up in front of the theatre, with posters of the picture to draw attention to them. The boys should range in size from a tiny one to a fifteen-year-old, and they should be dressed exactly alike.

THE Joker for April 28th is called "The Leak," and it is a story of a bone dry town, and the search instituted by the marshal for the booze, of which he sees evident effects. When Bill Franey arrives by the side-door Pullman route, he undertakes to trace the stuff to its lair, and he finds it in the barber shop disguised as bay rum and other things essential to the tonsorial trade. Have a pile of broken bottles plainly marked "Bay rum," "Hair tonic," "Shampoo mixture," "Liquid Soap," etc., in your lobby, with a dog tied beside them, and a placard to say that all this was found in the barber shop by this booze hound. Above have the posters of the picture, "The Leak."

Money and Crowds

Every Week with L-Ko's -- Jokers -- Nestors

Thousands of Exhibitors, not only in America but in all parts of the world, are getting the money and packing in the crowds with UNIVERSAL COMEDIES. In L-Kos, Nestors and Jokers there is a whirlwind of screamingly funny stuff. Week after week with clock-like regularity, UNIVERSAL COMEDIES — L-Kos, Nestors and Jokers — lead the field. Every kind and character of comedy included. The riotous slapstick—the knockabout style—the rollicking side-splitting kind—you get them all in UNIVERSAL COMEDIES every week. Good comedies are hard to get. In UNIVERSAL COMEDIES are Comedy Stars. Book L-Kos, Nestors or Jokers and watch your comedy nights grow. Book thru any U. Exchange

Universal Comedies

NOW PLAYING
LKO
JOKER
NESTOR

STORIES OF THE ONE REEL PHOTOPLAYS

"IT HAPPENED IN ROOM SEVEN."

Victor Comedy.

Written and Produced by Capt. Peacocke.

CAST.

Phil Foster	**Al McKinnon**
Violet	**Violet Lind**
Attorney	**Eugene Walsh**

Violet Foster engages a new maid and Phil becomes greatly enamored of her. Violet finds the two embracing. She secures a divorce and is awarded alimony, which Phil says he will never pay.

He travels in Europe and has a very gay time, while Violet is eking out a meager existence in one of the large cities. Phil hires a lawyer when he returns and the attorney gives him his wife's address on a card.

Later he meets the maid and she gives him an address similar to Violet's. Phil leaves the card on the table. The next day he goes to Violet's address by mistake. He goes to sleep while waiting. She sees a fat bill book protruding from his pocket and takes it, leaving him a receipt for the alimony.

"CHUBBY TAKES A HAND."

Laemmle Drama.

Story by E. Magnus Ingleton.
Scenario by Harvey Gates.
Produced by William V. Mong.

CAST.

Mark Frawley	**Wm. V. Mong**
Darson Selby	**Dan Leighton**
Rose Selby	**Betty Schade**
Mary Hanley	**Violet Schramm**
Chubby	**Zoe Rae**

Chubby, waiting at the station for her father, is lost and begins to cry. Rose Selby comforts her and gives her a card with her address on it. Chubby is deeply impressed with her kindness. In their new cottage Chubby and her father are very happy. The little girl discovers that her father loves Mary Hanley, the daughter of their neighbor, who is trying to make the girl marry Darson Selby, an apparently rich man. Mary is much under her mother's influence, and Chubby resolves to interfere.

She sends a note, which is hardly intelligible, to Rose, who responds that she will come at once. When she appears, Chubby takes her next door, where Darson is making love to Mary. With a cry of astonishment, Rose recognizes her own husband, who has been robbing his business partner and is now planning to desert his wife. Mrs. Hanley, told of the reputation of the man to whom she has wished to give her daughter, is overcome. Chubby's father leads Mary away, and Chubby serenely tells her doll that Mary is going to marry her Daddy.

"A GOOD STORY ABOUT A BAD EGG."

Powers Animated Cartoon Split Reel.

A bird has been sitting on some eggs in the stump of a tree for six months, without result. It decides to strike, and flies away. A bear comes along and eats some of the eggs, but one escapes him and rolls away. Then the six-months'-old egg has a series of adventures, which take it all over the place. A snake eats it, but decides to return it again to the light of day, and does so. Then it rolls into a cheese factory and beats the cheeses at their own game. The cheese maker sniffs the delightful aroma, and says that if he can locate it, he will make the strongest cheese known to civilization. He does so and puts the precious object in the safe. Rats sniff it from afar and are trying to nibble their way into the safe, when the whole thing explodes.

"FOLLOW THE TRACKS."

Nestor Comedy.

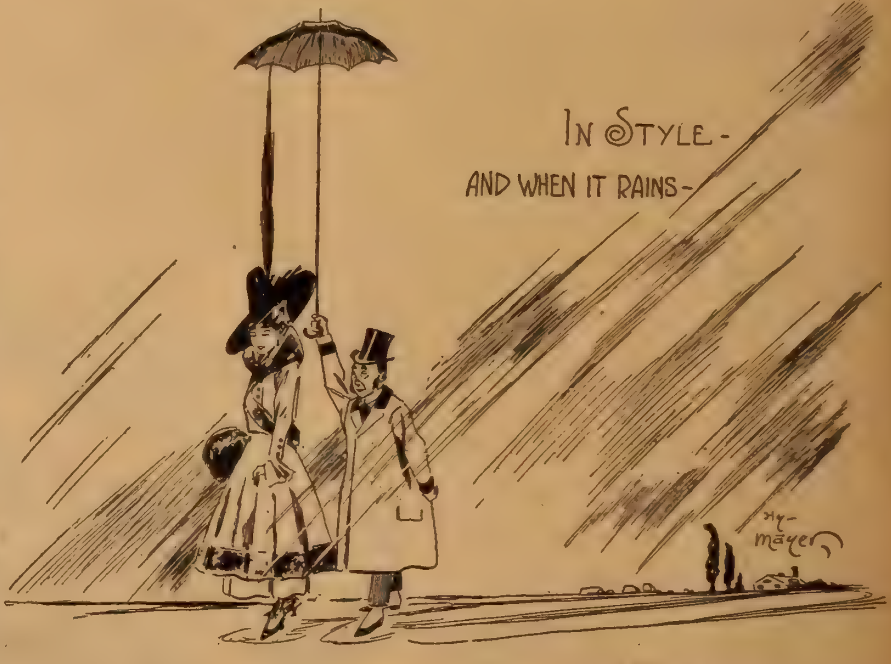
Written by C. B. Hoadley and F. A. Palmer.
Produced by Louis Chaudet.

CAST.

Eddie	**Eddie Lyons**
Lee	**Lee Moran**
Eddie's Wife	**Edith Roberts**
Lee's Wife	**Gertrude Aster**

Eddie and Edith are newlyweds and very affectionate; Lee and Gertrude have been married a long time, and she is very stern with him. The boys go to a banquet and outstay all the other guests. At last they start for home, finding a Flivver which they induce to run by dropping a coin into the radiator. It runs wild with them, and they cannot find the way home until they have the happy idea of following the tracks. When a turn comes in the track, Eddie sees the milkman, and they follow him.

Gertrude has gone over to Edith, who is frightened and thinks that something dreadful has happened to her husband. When the boys arrive together, they shout to Edith to come and pick out her husband. She receives Eddie with joy, but Gertrude goes for Lee with a rolling pin.



Timely Cartoon by Hy. Mayer for Universal Animated Weekly.

STORIES OF THE ONE REEL PHOTOPLAYS

"THE SORCERESS."

Rex Drama.

With Cleo Madison and Herbert Rawlinson.

The colonel is a fine type of English country gentleman. While visiting a Glasgow inn with a friend, the colonel learns that his nephew, Lieutenant Pritchard, is mixed up in an unwholesome affair with a woman. Under the threat of cutting him off, the colonel compels the nephew to give the woman up. Later the nephew leaves for the front in South Africa.

The colonel advertises for a housekeeper. Nina, the adventuress, secures the position, and later marries the colonel. The colonel is ignorant of the girl's past. David recognizes his uncle's wife with horror. The colonel is informed, but refuses to believe when his wife denies ever knowing the nephew. Later, the colonel learns the truth; he writes a note and shoots himself. The adventuress tries to implicate the nephew, but dies through drinking a glass of poisoned wine discarded by the colonel.

"TAKE BACK YOUR WIFE."

Joker Comedy.

Produced by William W. Beaudine.

CAST.

John Henpeck	**William Franey**
His Wife	**Gale Henry**
Chief Ranson	**Charles Conklin**
Marion, His Sweetheart,	**Lillian Peacock**
Ketchem, His Lieutenant,	**Milburn Moranti**

Henpeck and his wife arrive at the hotel in the mountains, not knowing that the country is infested with bandits. Marion, the beautiful sweetheart of the terrible chief, sees Henpeck and lures him to her. Mrs. H. locks him up in his bedroom, but he gets out and goes after Marion. She takes him to their lair in the mountains, and he licks the whole band, to her admiration. Mrs. H. is captured by the bandits, and a note is sent to Henpeck demanding a large sum for her ransom. She, in the meantime, has fallen violently in love with the chief, and has insisted upon sweeping out their cave and making such a dust that they are nearly choked. When word comes from Henpeck that they are to keep her, they are desperate. Finally they send Henpeck a huge bag of gold, which shall be his if he will only take back his wife. But he is adamant. At last Gale discovers a switch, which sets off an explosion. She pulls it and is thrown into the air. She lands on top of her hubby, and in the confusion the chief grabs both his money and his sweetheart, leaving Henpeck with Gale.

"INTIMATE INDIA."

Powers Educational Split Reel.

"Intimate India," taken by Doctor Dorsey, shows the agricultural population at some of their domestic pursuits. Their primitive housekeeping is revealed, and their method of making palm wine and other things from the products of the country.

"THE BLAZING SECRET."

Imp Drama.

CAST.

Erickson	**Frank Smith**
His Son	**King Baggot**
His Daughter	**Leah Baird**
The Spy	**Howard Crampton**

Erickson, the inventor, dies, leaving the formula of a new and deadly explosive hidden in a peculiar diagram. Foreign spies attempt by fair means and foul to gain the secret, but fail. The inventor's son accidentally sets fire to the diagram with his cigarette. The ashes of the burned paper reveal the coveted secret.

"THE PACE THAT KILLS."

Big U Drama.

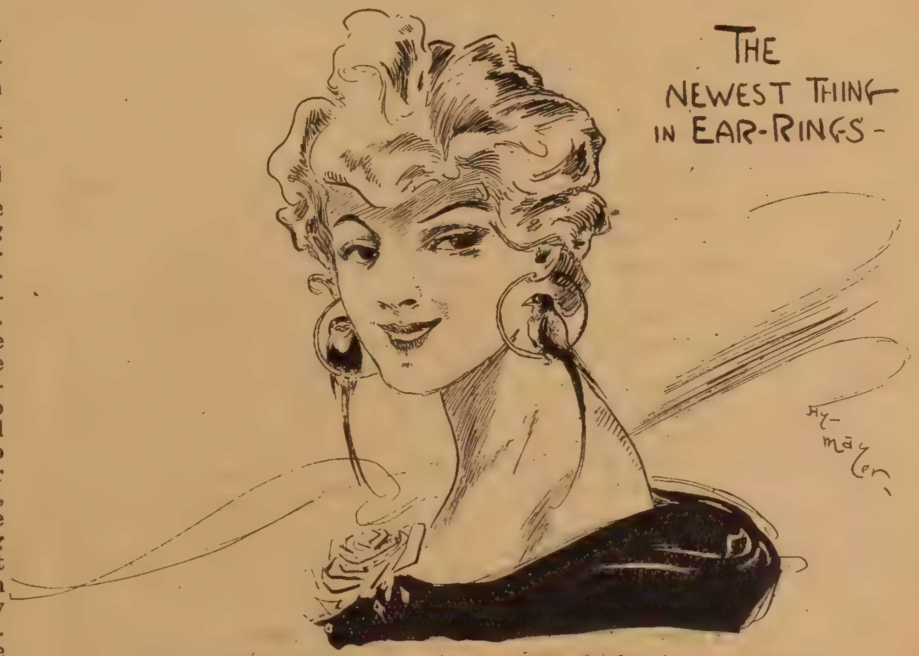
Written and Produced by Raymond B. Wells.

CAST.

Husband	**Malcolm Blevins**
Other Man	**Jay Belasco**
The Woman	**Claire McDowell**

Out in No Man's Land—far beyond the pale of the law—there came a husband and his wife, and the other man, making in all an unequal equation of nature. So the inevitable happened.

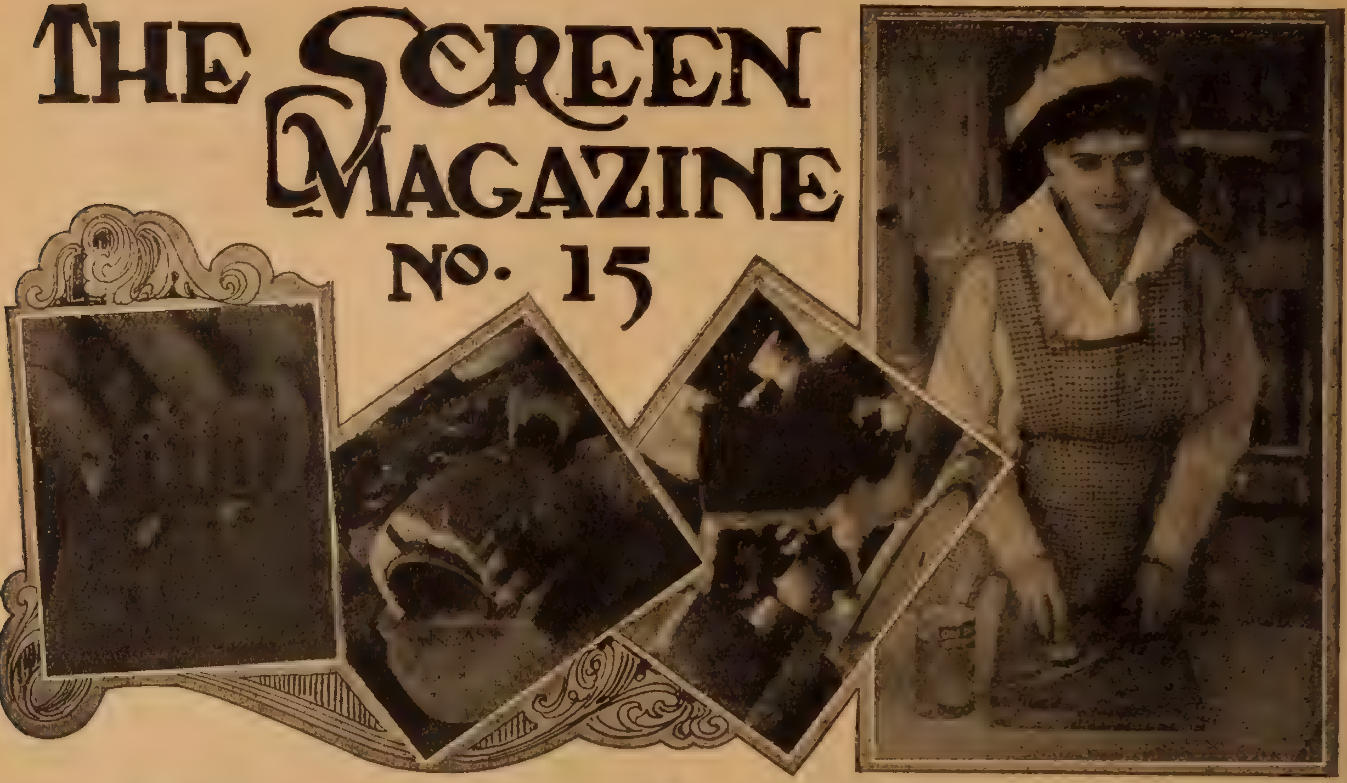
While the husband is absent from the rudely constructed camp to obtain provisions, the other man is making love to the wife. She encourages him and submits, weakling that she is. So absorbed are they in each other that they do not notice the return of the husband until after he makes his presence known. Then the two men silently, taking their guns and a shovel, leave the camp. In a sequestered spot they pace off a few feet, and then shoot. The other man is killed, and the husband buries him. Then he returns to the woman for whom he had killed one of God's creatures.


THE NEWEST THING IN EAR-RINGS -
Hy-mayer

Timely Cartoon by Hy. Mayer for Universal Animated Weekly.

THE SCREEN MAGAZINE

No. 15



On the terrapin farm. *Making Rockwood pottery.* *Mrs. Andrea demonstrates kitchen helps.*

THE SCREEN MAGAZINE is scoring a great and deserved success. It is taking the place that its sponsors wished. The Animated Weekly must serve up the news as a daily newspaper does, hot from the oven, and as quickly as possible. There are many interesting subjects for the camera which have no place in the news reel, as there are many topics of popular interest which cannot be dealt with in the daily paper. For these, the reader turns to his magazine, and it is encouraging to see how many exhibitors are turning to their "Universal Screen Magazine" for just such material.

Issue No. 15 is as varied and as entertaining as the others, and that is saying a great deal. It begins with a demonstration of the caterpillar tractor, which was invented by a Chicago man, and of which thirty are in use at the present time on the Allied battlefronts. This baby tractor hauls guns and supply wagons over the roughest roads, is balked by no obstacle, and seems to possess an almost human intelligence. It is easily turned in its own length.

When we think of rare and costly foods our minds revert to terrapin, that superior and expensive dish which so many citizens have never tasted. Some of them don't even know that terrapin is a rich relation of the humble mud turtle. So the Screen Magazine shows us a government hatchery of the valuable creatures, which were rapidly nearing extinction on account of the high price brought by their meat. We see a thousand prospective plates of soup taking their daily bath—tiny crawling turtles, as big as the top of a man's thumb, but already with the characteristic marking on the shell. We see them nesting in the sand, and then several sizes together, representing different generations of turtledom, up to five years of age. We see them being fed in their tank, and in their winter quarters, and at the end of the study, we are introduced to Big Ben, the huge daddy of the flock.

How they deliver milk in Tampa, Florida, without a penny of "overhead" expense, is demonstrated amusingly. The cows are led from door to door, and the consumer pays four cents a quart for the strictly fresh product, which is milked on the spot into his own can.

The manufacturing of Rookwood pottery is a fascinating study. We see the older, and far more picturesque method, by which the artist models the vase on a swiftly whirling turn-table, from a simple lump of clay, using only his skilled fingers and a tiny stick. The new method, by which the clay is poured into molds is quicker and requires far less skill, but it lacks the fascination of the older way. The baking ovens are shown to us, with the rows of vases inside, and then the glazing and decorating of the beautiful forms, ready for the adornment of our homes.

Mrs. A. Louise Andrea, the Screen Magazine's cooking expert, then demonstrates for us some of the modern inventions which save time and waste in the up-to-date kitchen. She has a little invention for the coring and slicing of apples in a flash, instead of the lengthy hand way. The same device prepares potatoes for French frying, almost without labor. Then she shows a little scoop for making potato balls, and a patent vent for refilling a tea kettle, without burning one's fingers in the hot steam. A nest for boiling several eggs at once, without danger of cracking, and an egg slicer for the preparation of hard-boiled eggs for salad and garnishes are also shown.

That the humorous side of life may not be forgotten in the importance of the world's work and the world's food, a comedy called "Trench Warfare in the Sahara," by J. R. Williams, is included, with which Issue No. 15 comes to an end.

CANADIAN NOTES.

By W. A. BACH.

TORONTO, Ont.—Mr. George Perkins of the Perkins Electric Company has just announced the consummation of a deal which will have widespread effect on the motion picture business of Canada. He has purchased outright the machine and stock departments of Charles Potter & Co., which was his only opposition in this territory. Mr. Brown, who was in charge of this department, will probably take charge of one of his branch office. Perkins Electric Co. now has offices in Montreal, Toronton and Winnipeg, and is sole agent for practically all the well known standardized motion picture machines and accessories.

Exhibitors in Ontario were somewhat surprised to receive letters from all the exchanges operating in this territory, stating that on and after May 1st all return express charges will have to be paid by the exhibitor. The exchanges claim that this is the outcome of the rapid increase in the cost of maintaining film exchange service and of the addition of the department to look after sales and advertising assistance to the exhibitor. These have greatly increased the overhead expense. They claim that the return charge is a small matter when considered with the viewpoint of each individual exhibitor, but from the exchange's side, it means a matter of hundreds of dollars every week. The Exhibitors' Association has not yet taken any action.

The Exhibitors' Association has also just lately notified the Exchange Association that they have decided to oppose the paying of advance deposits on films. At present the Monarch Film Co., Mutual and the Kleine Edison are about the only exchanges receiving advance deposits of any sort.

Mr. Robson of the Strand Theatre announces that the week of April 16th he is going to run a Bluebird week, in all probability using "The Jewel in Pawn," with Ella Hall and "The Girl in the Checkered Coat," featuring Dorothy Phillips. This idea is copied from the Regent Theatre of Ottawa, which conducted a similar week some time ago with great success.

It is reported that the Ontario Censor Board were considering the perforation of films, instead of using Censor Tags, but the very evident disadvantages of this system were pointed out by several of the exchangemen. For instance, the fact that after a film had been perforated by the Censor Boards of the several provinces, there would not be much room left for the story of the film. Also that the performation spoilt the title or scene where it was put on, and was not at all a permanent affair. Therefore it is believed that the Censor Board are going to abandon the idea and look for something better and more suitable for all parties concerned.

THE
You See
WONDERS
of the WORLD
in the
UNIVERSAL SCREEN MAGAZINE

The most fascinating subjects chosen from the most interesting things throughout the whole world appear in animated form in the weekly release of the Universal Screen Magazine. You see the latest inventions; the progress of science, industry and manufacture; cooking lessons and beauty hints; how things are made; how to do things—exactly as you love to read about them in a big popular magazine. This greatest of all one-reel features is released

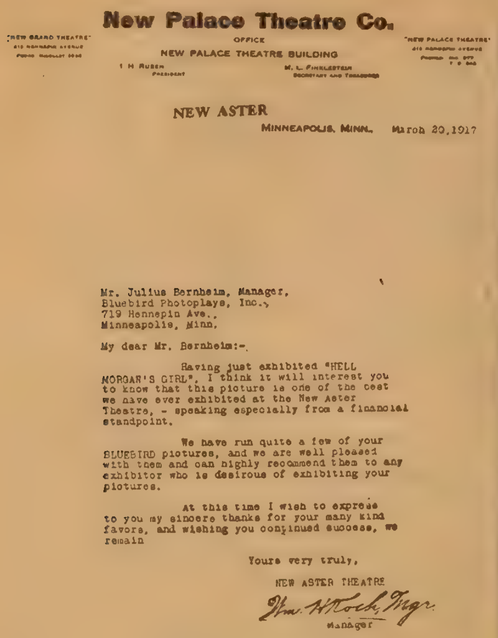
On the Regular UNIVERSAL Program Or You Can Book It Separately

It is a sure tonic for any dull day's business. There is something for every fan in your neighborhood, to inform, instruct, amuse and entertain. Send to your nearest Universal Exchange for free booklet, or UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

Mr. Louis Jacobs, business manager of the L-Ko, gave a farewell dinner to Mr. Carl Laemmle, president of Universal, on the eve of his departure from the coast to New York. The affair took place at the Log Cabin.

R. H. Cochrane, first vice-president of the Universal Film Company, was paying a visit to Universal City, and enjoying the sunshine immensely. He was warned by one of the inhabitants to look out for sunburn.

"I should not mind it at all," he answered. "I'll take a good tan back to New York and add a little more color to Broadway."



New Palace Theatre Co.

"NEW GRAND THEATRE"

OFFICE
NEW PALACE THEATRE BUILDING

"NEW PALACE THEATRE"

I. H. Ruben
President

M. L. Finkelstein
Secretary and Treasurer

NEW ASTER
MINNEAPOLIS, MINN.

March 20,1917

Mr. Julius Bernheim, Manager,
Bluebird Photoplays, Inc.,
719 Hennepin Ave.,
Minneapolis, Minn.

My dear Mr. Bernheim:-

Having just exhibited "HELL MORGAN'S GIRL", I think it will interest you to know that this picture is one of the best we have ever exhibited at the New Aster Theatre, - speaking especially from a financial standpoint.

We have run quite a few of your BLUEBIRD pictures, and we are well pleased with them and can highly recommend them to any exhibitor who is desirous of exhibiting your pictures.

At this time I wish to express to you my sincere thanks for your many kind favors, and wishing you continued success, we remain

Yours very truly,

NEW ASTER THEATRE
Wm. H. Koch, Mgr.
Manager

This is the letter.

Inside of the beautiful New Aster Theatre, Minneapolis.

NOW PLAYING
DOROTHY PHILLIPS IN HELL MORGAN'S GIRL
"QUEEN OF THE BARBARY COAST"

The Garrick Theatre, Los Angeles, where "Hell Morgan's Girl" played two weeks to capacity business and justified the Bluebird Company's guarantee of a record run.

Garrick Theatre, Leased by Bluebird.

BLUEBIRD OPINIONS

BLUEBIRDS AND COMEDY.

Bluebird Photoplays, Inc.,
New York City.

Dear Sir—On Junuary 22d I ran your Bluebird "Love's Lariat," and did $22.50 on it. I rebooked it and ran it last Saturday night, February 17th and we took in $75.00. If the producers would give us more good clean comedies like "Love's Lariat," the picture game would soon get back to where the exhibitor in the small town could make some money. This picture has put the words "Bluebird" and "Comedy" in everybody's mouth. A great many of my patrons who saw it in January came back on the repeat date. Did they do any mouth to mouth advertising? Say! They haven't stopped yet. Give us more like this and we will play repeats on all of them.

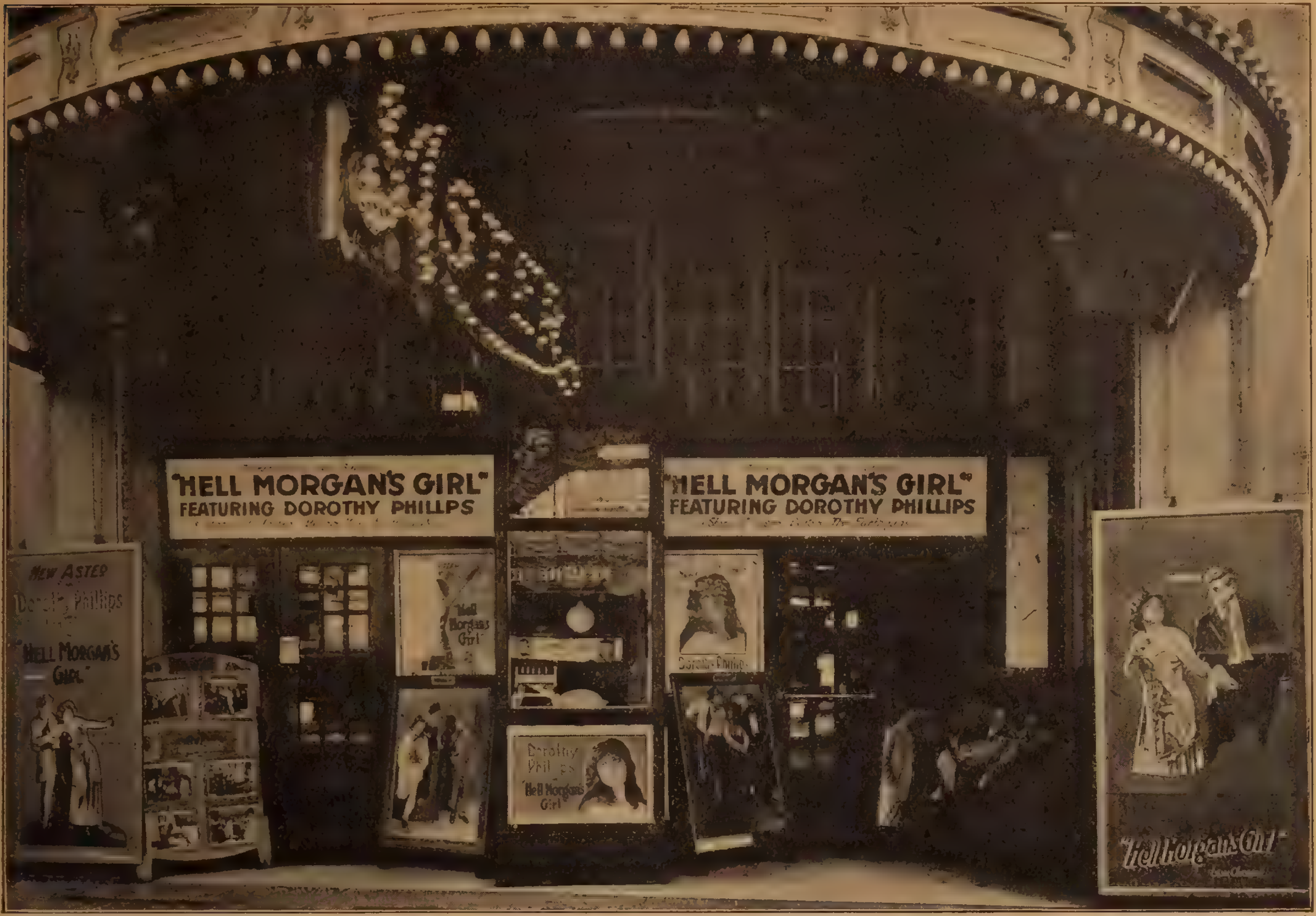
CARL LOWENSTEIN.
The Princess Theatre.
White Hall, Ill.

HEADS THE LIST.

THE following is a sentence taken from a letter received from the Fullerton Theatre, Fullerton, Cal:

"By the way, Bluebird heads the list for the program—a good starter.

"G. A. CAMIEN,
"Fullerton Theatre."



Lobby display used for "Hell Morgan's Girl" by New Aster Theatre, one of the finest of all Minneapolis Theatres.

ADVERTISES BLUEBIRD.

THE Moving Picture Weekly takes pleasure in commending the manager of the Strand Theatre, Rochester, New York, for his advertising in the daily papers. The advertising in question was published in the Rochester Herald on Sunday, March 4th. On Sunday and Monday the Strand advertised Marjorie Rambeau in a feature, on Tuesday and Wednesday and Thursday "The Man Who Took a Chance," Bluebird feature starring Franklyn Farnum was presented, and on Friday and Saturday a Henry B. Walthall subject. In addition to running "The Man Who Took a Chance" three days, whereas the others were only run on two, the owner of the Strand Theatre advertised it as a Bluebird. No credit whatever was given to the organization whch produced either the Rambeau picture or Walthall one. Their titles only were used in the advertising. All of which proves again the theory which Mr. Rothapfel has found to be correct, that the name Bluebird has a definite and well-established drawing power of its own.

PATRIOTIC ADVERTISING DRAWS CROWDS TO THEATRE.

IT is not only in the large cities that enterprising campaigns are put over by wike-awake exhibitors. The Star-Palace, of Patchogue, N. Y.—a small town in upper New York State—owes its popularity and success to its wike-awake manager, who knows where, when, and how to advertise, and the proper films to show at the proper time. Last week he ran "The Eagle's Wings," and in order to attract especial attention, he gave a Red Cross benefit in connection with the picture. This naturally attracted the attention of the newspapers, and together with the patriotic, spacious advertisements which he inserted in the local papers, he had the entire town talking about "The Eagle's Wings," and the Star-Palace. No one missed the show. Any man would have felt like a sinner to have missed it. That's the kind of advertising the Star-Palace did.

PHENOMENAL RUN.

THE California Film Exchange, in order to show "Hell Morgan's Girl," leased the Garrick Theatre in Los Angeles for two weeks, and opened on Sunday, March 11th. The production was well advertised, and the results were almost phenomenal, Sunday's net being over $700, and Monday, the poorest day of the week, well over $500. Quarter and half-page ads in the Los Angeles papers preceded the opening, and prepared the way. "Hell Morgan's Girl" is having a phenomenal run.

ARE PRETTY GOOD.

Bluebird Photoplays, Inc.,
Des Moines, Iowa.

Gentlemen—In regard to your plays will say they are pretty good. The last one, "Behind the Lines," was great. I received more comments from my patrons on it than any I ever ran.

Yours very truly,
J. S. MEURER.
Exira, Iowa.

ANOTHER THEFT VICTORY FOR UNIVERSAL.

FOR some time past, the Universal, in common with many other producing companies, has been subjected to much annoyance, and thousands of dollars worth of actual damage through theft of its films, particularly its serials. Some little time ago the greatest annoyance was experienced through the fact that no direct prosecution for theft could be entertained, and that the cases had to be fought under the copyright law. Stanchfield and Levy have prosecuted these cases for the Universal, and have just won another substantial victory which will put a terrible crimp into the operations of the gang of sub rosa exchangemen who have been building up a very profitable traffic to themselves in films to which they could prove no title. The difficulty was that the real owners of the film could not prove their own title to it on account of the inadequacy of the law.

The case which has just been won is the action which the Universal instituted through Stanchfield and Levy against one Edward Mortorell whereby the attorneys have obtained from the United States Marshall for the Universal the complete copy of the serial "Graft," which was seized by the marshall from the defendant. In addition to obtaining possession of this serial, which has been in the United States Marshall's office ever since he seized it, a degree has been entered in the action enjoining Edward Mortorell as the defendent from infringing the Universal's right to the motion picture serial "Graft," and granting to the Universal the possession of the seized copy. By following the same legal procedure as that adopted by Stanchfield and Levy in this case, all of the companies, which include the greater number of those now producing, will be enabled to get back their films which are being unlawfully marketed and rented by persons who are not entitled to handle them. The Universal's victory, and the victory of its attorney, is the victory of the entire trade in this respect, and it is expected that following this court action, thousands of dollars worth of motion picture films will be restored to its lawful owners.

"The Purple Mask"
Book it now

This thrilling serial of mystery, of love, and of adventure is popular with Exhibitors, because it is popular with the fans. That is why Exhibitors everywhere are making money on "The Purple Mask." Grace Cunard and Francis Ford, the two greatest serial stars on earth, play the two leads, and supported by a huge company, they are giving the supreme entertainment of their successful careers.

Going Bigger Every Day

From every section of the country come enthusiastic reports of the constantly increasing business being done by Exhibitors with this big punch picture. Here is an opportunity to pack your house on serial night for sixteen straight weeks. Get full particulars today from your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. "Largest Film Mfg. Concern in the Universe." 1600 Broadway, New York.

"TIT FOR TAT."

Victor Comedy-Drama.

CAST.

The Girl	**Ethel Grandin**
The Boy	**Hobart Henley**
The Mother	**Mrs. Robinson**
The Doctor	**Charles Eldridge**

Ethel is a spoiled, high-spirited society girl with a fiery temper. She is wooed and wed by Horace Gray, a wealthy young fellow. After marriage, she leads him to a merry dance, and he finds it impossible to curb her temper. He tries by kindly methods without avail. At last he consults a specialist, who advises him to treat his young wife with the same tactics that she has been pursuing. He does so. Ethel is alarmed, and in her turn consults the specialist regarding Horace. The specialist tells her that Horace must never be thwarted in any way. Ethel becomes a devoted wife, lending every effort to satisfy the whims of her stricken husband. Horace, under this care, gets rid of his ailment.

"THE TELLTALE CLUE."

(*Continued from page* 16)

cabin where she cares for him. Near Richard's body Molly finds the heelplate of a man's boot. Richard raves continuously about the Livingstons, so she goes to their camp and finds that the plate belonged to Livingston's boot. She tells her grandfather and the lumbermen, and they overtake the Livingstons on their way to the train. The men start to string him up, when Richard, regaining consciousness and becoming aware of their intent, stops them, telling the men that it was an accident. So the Livingstons are allowed to continue on their way, and Molly finds happiness with her lover.

THIS WEEK'S PROGRAM

APRIL 16, 1917.

SPECIALS.

02337 RED FEATHER—"The Flower of Doom" (5 R. Dr.) (Wedgwood Nowell and Gypsy Hart). 1-3-6

02338 NESTOR—"Follow the Tracks" (Com.) (Lyons, Moran and Edith Roberts). 1

02347 IMP—"The Perils of the Secret Service" (No. 7, Final 2 R.) "The International Spy" (Kingsley Benedict). 1-3-6

02348 UNIVERSAL SCREEN MAGAZINE—Issue 15. 1

02351 JOKER—"Take Back Your Wife" (Com.) (Gale Henry-Wm. Franey). 1

02342 L-KO—"Love and Blazes" (Com.) (Dunham). 1

02353 POWERS—"Good Story of a Bad Egg" (Com. Cart.) "Intimate India" (Dorsey) (Ed. Split). 1

02355 SPECIAL SERIAL—Ben Wilson in "The Voice on the Wire," with Neva Gerber. "The Death Warrant" (Episode No. 6) (2 R. Dr.) 1-3-6

REGULAR RELEASES.

02339 GOLD SEAL—"For Lack of Evidence" (3 reel dr.) Tina Marshall). 1-3-6

02340 VICTOR—"It Happened in Room 7" (Com.) 1

02341 LAEMMLE—"Chubby Takes a Hand" (Dr.) (Wm. V. Mong and Zoe Rae). 1

02343 UNIVERSAL ANIMATED WEEKLY—Weekly No. 68. (News).

02344 VICTOR—"The Topsy Turvy Twins" (2 R. Com.) (Carter De Haven). 1-3-6

02345 BIG U—"The Pace That Kills" (Dr.) (Claire McDowell). 1

02346 REX—"The Sorceress" (Dr.) (Herbert Rawlinson and Cleo Madison). 1

02349 VICTOR—"Tit for Tat" (C. dr.) (Hobart Henley). 1

02350 BISON—"The Tell-Tale Clue" (2 reel dr. of the woods) (Molly Malone). 1-3-6

02352 IMP—"The Blazing Secret" (Dr.) (King Baggot-Leah Baird). 1

02354 BIG U—"Her Great Mistake" (2 reel animal dr.) (Marie Walcamp). 1-3-6

NEXT WEEK

APRIL 23, 1917.

SPECIALS.

02356 SPECIAL ATTRACTION—"The Hero of the Hour" (5 R. Com. Dr.) (Jack Mulhall). 1-3-6

02357 NESTOR—"The Home Wreckers" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02361 L-KO—"Little Bo Peep" (2 reel Com. (Dan Russell). 1-3-6

02364 REX—"The Townsend Divorce Case" (Drama) (Gretchen Lederer-Roberta Wilson). 1

02367 UNIVERSAL SCREEN MAGAZINE—Issue 16.) 1

02370 JOKER—"The Leak" (Comedy) (Wm. Franey). 1

02372 POWERS—"Under the Big Top," (Vaud.) "In the Heart of China" (Dorsey Ed.) 1

02374 SPECIAL SERIAL—Ben Wilson in "The Voice On the Wire," with Neva Gerber. (Episode No. 7) (2 reels). "The Marked Room." 1-3-6

REGULAR RELEASES.

02358 GOLD SEAL—"The Forest Nymph" (3 Reel Mountain Dr.) (Bartina Burkett). 1-3-6

02359 VICTOR—"The Thousand Dollar Drop" (Com.) (Eileen Sedgwick). 1

02360 LAEMMLE—"Twixt Love and Desire" (Drama.) (Irene Hunt-Leo Pierson). 1

02362 UNIVERSAL ANIMATED WEEKLY—Weekly 69.

02363 VICTOR—"Her Wayward Parents" (2 R. Com. Dr.) (J. Belasco). 1-3-6

02365 BIG U—"The Warrior's Bride" (Dr.) (Wallace Reid). 1

02366 IMP—"The Rogue's Nest" (2 R. Crook Dr.) (Lee Hill-Edith Roberts). 1-3-6

02368 VICTOR—"The Woods Are Full of 'Em" (Com.) (Ernie Shields). 1

02369 BISON—"The Trail of Hate" (2 R. Western Dr.) (Jack Ford). 1-3-6

02371 LAEMMLE—"A Woman of Clay" (Dr.) (Leah Baird). 1

02373 REX—"David Craig's Luck" (2 R. Dr.) (Matt Moore-Jane Gail). 1-3-6

The WEEK AFTER

APRIL 30, 1917.

SPECIALS.

02375 SPECIAL ATTRACTION—"The Birth of Patriotism" (5 reels) with Irene Hunt-Leo Pierson. 1-3-6

02376 NESTOR—"What a Clue Will Do" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02377 GOLD SEAL—"Bill Brennan's Claim" (3 R. West. Dr.) (Neal Hart-Janet Eastman). 1-3-6

02379 L-KO—"The Cabaret Scratch" (Com.) (Dan Russell). 1

02383 IMP—"A Midnight Mystery" (2 R. Mys. Dr.) (Thomas Jefferson-Betty Schade). 1-3-6

02384 UNIVERSAL SCREEN MAGAZINE—Issue 17. 1

02387 JOKER—"Left in the Soup" (Com.) Gale Henry-Wm. Franey). 1

02388 POWERS—Title not decided. 1

02389 L-KO—"Scrambled Hearts" (Comedy) (Billie Ritchie). 1

02391 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire," with Neva Gerber. (Episode No. 8). 1-3-6

REGULAR RELEASES

02378 VICTOR—"Flat Harmony" (Com.) (Eileen Sedgwick). 1

02381 VICTOR—"Pots and Poems" (2 R. Com. Dr.) (Matt Moore-Jane Gail). 1-3-6

02382 BIG U—"The Penalty of Silence" (Drama) (Wallace Reid). 1

02380 UNIVERSAL ANIMATED WEEKLY—Weekly 70.

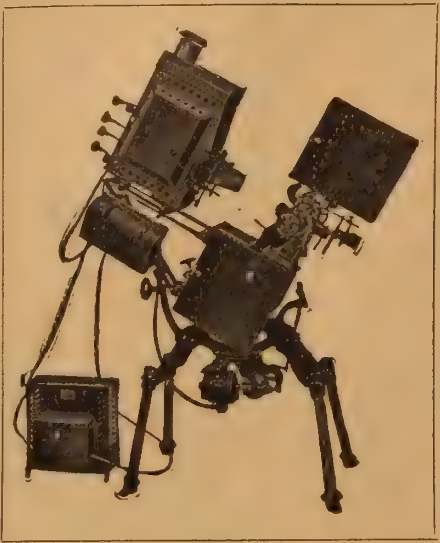
02385 VICTOR—"A Darling in Buckskin" (Comedy) (Gertrude Aster). 1

02386 BISON—"Little Moccasins" (2 reel) (Millard K. Wilson-Edith Roberts). 1-3-6

02390 BIG U—"True to Their Colors" (2 reels) (Grace Cunard). 1-3-6

"SEVENTEEN YEARS OF KNOWING HO"

SERVICE -- IS THE TRUE MEASURE OF -- **WORTH**



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PRACTICALLY SINCE THE BEGINNING OF THE INDUSTRY

CONCLUSIVELY DETERMINES WORTH WITHOUT COMPARISON

IN THE FIELD OF

Motion Picture Projection

WRITE FOR CATALOG U

NICHOLAS POWER COMPANY, Ninety Gold Street, New York

MUSICAL PROGAM TO "A JEWEL IN PAWN," SPECIALLY SELECTED AND COMPILED BY M. WINKLER

THEME A THOUGHT, BY CHAS. J. ROBERTS THEME

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	2 Min. & 5 Sec.	Heloise, Intermezzo by Langey
T	Nora's Mother	2 Min. & 10 Sec.	Heart to Heart, Melody by Trinkaus
T	The Bully of the Neighborhood	1 Min. & 40 Sec.	Agitato
	to action pp or ff		
S	Mother Looking at Her Ring	3 Min. & 15 Sec.	Memories of Kuessner
T	In the Pawnshop	3 Min. & 45 Sec.	Theme
T	A Few Days Later	4 Min. & 45 Sec.	Nocturnal Piece by Schumann
	ff during short struggle		
T	I'm Going to Pawn Everything	4 Min. & 30 Sec.	Theme
T	Good Byes	6 Min. & 50 Sec.	Ein Maerschen, Fantasia by Bach
	to action pp or ff		
T	The Mother Arrives At Her Old Home	2 Min. & 35 Sec.	Dawn of Love by Bendix
T	John Dane, Who's Heart, etc.	2 Min. & 50 Sec.	Dawn of Hope by Casella
T	Jimmy Is Now the Proprietor	1 Min. & 50 Sec.	Sweet Revery by Tschaikowsky
S	Mesh Bag On Sidewalk	2 Min. & 35 Sec.	Intermezzo by Arenski
T	In the Juvenile Court	5 Min. & 5 Sec.	Orchestra Rest
	Organ or Piano—improvise to action (neutral scenes)		
T	So Jimmy Joined the Family	2 Min. & 25 Sec.	Souvenir by Drdla
T	I Don't Want Your Money	1 Min. & 5 Sec.	Pathetic Andante by Margis Berger
S	At News-Stand	2 Min. & 20 Sec.	Berceuse by Delacour
T	The Next Morning	6 Minutes	Romance sans Paroles by Goens
T	After Three Years	1 Min. & 10 Sec.	Alita by Losey
T	Jimmy Under Hendricks, etc.	2 Min. & 20 Sec.	Canzonetta by Godard
S	At Cashier's Cage in Pawnshop	1 Min. & 5 Sec.	Continue to action
T	Nora Entertains at Tea	5 Minutes	Cupids Caress, Valse Lento by Roberts
S	At Table in Sitting-Room	3 Min. & 15 Sec.	Rosemary, Revery by Barton
T	The Old Shop Smiles	2 Min. & 40 Sec.	Oriental Roses, Waltz by Ivanovici
T	Mazeltoff	20 Seconds	Jewish Popular Melody "Mazeltoff"
S	On Street, Limousine in View	3 Min. & 55 Sec.	Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Music to "The Flower of Doom"

WEEK OF APRIL 16, 1917.

Chinese Serenade, by Puerner, is the Theme.

1. "*Theme,*" until "Faithful to his charge. 2. Continue—watching shots, until "Big Tim Hogan," etc. 3. "*Sieste,*" by Laurens, until "The rat hole." 4. "*Good Rag,*" until Jacob Sarinski a gentleman," etc. 5. "*Reverie,*" by Vieuxtemps, until "The police are baffled." 6. "*Mauresque,*" Caprice, by Boccalari, until "Sarinski has interests," etc. 7. "*Hawaiian One Step,*" until "Girl stops dancing." 8. "*Valse Lente,*" by Schuett, until "Through the channels of the underworld." 9. "*Love's Conflict,*" by Tobani," until "Since the day when first." 10. "*Theme,*" until "The powerful influence," etc. 11. "*Daisies,*" by Bendix, until "Dancing scene." 12. "*Good Trot,*" until the fight." 13. "*Short Agitato,*" until "Inner recesses of Chinatown," etc. 14. "*Chinese Characteristic,*" by Verdi, until "The whirl of Bohemia." 15. "*Eldorey,*" by von der Mehden, until "Morning." 16. "*Pansies,*" by Lorenberg, until "Chinatown." 17. "*Chinese Characteristic,*" by Hosmer, until "Prison scene." 18. "*Vision Characteristic,*" by Blon, until "Arn Fun, guardian of Tea Rose." 19. "*Theme,*" until "Interior of underworld quarters." 20. "*Solitude,*" by Czibulka, until "Nightfall is friendly," etc. 21. "*Creepy Creeps,*" by Taylor, until "Meanwhile in the headquarters." 22. "*Chinese Allegretto,*" by Winkler, until "Ambitions shattered." 23. "*Theme,*" until "Sarinski awaits Neva." 24. "*Elegie,*" by Czibulka, until "You no see Tea Rose again." 25. "*Agitato*" to action, until "After the fight. 26. "*Theme,*" until end.

NESTOR—"Follow the Tracks".....................(Comedy)

1. "*Home From the Club Characteristic,*" by Laurendeau. 2. "*Pansies Intermezzo,*" by Lovenberg, until end.

GOLD SEAL—"Lack of Evidence"......(Three Parts)

REEL I.

1. "*Ein Maerchen Fantasia,*" by Bach, until "A month later." 2. "*Prelude Du Deluge,*" by Saint Saens, until "Harding meets the one girl." 3. "*Rose Blushes,*" by Brill, until "On the watch for the girl." 4. "*Albumleaf,*" by Kretschmer. until "Follow that taxi." 5. Continue ff until end Reel 1.

REEL II.

6. "*Love in Idleness,*" by Macbeth, until "I am not understood," etc. 7. "*Dramatic Tension,*" by Winkler, until "The following night." 8. "*I Love Thee Song,*" by Grieg, until "Young man on fire-escape." 9. "*Good Mysterioso*" to action, until "This is probably the same," etc. 10. "*Berceuse,*" by Iljinsky, until end of Reel 2.

REEL III.

11. "*Romance Sans Paroles,*" by van Goens, until "A night to remember." 12. "*Creepy Creeps,*" by Taylor, until "The fight." 13. "*Good Agitato*" to action until "If we can get the goods," etc. 14. "*Dramatic Tension No. 1,*" by Reissiger, until "Tie them up." 15. "*Agitato No. 45,*" by Tobani, until "You're up against the U. S. Government." 16. "*Last Spring,*" by Grieg, until end.

VICTOR—"It Happened in Room 7"

1. "*Love Is So Fickle,*" by Kruseman. 2. "*Le Secret,*" Intermezzo, by Gautier, until end.

JOKER—"Take Back Your Wife".................(Comedy)

1. "*Jasmine,*" by Kretschmer. 2. "*Two Thomas Cats,*" a funny characteristic until end.

VICTOR—"The Topsy Turvy Twins"......(2-R, Com.)

REEL I.

1. "*La Rose,*" Intermezzo, by Ascher. 2. "*The Trout,*" by Eilenberg, until end Reel 1.

REEL II.

3. "*Affaire D'Amour,*" Intermezzo. 4. "*Coquette,*" by Arenski, until end.

IMP—"The Perils of the Secret Service," Adventure No. 7, "The International Spy"........(Two Reels)

1. "*Fantasia,*" by Bach, until "Telephoning." 2. "*Sieste,*" by Laurens, until "A few months later." 3. "*Yelva Overture,*" by Reissiger, until "Luckily Yorke Norroy was in Washington." 4. "*Esperanza,*" by Johnstone, until end Reel 1.

REEL II.

5. "*Adieu,*" by Karganoff, until "The next day." 6. "*Dramatic Tension,*" by Winkler, until "Yorke breaking door." 7. "*Mysterioso Agitato,*" by Becker, until "The fight." 8. "*Good Agitato*" to action, until "After the fight." 9. "*Reverie,*" by Rissland, until "The fight." 10. "*Short Agitato*" to action, until "After the fight." 11. "*To Spring,*" by Grieg, until "He said he would phone." 12. "*Melody,*" by Kretschmer, until end.

LAEMMLE—"Chubby Takes a Hand"

1. "*Serenade,*" by Widor. 2. "*Reverie,*" by Rissland, until end.

BISON—"The Telltale Cue".......................(Two Reels)

REEL I.

1. "*Sieste,*" by Laurens, until "And so often," etc. 2. "*Lullaby,*" by Kjerulf, until "The camp across the stream." 3. "*Itnermezzo,*" by Myer Helmund, until end Reel 1.

REEL II.

4. "*Fantasia,*" by Bach, until "The boy's dead." 5. "*Dawn of Hope,*" by Casella, until Scene—Exterior tent. 6. "*L'Adiu,*" by Faranger, until end.

BIG U—"The Pace That Kills"

1. "*Souvenir,*" by Drdla. 2. "*Sweet Ponderings,*" by Langey, until end.

HELL MORGAN
Family Entrance

HELL MORGAN'S GIRL

BLUEBIRD Special Release

Here Is Record-Breaking Proof of Its Most Profitable Popularity

BLUEBIRD Photoplays (Inc.) New York:
"Hell Morgan's Girl" broke our records Garrick Theatre against stiffest competition—Clara Kimball Young, Follies; Mary Pickford, Clune's; William Farnum, Miller's; Marguerite Clark, Woodlie's; Blanche Sweet, Superba; "War Brides," Majestic; Kellerman, Auditorium. Garrick lined up from opening of doors and had to run to midnight. Showed to over thirty thousand people first week. Just as big second week. Biggest we ever played.
B. GERSHON, Garrick Theatre, Los Angeles, Cal.

It Will Do the Same For You

Don't doubt, stall, hesitate or wait. Communicate immediately with your nearest BLUEBIRD Exchange, or BLUEBIRD Photoplays, (Inc).
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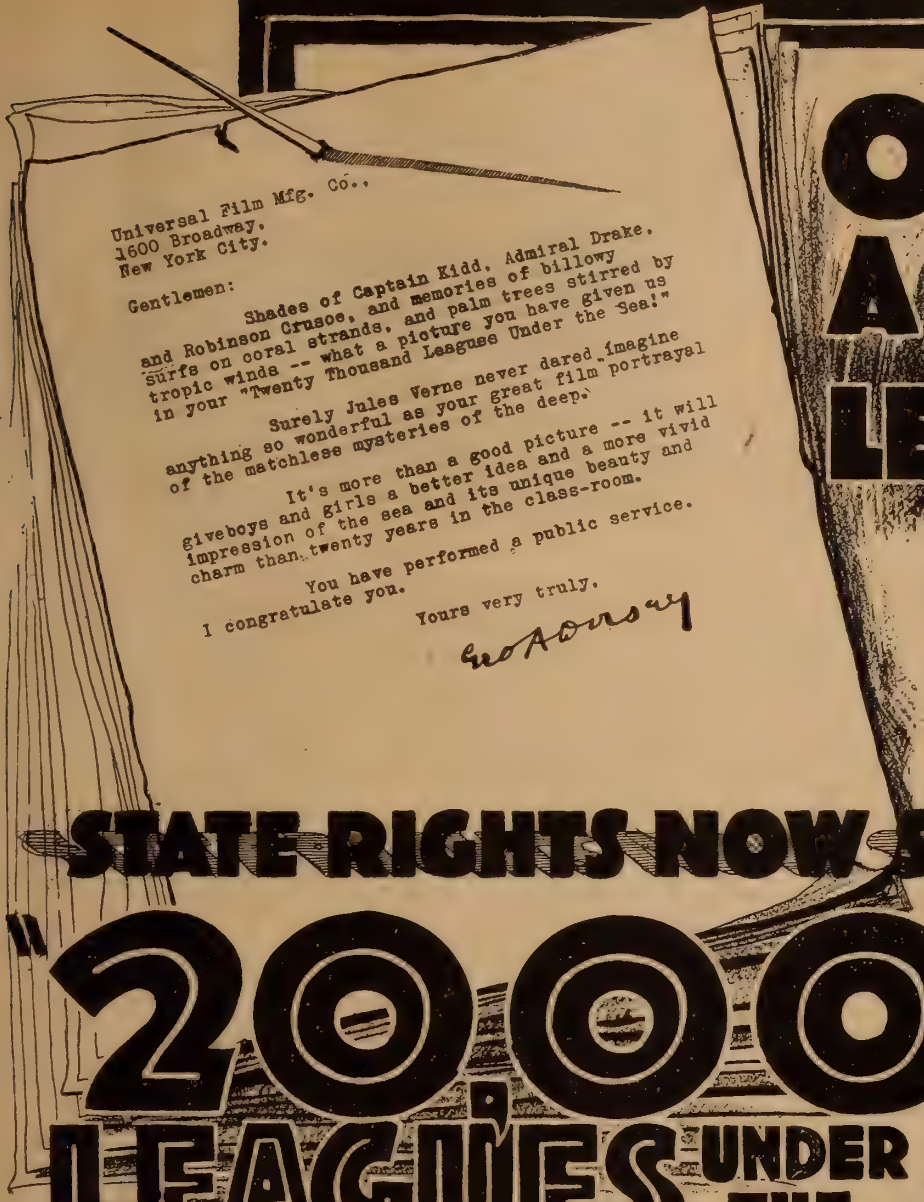


Universal Film Mfg. Co.,
1600 Broadway,
New York City.

Gentlemen:

Shades of Captain Kidd, Admiral Drake, and Robinson Crusoe, and memories of billowy surfs on coral strands, and palm trees stirred by tropic winds -- what a picture you have given us in your "Twenty Thousand Leagues Under the Sea!"

Surely Jules Verne never dared imagine anything so wonderful as your great film portrayal of the matchless mysteries of the deep.

It's more than a good picture -- it will giveboys and girls a better idea and a more vivid impression of the sea and its unique beauty and charm than twenty years in the class-room.

You have performed a public service. I congratulate you.

Yours very truly,

Geo A Dorsey

ONE of A STACK OF LETTERS

That shows why this tremendous production has broken all box office records wherever shown from New York to San Francisco.

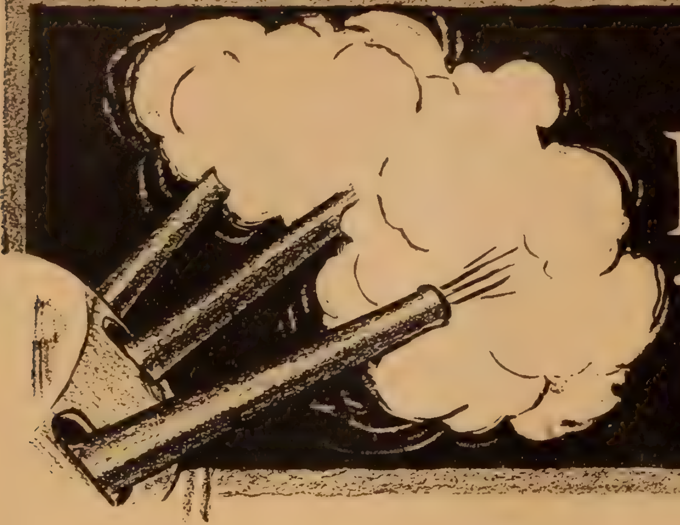
STATE RIGHTS NOW SELLING

"20,000 LEAGUES UNDER THE SEA"

The writer of the letter is Dr. Geo. A. Dorsey, Curator of the Field Museum, Chicago, who has travelled and filmed every known race beneath the sun, Every one who sees this picture is a walking advertisement for it, whether a noted traveller like Dr. Dorsey, or the average movie fan looking for the "best show in town." Broke all records in Broadway's greatest theatres and in Chicago. Played to $1,300 in one day in Portland, Ore. A rare chance for State Rights Buyers.

Offers for Bookings Will be Received in the following Unsold Territory

Washington, Idaho, Nebraska, Kansas, Oklahoma, Iowa, Indiana and Kentucky. For bookings in unsold territory or for State Rights communicate with State Rights Dept., UNIVERSAL FILM MFG. Co., Carl Laemmle, President, "The Largest Film Mfg. Concern in the Universe," 1600 Broadway, New York.



Twelve PREPARED
with which Thou
can reap a Ric

At no time in all the entire history of the moving picture business has there ever been such a tremendous opportunity for all Exhibitors to "clean up" as right now, this very minute. With President Wilson's declaration of war comes a mighty sweeping wave of patriotism covering the entire country. Now is the time of all times to reap the harvest of profits with preparedness pictures. Herewith are seven Universal preparedness pictures, of different lengths. Book them all. Exhibit them in rotation. All prepared are posters, slides and complete advertising props. Don't wait. Don't delay. Communicate immediately with your nearest Universal Exchanges and BE FIRST to cash in on these war pictures.

You can clean up with any of These great pictures right NOW

"LIBERTY" The Universal's smashing big 20 week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Featuring Marie Walcamp—Eddie Polo—Jack Holt—G. Raymond Nye and a huge cast. Shows everything that happened along the borders of Mexico. Tremendously timely. Book it now... Twenty instalments—2 reels each. Complete Ad props.

"UNCLE SAM AT WORK" Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskins great book—"The American Government." Nothing like it ever put out by anyone... Complete ad props.

"THE WAR WAIF" Two reel special produced by Allan Holubar, featuring Allan Holubar, Zoe Rae, and Claire McDowell. A crackin' fine war picture in two exciting reels.

"THE WHITE FEATHER VOLUNTEER" Two reel war drama based on the slacker difficulties of English enlistment. Featuring Rupert Julian and Elsie Jane Wilson. Produced by Rupert Julian.

"COURT MARTIALED" A crackerjack 3 reel production featuring Allan Holubar, Frances Nelson, Hobart Henley and William Welsh. Produced by Stuart Paton. A gripping 3 reel picture that will go over big.

"IF MY COUNTRY SHOULD CALL" Dorothy Phillips gives a wonderful performance in "If My Country Should Call," and is supported by a brilliant company including Lon Chaney, Vola Smith, Frank Whitson and Jack Nelson. This thrilling patriotic drama is from the story by Virginia Terhune VanDewater; is in five reels and was directed by Joseph DeGrasse. It is a red-blooded picture with an especial appeal to men of military age as well as to their mothers and fathers.

Book any or all of these SPECIAL PREPAREDNESS
PICTURES THRU any of the 73 Universal Exchanges.

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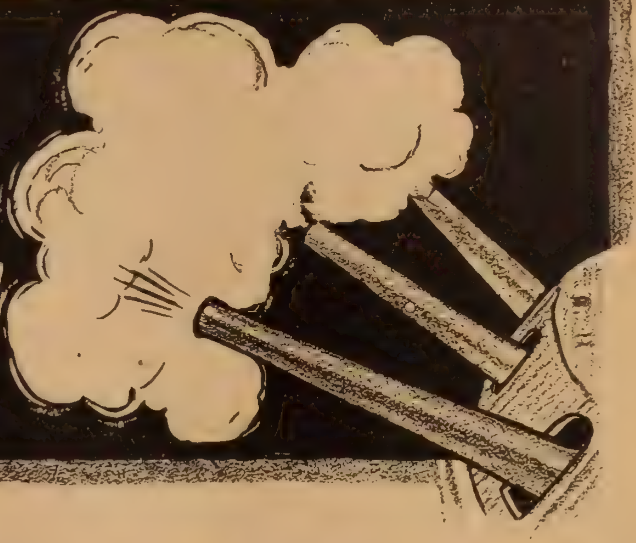


Magnificent BLUEBIRD Preparedness Productions

IN the list of BLUEBIRDS here briefly described you have an opportunity for the selection of timely subjects such as is rarely offered. This is the type of picture that the patriotic American people are demanding today, and shrewd Exhibitors who see and know what this public wants are cleaning up by booking the sterling dramas listed here. There is special paper, fine heralds, lobby displays and all necessary advertising props for all these releases. Book through your local BLUEBIRD Exchange, or direct from BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

"THE EAGLE'S WINGS" The most unusual picture on the market today. An intense and absorbing story presented in the most dramatic form. It deals with present conditions, and with industrial preparedness. It is as far beyond the jingo pictures with their fake and sham battles and studio atmosphere as it is possible to imagine. It is a real picture for real Americans, and that is why it is playing to repeat bookings and capacity houses everywhere shown. "The Eagle's Wings" is a BLUEBIRD Special, in 5 reels, written by Rufus Steele, featuring Herbert Rawlinson, supported by Vola Smith, Grace Carlisle and Charles Mailles.

"THE BUGLER OF ALGIERS" Produced by Rupert Julian from the famous novel "We Are French," by Perley Poore Sheehan and Robert H. Davis. Five reel BLUEBIRD featuring Rupert Julian, Ella Hall, with Kingsley Benedict. An inspiring picture of patriotism that is particularly acceptable at this time. No living American can see this great production without leaving the theatre a better man than when he entered. Yet it does not preach; it simply grips and convinces. A picture you should book immediately.

"BEHIND THE LINES" Harry Carey in "Behind the Lines," supported by Edith Johnson, directed by Henry McRae, constitutes a fascinating entertainment of war, political intrigue, romance and adventure. It is a thrilling portrayal of present day conditions, and has played to capacity houses wherever shown. A BLUEBIRD with a big punch.

"TREASON" A notable picture is "Treason," written by Lee Weigert, five stirring reels, produced by Allan Holubar, featuring Allan Holubar, Lois Wilson, Joe Girard and Dorothy Davenport. A big production with some tremendous war scenes and the most intense situations. A picture that will crowd your house for more than one showing.

These two pages are the most important in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"The Flower of Doom," with Gypsy Hart and Wedgwood Nowell. Written and produced by Rex Ingram.	64th Red Feather Production—5 Reels April 16
"For Lack of Evidence," with Tina Marshall. Story by Blair Hall. Produced by Stevens.	Prize Gold Seal Secret Service Story April 17—3 Reels
"Love and Blazes," with Phil Dunham. Produced by Vin Moore under the supervision of J. G. Blystone.	Prize L-KO Stop-at-Nothing Komedy April 18—2 Reels
"The Topsy Turvy Twins," with Carter De Haven playing both twins. By Walter Woods. Produced by Stanton.	Prize Victor Two Dromios Story April 19—2 Reels

Feature Releases in the Universal Program of Three Weeks from this Week

Jack Mulhall in "The Hero of the Hour." Written and produced by Raymond Wells. With Fritzie Ridgeway.	The First 5-Reel Special Attraction April 23
"The Townsend Divorce Case," with Gretchen Lederer, Roberta Wilson and Jean Hersholt. By Bess Meredith.	Prize Rex Surprise Drama April 26—1 Reel
"The Rogue's Nest," with Edith Roberts and Lee Hill. By Constance Crawley and Arthur Maude.	Prize Imp Crook Drama April 27—2 Reels
Jack Ford in "The Trail of Hate." Written and produced by Jack Ford.	Prize Bison Army Post Story April 28—2 Reels

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"The Hero of the Hour." With Jack Mulhall, Fritzie Ridgeway and Wadsworth Harris. First Five-Reel Special Attraction. Directed by Raymond Wells. Released April 23. Billy Brooks (Jack Mulhall) was a bally blooming butterfly, and his dad was a millionaire. The old man kept Billy's picture in his office. Said every time he looked at it he got so mad he tore loose and made another million. Billy knew a girl. Her father made perfumery. Billy decided to become a business man. He pestered his society friends to buy perfumery he became a nuisance. Then he was sent on the road. When he got out West at a certain station a bunch of cowboys pulled him from the train and put him "through a course of of sprouts." They made a man of him. Then Billy and the bunch and Fritzie (oh, you bet there was a girl there), put up a job on dad, who was responsible for the doings to Billy. They wired him a message that brought him on a special to the ranch. What they did to him makes one of the most interesting finales you ever saw in a picture, and the climax is fully as satisfying. Here is a distinctly different type of picture—and it is the clean, wholesome kind the public is clamoring for. It is the kind that sends every patron from your theatre pleased with the picture, with your theatre, with himself and with the whole world. Book this and boost it hard. It will stand all you can give it. Go to it.

"The Townsend Divorce Case." With Jean Hersholt, Gretchen Lederer and Roberta Wilson. One-Reel Victor Heart Interest Drama. Directed by H. D'Elba. Released April 26. It isn't often you get a one-reel subject so big that itis worthy of a special review. This one is. Don't get the idea that this is like anything you have ever seen which the title might suggest. It is a distinct novelty. Mrs. Townsend is suing her husband for a divorce. He is placed on the witness stand and his testimony is told in pictures. Roberta is the co-respondent, and the story that is told will keep your audiences on the edge of their seats. Remarkable acting, directing and photography make this a marvelous one-reel subject.

"The Rogue's Nest." With Lee Hill and Edyth Roberts. Two-Reel Imp Crook Drama Directed by Donald McDonald. Released April 27. A crook, his wife and his sister, leading a somewhat mysterious existence in a fashionable apartment house are nearly at the end of their resources, when they receive a letter from a distant cousin of the girls, who wants to come and live with them. She has some money which they take for "safe keeping." They become acquainted with Lee, a wealthy young man with a passion for collecting pearls. They enter his apartments in his absence, and then Edith, the country cousin, discovers their true character. They lock her in her room, and how she escapes from their clutches, and they escape the law, while Lee finds a new variety of pearl for his collection, makes one of the most fascinating pictures you've seen in a long time.

"The Trail of Hate." With Jack Ford and Louise Granville. Two-Reel 101 Bison Western Drama. Directed by Jack Ford. Released April 28. The stirring scenes in this virile picture are laid in the West at an army post. Louise is an orphan, whose parents are killed in an Indian raid. Jack is a favorite with his troops, and he it is who rescues Louise, and is good to her. Captain Holden makes ugly remarks about them, and to protect Louise, Jack marries her. Then she becomes desirable to the captain, and he eventually wins her from Jack. In a tremendous climax, laid in the far away Philippines, we see the outcome of this rivalry and the actions and plot development will make your audiences gasp. A strong picture that your patrons will enjoy.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

APRIL—
1—*Inbad, the Sailor*..........(Com. Cart.) & (Ed.)
5—*Hackenback's Wild Animals*..........(Educ.)
8—*The Ups and Downs Of Mr. Phool Phan* ....(Com. Cart.) (Educ.) and *Magic India*....(Com. Cart, (Ed.) (Split R.)
15—*Boomer Bill Goes To Sea*..........(Com. Cart.) and *On the Streets of India*......(Ed.) (Split R.)

REX.

MARCH—
24—*The Boyhood He Forgot*..........(Drama)
APRIL—
1—**Snow White**..........(3 Reels)
Elsie Albert.
12—**Uncle John's Money**..........(2-R. Drama)
Malcolm Blevins-Marjorie Ellison.
15—*Her Primitive Man*..........(Drama)

APRIL—
2—**The Purple Mask,** Episode No. 15, **"The Floating Signal"**..........(2 Reels)
Francis Ford-Grace Cunard.
Ben Wilson in **"The Voice on the Wire"** (Episode No. 4, **"The Next Victim"**..........(2 Reels)
with Neva Gerber.

UNIVERSAL SPECIAL FEATURE.

9—**"The Purple Mask"** (Episode 16), **"The Prisoner of Love"**..........(2 Reels)
Francis Ford-Grace Cunard.
9—Ben Wilson in **"The Voice on the Wire,"** Episode No. 5, **"The Spectral Hand"**..........(2 Reels)
Neva Gerber.

VICTOR.

MARCH—
27—*Never Too Old To Woo*..........(Com.)
30—*Prodigal Papa*..........(Com.)
APRIL—
3—*Please Be My Wife*..........(Comedy)
5—**Somebody Lied**..........(2-R. Drama)
Priscilla Dean-Harry Carter.
10—*His Family Tree*..........(Comedy)
13—*Stop Your Skidding*..........(Comedy)

LAEMMLE.

MARCH—
28—*Is Money All?*..........(Drama)
29—*The Mask of Love*..........(Drama)
APRIL—
4—**The Star Witness**..........(2 Reels)
Lee Hill-Lena Baskette.
7—*The Blue Print Mystery*..........(Drama)
12—*The Silent Prisoner*..........(Sea Dr.)

UNIVERSAL ANIMATED WEEKLY.

MARCH—
21—*Animated Weekly, Vol. 2, No. 64*..........(News)
28—*Animated Weekly, Vol. 2, No. 65*..........(News)
APRIL—
4—*Animated Weekly, Vol. 2, No. 66*..........(News)
11—*Animated Weekly, Vol. 2, No. 67*..........(News)

UNIVERSAL SCREEN MAGAZINE.

MARCH—
16—*Universal Screen Magazine. Issue No.* 10.
23—*Universal Screen Magazine. Issue No.* 11.
30—*Universal Screen Magazine. Issue No.* 12.
APRIL—
6—*Universal Screen Magazine. Issue No.* 13.
13—*Universal Screen Magazine. Issue No.* 14.

BIG U.

MARCH—
25—*The Rebel's Net*..........(Drama)
APRIL—
5—*The Dawn Of Decency*..........(Drama)
8—**The Terrors of War**..........(2-R. Drama)
Grace Cunard.
11—*The Bugler*..........(Drama)
12—*The Desert Ghost*..........(Drama)

GOLD SEAL.

MARCH—
27—**The Startling Climax**..........(3-R. Drama)
Gertrude Aster.
APRIL—
3—**The Magpie**..........(3-Reel Drama)
Tina Marshall.
10—**Harry Carey in "Hair-Trigger Burk"**
Claire Du Brey.

IMP.

MARCH—
30—**Perils of the Secret Service**..........(2 Reels)
No. 4 *"The Crimson Blade." Benedict.*
APRIL—
6—**The Perils of the Secret Service (No. 5), "The Man in the Trunk"** *Benedict.*..........(2 Reels)
13—**The Perils of the Secret Service, No. 6, "The Signet Ring"** *Kingsley Benedict.*..........(2 Reels)
15—**The Eyes in the Dark**..........(2-R. Drama)
Leah Baird.

BISON.

MARCH—
24—**Harry Carey in "Goin' Straight"**....(Two Reels)
31—**Steel Hearts**..........(2-Reel Railroad Drama)
Marie Walcamp-Lee Hill.
APRIL—
7—**The Burning Silence**....(2-Reel Wetsern Drama)
George Pearce-Jane Bernoudy.
14—**The Kidnapped Bride**..........(2-Reel Drama)
Marie Walcamp.

L-KO.

MARCH—
28—**Dan's Dippy Doings**..........(2-Reel Comedy)
Dan Russell.
APRIL—
4—*Nabbing a Noble*..........(Comedy)
8—*Crooks and Crocodiles*..........(Comedy)
11—**Ring Rivals**..........(2-Reel Comedy)
Dan Russell.

RED FEATHER PRODUCTIONS.

MARCH—
26—**Harry Carey in "The Fighting Gringo"** (5-Reel Drama)
APRIL—
2—**The Bronze Bride**..........(5 Reels)
Claire McDowell, Eddie Polo and Chas. Mailes.
9—**Jack Mulhall in "Mr. Dolan of New York"** (5 Reels)

JOKER.

MARCH—
24—*Whose Baby?*..........(Comedy)
31—*What the ——?*..........(Com.)
APRIL—
7—*A Boob For Luck*..........(Comedy)
14—*The Careless Cop*..........(Comedy)

NESTOR.

MARCH—
23—*In Again Out Again*..........(Comedy)
26—*Shot in the West*..........(Com.)
APRIL—
2—*Mixed Matrimony*..........(Comedy)
9—*Under the Bed*..........(Comedy)

BOOK NOW

That Patriotic Thrilling Universal Serial Glorious

Because thousands of Exhibitors have wired, written, phoned or said in conversation that "LIBERTY" is the greatest money-getting serial they ever ran—and because other thousands have learned of these facts—there are more Exhibitors cleaning up on this marvelous, patriotic and timely production than were ever accredited to any serial in the history of the business. If you want to set your town wild—book this great Universal serial—

"LIBERTY"

This is a business proposition. It is a unique opportunity. It gives you a chance to take advantage of the wave of patriotic feeling that is sweeping the country—when every one is talking about the possibility of an invasion from the south—remember this picture is staged along the Mexican Border and gives a faithful picture of life there among the Ranchers, Cowboys, Texas Rangers, the Boys on the Border, American Cavalrymen, etc. It also tells a marvelous love story, and is filled with stirring incidents, fights, deeds of daring. Marie Walcamp, Eddie Polo, Jack Holt and a huge cast make this a notable picture.

"The Greatest Money-Getter of Them All"-What They All Say

You need this picture. You can get it. Book this through your nearest Universal Exchange, or UNIVERSAL FILM MANUFACTURING COMPANY, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Presenting

LOIS WEBER'S

Powerful Production
A Drama of Souls at Bay

"EVEN AS YOU AND I"

In Seven Master Reels

Lois Weber's latest production not only achieves the highest standard ever reached in a Feature Photoplay, but its financial possibilities to State Rights men and Exhibitors is assured by Lois Weber's previous magnificent successes—"Where Are My Children?" . . . "Hypocrites" . . . "Jewel" . . . "Open Shutters" . . . "Scandal" . . . "Idle Wives" . . . and many others.

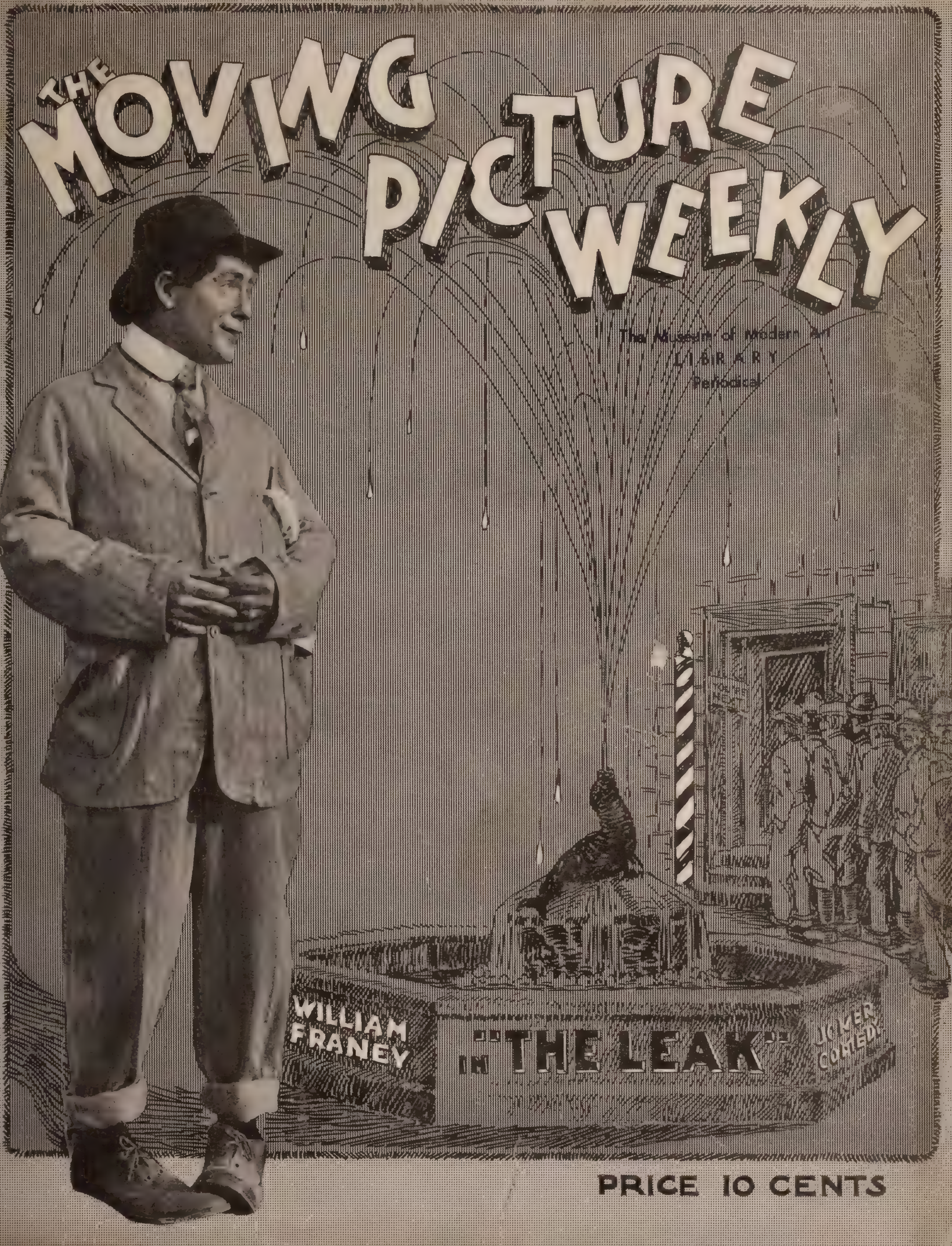
STATE RIGHTS NOW SELLING

On this most extraordinary production—affording buyers an opportunity such as is rarely offered. Giving them a business proposition for Exhibitors such as is rarely met with. If you want the choicest territory, communicate at once with the address below. Communications by any means answered in the order of their receipt. Address LOIS WEBER, STATE RIGHTS DEPARTMENT, 3d Floor, 1600 Broadway, New York.

VOL. 4, NO. 10 APRIL 21, 1917

THE MOVING PICTURE WEEKLY

The Museum of Modern Art
LIBRARY
Periodical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IN "THE LEAK"
JOKER COMEDY

PRICE 10 CENTS

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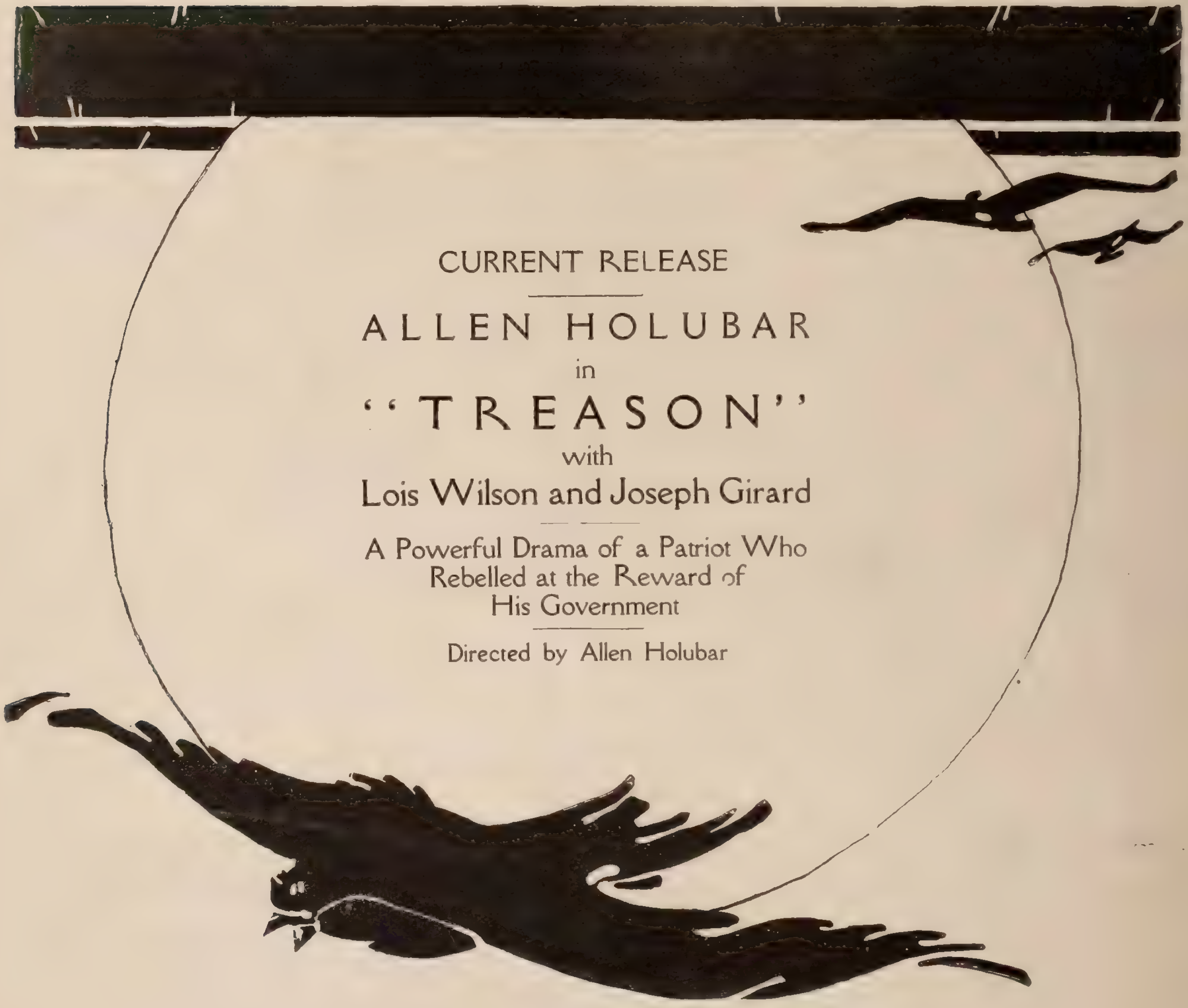


CURRENT RELEASE

ALLEN HOLUBAR

in

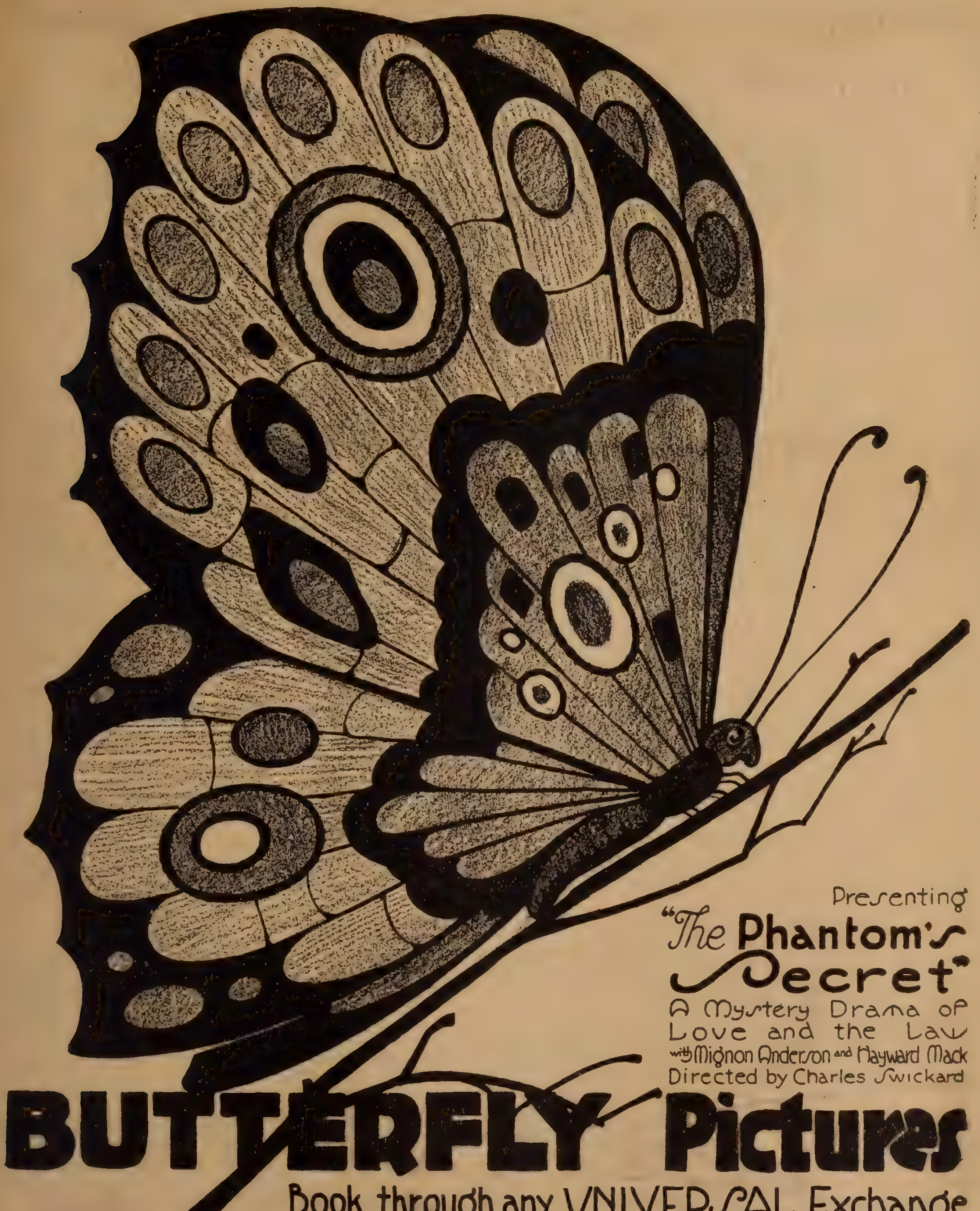
"TREASON"

with

Lois Wilson and Joseph Girard

A Powerful Drama of a Patriot Who
Rebelled at the Reward of
His Government

Directed by Allen Holubar



Presenting

"The Phantom's Secret"

A Mystery Drama of Love and the Law

with Mignon Anderson and Hayward Mack

Directed by Charles Swickard

BUTTERFLY Pictures

Book through any UNIVERSAL Exchange

Start a BLUEBIRD in your House and watch the Res

There's MONEY--BIG MONEY Waiting for Exhibitors Who Advertise BLUEBIRDS Like REAL Showmen

When we say REAL showmen, we mean those exhibitors who have made certain days of each week hold out a DEFINITE PROMISE of a good show to their patrons. Three exhibitors, Gould, of Wayne, Neb.; Caulfield, of Los Angeles, Cal., and O'Keefe of Atlantic City, N. J., winners of the February Bluebird Advertising Contest will tell you the value of this policy. These men started BLUEBIRD DAYS—booked these wonderful features for the same days each week—and the business they have built up is enough to make the average exhibitors turn green with envy.

Bluebird Days Are Permanent Advertisements

Although BLUEBIRDS will bring business on ANY day, they will draw BEST if shown on the SAME day or days each week. Identify these productions with certain days. If you run them every Monday, educate your public to this fact by means of your screen and other advertising mediums. The result will be that your patrons will soon come to know that EVERY Monday is BLUEBIRD DAY.

Show Bluebirds on Your Dullest Day

Run BLUEBIRDS on different days each time you show them and you deliberately pass up the wonderful profits they CAN make for you if shown on the same day each week. Gould, Caulfield and O'Keefe booked the features for the poorest days of the week and have run their receipts on these days up to the point where they equal the Saturday receipts.

You Can Build Up A Bluebird Clientele

YOU can do the same thing! If you decide to make Monday your BLUEBIRD DAY, bombard your patrons with the announcements that EVERY Monday is BLUEBIRD DAY. The public KNOWS that "If it's a BLUEBIRD it's GOT to be good!" We've spent HUNDREDS OF THOUSANDS OF DOLLARS to popularize the slogan. Keep pounding away on your BLUEBIRD DAYS and before long you'll have people coming into your theatre without even stopping to read the titles of the BLUEBIRDS shown!

Don't Wait!

Every week that passes without seeing at least one BLUEBIRD DAY at your theatre, represents another golden opportunity for BIG profits neglected by you. If you ARE a showman—a REAL showman, get in touch with the nearest BLUEBIRD Exchange and arrange for YOUR BLUEBIRD DAY.

BLUEBIRD Photoplays, Inc.

1600 Broadway, New York.

DAY

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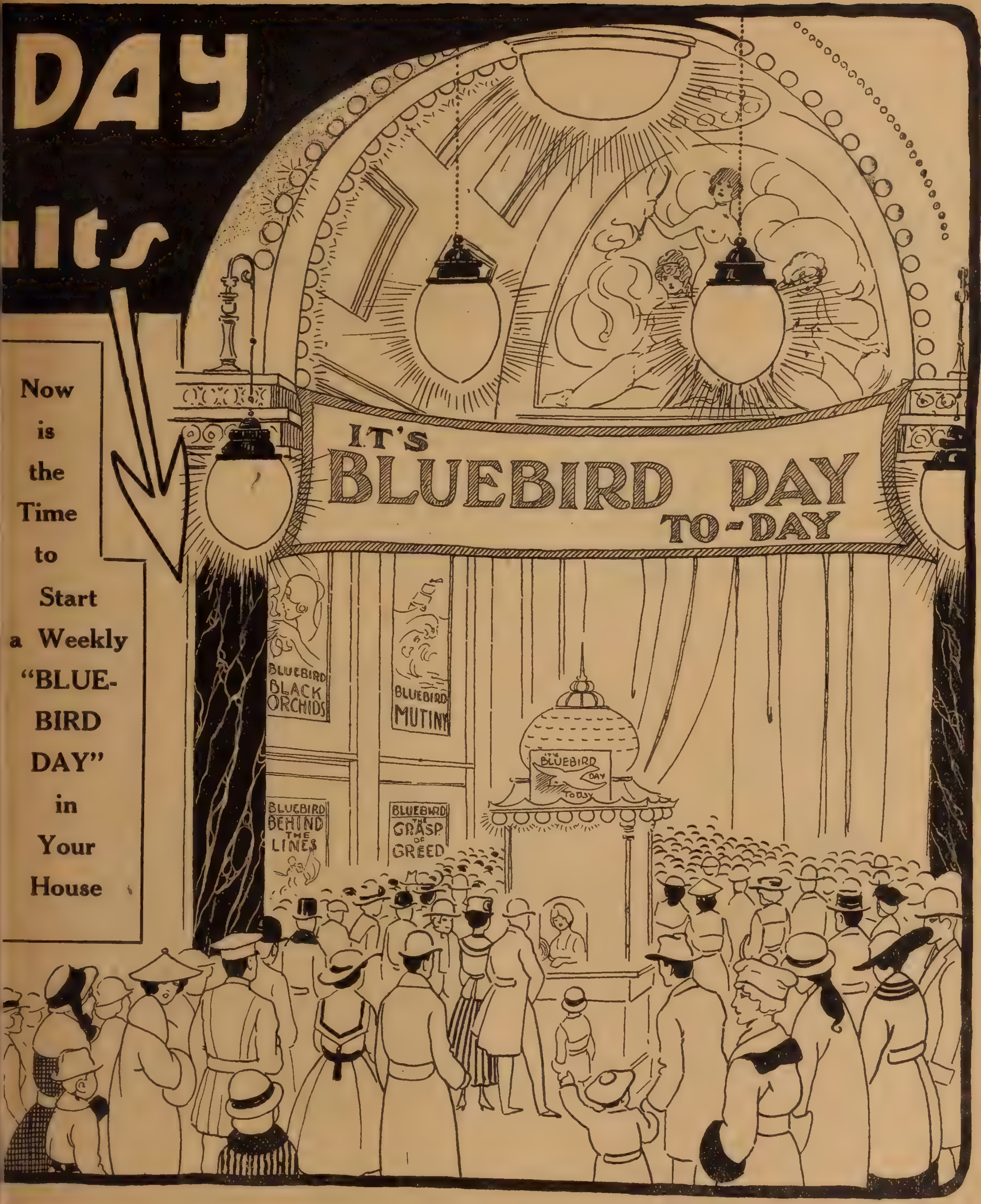
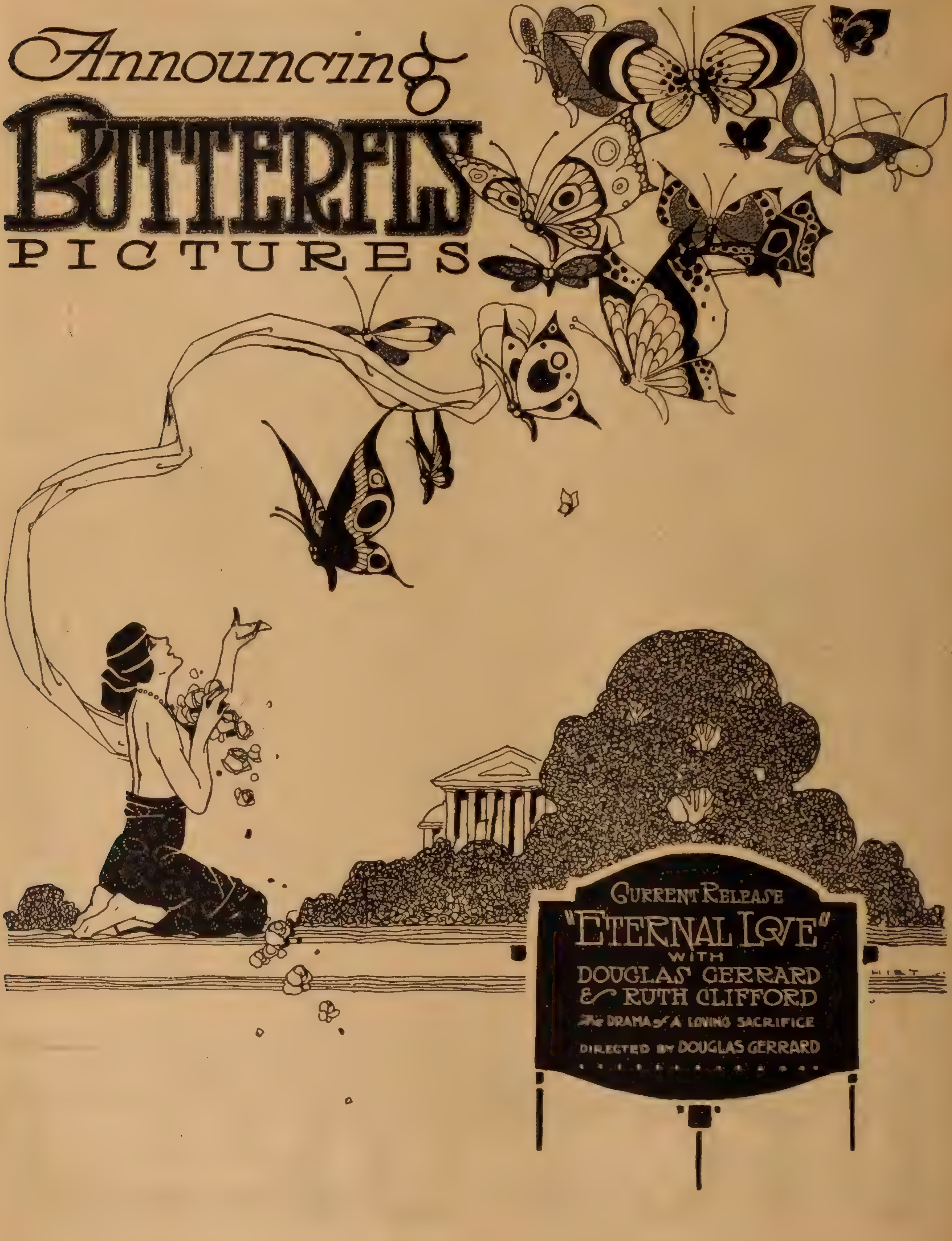
Now
is
the
Time
to
Start
a Weekly
"BLUE-
BIRD
DAY"
in
Your
House


IT'S
BLUEBIRD DAY
TO-DAY
BLUEBIRD BLACK ORCHIDS
BLUEBIRD MUTINY
BLUEBIRD BEHIND THE LINES
BLUEBIRD THE GRASP OF GREED
IT'S BLUEBIRD DAY TO-DAY



Announcing

BUTTERFLY

PICTURES

CURRENT RELEASE

"ETERNAL LOVE"

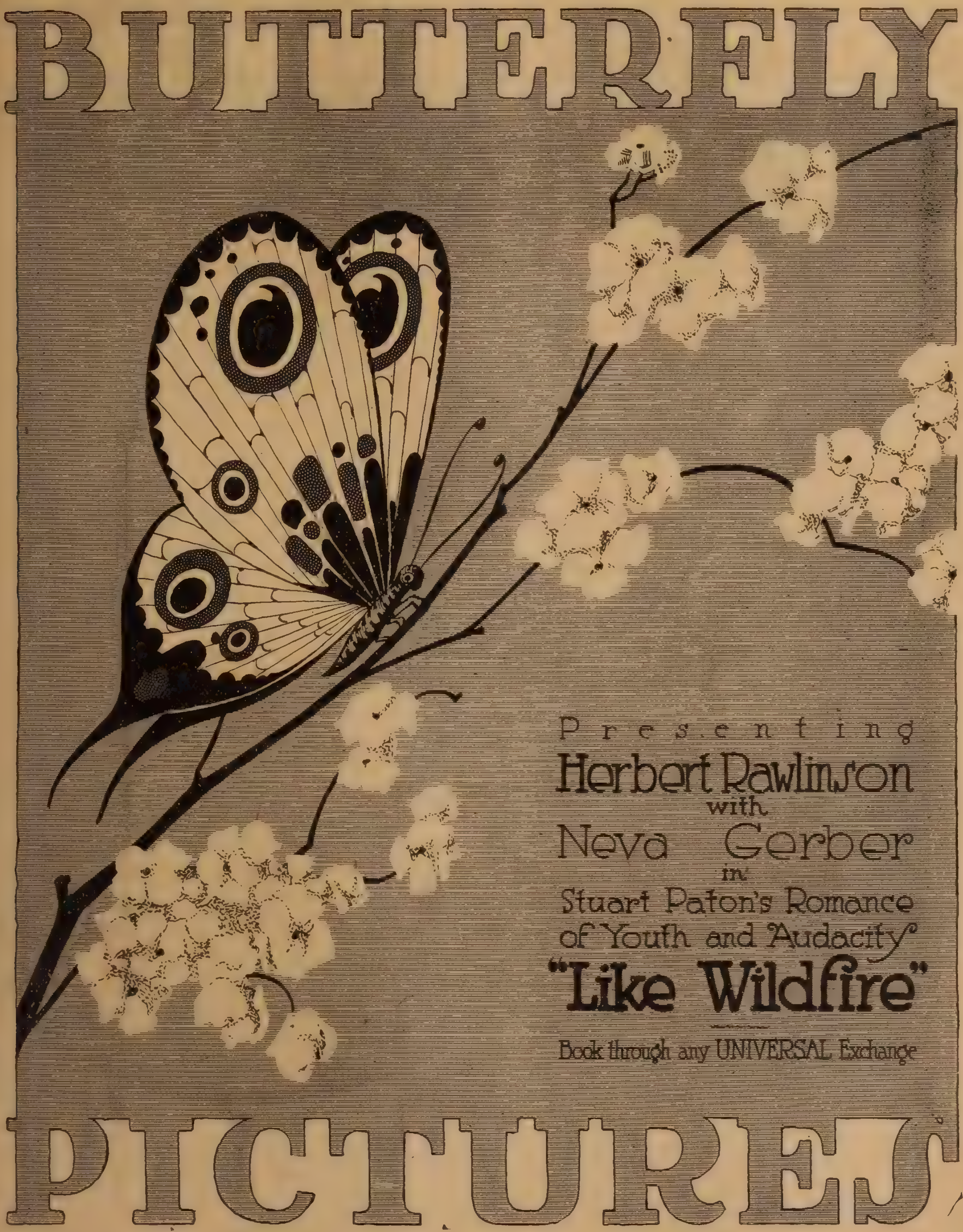
WITH

DOUGLAS GERRARD

& RUTH CLIFFORD

The DRAMA of A LOVING SACRIFICE

DIRECTED BY DOUGLAS GERRARD



BUTTERFLY

Presenting

Herbert Rawlinson

with

Neva Gerber

in

Stuart Paton's Romance of Youth and Audacity

"Like Wildfire"

Book through any UNIVERSAL Exchange

PICTURES

THE BIGGEST THIN

Our Victory Save

(No. 173. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

(Written April 10th, 1917.)

YESTERDAY the Supreme Court of the United States put the finishing touch on the most important law-suit in the history of the moving picture business when it decided in favor of the Universal Film Manufacturing Company and against the Motion Picture Patents Company in the famous "Latham loop" case.

This is the biggest and best thing that has ever happened to the exhibitors of the United States in all time, and it is a matter of supreme pride for me to announce that THE UNIVERSAL ALONE fought the fight which insures freedom to the exhibitors of this country!

The Universal financed the fight year after year and through court after court without a dollar's worth of help from any other producing company, any other exchange or any exhibitor on earth! At one time we issued a general appeal to all other producers to chip in and help stand the terrific expenses, BUT NOT A DOLLAR WAS FORTHCOMING.

If the Universal had not defended the case with all the power at its command, if we had been caught off our guard at any time, if the Patents company had won, you and every other exhibitor in the country might now BE USING ONLY SUCH PICTURES AS THE PATENTS COMPANY PERMITTED YOU TO USE! You might be the body-and-soul slave of the tightest monopoly that ever monopped in the land of the free and the home of the brave!

At one time during the long court fight it was suggested to us by a trickster that we purposely let the Patents company win the case if we could arrange with that company to let us in on their monoply! While this never interested us for a minute, we might have made dishonest millions by doing it and we could now be telling you where to get off, what kind of pajamas to wear and how to part your hair! We would have NO COMPETITION WHATEVER and you would either take the films we offered you at the price we demanded or you'd have to quit the theatre business!

We had not a dollar to gain by spending our money in fighting the Patents company. All we had to gain was the glory of insuring freedom for the exhibitors and for ourselves.

IN FILM HISTORY

You From Slavery

If we had formed a legal combination with the Patents company, not a single producing company now doing business would be able to market a dollar's worth of film without paying tribute to us!

We had the choice of making millions of dollars in profit with dishonor, or paying thousands upon thousands out of our pockets in court and attorney's fees—with honor! We chose the latter course and now some of our film acquaintances grin at us and say, "Now that you've won, what has it GOT you?"

It has GOT us just this:

First, it has got us the joy that comes from a clean fight, cleanly fought and cleanly won!

Second, it has got us the clear conscience which results from doing the right thing, THE AMERICAN THING, in the right way, REGARDLESS OF COST.

Third, it has not got us a dollar of profit, but has got us into a wad of expense—but thank God, dollars are not the only things that constitute the joy of living or the reward of work!

Fourth, it has got us the fun of telling you what regular humdingers we are; and it has given us this new opportunity to toot the very gizzard out of our own horn!

Do you remember that about two years ago you received notice from the Patents company telling you that you must not use any but licensed films in your projection machines? And do you remember that thousands of you came running to our exchange in a panic and asking what to do? And do you remember that THE UNIVERSAL told you not to worry but to go home and go to sleep and forget it because WE WOULD PROTECT YOU? Well, we've done it—and you can go back to sleep again if you like.

Gentlemen, you are now free to run your own business as you please and if any attempt is made in the future to enslave you in one way or another, you can rest assured that the Universal will still be on the job to fight your fight and win it!

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, - - - - - - - - - - New York

Scenes from "The BIRTH of PATRIOTISM"

FEATURING
IRENE HUNT &
LEO PIERSON

"HER WAYWARD PARENTS"

Three scenes from "Her Wayward Parents."

VICTOR two reel comedy drama written by Clover Roscoe and produced by Norval McGregor. A story which proves that you can't teach an old dog new tricks.

CAST.

Jane	Babe Otto
Father Lennox	Daddy Manley
Mother Lennox	Mother Benson
Lennox Servant	Pearl Cunningham
Billy Harrison	Jay Belasco

JANE, the heroine of this little Victor comedy drama, had apparently never heard the proverb, "You can't teach an old dog new tricks." Otherwise she would never have tried to modernize her parents, with the disastrous results to her own peace of mind, which are unfolded in the story which was written by Clover Roscoe and produced by Norval McGregor. Things happen, when Jane comes home from college, in the following delightful succession:

Father and Mother Lennox are a contented old couple, until daughter Jane comes home from college imbued with a passion for hygiene and an unswerving sense of duty toward them. With a book, "Old People and Their Care," as her guide, she puts them through a course of exercising "sprouts"; orders hygienic meals; throws wide the windows to cold winds, and upsets their well-ordered comfort. After a period of submission they plan to run away, and climb from their window like two eloping lovers. Jane finds a note left by them and is almost distracted. Hoping for their return, she restores the house to its former old-fashioned comfort.

Meanwhile, her parents rent a bungalow on the border of a large estate. Billy Harrison, the owner, hearing of them from his ranch superintendent, drops in to see if he can be of service. In his rough outing clothes he is taken for the hired man by the old couple, who give him a dollar and set him doing the chores. He good-naturedly lets them lord it over him and becomes a great favorite.

Jane, learning of their whereabouts, arrives at the bungalow just as father Lennox, triumphantly returning from a hunting trip with Billy, shows his successful bag. He and mother Lennox are proud as peacocks, but Jane's appearance effectually dampens their spirits. Billy conspires with them to punish Jane by a siege of snubbing . With a maternal heartache, mother Lennox is persuaded to ignore Jane, and both flatly refuse to return home. Billy is resentful of Jane's treatment of her parents, and Jane is jealous of the hired man's influence over them. Later his ire changes to pity when he sees that their snubbing has made her cry. Thought of her begins to fill his own lonely life, and he realizes that he would enjoy her "bossing."

Anxious to atone and longing for her parents' love again, Jane resolves to buy the little bungalow with her small inheritance. To this end she seeks the owner, and is amazed to find that Billy is host at the ranch house, and not merely the hired man.

He listens to her plan, but refuses to sell the bungalow unless Jane will take the job of bossing him. Thinking him sarcastic, she leaves angrily. He follows and pleads his cause. Through binoculars Billy's guests on the terrace see Jane's antagonism to kissing, as unsanitary, vanish with her surrender.

make one day each week A BLUEBIRD DAY in your house

NO DOUBLE FOR "KEWPIE."

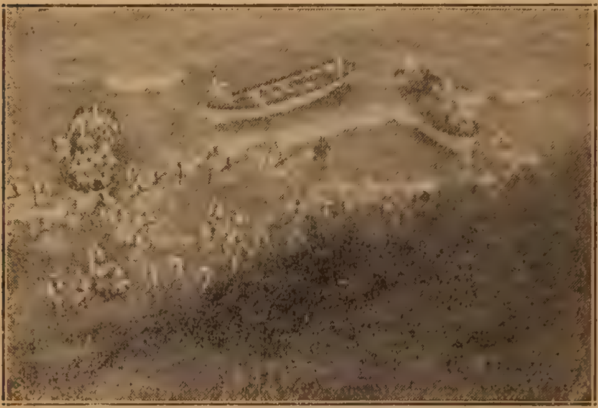
HORACE ("Kewpie") Morgan is probably the champion heavyweight at Universal City—he tips the scale at 340 pounds—and recently he was selected to play an important part in Director Henry McRae's production, "Dropped From the Clouds," the story of which required him to ride in an aeroplane and be precipitated through a roof and into the pool of a Turkish harem.

"Kewpie" took a look at the aeroplane and another one at the pool and then he started shouting to McRae: "I want a double—none of this drop stuff for 'Kewpie.' "

"Double for you?" replied the director, "nothing stirring—no such thing ever was born unless I go down to the back ranch and get Charlie, the elephant."

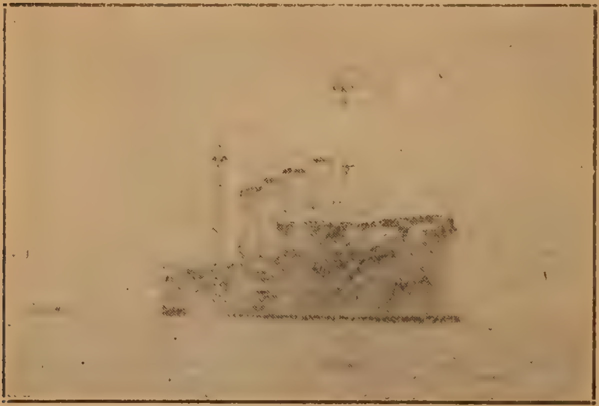
ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE
UNIVERSAL
ANIMATED WEEKLY



Recruits Defend Station—Chicago, Ill.

Students at Occidental, California—Unique Celebration.



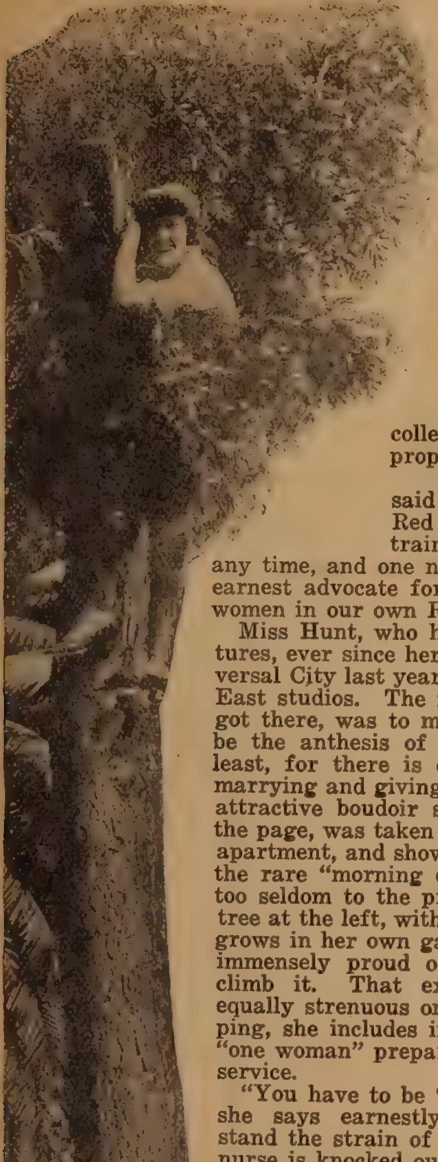
British Warship in U. S. Port.

Naval Militia Leaves New York City.

N. Y. "Yankees" in Military Drill.

Filipinos Doing Their Bit.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES



Miss Irene Hunt, Preparedness Apostle

IRENE HUNT, the featured player of the Universal Special Attraction, "The Birth of Patriotism," was delighted with her role in that stirring play, for she is one of the most sincere advocates of preparedness. She is of the opinion that there is fully as much for the women to do in order to make ready for hostilities, as for the men. For a long time she has been particularly interested in the American Red Cross, and has all the necessary diplomas to qualify her for active service, should she be needed. She has been instrumental in collecting a large part of the funds required for the erection and equipment of the proposed Naval Red Cross Hospital at Los Angeles.

"Nurses will be badly needed if we are actively to participate in the war," she said recently; "I believe there are only something like 285,000 members of the Red Cross in the whole country, while in Japan there are over a million. The training is invaluable for peace as well as war time. Accidents may happen at any time, and one never knows when expert help at the right moment may not save life. I am an earnest advocate for the enrollment of all American women in our own Red Cross."

Miss Hunt, who has been on the stage or in pictures, ever since her fourth year, went out to Universal City last year, with the big exodus from the East studios. The first thing she did when she got there, was to marry. Universal City must be the anthesis of heaven in one respect at least, for there is certainly a great deal of marrying and giving in marriage there. The attractive boudoir scene at the bottom of the page, was taken in the little lady's own apartment, and shows the way she spends the rare "morning off" which comes all too seldom to the picture player. The tree at the left, with the strange fruit, grows in her own garden, and she is immensely proud of being able to climb it. That exercise and the equally strenuous one of wood-chopping, she includes in her scheme of "one woman" preparation for active service.

"You have to be 'fit' and strong," she says earnestly, "in order to stand the strain of nursing. If the nurse is knocked out easily she simply adds to the burden instead of lightening it. And your muscles should be in as good a condition as possible. Wounded men are very heavy to lift, you know. I'm preparing in every possible way for it," said Miss Hunt.

Shirley confronts "Red."

"The Voice on the Wire" No 7

"I'll stand by you to the end!"

EPISODE number seven of the great mystery serial adapted from the novel by Eustace Hale Ball and produced by Stuart Paton is called "The Marked Room."

CAST.

John Shirley	Ben Wilson
Polly Marion	Neva Gerber
"Red" Warren	Francis MacDonald
Dr. Renolds	Jos. Girard
Capt. Cronin	Howard Crampton
Short	Lou Short
Wayne	Willard Wayne
Dorian	Charles Dorian

EPISODE number seven of the big serial, which was adapted from the novel by Eustace Hale Ball by Stuart Paton and is being produced by him, with Ben Wilson starred, is called "The Marked Room," and intensifies the mystery to an almost unbearable pitch. The one gleam of relief in this chapter is Shirley's declaration of his love for Polly Marion, but as she is immediately afterward spirited away from him, we have scant comfort in that.

At the end of the last episode Polly Marion was in her cabin on board the steamer, where orders had been received to allow no one access to her. Red Warren tries to enter her room and is stopped by the guard. He claims to be her husband, but the man refuses to be intimidated.

On the dock, waiting for the steamer, Shirley is haunted by visions of the night. He cannot make up his mind whether he has dreamed the attack of the "Hand." He realized that his nerves are shot to pieces. Then he sees the steamer approaching in the distance. He is also seen, and the three crooks set out in the launch to signal "Red" that Shirley is waiting for them. The ship's officers see that the guarded men are being warned from the launch and start after them to make the arrest. Red runs to the upper deck, and jumps into the sea, while the two other men follow him. They manage to dodge the shots fired after them by the officers, and are soon picked up by the men in the launch.

When the ship docks, Shirley rushes on board to find Polly, and, entering her stateroom, takes her in his arms and kisses her. The officers are amused by his disregard for them, and when Renolds and the others arrive, Shirley asks for congratulations upon his engagement. Cronin, however, will not shake hands, as he says that he believes Polly warned the crooks. He declares that he will clear up the mystery alone.

Several hours later, as the crooks sit around a table, the Hand appears at the phone. When Warren answers it, he hears that Shirley is at the Imperial Hotel, and the number of his room, also the number of Polly's.

make one day each week A BLUEBIRD DAY in your house

Shirley has led Polly to the door of her room. Later he is startled by the ringing of his phone. The mysterious voice says that James Welsh will be the next victim, but not the last, and that he is to watch for the dawn. He exclaims: "The Voice on the Wire here!" When he asks the girl at the switchboard who called, she says that his phone is out of order.

In a room in a house behind the hotel there is a light. Shirley sees it and watches it. We see a muffled figure in the corridor, which sneaks along and then fades until only the Hand remains. It makes a mark on Shirley's door. Shirley in his room is unable to sleep. He starts up when he hears Polly scream. He goes to her room and finds the bed unrumpled and no sign of the girl. He wonders if he is mistaken in thinking that she was there. Then all the lights go out. He calls on his phone, and when at last he is answered the girl says that all the lights are out there, too. He descends and asks if they have seen anyone leave the hotel. They say that no one has passed out. Polly's name is crossed out in the register. Shirley, bewildered and dazed, goes upstairs again. He hears groans from Dr. Renolds' room. He enters, and finds the doctor clutching his heart and muttering, "The Hand!" He says to him: "Polly is gone, and we were to have been married tomorrow!" The doctor promises to stand by him to the end.

Bartine saves the stranger. *Over the cliff.* *Bartine sees a wood pigeon.*

"The Forest Nymph"

GOLD Seal three-reel drama photographed in one of the beauty spots of America, the canyon of Malibu River, and featuring Bartina Burket.

THE canyon of the Malibu River has been chosen for the locale of this Gold Seal, which features a name new on the Universal program—Bartina Burket. Many of the scenes have been tinted and toned to give them almost the color of nature, and the strong story is played with a background of some of the most wonderful scenic shots seen in recent films. The story runs as follows:

Bartine lived in Malibu Canyon, her only friends the wild things and a half-witted mountain boy, called Bennie. They played together. One day she stole his clothes while he was in bathing, leaving him her ragged frock; but his overalls were very dirty, and she promptly went in bathing, too, while he came up and made the exchange. While they were playing, a man was hiding among the trees to escape the Sheriff, and Luke, a bad character of the neighborhood, had seen the girl reflected in the water and desired her. He went to the girl's drunken father, armed with a bottle of mountain whisky, which he had adulterated with water, and asked for Bartine for a wife.

Bartine was playing with the flowers she had gathered, when the sheriff passed, asking her if she had seen a stranger. She shook her head, and he passed on, when to her surprise the stranger crawled out of the undergrowth behind her. She asked him what the sheriff wanted with him, and he told her that he had killed a man who had wronged his sister Jane, so that she had taken her own life. Bartine resolved to save the stranger.

She lead him to a retreat that she alone knew, hidden among the cliffs at the side of the river. He was hungry and she went home to get him food, dodging questions from her father. The next morning she went again with food to the stranger, who plainly showed that he was attracted by her innocent charm.

Luke meanwhile visited her father to ask again for his daughter. As he was armed with a present, the old man was quite willing. Luke overtook Bartine coming from the cliff and pursued her. He chased her to her home, and she hid from him in the breadbox. That night the stranger came to her in her home and she gave up her room to him. The sheriff arrived to search the house, but Bartine hid the stranger under her mattress, and then lay on the mattress in such a way that there appeared to be no one there. In the morning Luke, peering through the window, discovered the girl as she went in to the bedroom to wake the stranger. He stole into the room, found the stranger's gun on the table and removed the cartridges. Then when the man and girl were in the living room together, he entered and offered to show the stranger the trail to Azusa, where he said that he was going.

They set out together. Luke shoots the stranger in the back before they have gone far. He pretends to be more hurt than he is, and when Luke bends over him, the two struggle together on the edge of the cliff.

Bennie has followed them at a distance, and as he sees the stranger hanging over the cliff, with Luke clinging to him, he helps the man to pull himself up, and Luke falls to his death. Then Bennie fetches Bartine, who gladly runs to the stranger.

make one day each week A BLUEBIRD DAY in your house

STEWART BACK AT BIG U.

ROY STEWART, one of the best-known actors of the screen, has returned to Universal City and will appear under the direction of Jack Conway. Stewart, who formerly was with the Universal Company and appeared under the direction of the Smalleys, says upon his return to Universal City he saw the big key hanging outside and he was delighted to turn the lock and walk in again to be welcomed by a host of friends.

Final Victory Scored by Universa

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THE great battle for the independence of the motion picture exhibitor has been won. The last redoubt has been taken. The forces of monopoly and of absolute dictation have been routed. The new Fourth of July of the motion picture industry is April 10th. It should be a Red Letter Day in the calendar of every motion picture exhibitor, for on April 10th, 1917, there was handed down by the Supreme Court of the United States at Washington a decision of more vital interest than any in which the industry has yet figured in the great national tribunal of this country. It is the final decision, after two years of litigation in the famous Latham Loop case, and it was won by the Universal Film Manufacturing Company, fighting not only for itself, but for every independent manufacturer and exchange and every exhibitor in the United States. There is no getting behind a Supreme Court decision, and this decision is final. It means that there is no longer the danger of any man or group of men saying to exhibitors, "You run our films or you don't run any films."

This decision marks primarily the final and glorious victory of the Universal Film Manufacturing Company in the famous Latham Loop fight, but it has a far wider and more significant meaning than this. It means the final deliverance of the motion picture exhibitors of America from a despotism as absolute as that of the late Czar. The Declaration of Independence was no more important to the original thirteen States than the decision of the Supreme Court in the case of the Motion Picture Patents Company versus the Universal Film Manufacturing Company et al, to the exhibitors of the United States; the Emancipation Proclamation was no more necessary to humanity as a whole than this final deliverance of the motion picture industry in the famous case of the Latham Loop monopoly.

On August 31st, 1914, the reissued patent No. 12192 (this was a reissue of part of the original Edison patent No. 589168, one of the basic patents of the art, and covering one of the most universally used parts in motion picture machines) expired, and the entire industry expected that some ingenious plan would be devised whereby the Motion Picture Patents Company could continue to exercise the boasted licensing power over all of the exhibitors, distributors and manufacturers of motion pictures in the United States. In anticipation of the patent running out, they had entered into an agreement with the Precision Machine Company, whereby they licensed it to use in the manufacture of their machine the patents which they owned and controlled, and to sell the machine with certain restrictions as to its use. One of these restrictions was as follows, and it is taken from the plate which showed the letters patent under which the machine was licensed. It read as follows:

"The sale and purchase of this machine gives only the right to use it solely with moving pictures containing the invention of reissued patent No. 12192, leased by a licensee of the Motion Picture Patents Company, the owner of the above patents and reissue patent, while it owns said patents, and upon other terms to be fixed by the Motion Picture Patents Company and complied with by the user, while it is in use and while the Motion Picture Patents Company owns said patents. The removal or defacement of this plate terminates the right to use this machine."

The first intimation which the film world had of this further attempt to perpetuate a monopoly which they had previously enjoyed, and by which they had forced thousands of exhibitors to pay them a royalty on their right to run a moving picture show, came in the shape of a letter to an exhibitor who was using Universal service. This letter read as follows, and was dated January 18th:

January 18th, 1915.

To the 72d St. Amusement Co.,
Mr. L. Bolognino.

Gentlemen—We are informed that you are using without our license at the above address one or more motion picture projecting machines embodying the inventions of United States Letters Patent No. 707,934 (Latham), dated August 26, 1902, owned by us. Such use constitutes an infringement of said patent and makes you liable to a suit for an injunction and an accounting of profits and damages, and we hereby notify you to desist from such infringement."

At the same time a letter was sent to the Universal Film Exchange which had supplied the Seventy-Second Street Amusement Company with the film to which the Motion Picture Patents Company took exception. These two letters and similar ones sent to other exhibitors, caused consternation in the trade. In case the Patents Company had the right to demand that exhibitors run on their machine only the film which met the approval of the Motion Picture Patents Company, their business was founded upon sand, and subject to the whim of an autocrat, the beck and call of a despot, instead of upon their own judgment, and the desire of the patrons of the theatres they ran. Letters poured in by thousands upon the Universal, and the Universal told every one to sit tight, carry on the business as it had previously been carried on, and that it, the Universal, would see that every exhibitor was protected in his rights. The next move was a letter to the Universal Film Manufacturing Company itself, which letter is here quoted:

"March 3, 1915.

"Universal Film Manufacturing Co.,

"Gentlemen—We are informed that at the following places one or more motion picture projecting machines embodying the invention of United States Letters Patent No. 707934 (Latham), dated August 26, 1902, are being used without license from us as owners of said patent:

"72d Street Playhouse, 350 East 72nd Street, New York City.

"We are informed also that motion picture films for use on such machines are being supplied by the Universal Film Exchange of New York, Inc., and that you are supplying to the Universal Film Exchange of New York, Inc., the motion picture films which it is supplying for use on such machines, and you are thereby aiding and contributing to such infringing use of such machines.

"We hereby notify you to cease such supply; otherwise we will be obliged to enforce our rights by a suit asking for an injunction and an accounting of profits and damages."

On March 18th a bill of complaint

in Famous Latham Loop Case

F UNITED STATES
THE DECISION

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was filed by the Motion Picture Patents Company against the Universal Film Manufacturing Company, the Universal Film Exchange, and the Prague Amusement Company, which leased the Seventy-second Street premises, charging them as defendants jointly with "having made, used and sold, and caused to be made, used and sold, and now continues jointly to make, use and sell, and to cause to be made, used and sold, motion picture apparatus which embodies the invention or discovery described and claimed in the patent in suit." The plaintiff, the Motion Picture Patents Company, charged at the trial that the defendants committed a joint act of infringement in that the Universal Film Manufacturing Company made and supplied film to the Universal Film Exchange, which in turn supplied it to the Prague Amusement Company, which used it "without license" on a machine containing the invention of Claim 7 of the patent in suit.

Judge Hough, before whom the original case was brought, directed that the complaint be dismissed on the ground that the limitation on the use of a patented article sold in the manner above set forth is invalid, and when the plaintiff filed a petition for rehearing, Judge Hough further added to the objections already set forth, the following: that it is "specifically bad in that it attempts not only to confine the use of the machine once sold and delivered, to a particular kind of film, but further seeks to render that use subject to any and every restriction or regulation which the patent owner may from time to time choose to make or vary."

Twice the Universal had been successful in defense of its position, and in its championship of the thousands of exhibitors who were running independent film, and when it was apprised that the Patents Company again intended to appeal to the Circuit Court of Appeals, a request was sent out broadcast to the various independent film companies for assistance in fighting this case, the failure of which meant the failure of thousands of exhibitors, and the enslavement of all.

There was absolutely no response to this appeal.

No company or person came forward with an offer of assistance, or a dollar in cash, to fight the case through. The Universal came to the conclusion that it was necessary to fight it alone, and it has done so ever since, to a victorious conclusion, but through the expenditure of thousands and thousands of dollars, and in the face of distrust, uncertainty and unwillingness of many in the trade to anticipate the outcome of the litigation.

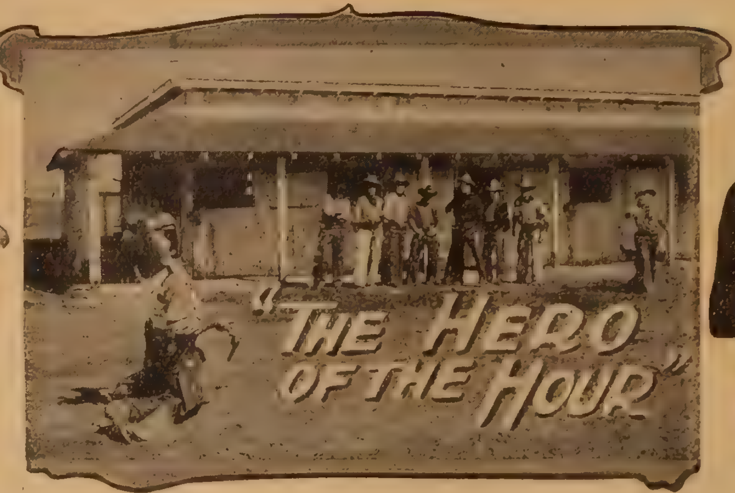
The U. S. Circuit Court of Appeals affirmed the decree of Judge Hough. The petitioner then filed a petition for rehearing in the Court of Appeals, in which it was argued that the Prague Amusement Company had infringed by not complying with the conditions of "other terms to be fixed" contained in the notice. The petition was again denied.

It is worthy of note at this point that prior to the filing of the bill of complaint in the original case at bar, the United States had brought suit against the Motion Picture Patents Company and others for alleged violation of the Sherman Act in the U.S. District Court for the Eastern District of Pennsylvania, and that it had won its case, and forced the Patents Company to dissolve as a trust. With this encouragement the Universal undertook the defense of the next move in the case. For, although they had already won in the highest Federal Court of the circuit, and their victory had been hailed by the papers and by legal authority as a convincing one, grounds were found for bringing this case before the Supreme Court on a writ of certiorari to the Circuit Court of Appeals for the second circuit. The arguments were heard at the October term of the Supreme Court, 1916, and the decision of this court was filed and made public on April 10th, 1917.

And now the fight is over. The Supreme Court has made its ruling on a question which has been the subject of several more or less conflicting decisions. This case seems destined to establish a precedent by which a number of other cases not at all concerned with motion pictures will have to be decided. The decision is a momentous one, not only for the Universal, but for the entire motion picture industry as well. The cost has been tremendous, and every penny of it has come from the treasury of the Universal Film Manufacturing Company. Its attorneys, Stanchfield and Levy, and Wetmore and Jenner, fought the case from the start in the face of the best and most expensive legal talent the Patents Company could employ, and they have been uniformly successful. They have not made a single mistake in the masterly conduct of one of the most famous cases in moving picture annals. And they have secured a decision which cannot be overruled and cannot be appealed. The case is closed.

The other side of the story is interesting, too. Suppose the Universal had lost—what then? Unless its attorneys had found some other way to prevent it, it seems logical to suppose that every moving picture company started since 1914 would either have been forced out of business, or compelled to conduct that business under the dictation, and pay tribute to the Motion Picture Patents Company. Where would have been the Triangle, the Paramount, Goldwyn, Fox, World, International, Art-Dramas, Ince, Metro, Frohman Amusement Company, B. S. Moss, Artcraft, Selznick Pictures, Famous Players, Lasky, Pallas, Morosco, and all of the companies recently started by motion picture stars? Every one of them would have to ask, "Please may I do business? And how much must I pay you for the privilege?" And what of the older companies who were not connected with the Motion Picture Patents Company? How much money would they have had to pay to the monopoly in profits and damages on the basis of half of a cent a foot? Estimate, for instance, the weekly output of the industry to be 140,000 feet of negative a week. The tax on this alone would be $700 a week, or $36,400 a year. This on raw stock alone. Multiply that by the number of prints which go out, and you will find the amount which the Patents Company fondly hoped to tax the industry in commissions alone. The amount of damage which they sought to claim was another gigantic figure. The Universal has saved the industry all this. It is content.

Billy Brooks.



"THE HERO OF THE HOUR"

Westernized Billy becomes a "hero."

An ornament of the smart set.

ONCE in a while a five-reel picture is produced which is a real "feature," in the true sense of that much abused term. The word implies something unusual, out of the ordinary run, something which sticks out and makes itself noticable. "The Hero of the Hour" is a picture of that calibre, and that is why it is issued, not only as a feature, but as a special feature. Eugene B. Lewis wrote the story and made the screen adaptation, and then Raymond Wells took charge of the production, with Jack Mulhall as his principal assistant. Jack will certainly add thousands to the list of his friends when this picture is shown. He not only has the best part in his career, but he gets away with it to the King's taste. Here is a synopsis of the good story:

Billy Brooks, a popular young member of New York's Smart Set, is a super-refined character, æsthetic to the point of effeminacy. His father is a rugged-self-made man, a native of the far West, who cannot reconcile himself to his son's butterfly existence. He has a picture of Billy in the office, because, as he tells his associates, every time he looks at it, it makes him so hot that he tears loose and makes another million.

UNIVERSAL Special Attraction in five reels. Story and scenario by Eugene B. Lewis and produced by Raymond B. Wells with Jack Mulhall starred in the best role he has ever had.

CAST.

Billy Brooks	Jack Mulhall
Brooks, Sr.	Wadsworth Harris
Mildred Nebeker	Fritzi Ridgeway
Juanita	Grace MacLean
Indian	Noble Johnson
Foreman	Fred Burns
Mexican	M. K. Wilson
Nebeker	Eugene Owen

At a party, Billy discovers an exquisite perfume and, learning from the young lady that her uncle manufactures it, though there is no demand for it, Billy conceives the idea of introducing the perfumery into the homes of the best people. His father is so angered by this news that he turns him out. He had offended many society women by breaking in on intimate drawing-room teas to sell the perfume. The father receives complaints of Billy's actions and accordingly calls up Billy's boss and threatens to put him out of business if he doesn't send Billy away from New York.

While waiting on a train which has stopped at a water tank, Billy is unceremoniously pulled off by a company of cowboys. Thrown onto a horse, he is taken to a distant ranch, run apparently by Mildred. That night at the table Billy is disgusted by the table manners of the cowboys. His attitude is so critical that one of the men hits him in the face with some mashed potatoes. A general fight follows.

The next morning Billy is forced to do house-

The tempo becomes somewhat swifter.

The finale is played con amore.

Mildred assumes the reins of government and Billy tamely submits.

work, but seeing the humor of the situation, pitches into it. He accidentally discovers a letter written by his father to John Nebeker, the proprietor of the ranch, an old pal of Brooks, Sr. The letter explains that the old friend is to put Billy through a course of sprouts on the ranch.

Billy sees through the whole scheme, engages the cowboys in a private conversation, and buys himself a handsome cowboy outfit. There follow several events, in which Billy apparently shoots and wounds a number of the cowboys. The cattle are missing, which has never happened before. If any one says "Boo!" to Billy, he shoots him down. Mildred is astounded to discover her mistake in Billy, but is forced to believe her eyes. She wires to his father to come and get his son, who has turned bandit and is shooting up the place. Mildred's father is then in Brooks' office. They are discussing the remarkable success the girl has had in managing Billy. Brooks, being prepared to believe almost anything of his son, decides to leave for the West at once in company with Nebeker.

As Mildred and the foreman start off with Brooks, Sr. and Nebeker in a buckboard, a band of masked cowboys sweeps down on them and carries them to a cave in the hills . A guard is left over them, while the masked men are outside fighting the posse which is supposed to have pursued them. The party in the cave finally makes their escape and sees the ground strewn with the dead. They finally arrive at the ranch house, which they find brilliantly lighted. A dance is in progress, and the hoax is apparent. Billy goes up to the roof with Mildred and succeeds in pacifying her natural resentment at the deception.

Protestations are of no use—Billy becomes a housemaid.

But petticoat governments do collapse sometimes.

make one day each week A BLUEBIRD DAY in your house

"THE ROGUE'S NEST"

Edith Roberts featured in "The Rogue's Nest."

IMP Two-Reel Drama, written by Constance Crawley and Arthur Maude and produced by Donald McDonald.

CAST.

Janet Barker	**Edith Roberts**
Harry Cartwright	**Lee Hill**
James Hovey	**Hayward Mack**
Lucile Hovey	**Nellie Allen**
Edith, her sister	**Mina Cunard**

EDITH ROBERTS is featured in this clever Imp drama, written by Constance Crawley and Arthur Maude and produced by Donald McDonald.

James Hovey, his wife, and her sister, lead a somewhat mysterious existence in a fashionable apartment house. They receive a letter from a distant cousin, Janet Barker, saying that she is alone in the world, her last near relative having died leaving her only $500. Lucile wires to her to come at once, for they decide that they can easily find a use for the money.

Below them in the same house lives Harry Cartwright, a rich young man, known far and wide as a collector of rare jewels. One pearl of his is especially famous. The Hoveys determine to gain access to his apartment.

Janet proves to be a pretty, unsophisticated girl, and they easily persuade her to give them her money. The three women are passing through the hall outside Cartwright's door when Lucile pretends to faint. Edith calls Cartwright to their aid, and he carries Lucile into his apartment and lays her on the couch. When she recovers, they talk about the jewels, and Harry shows them the pearl. Thus they locate the wall safe where his treasures are kept. Harry does not suspect them, but he does not care for them.

The women tell Hovey of their success, and the next day Lucile again pretends to have a fainting fit. Edith rushes down to ask Harry's aid, and while he is gone, Hovey enters and takes the pearl. As he is showing it to the women, after Harry has left, Janet enters suddenly. She has felt that something was wrong, but she now denounces them, and says she will tell Harry the whole thing unless his property is returned at once. Hovey turns on her, and carries her into her room, where he ties her to the bed. She is left for many hours alone.

The next day Cartwright makes inquiries for her, but is told that she has gone on a visit. Janet manages to free herself, and writes several notes on slips of paper, saying that she is a prisoner, which she forces through the crack of her window. One of them falls into Cartwright's window. He reads it, and immediately goes to her room, breaking in the door. She tells him everything, and he takes her to his apartment.

When the Hoveys return from the theatre, they find the door broken down and a note from Harry which says that he and Janet are married, and that they are welcome to the pearl, an imitation of the real thing which is reposing safely in the vault at the bank. They hastily leave, passing out of Janet's life forever.

"DAVID CRAIG'S LUCK"

REX TWO-REEL DRAMA.

CAST.

David Craig	**Matt Moore**
Viola Morton	**Jane Gail**

MORTON is the owner of the iron works, where the men are striking with right upon their side. The man are led by Ben Shoreham, who is stirring them up to violence. David Craig, on the other hand, though sympathizing with the workers, preaches restraint and tolerance to them. Ben challenges him to fight, and after the encounter Craig, who is victorious, leads a delegation of the men to see the iron master, Morton, and talk over their differences.

Morton, unless he can make delivery on a certain contract by a fixed date, is threatened with ruin. It is in his interest to grant the demands of the men, but he cannot bring himself to give in to them. During the heated argument which ensues between him and the delegation, his daughter overhears part of the conversation, and her sympathies are aroused on the side of the men. Craig welcomes her co-operation, and takes her to the homes of her father's laborers, showing her the conditions under which they live, the result of her father's cupidity.

Meanwhile, Morton's troubles increase. The date of the forfeit clause in the contract draws near, and only the ending of the strike can save him. His daughter, unaware of this, has sold her jewels to furnish the men with funds to continue the strike. Craig discovers her sacrifice, and promises to do what he can to save her father. At this time the great teacher, Rossini, passes away, and for the first time, Craig learns of his identity. The teacher was Count di Rossini of Tuscany, and Craig is his son. He inherits a legacy of $250,000.

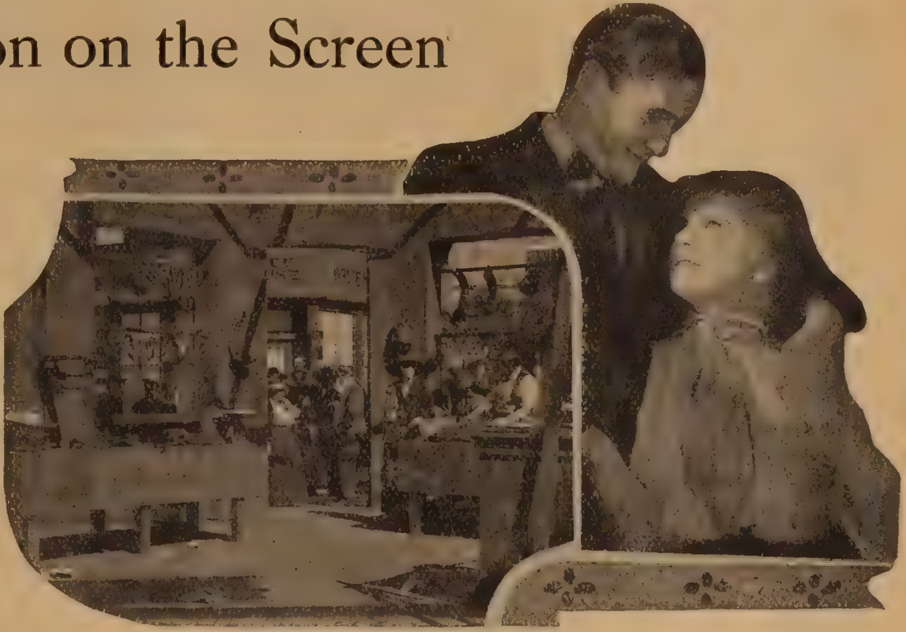
Craig goes to the iron master and asks him if it is true that the continuance of the strike will ruin him financially. Morton grimly admits it. Craig shows him Rossini's letter, offering to buy an interest and settle the strike, if the demands of the men are met. Morton agrees, and later the spirit of Rossini is seen with David and Viola.

THE superintendent of the Universal City zoo reported to the general manager on Friday of this week that he had another baby on his hands.

"Congratulations to you, George, and the madam," said the boss of the big plant, shaking him warmly by the hand.

"Oh, it's not mine, chief, oh, no!" exclaimed the supe. The new baby belongs to Baldy, one of the camels."

Wartime London on the Screen



London butcher shop and two players in "The Birth of Patriotism."

FOR many years London was the favorite Mecca of American tourists, before the war put an end to all pleasure travel across the pond and set them to "seeing America first." Though we may no longer explore the "city," lunch at the Cheshire Cheese, and take a stroll down Regent Street, at least we may have the pleasure of recalling these varied delights when the Special Attraction, "The Birth of Patriotism" is shown on the screen. The scene of the play is London, not the London of the tourist, but that of the Cockneys who, since the outbreak of the great conflict, have been proving their worth on a foreign soil, and dying as cheerfully as they used to live in the heart of their metropolis. The intimate pictures which this splendid picture gives of their life before the war cloud-darkened England, and then of the splendid way in which they responded to the call of their country, make a visit to the theatre which is running this picture almost as good as a real trip to London.

Mrs. E. Magnus Ingleton, who adapted and produced the story, which was written by I. A. R. Wylie and published in the Saturday Evening Post under the title of "In the Wake of the Storm," is an Englishwoman by birth and knows whereof she speaks. She is particularly well qualified to stage a war picture, for she has seen the grim reality in person. She was in South Africa all through the Boer war, nursed wounded men in the field dressing station, such as she reproduced in this picture, and received the commendation of the government for her services.

WEARS PYJAMAS IN PUBLIC; SWIMS IN SWALLOWTAIL

"NO end to the queer things that you are asked to do when you join the ranks of the picture players," said Franklyn Farnum, whose Bluebird Photoplay, "The Clock," had just been completed. "Queer, I mean, from the point of view of the 'legitimate' player. For example, while we were making this picture, I had to spend one whole day in the open air, wearing nothing in the way of clothes but a suit of pyjamas, and as it was a February day, in which, though the sun was very bright, there was a perceptible chill in the air. We traveled out in automobiles to the house which had been selected for the filming of the scenes, in which a burglar tries to steal my precious clock. We had permission to use the veranda and the front door, and that was all; so I had to wear pyjamas out there, with an ulster over them, of course. The usual spectators were lined up to watch the scene, for, though you would think that the inhabitants were used to movie-making by this time, there are always some who seem never to have watched one before. I must confess to a slight sensation of embarrassment, when I had to take off the enveloping ulster, and proceed to do stunts in such very sketchy attire. I shall never forget how cold the stone walk felt to my bare feet when I had jumped from the veranda roof, landed on the burglar, and was conducting him to a telephone in the interior of the house.

"Later in the same picture I had to take a swim in the far from warming water of the Pacific, while wearing full evening dress. First I had to wear too few clothes in public and then too many. Wow! but that water was chilly! After the first plunge it was all right."

Double exposure trick in coming Bluebird photoplay "The Clock."

"The Voice on the Wire"

The
UNIVERSAL'S
Great Surprise Serial
WITH

BEN WILSON

SUPPORTED BY

NEVA GERBER and a Great Cast

This magnificent production is crowding theatres from Maine to California and from Canada to the Gulf through sheer fascinating mystery; big scenes; splendid acting; brilliant direction and the baffling plot which brings the crowds back for each succeeding episode. Proof comes from the box-offices of thousands of theatres which report record-breaking business whenever "The Voice on the Wire" is shown.

Mystery -Romance-Thrills

The wonderful story is adapted from the popular novel of the same name by Eustace Hale Ball, author of "Traffic in Souls," another notable success. It is directed by Stuart Paton, who produced the Universal's stupendous spectaular drama, "20,000 Leagues Under the Sea," and shows his wizardy in every episode. If you want fifteen straight weeks of capacity serial business, write or wire your nearest Universal Exchange today, or direct to the Home Office of the Universal, 1600 Broadway, New York.

A Great Novelty Series

For the Exhibitor who does not care to run a serial, that great series, "The Perils of the Secret Service"—seven masterly two-reel dramas, each complete in itself—affords an unusual opportunity. The series was founded on the popular stories which appeared in a magazine of huge circulation recently under the title of "Yorke Norroy—Diplomatic Agent." Each drama features Kingsley Benedict, the popular Universal star, who is assisted by a brilliant company with a different woman star for each story.

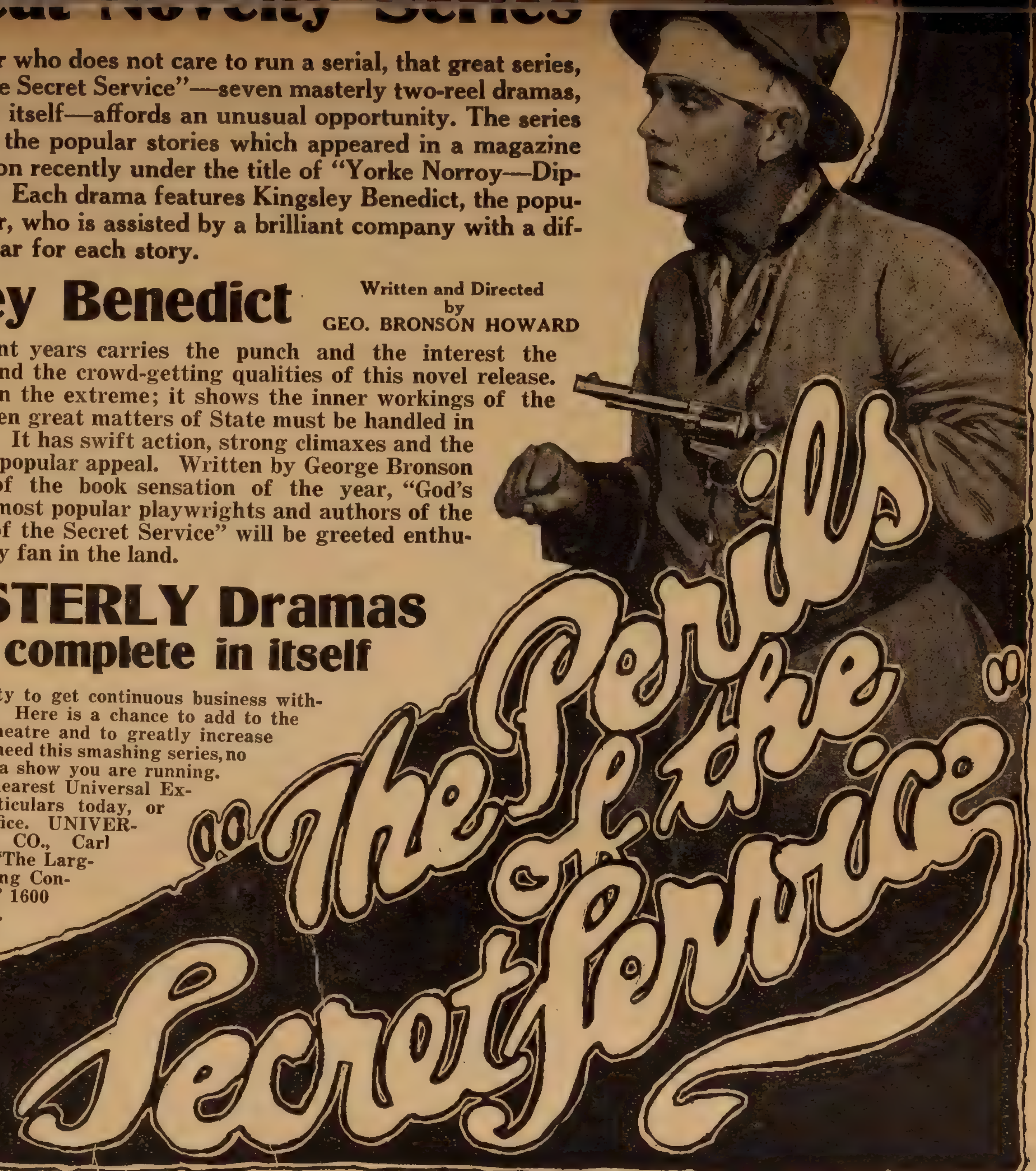
Kingsley Benedict

Written and Directed
by
GEO. BRONSON HOWARD

No series in recent years carries the punch and the interest the dramatic power and the crowd-getting qualities of this novel release. It is fascinating in the extreme; it shows the inner workings of the Secret Service when great matters of State must be handled in a diplomatic way. It has swift action, strong climaxes and the element of a wide popular appeal. Written by George Bronson Howard, author of the book sensation of the year, "God's Man," one of the most popular playwrights and authors of the day, "The Perils of the Secret Service" will be greeted enthusiastically by every fan in the land.

7 MASTERLY Dramas each complete in itself

Here is an opportunity to get continuous business without booking a serial. Here is a chance to add to the popularity of your theatre and to greatly increase your net profits. You need this smashing series, no matter what kind of a show you are running. Write or wire your nearest Universal Exchange for full particulars today, or address the Home Office. UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.


"The Perils of the Secret Service"

Hurrah! HERE ARE Butterfly Pictures

WITH the coming of spring it was possible to launch Butterfly Pictures which had been slumbering in their winter caccoons preparing their beauty and care-free message for the American people. May 7th has been chosen as an auspicious date for their debut, and on that day the first Butterfly Picture will be released under the title, "Eternal Love."

One reason for this is that the same week will also mark another memorable occasion. It will witness the fifth anniversary of the founding of the great Universal Film Manufacturing Company, and the entrance upon its sixth year of life with prospects of a still more wonderful success than that which has already crowned its banner.

In offering Butterfly Pictures, the Universal has a number of objects in view. In the first place, a standard has been set for Butterfly Pictures, and this standard will be religiously adhered to in all of the future productions released under this brand. This standard has been made by three features already set and announced, and by four more which have been selected, but which have not been announced, and the names of which have not as yet been definitely determined. They are, however, fully up to the mark which has been fixed upon as necessary for Butterflies.

For the further productions under this brand, well-known stories are being bought, original scripts from well-known authors are under consideration, and a number of directors and players have been assigned to Butterflies which will assure the excellence of all future productions.

Above all else, however, Butterfly Pictures have determined that never will a weak or uninteresting picture be released under that brand. In case a picture, upon trial showing, does not come up to the required standard it will not be released. Other disposition will be made of it.

In the second place, the brand will strive to secure wide variety of appeal for its pictures. This variety is well illustrated in its first three productions. The release of May 7th, "Eternal Love," is a beautiful story of Springtime in Brittany and Paris; of an artist's love of a simple peasant girl, and the wonderful abiding adoration with which she follows and finally rescues him from the surroundings which engulfed him in Paris. The release of May 14th, "The Phantom's Secret," is a totally different kind of story, and one in which excitement, suspense, thrill, and strong drama, have full play. "The Phantom's Secret" is a story of the daughter of a nobleman who was really a thief, and who had, as a means of protecting himself and his name, promised his daughter's hand in marriage to his first assistant in case he should die. The terrible situation of this girl just out of boarding-school caused her to grasp an opportunity to seize the identity of another; to form a new circle of acquaintances, in which the phantom's terrible secret is finally exposed.

The third release, that of May 21st, is as different from the other two stories as could possibly be imagined. It is entitled "Like Wildfire," and is a rapid fire comedy-drama of the lightest texture and most amusing and entrancing vein. It is all about a brave little country storekeeper, a girl of courage and sufficient resourcefulness to meet the competition of a syndicate of ten-cent stores. It chances that the heir apparent to the ten cent corporation is a youth of impetuosity and effervescent ideas. These qualities did not appeal at all to his father, but made a wonderful impression on the sorely tried little storekeeper, and finally solved the problem of competition in the little town of Winton.

Thirdly, the Butterfly Pictures, while they present an infinity of variety, will always be clean,

(*Continued on page* 27)

Announcement Extraordinary

BUTTERFLY

MAY 7.

"Eternal Love"

with

Ruth Clifford and Douglas Gerrard

MAY 14.

"The Phantom's Secret"

with

Mignon Anderson, Hayward Mack and Molly Malone

MAY 21.

Herbert Rawlinson in Stuart Paton's Romance of Love and Audacity

"Like Wildfire"

By LOUIS WRITZENKORN

with Neva Gerber

PICTURES

NATION-WIDE RESPONSE TO PRESIDENT'S PROCLAMATION.

THE Universal Animated Weekly, Number 68, concerns itself mainly with the encouraging response all over the country to the President's proclamation. Manhood and womanhood from all sections of the United States and our island possessions, are reporting for service. The Naval Militia is shown leaving its training ship in New York harbor and departing on a secret mission. We see them marching down Fifth Avenue, while the 47th Infantry of New York, is also seen departing for "Somewhere in New York State." Out in the Middle West, a girl posing as Joan of Arc, the great liberator of France, is winning recruits to the colors, by arousing enthusiasm in the youth of Chicago. Away off in California a great parade held in Los Angeles resulted in hundreds of enlistments, and Governor Stephens was caught by the Animated Weekly camera as he lead the procession. At Lake Bluff, Illinois, outside Chicago, the response to the call for men for the Navy has been so heavy that tents were required to shelter the would-be sailors. All other accommodation was rapidly exhausted. From down in Dixie comes a strip of film showing how the Georgians are responding to the call; while the arrival of a contingent of native born Filipinos, who arrived in California on their way to League Island Navy Yard to be made into U. S. sailors, shows that even our island possessions are aroused. A mimic conflict by Chicago marines, shows how far the recruits have progressed already in their training. And all these are only part of the subjects which make the Animated Weekly No. 68 a record number.

BUTTERFLY PICTURES.

(*Continued from page* 26)

wholesome and free from any suggestion of vice, sex problem, and crime—for-crime's-sake plots. Don't get the impression that Butterfly plots are going to be insipid. They are not. They are just as full of snap, human ambition, and human frailty as they are of the milk of human kindness. The place of the evil-doer is admitted by every story writer, and every good act is inestimably heightened by the contrast of a bad one. But in Butterfly Pictures the bad will not be over-emphasized at the expense of the good.

Here's a little "Dope" on the first three Butterflies released as follows: "Eternal Love," May 7, "The Phantom's Secret," May 14, Herbert Rawlinson in "Like Wildfire," May 21.

"Eternal Love" was written by E. Magnus Ingleton, producer of "The Birth of Patriotism," and features beautiful little Ruth Clifford and Douglas Gerrard, who produced it. "The Phantom's Secret" was written by J. Grubb Alexander, and produced by Charles Swickard, with Mignon Anderson in the role of the phantom's daughter, and Hayward Mack as the first lieutenant whom she is forced to marry. Molly Malone, Marc Fenton, L. C. Shumway, Fred Church and Nanine Wright present a cast which is seldom equalled in one picture.

Herbert Rawlinson is starred in "Like Wildfire," with little Neva Gerber playing the role of the Winton storekeeper. The story is by Louis Writzenkorn, well-known writer of magazine stories. It was produced by Stuart Paton, director of "The Voice On the Wire," and must have served as a very pleasurable antidote from the heavy drama of this wonderful serial, for it is as light, airy and amusing as the other is mysterious and thrilling.

Here's to Butterfly Pictures. May they live long, and prosper.

PORTO RICAN GIRL LIKES EDDIE LYONS.

THE fame of Eddie Lyons has spread to Porto Rico, as a young lady has written him that she and many of her friends enjoy his work on the screen more than that of any other actor. "You are a fine comedian," his admirer writes. The Nestor favorite has sent her a letter of appreciation in reply, and in addition one of his photographs autographed. His latest release is entitled "The Home Wreckers."

"LIBERTY"

Ripe for Repeat BOOKINGS

Every Exhibitor who has been shrewd enough to show "LIBERTY" has made money on it, wads and bales. That is what they themselves tell us. NOW is the time when these same men should exhibit a little real showmanship and play this tremendous patriotic serial for a RETURN ENGAGEMENT. NOW when the country is united in a burst of patriotic fervor. "LIBERTY" has twice the drawing power it ever had—and that was a record-breaker. Here is a business proposition, Mr. SHOWMAN—talk it over with your nearest Universal Exchange Manager, or write to UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"LITTLE BO PEEP"

HOTEL
RUSHVILLE HOTEL
RUSHVILLE HOTEL BUSS
MEALS SERVED A LA CARTE
CART LEAVES AT 12 NOON FOR RUSHVILLE RESTAURANT

Dan sees the new vamp.

Rushville prospers. Fifteen men from a Ford machine.

Dan's olive branches. Six of them.

L—KO Komedy in two spasms, directed by Noel and Dick Smith, under the supervision of J. G. Blystone, and featuring Dan Russell in a guileless guise. The shepherd boy marries the vampire and becomes the father of six.

CAST.

The Shepherd Boy	**Dan Russell**
The Vampire	**Lou Bolton**
The Hotel Keeper	**Robt. McKenzie**
His Daughter	**Gladys Roach**

THIS touching tale of the taming of a vampire by a simple shepherd boy was perpetrated by Noel and Dick Smith and by Director-General J. G. Blystone, as accessory after the act, or something like that. Dan, still mustacheless, is a riot as "Little Bo Peep," and here's what happens to him:

Dan was the shepherd at Rushville, in charge of all the peaceful flocks. Gladys was the Rushville beauty, the daughter of the hotel proprietor, whose house, alas! had been guiltless of guests since Washington and his staff stopped there, and charged their account. Every day the hotelkeeper went to meet the guests who never came, and he grew very sad.

At last came a happy day when a guest really did arrive on the four o'clock train. She was a vampire, but the proprietor did not know that. He rushed her into the old wagon and drove at top speed to the Rushville House. Gladys was sent upstairs to dust off the furniture in the guest room, and the lady was ushered into her apartment by the full staff. She was given a cow bell with which to make her wants known, and when she sat in the rocker, which promptly went over backwards with her, she rang it furiously. Then Pa disguised himself as the bellboy and gladly answered her ring. She was registered as La Belle Petroleum, a Heel Dancer, but when Dan saw her practising in the woods in a Ballet Russe costume he thought it would have been more accurate if she had spelled heel with a double ll. Dan had an awful time rescuing his flock from contamination, and the black lamb was determined to attach himself to the dancer.

Pa invited his guest to drive with him, and Dan was very jealous. The horse balked, standing right on the railroad tracks, with an engine coming rapidly nearer. Only Dan's presence of mind in lighting a fire under the carriage prevented a tragedy. Then Dan and Pa had a fight, and Dan, being victorious, went off with the dancer, while the wagon burned slowly to ashes in front of the hotel.

Years went by. La Belle Petroleum had become a family drudge, with six husky boys. The hotel had flourished, and Pa had set up an auto. But he had never forgotten the lovely dancer, and one day he just got into the buss wagon, drove off to her house, and asked her to elope with him for old times sake. This she was delighted to do, and managed to elude Dan and the children. When they found that she was gone, they set out to follow her, the youngest one carrying his lamb. The elopers got stuck in a mud puddle and abandoned the car, which Dan and his husky boys managed to set going again . They rushed after the train, and just succeeded in catching it. Then they threw Pa off with one mighty heave, and the family were reunited at last.

"THE TRAIL OF HATE"

Lieutenant Brewer.

Brewer's wife attracts the Captain.

Captain Holden.

JACK FORD is encroaching rapidly upon the territory of his brother Francis. Ever since July, 1914, Jack has written "Assistant Director" after his name, and has worked to produce the serials of that famous combination, Ford and Cunard. Whenever there was a particularly hazardous stunt, which the hero could not do because he was risking his life at another point at the time, Jack stepped into the breach, and risked his own with so much nonchalance that one might suppose he had a cat's allowance. This is the second time he has been given a company and told to go ahead and do something with it. What he accomplishes in "The Trail of Hate" is quite worth while.

Lieutenant Jack Brewer of the Sixty-Seventh had risen from the ranks, but he was adored by his men. Some of his brother officers, notably the West Pointer, Captain Dana Holden, did not share this opinion. Madge and her father were on their way to the great West, traveling by stage. Road agents held up the stage, and the 67th were called out to get them. In the skirmish which ensued Madge's father was killed, leaving the girl alone in the world. The only one who is good to her is Lieutenant Brewer, and Holden remarks cynically, "I suppose she will reward you by becoming your wife," while Brewer answers, "Perhaps, I'll ask her."

BISON two reel military drama in which Jack Ford, younger brother of Francis, is author, director and star.

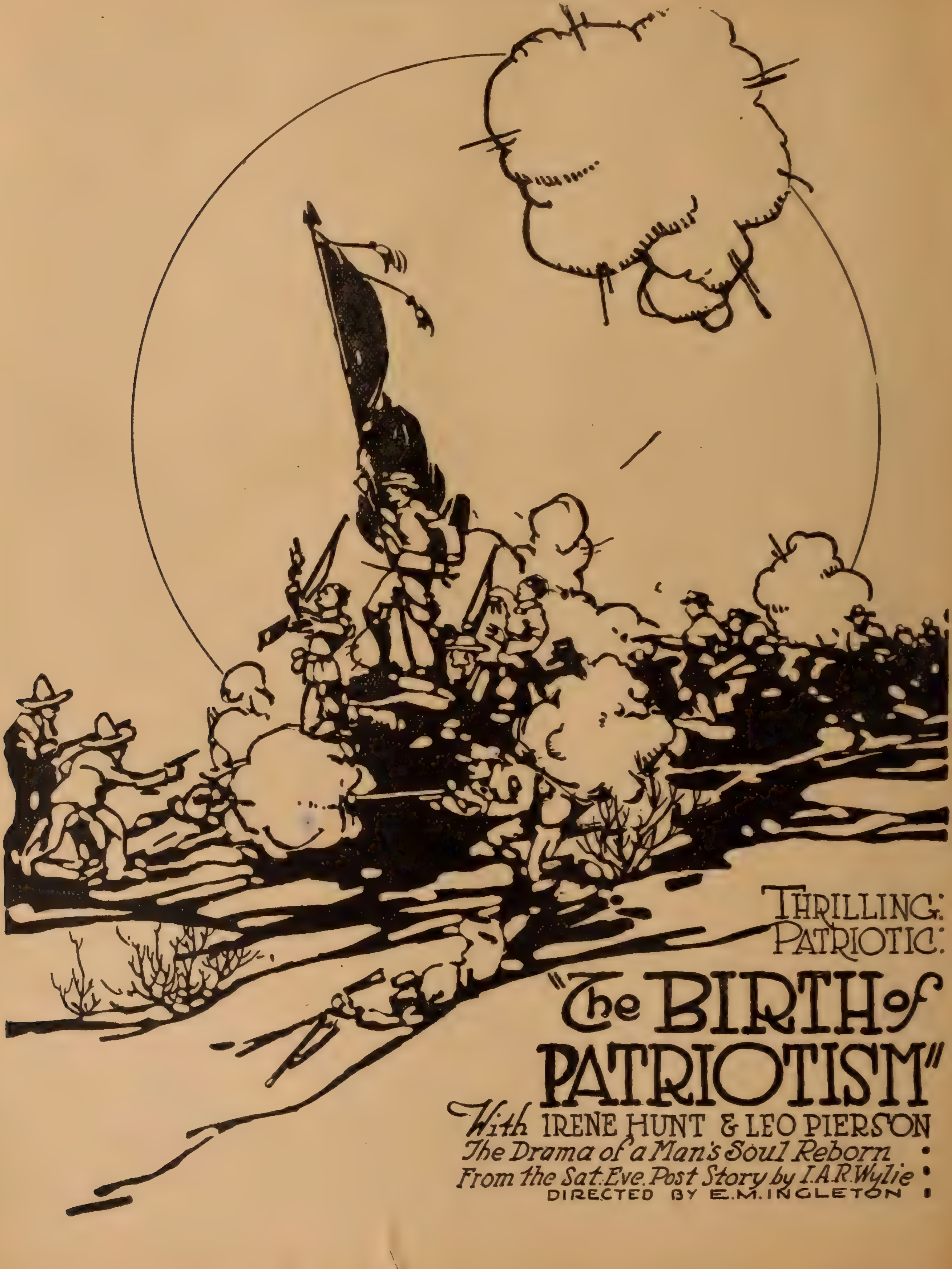
CAST.

Lieut. Jack Brewer	**Jack Ford**
The Swede	**Jack Lawton**
Madge	**Louise Granville**
Captain Dana Holden	**Duke Worne**

Jack Brewer has a month's furlough, and when he returns he is uproariously welcomed by his troop. He finds that Madge has been made a servant at the fort, and in company with all the others that she has made preparations for his home-coming. He has brought her some civilized clothes, as she is in rags, but he hardly knows how to offer them to her. He finally gives her the boxes, and she gleefully retires to put on the new things. When she enters he looks at her, sighs, and says: "You're all wrong." He then gets an idea, and goes to the general's wife for help. He borrows her curling iron, returns and tries to curl Madge's straggly hair. Holden looks through the window and sees the little domestic scene, putting the worst construction possible on it. He says to one of his brother officers: "Of course Brewer is not buying her clothes for nothing." This is reported to Jack who promptly marries the girl to stop the talk.

Once safely Brewer's wife, Madge begins to behave badly. She cares nothing for Jack, who she thinks has married her only out of pity. She carries on a flirtation with Holden, and sends him a message to say that she will meet him at seven that evening when Jack goes on duty. Now that she has become the well-dressed wife of another man, she suddenly seems attractive to Holden, especially as Jack is the man. Jack leaves for duty at seven, but returning for something forgotten, finds them together. A fight takes place between the two men.

A few years later we see Jack as the captain of a Constabulary in the Philippines. There is trouble with the Moros, and Jack and his troops are sent into the interior. Jack is informed that Holden and his former wife are traveling in the interior. It is true, and Holden has left his wife at the post while he goes on scouting duty. He is cut off from his men, and to save himself abandons his wife and the post and tries to make his way to Manila. The Moros make an attack on Fort Craig, and one of Jack's scouts finds Holden wounded, and takes him to the office of the Constabulary. Jack saves Madge from the Moros, and returns with her. There they find Holden. Madge begs Jack to continue to protect her, but he turns aside in disgust, throwing her off forever.



THRILLING:
PATRIOTIC:

"The BIRTH of PATRIOTISM"

With IRENE HUNT & LEO PIERSON

The Drama of a Man's Soul Reborn :

From the Sat. Eve. Post Story by I. A. R. Wylie :

DIRECTED BY E. M. INGLETON :

CANADIAN NOTES.

By W. A. BACH.

MONTREAL, Que.—Mr. Bernstein, formerly one of the representatives of the Universal Film Co., has been reappointed manager of the Globe Theatre in Montreal. Mr. Bernstein resigned from the management of this theatre to work for the Universal Film Co., and it was only upon a demand of the patrons of that theatre that he has resumed his duties there. We can now look forward to the Globe Theatre as being one of the live show houses of Montreal, due to Mr. Bernstein's extraordinary ability and the Universal Service.

TORONTO, Ont.—The Department of the Treasurer for Ontario, Canada, has made the following statements in reference to the collection of war tax tickets:

"The department will be satisfied to accept payment of the amusement tax cash, based upon the certified joint statements of treasurers of releasing companies and managers of leading local theatres as to house recepits," stated Mr. T. J. White, solicitor to the Provincial Treasurer, in discussing the plan to do away with amusement tax tickets at the principal theatres and other important places of amusement.

The Exchangemen's Association of Manitoba has been making plans for some time for the construction and consolidation of the various Exchangemen's Associations throughout Canada, into a Dominion body, the idea being that the exchangemen will be better able to protect the industry and themselves, with the National body, which would deal not only with National questions but also give assistance in local and Provincial troubles. One of the first things in their plans is a National Convention to be held next fall, either in Winnipeg or Toronto. Winnipeg would appear a logical point, as it is about the centre of the Dominion.

Exchange Associations are now organied in St. John, N. B.; Montreal, Que.; Toronto, Ont. and Winnipeg, Man., and Calgary and Vancouver are on the way, and it would not be very difficult to consolidate all these Provincial Associations into one large body.

The Garrick Theatre, College and Bovercourt Road, is Toronto's newest house, or rather one should say one of Toronto's oldest houses made new. As a matter of fact the Garrick has been nameless ever since its construction, it being built but never operated. However, one of the local theatre syndicates has secured it and is remodelling and equipping the house to open very shortly. There is no doubt that it will present a most attractive appearance.

The Motion Picture Bulletin News Service is a new organization working in conjunction with the Motion Picture Bulletin. The Canadian film trade paper is procuring news of the film world in Canada for use in the American trade papers as well as the bulletin. The News Service claims to have representatives in all of the cities of Canada, as well as in the producing centres in the United States for cooperation purposes. W. A. Bach, who is the managing editor of the Motion Picture Bulletin, will also be in charge of the News Service.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 16.

A modern health farm is the first subject shown in the Universal Screen Magazine, Issue No. 16. We see the tired business man, and the woman who is run down, at wholesome work and exercise in the great

Then we are shown the making of cigarettes, in which modern machinery has supplanted the slower and more expensive hand methods of Europe. A machine producing three hundred smokes a minute is seen. "Aunt Jinny," a Florida nicotine lover, has been amusing tourists for years by her expert manipulation of a big black cigar.

An interesting new invention is demonstrated by a vaudeville performer, who lost a leg in an accident, and yet is more proficient as a dancer with his artificial limb than most people with two natural ones. The leg is made of compressed paper and weighs only twenty-four ounces.

Nature studies in New York's famous Aquarium, showing many of the fish gathered from the Seven Seas, come next, and the reel is completed by a clay cartoon by Willie Hopkins, the sculptor, who shows us an animated clay picture of the U. S. as a united nation.

A POINTER!
STOP LOOK LISTEN

If you keep in touch with the wants of your patrons you will understand the overwhelming popularity of the Universal Screen Magazine. Number 16 has, among other subjects, a Modern Health Farm, where tired business men and women regain health; making 300 cigarettes a minute by machinery; a professional dancer and skater who wears an artificial leg of his own invention; strange fish from many waters; animated sculpture, etc. Varied subjects of general interest, always fresh and novel make the U. S. M. pull the crowds. Book thru any Universal Exchange, or the Home Office, 1600 B'way, N. Y.

UNIVERSAL
SCREEN MAGAZINE

STORIES OF THE ONE REEL PHOTOPLAYS

"THE TOWNSEND DIVORCE CASE."

Rex Drama.

Story by Bess Meredyth.
Produced by H. D'Elba.

CAST.

Mr. Townsend	**Jean Hersholt**
Mrs. Townsend	**Gretchen Lederer**
Mary Warren	**Roberta Wilson**
Grandmother	**Martha Maddox**
Joe	**Ernest Shields**
Judge	**L. M. Wells**

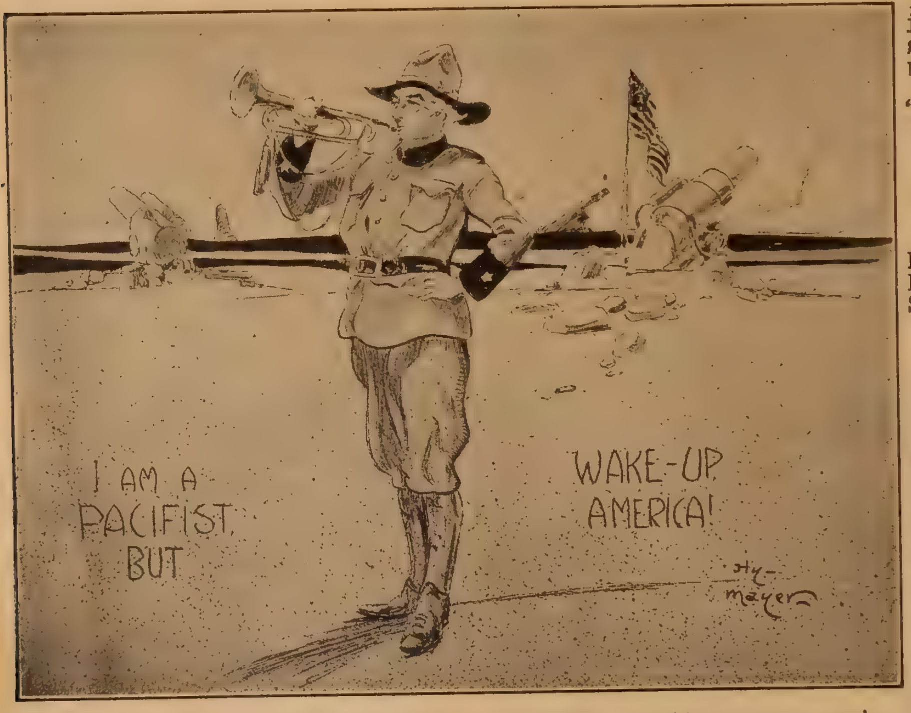
Amy Townsend is suing her her husband for a divorce, naming Mary Warren, a young girl, as co-respondent. The case comes up, and Mr. Townsend asks permission to defend himself. He tells the story of his meeting with Mary, who has an invalid grandmother dependent upon her, while he was collecting the rents from a block of tenements, in which Mary made her home.

The girl, when she saw herself about to be deprived of the refuge for her grandmother, had offered herself to Townsend on his own terms. At first disgusted, he realized at last that she was inspired by the highest spirit of sacrifice. He gave her a position as stenographer, and came to be very fond of her, regarding her in the light of a daughter. His wife's detectives had discovered his visits, and refused to believe that his motives were pure. Mary is brought to the stand and breaks down. She tells the court that she has been engaged to Joe for years, and that they have recently been secretly married. Mrs. Townsend realizes her mistake. The case is dismissed, and Mr. and Mrs. Townsend reunited.

"THE WARRIOR'S BRIDE."

Big U Drama.
With Wallace Reid.

Sunbeam, most beautiful of princesses, is sold by her father to Fang, a mighty war chief. Willow, beloved of Sunbeam, steals her from her husband, who goes forth immediately with his fighting men to rescue her. Willow's braves are prevailing when the two armies meet, and it appears as though the young warrior will continue to hold the bride he stole. Fang, however, rather than see his bride in the arms of her lover, kills Sunbeam. Then Willow kills himself, and the Indian haranguers say that the souls of the lovers still wander together through the Valley of Shadows.



Unfortunately we cannot reproduce the full value of this cartoon, again demonstrating the advantage of the film over printed matter. The striking cartoon was made by Hy. Mayer for the Universal Animated Weekly.

"THE LEAK."

Joker Comedy.

Story by Catherine Cook.
Scenario by Jack Cunningham.
Produced by W. W. Beaudine.

CAST.

The Marshall	**Milburn Moranti**
The Justice	**John Cook**
Lillian	**Lillian Peacock**
The Tramp	**Wm. Franey**
The Barber	**Milton Uhl**

The limbs of the law in Hicksville are worried; they are unable to find the place from whence comes the booze, for though Hicksville is a dry town, there continue to be many drunks.

A stranger has come to the village—a tramp. He meets Lillian and informs her he is a Secret Service man in disguises. The tramp and the marshal proceed to find the liquor.

In the barber shop the tramp takes a shave; the barber brings a hot towel squeezes it into the tramp's mouth, and is ready for the next customer. The tramp proclaims that the barber is the one who distributes the booze. The marshal is shocked, for the barber is the justice's son. When the judge sees his own son, he slyly slips the tramp some money. The marshal loses his "star" and the jury pronounces the barber "Not guilty," and the barber continues his peculiar shaving tactics.

"THE THOUSAND DOLLAR DROP"

Victor Comedy.
Written by Tom Gibson.
Produced by Allen Curtis.

CAST.

Rupert	**Ralph McComas**
His Wife	**Eileen Sedgwick**
Svengali	**Milton Sims**

Rupert is henpecked and sent out to look for a job. He meets Svengali carrying a heavy sack. The stranger hypnotizes him and makes him carry the burden. When Rupert finds out what he has done, he asks the man to hypnotize him so he can boss his wife. However, Eileen does not fall for it, and sets out to do up Svengali. He is forced to flee for his life. While wifie is in his office, she sees from the window that the man again has her Rupert under his spell. She drops the heavy sack out of the window on his head. Then she slides down the fire-rope after it. A policeman is attracted by the commotion, and recognizes the Counterfeit King in Svengali. The reward is given to Rupert, but Eileen takes charge of it.

STORIES OF THE ONE REEL PHOTOPLAYS

"THE HOME WRECKERS."

Nestor Comedy.

Written by C. B. Hoadley and Fred Palmer.
Produced by Louis Chaudet.

CAST.

Eddie	**Eddie Lyons**
Edith	**Edith Roberts**
Lee	**Lee Moran**
Mr. Lemon	**Fred Gamble**
Mrs. Lemon	**Lydia Yeamans Titus**

Eddie and Lee are broke, but reading in the paper of the prevalence of divorces, they decide to open a Home Wrecking Bureau. They meet Edith, with the fruits of a recent divorce, and engage her as stenographer. They do a rushing business, until a colored couple nearly upsets the office.

Mr. and Mrs. Lemon go separately to consult them. Mr. Lemon engages Eddie to go to their home and flirt with his wife. While Mrs. Lemon engages Lee to send their most seductive vampire to "vamp" Mr. Lemon. Edith refuses the job, so Lee has to play it himself. They arrive at the Lemon home and all goes well until the boys arrange for elopements with the pair. Lee takes off his wig, and settles down to a cigarette.

"THE WOODS ARE FULL OF 'EM."

Victor Comedy.

Written by Harry Wulze.
Produced by P. C. Hartigan.

CAST.

Col. Gruff	**O. C. Jackson**
Bess	**Yvette Mitchell**
Lord Helpus	**Ernie Shields**
Billy Dare	**Eugene Walsh**

Colonel Gruff sends for Lord Helpus to come to his country place and take Bess away from Billy Dare, of whom he does not approve. The sheriff reads that a dangerous lunatic, whose mania is proposing to women, is at large, and when he sees Lord Helpus proposing to Bess, who does not enjoy it, he takes him for the madman . Billy chases Helpus away from Bess, and when the rubes arrive they chase Billy as a lunatic. The sheriff returns and pursues Helpus with a shotgun. Bess tells her father, who phones the next town that the woods are full of lunatics. The sheriff sees the colonel trying to restrain Bess from going after Billy. He arrests the colonel as the lunatic. Both Billy and Helpus have been caught by the rubes. Billy is released, but Helpus is thrown into the shed with the Colonel. Bess and Billy elope, leaving a note which says that Helpus is to blame.

"TWIXT LOVE AND DESIRE."

Written by E. Magnus Ingleton.
Produced by Ruth Ann Baldwin.

CAST.

Nanette	**Irene Hunt**
Arthur	**Richard Ryan**
Jean Chevigny	**Leo Pierson**

Jean is a poor student and Arthur a rich one. They share a studio in Paris, and both love Nanette, a little Grisette whose idea of life is to take what she can get. It is the night before Christmas, and she demands a new gown for the party. Jean has received the money for his return to the country from his parents. At this moment he gets a telegram, asking him to come home at once, for his mother is ill. But when Nanette begs for her gown, Jean yields and gives her the money. The gown is torn to ribbons at the party, and in the morning Jean hears that mother is dead. Nanette tries to comfort him, but he looks at her torn frock and puts her aside in disgust. He is away from Paris for two weeks. When he returns he finds Nanette has been posing for Arthur, who has given her a necklace. He begs her to return to him, as he has sacrificed everything for her, but she puts her arm around Arthur's neck and goes out with him, leaving Jean in despair.

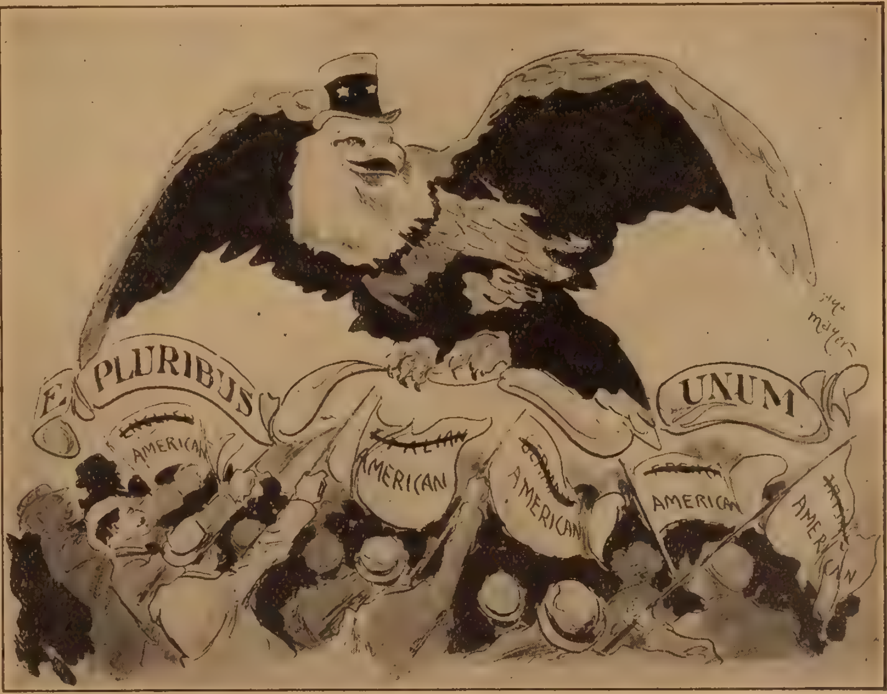
"A WOMAN OF CLAY."

Laemmle Drama.

CAST.

Marjorie Lowery	**Leah Baird**
Robt. Marvin, Janitor.	**Hobart Henley**

Marjorie Lowery feels herself neglected by her husband, a prominent physician, and allows young Robert Marvin to supply the companionship she needs. Doctor Lowery returns late from a banquet at which he has been presented with a loving cup, and finding Marvin still at his house, orders him to discontinue his visits. Marjorie leaves her husband, and their child, a delicate little thing, does not recover from the shock of losing her mother. Some time later, Marvin, Sr., is taken ill and his daughter calls in Doctor Lowery, who operates successfully, Marvin, Jr., is grateful, and tells the doctor that his wife has always remained a good woman.



This film cartoon by Hy. Mayer for the Universal Animated Weekly appeared at the Rialto Theatre, (N. Y.), for a whole week. Unfortunately the drawing shows only the final aspect.

UNIVERSAL PROGRAM

The GREATER Program

IT is not necessary to say the greatest Program on earth, because the Universal Program is GREATER in quantity and quality than all competitive services combined. When you see listed the releases on the regular Universal Program you are seeing the cream of the film world, not only in short subjects but in varied interest, and in that scientific balance that keeps up the interest throughout the week, getting more repeat admissions than any other form of entertainment now available anywhere. For convience in booking an "open" program the regular program is divided into "specials" and "regular" releases. Read below,

Special Releases Week of May, 7th

BECAUSE these specials are the pick of the program's bunch of novelties they lend themselves readily to the needs of every Exhibitor who wants to bolster up a weak program; help out a weak feature performance, or strengthen his entertainment generally. And because they are such "specials" in the truest sense of the word, they cost you a slight advance. They are worth it. With them you can get the crowds, no matter what competition you have.

BUTTERFLY—"ETERNAL LOVE" (Five-Reel Drama) Ruth Clifford, Douglas Gerrard
NESTOR—"THE LOST APPETITE" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts
GOLD SEAL—"THE GRIP OF LOVE" (Three-Reel Drama) Allen Holubar and Louise Lovely.
L-KO—"TOM'S TRAMPING TROUPE" (Two-Reel Comedy) Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling
JOKER—"THE MAN WITH A PACKAGE" (One-Reel Comedy) Gale Henry and Wm. Franey
UNIVERSAL ANIMATED WEEKLY—No. 71.
UNIVERSAL SCREEN MAGAZINE—Issue No. 18

The two lists above comprise the complete Universal Program Service for an entire week. Constantly growing in popularity, the Universal Program is bringing success to thousands of Exhibitors throughout the country, many of whom it has saved from feature failure.

Regular Releases Week of May, 7th

THE regular releases include those sterling one, two and three-reel dramatic and comedy subjects which constitute the backbone of the mighty Universal Program, and which have given it the reputation of setting the standard for all competitors. Look them over and remember that—like the "specials"—they can be booked separately if desired.

VICTOR—"BASEBALL MADNESS" (One-Reel Comedy) Billy Mason, Gloria Swanson.
VICTOR—"SWEARING OFF" (One-Reel Comedy) Eileen Sedgwick.
IMP—"FLAMES OF TREACHERY" (One-Reel Drama) Lois Wilson and Lee Hill.
IMP—"THE GIRL IN THE GARRET" (Two-Reel Drama) Jack Nelson and Molly Malone.
BISON—"ONE WILD NIGHT" (Two-Reel Drama) Gypsy Hart and Kingsley Benedict
LAEMMLE—"THE DOCTOR'S DECEPTION" (One-Reel Drama)
BIG U—"CAPTAIN MARJORIE' S ADVENTURE" (Two-Reel Indian Drama)

Wire or write your nearest Universal Exchange today for full particulars, or address the Home Office of the Universal as above.

UNIVERSAL
CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

BLUEBIRD IDEAS

For "The Girl in the Checkered Coat"

THE story of "The Girl in the Checkered Coat" tells of the unjust arrest of a young girl. A detective discovers a notorious pickpocket in the act of taking a woman's handbag. He follows her home and makes the subsequent arrest solely on the fact that the culprit wore a checked coat. This lends itself to advertising of the "teaser" type. For newspaper advertisements use the following copy inserted in the lost and found columns:

> FOUND! Four ladies' handbags recently taken from persons in this community. These and other valuables found on "The Girl in the Checkered Coat" may be had upon identification at the (name here) Theatre on (date).

Use these announcements in the display columns:

WHICH IS YOURS?
Among the articles recently taken from residents of (town) are——
5 ladies' handbags
2 emerald rings
1 brooch
1 necklace
These have been found on "The Girl in the Checkered Coat," and will be returned to the owners at The (name) Theatre on (date).

HAVE YOU LOST
any article of value?
If so, your property may have been found on
"The Girl in the Checkered Coat."
Upon identification it will be returned to you at
The (name here) Theatre
on (date)

Another stunt along these lines is to obtain from a local dealer a number of ladies' handbags. Stretch them across your lobby with a placard below them reading:

WHICH IS YOURS?
These are but a few of the bags found on
"The Girl in the Checkered Coat"
This masterful Bluebird Photoplay shown on
(date of showing)

The dealer will gladly let you have the bags if you will place a small sign on the display stating that they are loaned through his courtesy.

A dog plays a part in the photoplay, and this may be brought out by this method: Obtain a large dog (preferably a bloodhound), and by means of two straps thrown across his back have a sign with the following copy hang from each side:

LOOKING FOR
"The Girl in the Checkered Coat"

On the day of showing change the signs to read:

FOLLOW ME AND SEE
"The Girl in the Checkered Coat"
The masterful Bluebird Photoplay
at The (name here) Theatre

TO-DAY

Try to get a local newspaper to hold a contest giving a prize for the best article on the topic, "Does heredity or environment mould a person's character?" Tell the newspaper editor that you will give his paper publicity on your screen by announcing its name in connection with the contest and that you will furnish the prizes. Also get the Woman's Club to co-operate with you.

WE'RE SORRY, TOO.

Middleport, Ohio,

Bluebird Film Exchange,
Cincinnati, Ohio.

Gentlemen—Received paper O. K., for Thursday program the "Mutiny," and one regret is that it is only possible for me to use one Bluebird a week, for the reason that for service, system and all around reliability you surpass all others and will say in your behalf that any theatre of any size that don't use Bluebirds at least one night out of a week is certainly turning down the best service on the market to-day.

Wishing you all the success in the future, and thanking you for past favors and service, I remain,

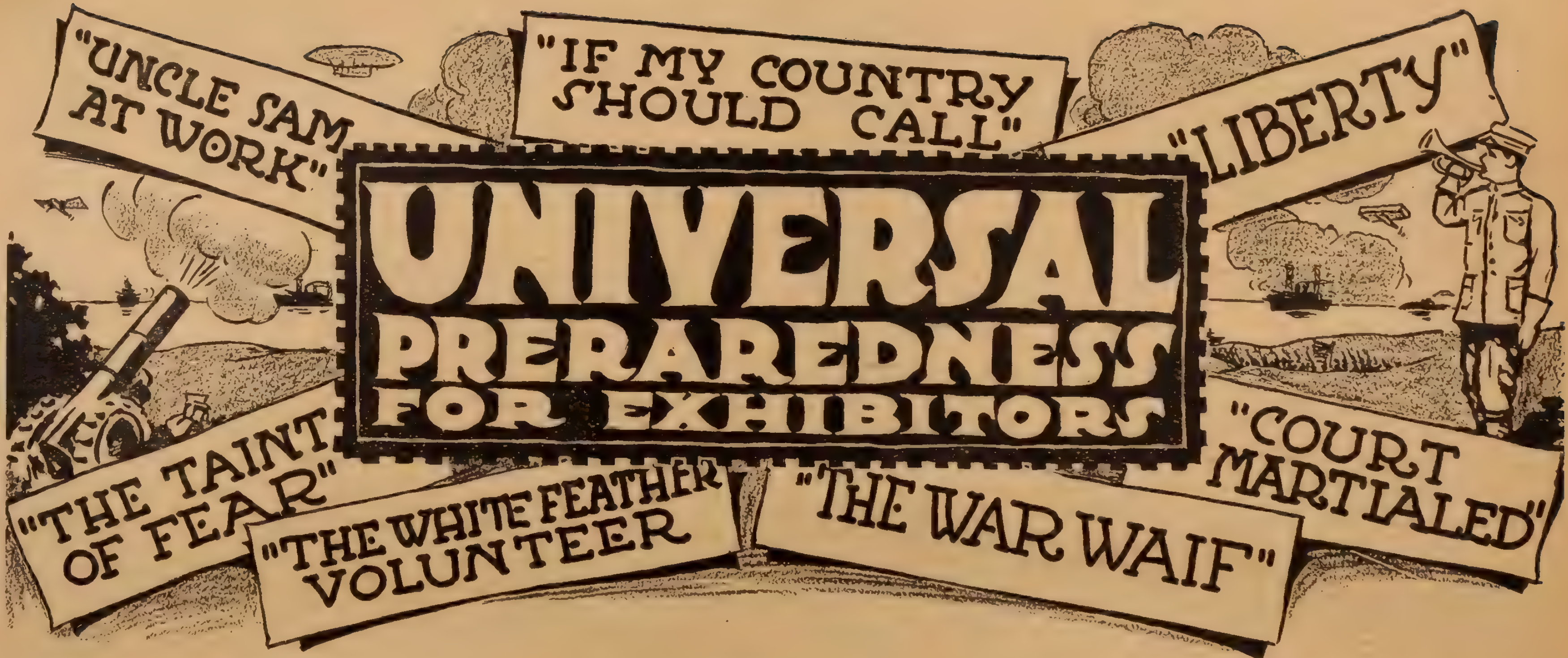
WALTER J. JONES,
Mgr. Gem Theatre.

"The PURPLE MASK"

Has aroused the curiosity of five million fans. It has played to capacity wherever shown. Exhibitors tell us so. You can profit by the experience of your brother showmen by booking this supreme mystery serial and assuring yourself of sixteen weeks of capacity business.

Grace Cunard & Francis Ford the Two Greatest Serial Stars on Earth Get the Money for You

Every episode night the fans will crowd into your theatre to see these popular stars who have made more money for Exhibitors than any other serial stars on earth. Don't gamble with the serials of unknown producers. Book this superb UNIVERSAL serial on its marvelous record. Get in touch with your nearest Universal Exchange immediately.


"UNCLE SAM AT WORK"
"IF MY COUNTRY SHOULD CALL"
"LIBERTY"
UNIVERSAL
PRERAREDNESS
FOR EXHIBITORS
"THE TAINT OF FEAR"
"THE WHITE FEATHER VOLUNTEER
"THE WAR WAIF"
"COURT MARTIALED"

Great Subjects that are Demanded

By the American People TODAY

The Exhibitor who has been sitting up nights trying to figure out what his patrons want, can go to bed right after the last performance these days. The PEOPLE WANT PREPAREDNESS PRODUCTIONS. Never in the history of the United States have the people been so thoroughly of one mind, as since the publication of President Wilson's last message. The newspapers use more than half their space for war news—not what is going on abroad—important as that is, but about WHAT IS GOING ON AT HOME. If you could gauge the public's taste and desires as closely as the big newspapers, you would be playing to capacity all the time. HERE IS YOUR OPPORTUNITY ALL READY MADE FOR YOU. Now is the time to cash in on business that will storm your doors on the first announcement of your showing of these magnificent Preparedness Productions. Communicate immediately with your nearest Universal Exchange, or with UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

The Universal's smashing big 20 week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Featuring Marie Walcamp —Eddie Polo—Jack Holt—G. Raymond Nye and a huge cast. Shows everything that happened along the borders of Mexico. Tremendously timely. Book it now. Twenty instalments—2 reels each. Complete Ad props.

"UNCLE SAM AT WORK"

Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskins' great book—"The American Government." Nothing like it ever put out by any one. Complete Ad props.

"THE WAR WAIF"

Two-reel special produced by Allen Holubar, featuring Allen Holubar, Zoe Rae, and Claire McDowell. A crackin' fine war picture in two exciting reels.

"THE WHITE FEATHER VOLUNTEER"

Two-reel war drama based on the slacker difficulties of English enlistment. Featuring Rupert Julian and Elsie Jane Wilson. Produced by Rupert Julian.

"COURT MARTIALED"

A crackerjack three-reel production, featuring Allen Holubar, Frances Nelson, Hobart Henley and William Walsh. Produced by Stuart Paton. A gripping three-reel picture that will go over big.

"IF MY COUNTRY SHOULD CALL"

Dorothy Phillips gives a wonderful performance in "If My Country Should Call," and is supported by a brilliant company, including Lon Chaney, Vola Smith, Frank Whitson and Jack Nelson. This thrilling patriotic drama is from the story by Virginia Terhune VanDewater; is in five reels and was directed by Joseph De Grasse. It is a red-blooded picture with an especial appeal to men of military age as well as to their mothers and fathers.

Book any or all of these SPECIAL PREPAREDNESS PICTURES THRU any of the 73 Universal Exchanges

4 BLUEBIRD PREPAREDNESS PRODUCTIONS

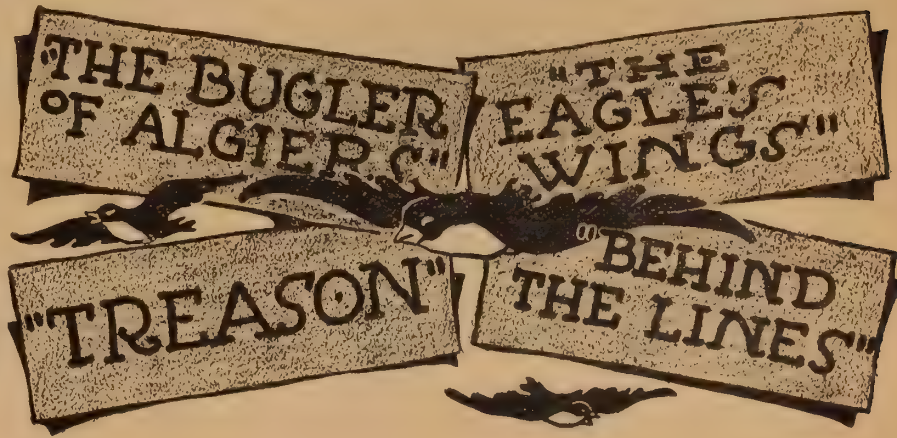
Here are presented four of the biggest Preparedness Productions and War Subjects ever released. "The Eagle's Wings," for instance is so far beyond the average subject of this class that there positively is no comparison. It was released as BLUEBIRD Extraordinary—it his created a sensation wherever shown. It is timely, patriotic and American through and through. You can put it over big. The other BLUEBIRDS listed here are as great in their way as is "The Eagle's Wings." They are among the most successful of the many tremendous box-office triumphs released under the BLUEBIRD Brand. Book these through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 B'way, New York.

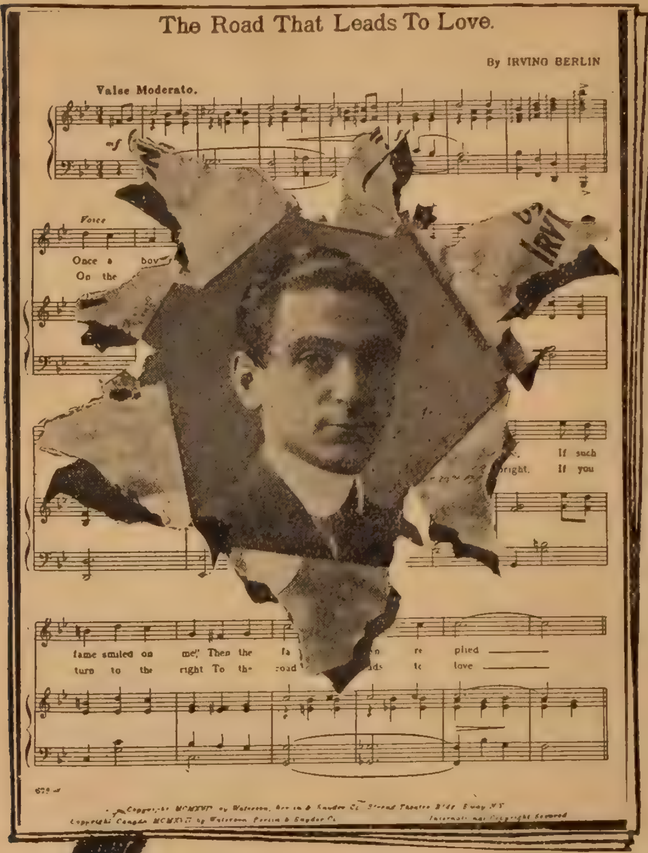
"THE EAGLE'S WINGS" The most unusual picture on the market today. An intense and absorbing story presented in the most dramatic form. It deals with present conditions, and with industrial preparedness. It is as far beyond the jingo pictures with their fake and sham battles and studio atmosphere as it is possible to imagine. It is a real picture for real Americans, and that is why it is playing to repeat bookings and capacity houses everywhere shown. "The Eagle's Wings" is a BLUEBIRD Special, in 5 reels, written by Rufus Steele, featuring Herbert Rawlinson, supported by Vola Smith, Grace Carlisle and Charles Mailes.

"THE BUGLER OF ALGIERS" Produced by Rupert Julian from the famous novel "We Are French," by Perley Poore Sheehan and Robert H. Davis. Five-reel BLUEBIRD featuring Rupert Julian, Ella Hall, with Kingsley Benedict. An inspiring picture of patriotism that is particularly acceptable at this time. No living American can see this great production without leaving the theatre a better man than when he entered. Yet it does not preach; it simply grips and convinces. A picture you should book immediately.

"BEHIND THE LINES" Harry Carey in "Behind the Lines," supported by Edith Johnson, directed by Henry McRae, constitutes a fascinating entertainment of war, political intrigue, romance and adventure. It is a thrilling portrayal of present day conditions, and has played to capacity houses wherever shown. A BLUEBIRD with a big punch.

"TREASON" A notable picture is "Treason," written by Lee Weigert, five stirring reels, produced by Allen Holubar, featuring Allen Holubar, Lois Wilson, Joe Girard and Dorothy Davenport. A big production with some tremendous war scenes and the most intense situations. A picture that will crowd your house for more than one showing.




The Road That Leads To Love.
By IRVING BERLIN
Valse Moderato.
Voice
Once a
On the
If such
bright. If you
fame smiled on me; Then the
turn to the right To the road
re plied
love

The Latest "HIT" In Filmdom

Song Hits In Photoplay

Beginning May 8th the Universal will release a series of 500 foot novelty films which will be known as "Song Hits in Photoplay." The biggest New York houses are drawing capacity crowds with this new novelty. Any Universal Exchange will be able to give you information as to where singers can be secured, etc., etc.; dope about the special posters, slides, copies of the song, etc. The first song is Irving Berlin's great hit—

"THE ROAD THAT LEADS TO LOVE"

Sung—whistled—hummed and played up and down Broadway. At the 5th Ave. Theatre it was a sensation and went over big. All the big hits will be filmed, and should a longer footage than 500 feet be found best suited, longer footage will be provided. Such famous song writers and such famous stars will be featured in these song hits, as

FAY TEMPLETON
BELLE BAKER
FANNIE BRICE
MAY IRWIN
E. RAY GOETZ
GUS EDWARDS
GRANT CLARK
WILLIAM JEROME
THEODORE MORSE
BLOSSOM SEELEY
GLADYS CLARK
NORA BAYES
IRVING BERLIN
VICTOR HERBERT
GEORGE MEYER
HARRY CARROLL
JEAN SCHWARTZ
A. SEYMOUR BROWN
HARRY WILLIAMS
FRANCIS WHITE
SOPHIE TUCKER
CHARLES KING
ERNEST R. BALL
EDGAR LESLIE
BALLARD McDONALD
EARL CARROLL
BERT GRANT
HENRY MARSHALL

Here's an array of talent that would cost you all you could beg, borrow, or steal, to get into your house—YET YOU CAN HAVE THEM ALL at modest rates every week. All you have to do is to procure the singer which each Universal Exchange will arrange for every house that books this novelty. Don't get this mixed with the old time illustrated songs. This novelty wins because it brings you STARS you can advertise to draw people to your house. Communicate with your nearest Universal Exchange for complete facts and figures.

UNIVERSAL FILM MFG. CO.,
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 B'way, New York.

THIS WEEK'S PROGRAM

APRIL 23, 1917.

SPECIALS.

02356 SPECIAL ATTRACTION—“The Hero of the Hour” (5 R. Com. Dr.) (Jack Mulhall). 1-3-6
02357 NESTOR—“The Home Wreckers” (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02361 L-KO—“Little Bo Peep” (2 reel Com. (Dan Russell). 1-3-6
02364 REX—“The Townsend Divorce Case” (Drama) (Gretchen Lederer-Roberta Wilson). 1
02367 UNIVERSAL SCREEN MAGAZINE—Issue 16.) 1
02370 JOKER—“The Leak” (Comedy) (Wm. Franey). 1
02372 POWERS—“Under the Big Top,” (Vaud.) “In the Heart of China” (Dorsey Ed.) 1
02374 SPECIAL SERIAL—Ben Wilson in “The Voice On the Wire,” with Neva Gerber. (Episode No. 7) (2 reels). “The Marked Room.” 1-3-6
02362 UNIVERSAL ANIMATED WEEKLY—Weekly 69.

REGULAR RELEASES.

02358 GOLD SEAL—“The Forest Nymph” (3 Reel Mountain Dr.) (Bartina Burkett). 1-3-6
02359 VICTOR—“The Thousand Dollar Drop” (Com.) (Eileen Sedgwick). 1
02360 LAEMMLE—“Twixt Love and Desire” (Drama.) (Irene Hunt-Leo Pierson). 1
02363 VICTOR—“Her Wayward Parents” (2 R. Com. Dr.) (J. Belasco). 1-3-6
02365 BIG U—“The Warrior's Bride” (Dr.) (Wallace Reid). 1
02366 IMP—“The Rogue's Nest” (2 R. Crook Dr.) (Lee Hill-Edith Roberts). 1-3-6
02368 VICTOR—“The Woods Are Full of 'Em” (Com.) (Ernie Shields). 1
02369 BISON—“The Trail of Hate” (2 R. Western Dr.) (Jack Ford). 1-3-6
02371 LAEMMLE—“A Woman of Clay” (Dr.) (Leah Baird). 1
02373 REX—“David Craig's Luck” (2 R. Dr.) (Matt Moore-Jane Gail). 1-3-6

NEXT WEEK

APRIL 30, 1917.

SPECIALS.

02375 SPECIAL ATTRACTION—“The Birth of Patriotism” (5 reels) with Irene Hunt-Leo Pierson. 1-3-6
02376 NESTOR—“What a Clue Will Do” (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02377 GOLD SEAL—“Bill Brennan's Claim” (3 R. West. Dr.) (Neal Hart-Janet Eastman). 1-3-6
02379 L-KO—“The Cabaret Scratch” (Com.) (Dan Russell). 1
02383 IMP—“A Midnight Mystery” (2 R. Mys. Dr.) (Thomas Jefferson-Betty Schade). 1-3-6
02384 UNIVERSAL SCREEN MAGAZINE—Issue 17. 1
02387 JOKER—“Left in the Soup” (Com.) Gale Henry-Wm. Franey). 1
02388 POWERS—“A Barnyard Nightmare” (Cart.) ‘Industrial China” (Dorsey) (Ed.) 1
02389 L-KO—“Scrambled Hearts” (Comedy) (Billie Ritchie). 1
02391 UNIVERSAL SPECIAL—Ben Wilson in “The Voice on the Wire,” with Neva Gerber. (Episode No. 8). “High Finance.” 1-3-6
02380 UNIVERSAL ANIMATED WEEKLY—Weekly 70.

REGULAR RELEASES

02378 VICTOR—“Flat Harmony” (Com.) (Eileen Sedgwick). 1
02381 VICTOR—“Pots and Poems” (2 R. Com. Dr.) (Matt Moore-Jane Gail). 1-3-6
02382 BIG U—“The Penalty of Silence” (Drama) (Wallace Reid). 1
02385 VICTOR—“A Darling in Buckskin” (Comedy) (Gertrude Aster). 1
02386 BISON—“Little Moccasins” (2 reel) (Millard K. Wilson-Edith Roberts). 1-3-6
02390 BIG U—“True to Their Colors” (2 reels) (Grace Cunard). 1-3-6

The WEEK AFTER

MAY 7.

SPECIALS.

02392 BUTTERFLY—“Eternal Love” (5 reels) (Douglas Gerrard-Ruth Clifford). 1-3-6
02393 NESTOR—“The Lost Appetite” (Com.) (Eddie Lyons, Lee Moran and Edith Roberts.) 1
02394 GOLD SEAL—“The Grip of Love” (3 reel Mountain dr.) (Allen Holubar-Louise Lovely.) 1-3-6
02396 L-KO—“Tom's Tramping Troupe” (2 reel com.) (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling).
02397 UNIVERSAL ANIMATED WEEKLY—Weekly 71.
02401 UNIVERSAL SCREEN MAGAZINE—Issue 18. 1
02404 JOKER—“The Man With a Package” (Com.) (Gale Henry-William Franey.) 1
02406 POWERS—Cartoon and Educational. 1
02408 UNIERSAL SPECIAL—Ben Wilson in “The Voice on the Wire” (Episode No. 9) (2 reels.) “A Stern Chase.” With Neva Gerber. 1-3-6

REGULAR RELEASES.

02395 VICTOR—“Baseball Madness” (Com.) (Billy Mason-Gloria Swanson.) 1
02398 VICTOR—“Swearing Off” (Com.) Eileen Sedgwick.) 1
02399 IMP—“Flames of Treachery” (Dr.) (Lois Wilson-Lee Hill.) 1
02400 IMP—“The Girl in the Garret” (2 reel dr.) (Jack Nelson-Molly Malone.) 1-3-6
02402 VICTOR—“Signs of Trouble” (Com.) (Jenny Nelson-Paul Panzer.) 1
02403 BISON—“One Wild Night” (2 reel West. Soc. dr.) (Gypsy Hart-Kingsley Benedict.) 1-3-6
02405 LAEMMLE—“The Doctor's Deception” (dr.) (Leah Baird.) 1
02407 BIG U—“Captain Marjorie's Adventure” (2 reel War dr.) 1-3-6

MUSICAL PROGRAM TO "THE CLOCK"

SPECIALLY SELECTED AND COMPILED BY M. WINKLER

THEME CHANSON D'AMOUR BY SAAR THEME

Note—Watch for effects—such as "Alarm Clocks," shots, etc.

	SUB TITLES, ETC.	TIME	NAME OR COMPOSITIONS
	Opening	2 Minutes	Good Popular Song
T	Good Night, Ladies.	45 Seconds	Good Night, Ladies, Song
S	At Gate—On Drive	2 Min. & 15 Sec.	Violeta by Herman
T	Vivian Graham, Jack's Fiancee	2 Min. & 10 Sec.	Continue to action
T	Bob Barrett, Jack's Rival	3 Minutes	Canzonetta by Godard
T	And the Next Evening	3 Min. & 15 Sec.	Theme
T	The Next Day	2 Min. & 55 Sec.	After Sunset by Pryor
T	Mr. Morgan's Large Interests	2 Min. & 45 Sec.	Clair De Lune by Thome
T	The Bachelor Dinner	3 Min. & 10 Sec.	Illusion, Intermezzo by Bustanoby
S	On Beach	3 Minutes	Silvery Brooks by Braham
S	Wireless Station	1 Min. & 45 Sec.	Siesta by Lansens
	Note—Watch effects of Wireless Tickers, etc.		
S	Ship in Distance	3 Min. & 10 Sec.	Theme
S	In Bedroom	3 Min. & 40 Sec.	S..erenade by Widor
	SUB TITLES, ETC.	**TIME**	**NAME OF COMPOSITIONS**
T	Graham Offers Jack, etc.	40 Seconds	Theme
T	On His Way Home	50 Seconds	Piano Solo
	improvise to action		
S	The Fight		Good Agitato to action
T	Brandon to the Rescue	3 Min. & 10 Sec.	Serenade by Czerwonky
	ad. lib. Tympany Rolls during fight		
T	Several Days Later	3 Minutes	Berceuse by Karganoff
T	In the Country	1 Min. & 10 Sec.	Lunita, Intermezzo by Loraine
T	That Evening	4 Min. & 25 Sec.	Dawn of Love by Bendix
T	And That Night	3 Min. & 5 Sec.	In Cupids Net by Armand
T	Jack's Early Morning Job	3 Min. & 50 Sec.	Dolorosa by Tobani
T	And Then, As His Business	5 Minutes	Souvenir by Drdla
S	Burglar Comes On	1 Min. & 10 Sec.	Good Mystetrioso
S	The Fight	45 Seconds	Good Agitato
T	Please Don't Call, etc.	40 Seconds	Continue pp
T	Half An Hour Later	6 Min. & 25 Sec.	Fantasia by Bach
T	Regular Little Cupid	1 Min. & 10 Sec.	Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

"THE BIRTH OF PATRIOTISM."

THE Special Attraction of April 30 is exactly the sort of a picture to draw big houses in these stirring times. It is called "The Birth of Patriotism," and is all about the response to the call for soldiers which went out in England at the beginning of the war. With our own country faced with the necessity of raising an army, such a heart-gripping photoplay as this, dealing with the same problem, should appeal to your patrons as nothing else could. That is, if you let them know about it.

Do any of the many possible things to give a martial atmosphere to your theatre. Have men in uniform stationed as sentries in the lobby—perhaps a soldier on one side and a sailor on the other. You know from the papers that one of the best stimulants for recruiting in England was the poster campaign. Use them lavishly for this picture. Two cadets playing the fife and drum outside the theatre would be a splendid stunt if you can get them. Your cashier would attract notice if you put her in khaki cap and uniform coat, or in Red Cross nurse dress.

If you want to be generous you could distribute tiny flag badges with the ticket of admission. And use your mailing list to let the folks know that you have a wonderful patriotic photoplay to show them. The picture will not disappoint them.

THE SCREEN MAGAZINE.

DO your patrons, particularly your women patrons, realize that on the day when the Universal Screen Magazine is released that they have an opportunity for a cooking lesson from an expert who has won gold medals at the biggest expositions in this country?

Not only do they have the unequaled entertainment of a selected program of Universal pictures, but a cooking demonstration, so clear that a child could follow the directions, thrown in for good measure. On May 4, Issue No. 17 of the Screen Magazine will include a demonstration of paper-bag cookery—one of the newest and most original culinary wrinkles—by Mrs. A. Louise Andrea, the expert. Announce this cooking lesson by means of special posters in your lobby, or have some cards printed with the announcement: "Dear Madam—On ——— Mrs. A. Louise Andrea will demonstrate in this theatre one of the most interesting of modern culinary discoveries—paper-bag cookery.

"Do not fail to profit by this lesson in a brand-new, economical and delicious method of preparing food, which will transform the dishes of every day into food fit for an epicure." Pass these out to every woman who buys a ticket and to all the men who are accompanied with ladies, as many days before the showing of the picture as you like. Then confidently await results.

Music to "The Hero of the Hour"

WEEK OF APRIL 23, 1917.

1. *"Lunita,"* intermezzo, by Loraine, until "An interview with dad." 2. *"Illusion,"* by Bustanoby, until "Billy encounters a family." 3. *"Sweet Jasmine,"* by Bendix, until "Brooks Senior is forced to listen." 4. *"Jasmine,"* by Kretschmer, until "Scene in the West." 5. *"Western Moderato,"* by Bach (watch for railroad effects), until "Dad will be gone." 6. *"Dolorosa,"* by Tobani, until "I shall be glad when we reach the coast." 7. Galop, to action (watch for railroad effects), until "Pur-fo-o-m." 8. *"Longing,"* Reverie, by Armand, until "The fight." 9. Agitato, to action, until "You roughnecks," etc. 10 *"La Grace,"* by Bohm, until scene, "Dinner bell ringing." 11. Produce effect, followed by 12. *"Intermezzo,"* by Pierne, until "The fight." 13. Hurry, to action, until "After the fight." 14. *"Under the Leaves,"* by Thome, until "A course of sprouts." 15. Theme, until "Did you get your housework done?" 16. *"Western Allegro,"* by Winkler, until "Suspicious conduct." 17. *"Wild Rosebud,"* by Tobani, until "A Sunday morning concert." 18. *"Pretty Baby,"* Popular Song, until scene, "Dinner bell ringing." 19. Produce effect, followed by 20. Theme, until scene, "Young man with guitar enters." 21. *"Olla Podrida,"* by Puerner, until scene, "Cowboys running out of dining-room." 22. *"Dramatic Tension No. 1,"* by Ascher, until "Mexican my friend," etc. 23. Agitato to action, until scene, "Interior of office." 24. *"Idlewilde,"* by Gottschalk, until scene, "On train." 25. Galop, to action, until "Come alive all you dead." 26. *"The Booster,"* by Lake, until the end.

LAEMMLE—" 'Twixt Love and Desire"

1. *"Serenade,"* by Widor, until "It was late in December." 2. *"La Grazielle,"* Valse Italienne, until "So Nanette got the gown." 3. Continue pp. until "And in the dawn." 4. *"Love Song,"* by Fleigier, until end.

L-KO—"Little Bo Peep"..................................(Comedy)

1. *"Baby Parade,"* by Pryor. 2. *"Trombone Sneeze,"* by Sorensen, until end.

NESTOR—"The Home-Wreckers".............. (Comedy)

1. *"Kiddies,"* Trot (Popular). 2. *"Harlequin,"* by Roberts, until end.

GOLD SEAL—"The Forest Nymph" ....(3 Reels)

REEL I.

1. *"Forest Whispers,"* by Losey, until "A fair exchange is sometimes no bargain." 2. *"Whispering Flowers,"* by Blon, until "I want to marry your kid." 3. *"Adieu,"* by Karganoff, until end of Reel I.

REEL II.

4. *"Romanze"* from *"King Manfred,"* by C. Reinecke, until "Why did you?" 5. *"Dreams of Love,"* Notturno, by Liszt, until "Bartine seeks safety for the stranger." 6. *"Admiration,"* by Jackson, until "The sunrise of another day." 7. *"Melody Expressive,"* by Ravina, until "Man chasing after girl." 8. *"Agitato No. 4,"* by Becker, until "Under the cloak of night." *"Andante Mysterioso,"* by Lake, until end of Reel II.

REEL III.

10. *"Menuet des Follets,"* by Berlioz, until "Kissed by the morning sun." 11. *"Entr'Acte Valse,"* by Meyer-Helmund, until "On Rocks." 12. *"Dramatic Tension,"* by Winkler, until "The fight." 13. Good Agitato to action, until "After the fight." 14. *"Pense D'Amour,"* Melody, by Ely, until end.

VICTOR—"The Thousand Dollar Drop"....(Comedy)

1. *"Canhanibalm Rag,"* by Pryor. 2. *"Stand Pat,"* by Roberts, until the end.

VICTOR—"Her Wayward Parents".. (2-R. Comedy)

REEL I.

1. *"Raindrops,"* Intermezzo, by Saumell. 2. *"Le Secret,"* by Gautier, until end of Reel I.

REEL II.

3. *"La Rose,"* by Ascher. 4. *"Lunita,"* by Loraine, until end.

REX—"The Townsend Divorce Case"..........(Drama)

1. *"Serenade,"* by Drigo. 2. *"Fifth Nocturno,"* by Leybach, until end.

IMP—"The Rogue's Nest" ....(Two Reels)

REEL I.

1. *"One Summer's Day,"* Idyl, by Langey, until "Janet Barker leaves." 2. Open with railroad effects, followed by 3. *"Revery,"* by Vieuxtemps, until "The following morning." 4. *"To Spring,"* by Grieg, until "Later." 5. *"Adoration,"* by Barnard, until end of Reel I.

REEL II.

6. *"Dramatic Love Theme,"* by Loraine, until "A few hours later." 7. *"After Sunset,"* by Pryor, until "That night." 8. *"Dramatic Tension No. 1,"* by Reissiger, until "Mary promises," etc. 9. *"Roccoco Intermezzo,"* by Meyer-Helmund, until end.

BISON—"The Trial of Hate" ....(Two Reels)

REEL I.

1. *"Western Allegro,"* by Winkler (watch Bugle Call), until "The hold up." 2. Good Galop to action (watch Bugle Call), until "The only survivor." 3. *"Heart to Heart,"* by Trinkaus, until "Fine feathers don't make fine birds." 4. *"Rendezvous,"* by Aletter, until end of Reel I.

REEL II.

5. *"Serenade,"* by Czerwonky, until "Seven o'clock." 6. *"Amo,"* Melody, by Robyn, until "A few years later." 7. *"Coquette,"* by Johnstone, until "The battle." 8. *"The Temper,"* by M. L. Lake, until the "Trail of hate." 9. *"Serenade D'Amour,"* by Blon, until end.

JOKER—"The Leak" ....(Comedy)

1. *"Joker March,"* by Lake. 2. *"Noisy Bill,"* by Losey, until end.

VICTOR—"The Woods Are Full of 'Em" (Comedy)

1. *"Woodland Whispers,"* by Czibulka. 2. *"Alita,"* by Losey, until end.

André C. DeTakacs

Lois Weber's *Newest Production*

"EVEN AS YOU AND I"

A Masterly Production in Seven Reels — Now Offered to State Right Buyers as a SUPREME Opportunity

State Rights

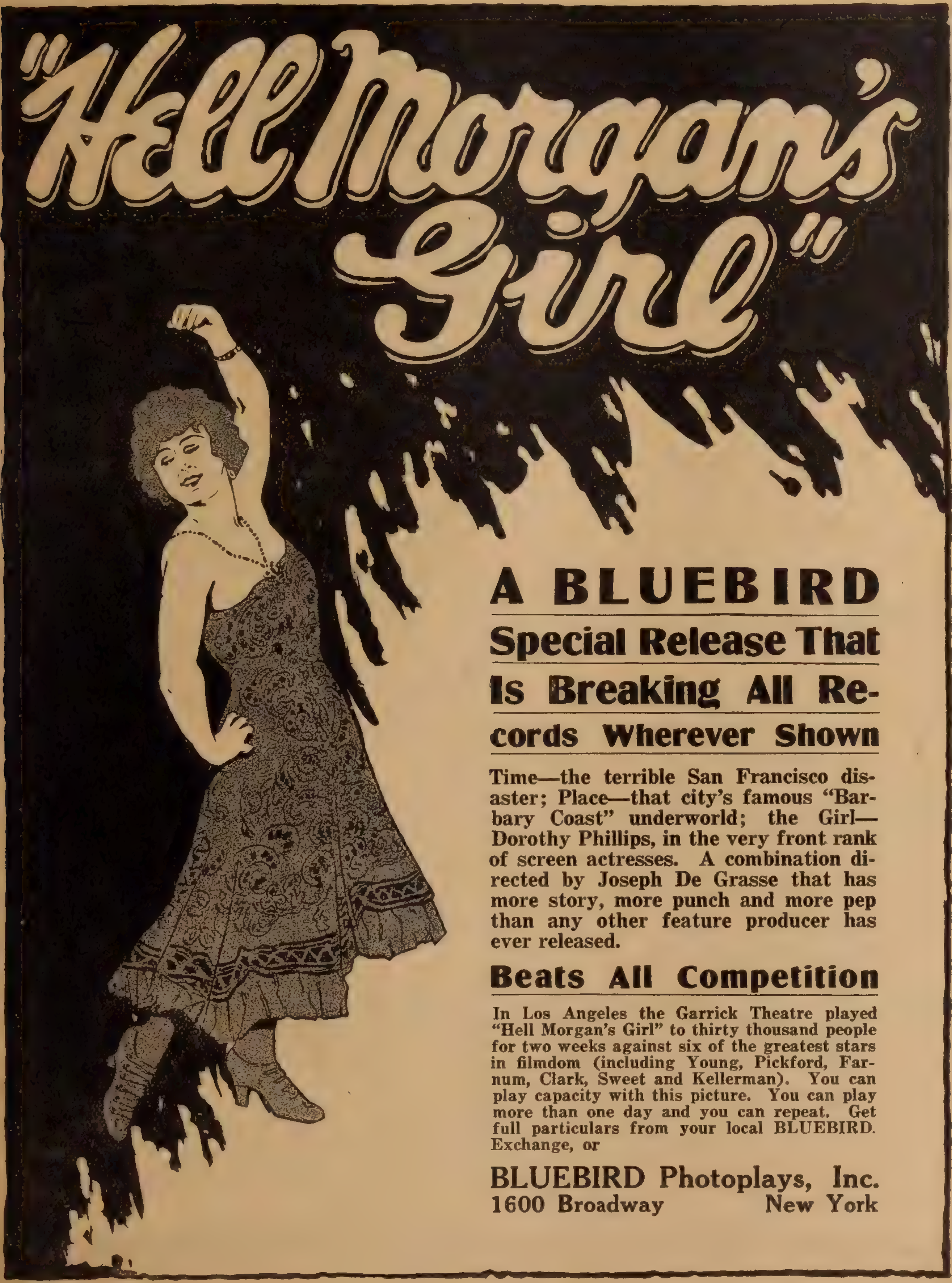
Every State Rights buyer in the country knows of LOIS WEBER'S marvelous successes, "Where Are My Children?" . . "Idle Wives" . . "Shoes" . . "Jewel" . . "Hypocrites" . . "Scandal" . . "Open Shutters" . . and many others. Here is a picture whose financial possibilities will follow these magnificent box-office attractions in profitable returns. The opportunity is unusual.

Exceptionally Choice Territory Still Open

Mr. Rothapfel booked "Even As You and I" without even seeing it. That's what he thinks of a LOIS WEBER production. After seeing and showing it he was hearty in his congratulations. There is choice territory awaiting the shrewd State Rights buyer.

Communications given attention in the order of their receipt.

Address all communications to
State Rights Dept.
UNIVERSAL FILM MANUFACTURING CO.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY NEW YORK



"Hell Morgan's Girl"

A BLUEBIRD

Special Release That Is Breaking All Records Wherever Shown

Time—the terrible San Francisco disaster; Place—that city's famous "Barbary Coast" underworld; the Girl—Dorothy Phillips, in the very front rank of screen actresses. A combination directed by Joseph De Grasse that has more story, more punch and more pep than any other feature producer has ever released.

Beats All Competition

In Los Angeles the Garrick Theatre played "Hell Morgan's Girl" to thirty thousand people for two weeks against six of the greatest stars in filmdom (including Young, Pickford, Farnum, Clark, Sweet and Kellerman). You can play capacity with this picture. You can play more than one day and you can repeat. Get full particulars from your local BLUEBIRD. Exchange, or

BLUEBIRD Photoplays, Inc.
1600 Broadway New York

Repeat Bo

On BLUEBIRD P

The Latest and Greates
Thousands of E

FROM every corner of the country come words of praise and approval on the great idea of "REPEAT BOOKINGS," boosted so hard by BLUEBIRD PHOTOPLAYS. The Moving Picture News, as well as the Moving Picture World and other trade publications, have pounded on the tremendous possibilities of "REPEAT BOOKINGS." REPEAT BOOKINGS will soon become the biggest item and the most important item to theatres that are building for permanency and profits. We list here below a few of the powerful reasons and arguments in favor of REPEAT BOOKINGS. READ carefully and think as you read.

Repeat Bookings Mean

—getting full value from every penny you spend for advertising. Hundreds of theatres spend large sums for each feature—a daily change—result, if the picture is good and the title happens to be weak, the value of that advertising money is lost—absolutely and positively lost so far as its full value is concerned. Instead of getting the complete worth of the advertising expenditure, it peters out the first day because the good picture that would have sent back two, three, four and five more full audiences only gets in its work for one day—just gets things started when it is switched to other advertising to another daily change feature.

Repeat Bookings Mean

—a chance for your entire patronage to view the feature you are showing. As it stands today, on the daily change basis, you spend your advertising money for one day, play to one day's run, and thousands who want to see the picture can't see it because "It's here today and gone tomorrow." Thus you disappoint hundreds, perhaps thousands, of people who pass your house for another house where they can see what they want, or what they couldn't see at your house. Thus you are playing to a "hit or miss" audience who are being chased so fast as to be rapidly heading to Feature indigestion.

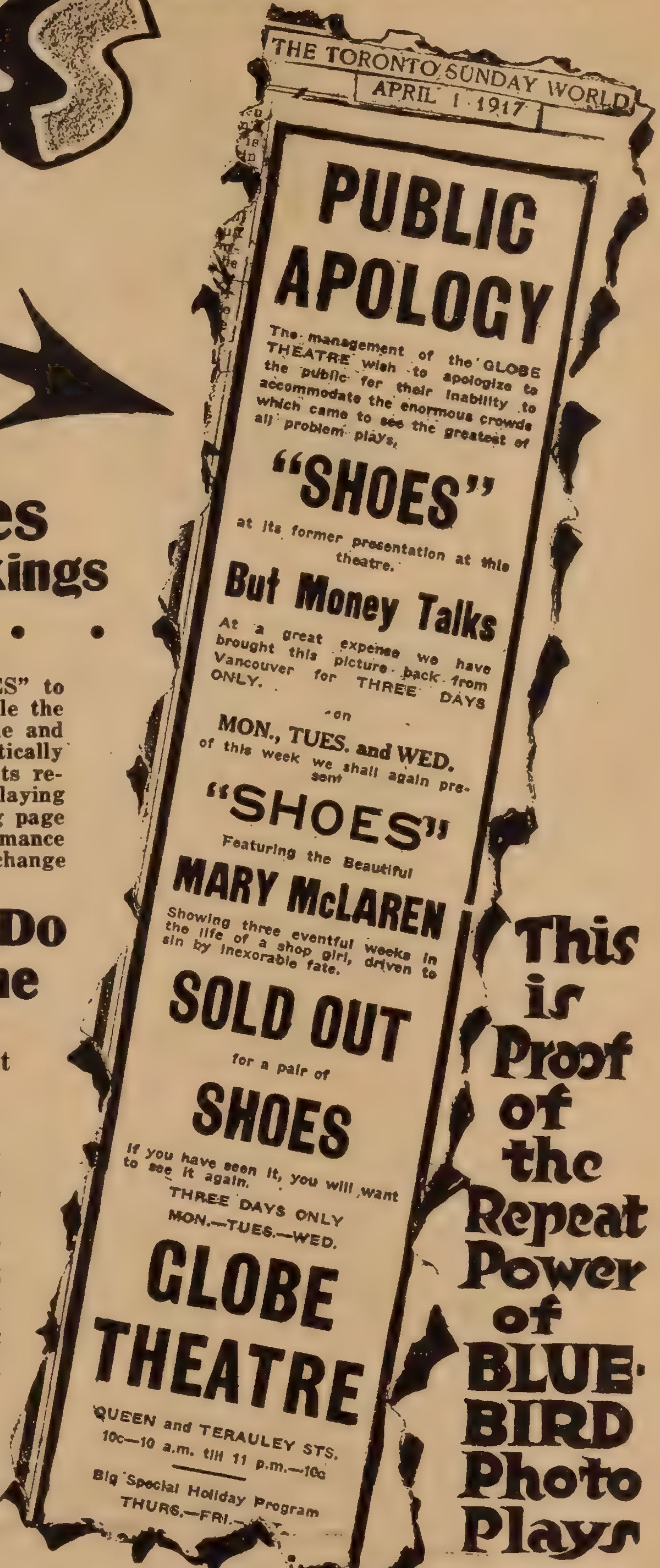
Repeat Bookings Mean

—that instead of paying top price for a new feature every day, paying full price for advertising, forcing yourself to secure new publicity in each new feature daily—you first—get the benefit of a sliding scale of booking rentals—you pocket the cash difference between the full price of the daily change and the sliding scale on the repeat bookings—your advertising hits with full force, your publicity gets over because of the continuity of its appearance—you play to capacity houses made so by the direct and unpurchaseable mouth to mouth advertising, you purchase fewer posters and other props, now required by the daily change, and you give ALL of your people the opportunity to see the good productions. Thus, you are money ahead, patrons satisfied—and are building for performance.

okings

otoplays Winner For ibitors

Read this Ad



THE TORONTO SUNDAY WORLD
APRIL 1 1917

PUBLIC APOLOGY

The management of the GLOBE THEATRE wish to apologize to the public for their inability to accommodate the enormous crowds which came to see the greatest of all problem plays,

"SHOES"

at its former presentation at this theatre.

But Money Talks

At a great expense we have brought this picture back from Vancouver for THREE DAYS ONLY.

on

MON., TUES. and WED.

of this week we shall again present

"SHOES"

Featuring the Beautiful

MARY McLAREN

Showing three eventful weeks in the life of a shop girl, driven to sin by inexorable fate.

SOLD OUT

for a pair of

SHOES

If you have seen it, you will want to see it again.

THREE DAYS ONLY
MON.—TUES.—WED.

GLOBE THEATRE

QUEEN and TERAULEY STS.
10c—10 a.m. till 11 p.m.—10c

Big Special Holiday Program
THURS.—FRI.—

This is Proof of the Repeat Power of BLUEBIRD Photo Plays

Hundreds of Theatres
Now playing repeat bookings with huge success . . . .

THE GLOBE THEATRE in Toronto, played "SHOES" to such large repeat audiences as to practically double the profits to the house over the first run. The value and tremendous publicity of "SHOES" on its first run, automatically brought back capacity houses on the mere mention of its reappearance. Hundreds of wide awake theatres are now playing repeat bookings for the reasons outlined on the preceding page but primarily because the profits on the repeat performance double, triple and quadruple the profits of the daily change showing.

TRY IT You Can Do the same

If this extra cash money and extra added profit don't mean anything to you—then we have nothing further to say.

If, however, you are in dead earnest about making money—if you are serious and eager to increase your bank roll and decrease your expenses—BEGIN PLAYING REPEAT BOOKINGS ON ALL BLUEBIRD PRODUCTIONS DATING BACK FROM THE VERY FIRST RELEASE. The results will AMAZE YOU. Try it and watch the results. Don't stall or wait till next week. BEGIN NOW—RIGHT NOW—communicate with your nearest BLUEBIRD Exchange and ask for prices on all past BLUEBIRD releases. IT'S THE MOST VALUABLE TIP YOU EVER HAD IN YOUR LIFE. Get busy today. Write your nearest BLUEBIRD Exchange, or

BLUEBIRD Photoplays, INC.
1600 Broadway, - New York

NOTICE To All Exhibitors

The Title of that gripping LOIS WEBER production "The People against John Doe" has been changed to

"GOD'S LAW"

THE title, "The People Against John Doe," does not carry the full meaning of the power of this play to the public's mind. Therefore we have changed the title as stated, from "The People Against John Doe" to "GOD'S LAW." Below is reproduced a clipping from a full page ad in the Philadelphia Public Ledger, of Thursday, April 5th. It is now playing capacity at The VICTORIA in Philadelphia after Stanley Mastbaum loaned the film to the Philadelphia Public Ledger, who exhibited it before the State Legislature at the Capitol at Harrisburg

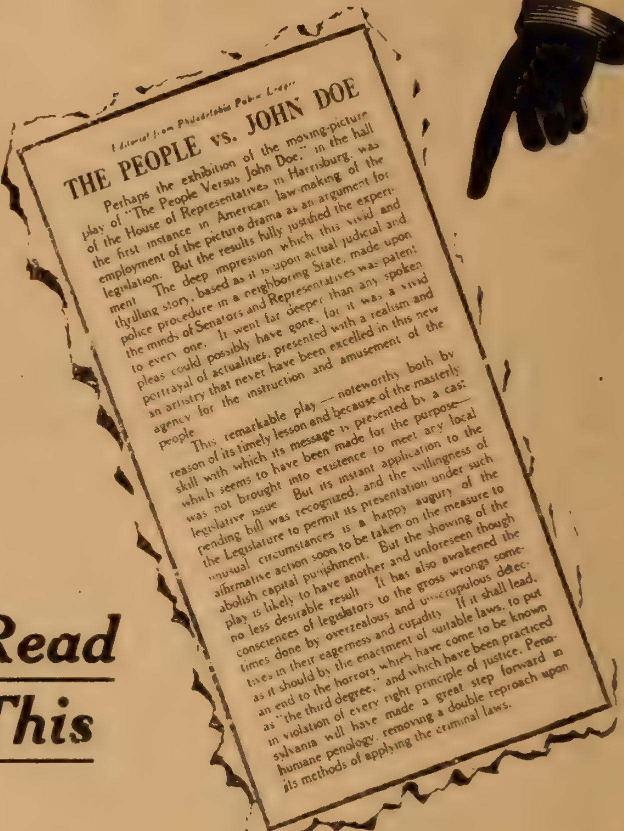
STATE RIGHTS

Territory on "God's Law" Now Open

Pennsylvania -- New Jersey -- New York -- Colorado -- Utah -- Wyoming and New Mexico already sold.

Remaining U. S. Territory still open. All posters, slides, heralds and advertising matter changed to "GOD'S LAW." Bookings may be arranged in territory now unsold. Communicate for either State Rights territorry of bookings immediately with the

Read This



Editorial from Philadelphia Public Ledger

THE PEOPLE VS. JOHN DOE

Perhaps the exhibition of the moving-picture play of "The People Versus John Doe," in the hall of the House of Representatives in Harrisburg, was the first instance in American law-making of the employment of the picture drama as an argument for legislation. But the results fully justified the experiment. The deep impression which this vivid and thrilling story, based as it is upon actual judicial and police procedure in a neighboring State, made upon the minds of Senators and Representatives was patent to every one. It went far deeper than any spoken pleas could possibly have gone, for it was a vivid portrayal of actualities, presented with a realism and an artistry that never have been excelled in this new agency for the instruction and amusement of the people.

This remarkable play — noteworthy both by reason of its timely lesson and because of the masterly skill with which its message is presented by a cast which seems to have been made for the purpose— was not brought into existence to meet any local legislative issue. But its instant application to the pending bill was recognized, and the willingness of the Legislature to permit its presentation under such unusual circumstances is a happy augury of the affirmative action soon to be taken on the measure to abolish capital punishment. But the showing of the play is likely to have another and unforeseen though no less desirable result. It has also awakened the consciences of legislators to the gross wrongs sometimes done by overzealous and unscrupulous detectives in their eagerness and cupidity. If it shall lead, as it should by the enactment of suitable laws, to put an end to the horrors which have come to be known as "the third degree," and which have been practiced in violation of every right principle of justice, Pennsylvania will have made a great step forward in humane penology, removing a double reproach upon its methods of applying the criminal laws.

STATE RIGHTS DEPT.

UNIVERSAL FILM MFG. CO.

1600 BROADWAY CARL LAEMMLE, President *"The Largest Film Mfg. Concern in the Universe"* **NEW YORK**

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"The Birth of Patriotism." Five-Reel Feature. With Irene Hunt and Leo Pierson. From the Saturday Evening Post Story by I. A. R. Wylie. Directed by E. M. Ingleton. Released April 30. All experienced exhibitors know that the surest way to please the people in dramatic productions is to give them something that will touch their better feelings—reach their hearts' best emotions—in fact, to bring some of the tenderer and truer aspects of life home to their consciousness by portraying real human lives, and the common problems of humanity faithfully on the screen. Now, when the world is torn asunder by an earth wide war there are subjects of such deep import as to have a universal appeal. Such a picture is "The Birth of Patriotism," too big and too much of a story to be told in detail here, but those of you who broke all records with "My Old Dutch" will find the same appealing, though homely, character scenes; the havoc wrought by war; the lives torn asunder and the triumph of love over hate. Read a complete synopsis of this big drama in the Moving Picture Weekly, and you will agree that you ought to book it at once and boost it for all you are worth.

"Bill Brennan's Claim." With Neal Hart and Janet Eastman. Three-Reel Gold Seal Western Mining Drama. Directed by George Marshall. Released May 1. Punch! You know what that means. It describes this picture to a T. Bill (Neal Hart) has struck gold, and without properly recording his location, leaves for town to get financial backing. On the way he meets Janet and her dad, whose outfit is stuck in the mud. Neal helps them out. Joe is a villain and plans to jump Bill's claim. He too, meets Janet and wants her. He tells them Bill's shack is his, and if they will help him hold it against a claim jumper he will make dad a partner. They accept, and when Bill returns they think he is the villain. Then a stage robbery and a chase of the robber—one of the most startling and daring things ever done—when Joe drives a team and wagon over a cliff and also takes the plunge himself. After the hair-raising climax a most satisfactory ending. A marvel of story, acting and direction. A great picture.

"A Midnight Mystery." With Thomas Jefferson and Betty Schade. Two-Reel Gold Seal Mystery Drama. Directed by Wm. V. Mong. Released May 4. There's nothing that makes people like to go to the movies like a good mystery story, and here we have a humdinger. If any of your wise fans can discover how old Dudsbury (Thomas Jefferson), could be sure enough dead and then come to life; or how the murderer could so completely hide his evil deed right up to the last fade-out, then they are brighter than the average. This is a corking story, swiftly developed and wonderfully acted.

"Little Moccasins." With Millard K. Wilson and Edith Roberts. Two-Reel Cave Man Drama. Directed by M. K. Wilson. Released May 5. Edith is a pampered and spoiled young person. She is taken ill and sent west with her aunt, a doctor and Freddie, who loves her. Millard is a red-blooded chap who lives out West, and under an assumed name has written several books about the country. He rescues Edith from danger, but because he is roughly dressed she does not notice him next time they meet. He learns of her sickness, abducts her, takes her to a mountain cabin, where an old Indian woman, fresh air and exercise restore her health. When this is discovered—but I won't spoil the splendid climax by telling it. It is a picture that the fans will enjoy and talk about.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

APRIL—
5—*Hagenbeck's Wild Animals*..........(Educ.)
8—*The Ups and Downs Of Mr. Phool Phan* and *Magic India*....(Com. Cart, (Ed.) (Split R.)
15—*Boomer Bill Goes To Sea*..........(Com. Cart.) and *On the Streets of India*.....(Ed.) (Split R.)
22—*A Good Thing About a Bad Egg*....(Com. Cart.) and *Intimate India* ....(Split Reel)

REX.

APRIL—
1—Snow White..........(3 Reels)
Elsie Albert.
12—Uncle John's Money..........(2-R. Drama)
Malcolm Blevins-Marjorie Ellison.
15—***Her Primitive Man***..........(Drama)
19—*The Sorceress* ....(Drama)

UNIVERSAL SPECIAL FEATURE.

APRIL—
2—The Purple Mask, Episode No. 15, "The Floating Signal"..........(2 Reels)
Francis Ford-Grace Cunard.
Ben Wilson in "The Voice on the Wire" (Episode No. 4, "The Next Victim"..........(2 Reels)
with Neva Gerber.
9—Ben Wilson in "The Voice on the Wire," Episode No. 5, "The Spectral Hand"..........(2 Reels)
Neva Gerber.
16 Ben Wilson in "The Voice on the Wire," No. 6, "The Death Warrant,"
Neva Gerber.

VICTOR.

APRIL—
5—Somebody Lied ....(2-R. Drama)
Priscilla Dean-Harry Carter.
10—*His Family Tree*..........(Comedy)
13—*Stop Your Skidding*..........(Comedy)
17—*It Happened In Room 7*..........(Comedy)
19—The Topsy Turvy Twins..........(2-R. Com.-Dr.)
Carter De Haven.
20—*Tit For Tat*..........(Com. Dr.)

LAEMMLE.

MARCH—
29—*The Mask of Love*..........(Drama)
APRIL—
4—The Star Witness ....(2 Reels)
Lee Hill-Lena Baskette.
7—*The Blue Print Mystery*..........(Drama)
12—*The Silent Prisoner*..........(Sea Dr.)
18—*Chubby Takes A Hand*..........(Drama)

UNIVERSAL ANIMATED WEEKLY.

MARCH—
28—*Animated Weekly, Vol. 2, No. 65*..........(News)
APRIL—
4—*Animated Weekly, Vol. 2, No. 66*..........(News)
11—*Animated Weekly, Vol. 2, No. 67*..........(News)
18—*Animated Weekly, Vol. 2, No. 68*..........(News)

UNIVERSAL SCREEN MAGAZINE.

MARCH—
23—*Universal Screen Magazine. Issue No. 11.*
30—*Universal Screen Magazine. Issue No. 12.*
APRIL—
6—*Universal Screen Magazine. Issue No. 13.*
13—*Universal Screen Magazine. Issue No. 14.*
20—*Universal Screen Magazine. Issue No. 15.*

BIG U.

APRIL—
8—The Terrors of War..........(2-R. Drama)
Grace Cunard.
11—*The Bugler* ....(Drama)
12—*The Desert Ghost*..........(Drama)
19—*The Pace That Kill*..........(Comedy)
22—Her Great Mistake..........(2-R Animal Drama)
Marie Walcamp.

GOLD SEAL.

APRIL—
10—Harry Carey in "Hair-Trigger Burk"
Claire Du Brey.
17—For Lack of Evidence..........(3-R. Drama)
Tina Marshall.

IMP.

APRIL—
6—The Perils of the Secret Service (No. 5), "The Man in the Trunk" ***Benedict.***..........(2 Reels)
13—The Perils of the Secret Service, No. 6, "The Signet Ring" ***Kingsley Benedict.***..........(2 Reels)
15—The Eyes in the Dark..........(2-R. Drama)
Leah Baird.
20—The Perils of the Secret Service," No. 7, "The International Spy" ....(2 Reels)
Kingsley Benedict.
21—*The Blazing Secret*..........(Drama)

BISON.

MARCH—
31—Steel Hearts ....(2-Reel Railroad Drama)
Marie Walcamp-Lee Hill.
APRIL—
7—The Burning Silence....(2-Reel Wetsern Drama)
George Pearce-Jane Bernoudy.
14—The Kidnapped Bride ....(2-Reel Drama)
Marie Walcamp.
21—The Tell-Tale Clue..........(2-R. of the Woods)
Molly Malone.

L-KO.

APRIL—
4—*Nabbing a Noble* ....(Comedy)
8—*Crooks and Crocodiles* ....(Comedy)
11—Ring Rivals ....(2-Reel Comedy)
Dan Russell.
18—Love and Blazes ....(2-R. Comedy)
Phil Dunham.

RED FEATHER PRODUCTION .

APRIL—
2—The Bronze Bride..........(5 Reels)
Claire McDowell, Eddie Polo and Chas. Mailes.
9—Jack Mulhall in "Mr. Dolan of New York" (5 Reels)
16—The Flower of Doom..........(5 Reels)
M. K. Wilson-Gypsy Hart.

JOKER.

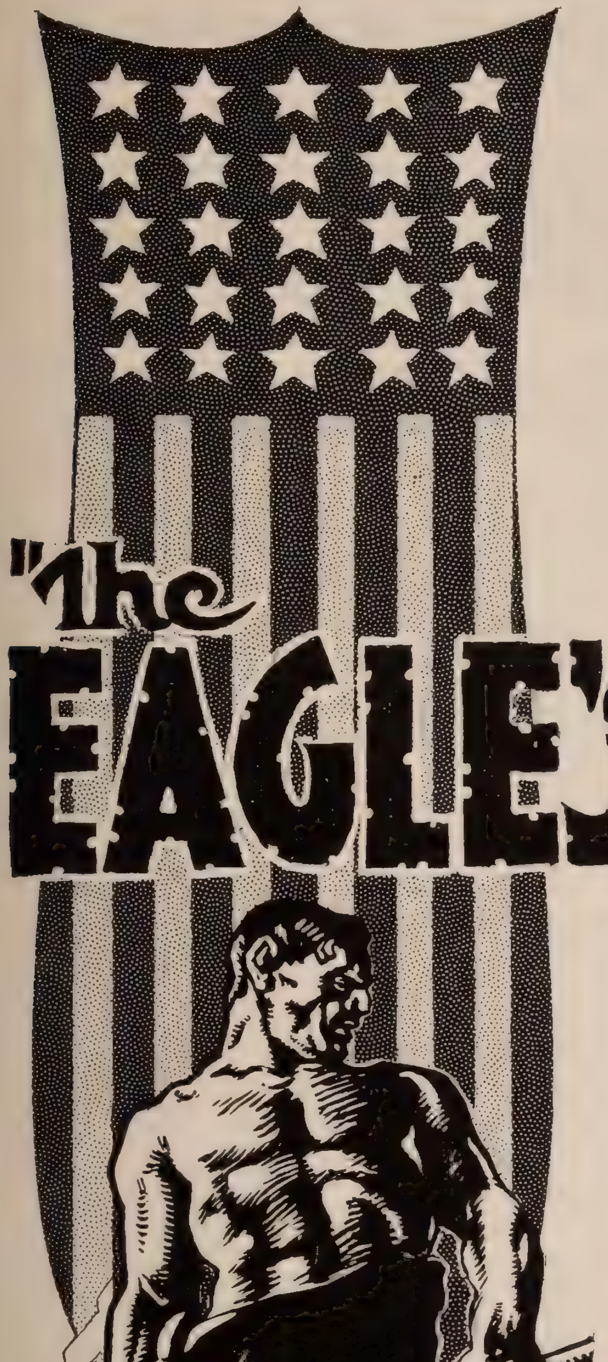
MARCH—
31—*What the ——?*..........(Com.)
APRIL—
7—*A Boob For Luck*..........(Comedy)
14—*The Careless Cop*..........(Comedy)
21—*Take Back Your Wife*..........(Comedy)

NESTOR.

MARCH—
26—*Shot in the West*..........(Com.)
APRIL—
2—*Mixed Matrimony* ....(Comedy)
9—*Under the Bed*..........(Comedy)
16—*Follow the Tracks*..........(Comedy)

The Truest-the Noblest the Worthiest-the Most Patriotic Production Ever Filmed Truly *"A Thundering Drama with a Thundering Message"* . . . .

"The EAGLE'S WINGS"



The great theme on which this tremendous patriotic drama is based is Preparedness—a subject that is occupying the mind of every American citizen. There is a beautiful love story; there is a thrilling portrayal of conditions on the Mexican border; there are huge production scenes in the Senate Chamber at the National Capitol. When shown at a private view in Washington, D. C., it received the highest praise from leading government officials. In addition it has been enthusiastically

Endorsed bv 1500 Chapters of the Daughters of the American Revolution

Thus in every section of the country are groups of patriotic women members of this great organization who are pledged to give "The Eagle's Wings" their hearty support wherever shown. Here is a rare opportunity. Get full particulars as to how to take advantage of it; how to enlist the aid of these women and make a showing of this tremendous picture that will add to the reputation of your house and bring you a handsome net profit. Get the facts NOW from your nearest BLUEBIRD Exchange, or

BLUEBIRD Photoplays (Inc.)
1600 Broadway, New York

"20,000 Leagues Under the Sea"

—is making a smashing clean up for hundres of Exhibitors. In Brooklyn, N. Y., in the Marcus Loew Houses in which matinees on "20,000 LEAGUES UNDER THE SEA" were advertised for 2 P. M. they had to begin the performances at 11 A. M. to avert a riot.

No film spectacle in the history of the industry can show the tremendous smashing record for crowds and profits to Exhibitor as "20,000 LEAGUES." Film men admit it's the knock-out of the year. No production can touch it. It's got them all beaten by miles. All state rights have been sold except in the following territory —Missouri, Kansas, Nebraska, Oklahoma, Indiana and Kentucky. 42 out of 48 States already sold. Six states left. State Rights on these remaining six now offered. Direct bookings in these States will also be considered until sold. You'll wait years before another such a clean up chance comes your way again. Wire for State Rights on these remaining 6 States or for direct bookings in these states. DO IT QUICK. State Rights Dept.

Universal Film Mfg. Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe."

1600 BROADWAY NEW YORK

Price 10 Cents

The Moving Picture Weekly

Vol. 4, No. 11 April 28. 1917

The Museum of Modern Art
LIBRARY
Periodical

Eileen
("Babe")
Sedgwick
in
"FLAT HARMONY"
VICTOR COMEDY

BURTON RICE

CURRENT RELEASE

DOROTHY PHILLIPS

in

"THE FLASHLIGHT"

with

Lon Chaney and William Stowell

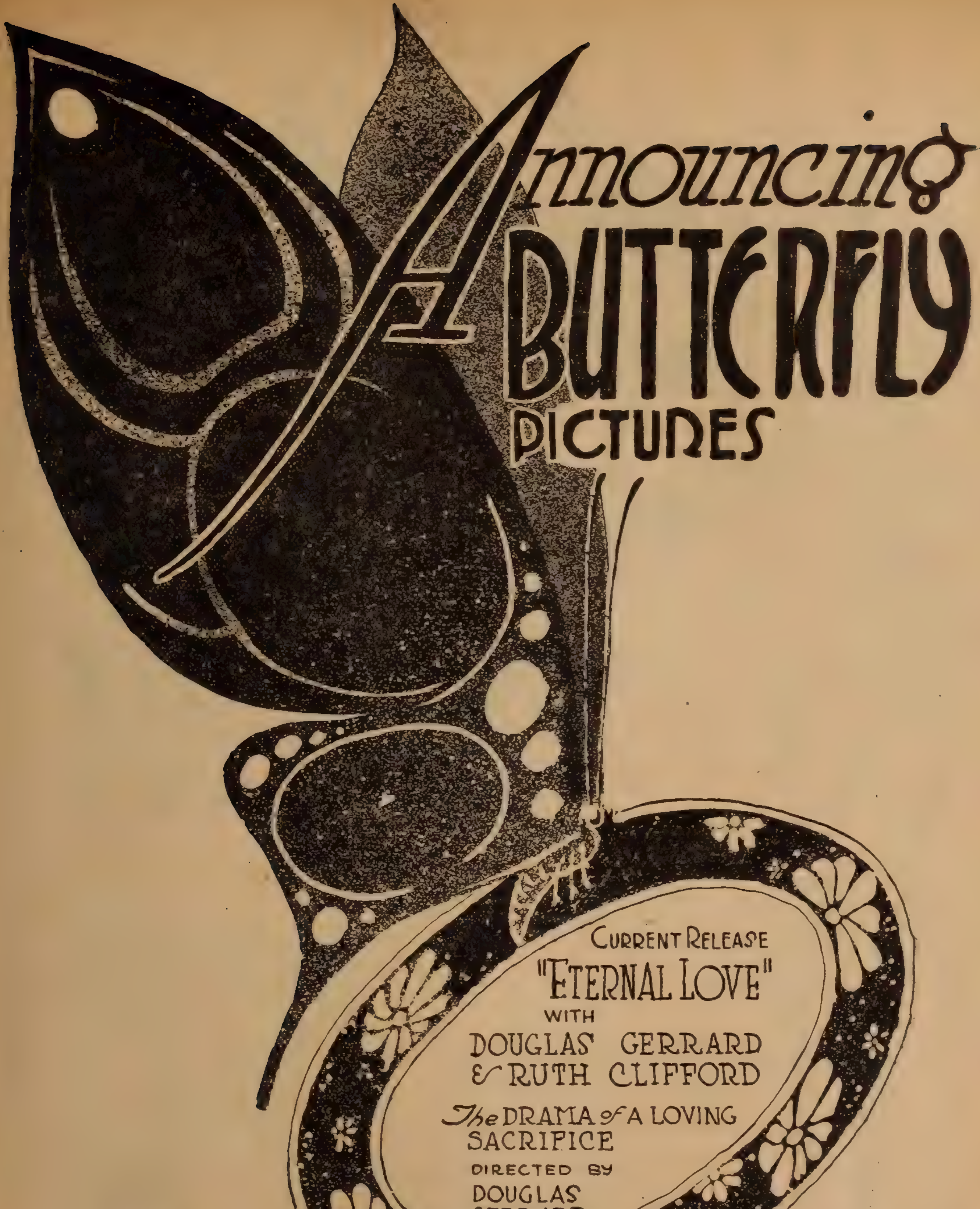
A Dramatic and Baffling Mystery of the Big Woods

Written and Produced by
IDA MAY PARK

BLUEBIRD

Photoplays, Inc.

"BLUEBIRDS HAVE ARRIVED" is the keynote of the thousands of congratulatory messages that have flooded the BLUEBIRD offices the past two months. Skeptical Exhibitors have been convinced of the excellence of BLUEBIRD Photoplays by the insistent and persistent demand for them on the part of fans. Give the people the clean, strong, wholesome heart interest plays; the big productions and the brilliant direction that make BLUEBIRDS the highest standard of Feature Photoplays in the film world. Make one day a week "BLUEBIRD DAY" in your house and watch the profitable result. Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.



Announcing BUTTERFLY PICTURES

CURRENT RELEASE

"ETERNAL LOVE"

WITH

DOUGLAS GERRARD
& RUTH CLIFFORD

The DRAMA *of* A LOVING
SACRIFICE

DIRECTED BY
DOUGLAS
GERRARD

Produced by
Universal Film Mfg. Co.
Carl Laemmle Pres.

BOOK THROUGH ANY
UNIVERSAL EXCHANGE

Announcing

BUTTERFLY PICTURES

"The Phantom's Secret"

A Mystery Drama of Love and the Law

with Mignon Anderson and Hayward Mack

Directed by Charles Swickard

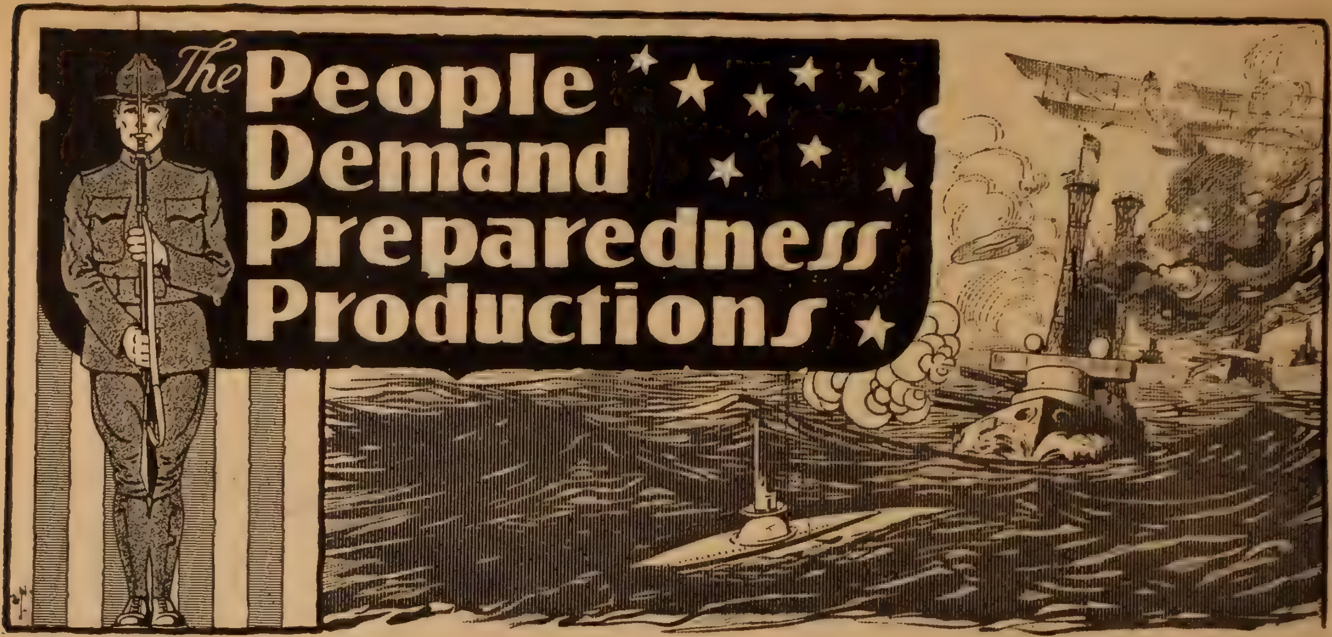
Produced by the UNIVERSAL Film Manufacturing Company

Carl Laemmle, President

Book through any UNIVERSAL Exchange

Announcing
Butterfly
Photo Plays

PRESENTING
HERBERT RAWLINSON
WITH
NEVA GERBER IN
STUART PATON'S ROMANCE
OF YOUTH AND AUDACITY
"LIKE WILDFIRE"
BOOK THROUGH ANY UNIVERSAL EXCHANGE


The People Demand Preparedness Productions

ALL Americans are aflame with patriotism today. Never in the history of the United States have they been so closely united in thought and action since President Wilson's memorable message to Congress declaring that a state of war exists.

These thrilling and patriotic Universal Preparedness Productions are just what the people are demanding everywhere. They are magnificent productions—each worthily entitled to the fullest consideration. Look over the list. Read the brief descriptions, and from them make the selection that best suits the type of entertainment you are giving in your house. For the fullest particulars wire or write your nearest Universal Exchange today, or UNIVERSAL FILM MANUFACTURING COMPANY, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"Liberty" The Universal's smashing big 20-week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Featuring Marie Walcamp—Eddie Polo—Jack Holt—G. Raymond Nye and a huge cast. Shows everything that happened along the borders of Mexico. Tremendously timely. Book it now. Twenty instalments—2 reels each. Complete Ad props.

"Uncle Sam at Work" Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskins' great book—"The American Government." Nothing like it ever put out by any one. Complete Ad props.

"The War Waif" Two-reel special produced by Allen Holubar, featuring Allen Holubar, Zoe Rae and Claire McDowell. A crackin' fine war picture in two exciting reels.

"The White Feather Volunteer"

Two-reel war drama based on the slacker difficulties of English enlistment. Featuring Rupert Julian and Elsie Jane Wilson. Produced by Rupert Julian.

"Court Martialed" A crackerjack three-reel production, featuring Allen Holubar, Frances Nelson, Hobart Henley and William Welsh. Produced by Stuart Paton. A gripping three-reel picture that will go over big.

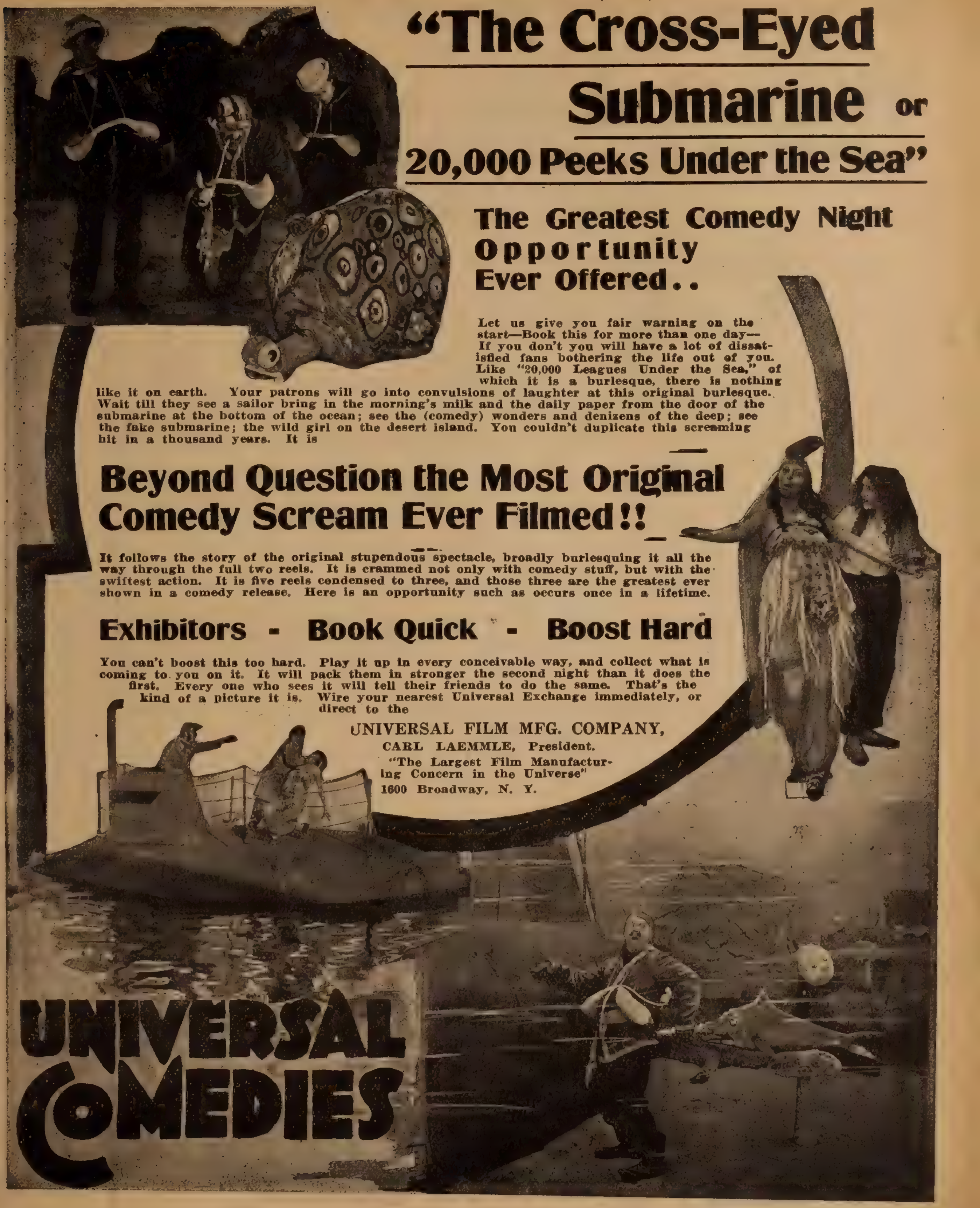
"If My Country Should Call"

Dorothy Phillips gives a wonderful performance in "If My Country Should Call," and is supported by a brilliant company, including Lon Chaney, Vola Smith, Frank Whitson and Jack Nelson. This thrilling patriotic drama is from the story by Virginia Terhune VanDewater; is in five reels and was directed by Joseph De Grasse. It is a red-blooded picture with an especial appeal to men of military age as well as to their mothers and fathers.

Book any or all of these SPECIAL PREPAREDNESS PICTURES THRU any of the 78 Universal Exchanges

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, Pres.
"The Largest Film Mfg. Concern in the Universe"
1600 BROADWAY NEW YORK



"The Cross-Eyed Submarine or 20,000 Peeks Under the Sea"

The Greatest Comedy Night Opportunity Ever Offered..

Let us give you fair warning on the start—Book this for more than one day—If you don't you will have a lot of dissatisfied fans bothering the life out of you. Like "20,000 Leagues Under the Sea," of which it is a burlesque, there is nothing like it on earth. Your patrons will go into convulsions of laughter at this original burlesque. Wait till they see a sailor bring in the morning's milk and the daily paper from the door of the submarine at the bottom of the ocean; see the (comedy) wonders and denizens of the deep; see the fake submarine; the wild girl on the desert island. You couldn't duplicate this screaming hit in a thousand years. It is

Beyond Question the Most Original Comedy Scream Ever Filmed!!

It follows the story of the original stupendous spectacle, broadly burlesquing it all the way through the full two reels. It is crammed not only with comedy stuff, but with the swiftest action. It is five reels condensed to three, and those three are the greatest ever shown in a comedy release. Here is an opportunity such as occurs once in a lifetime.

Exhibitors - Book Quick - Boost Hard

You can't boost this too hard. Play it up in every conceivable way, and collect what is coming to you on it. It will pack them in stronger the second night than it does the first. Every one who sees it will tell their friends to do the same. That's the kind of a picture it is. Wire your nearest Universal Exchange immediately, or direct to the

UNIVERSAL FILM MFG. COMPANY,
CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, N. Y.

Wake Up, America!

(No. 175. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

At a recent meeting of the New York Film Club, one of the speakers—sales-manager for one of our competitors—paid this tribute to the Universal:—

"Somehow the Universal always seems to have a picture on hand to fit any great piece of news that happens almost anywhere in the world. You've got to hand it our Universal friends for always having timely stuff that gets the money for the exhibitor. I don't know how they do it, but they do it just the same. There's something uncanny about it."

There's really nothing uncanny about it at all.

It's partly LUCK, it's partly our ENORMOUS PRODUCTION and it's partly THINKING AHEAD ALL THE TIME.

But, whatever it is, it proves that it pays the exhibitor to be closely connected ALL THE TIME with the organization that is ALWAYS AND ETERNALLY ON THE JOB.

No matter what happens, anywhere, at any time—the Universal has a picture that is appropriate.

Right this very minute, with war and preparedness the two topics of interest in every household in the land of the free and the home of the brave, we are booking SIX GREAT BIG SMASHING PICTURES which could not be any more timely if we had known a year ago just what President Wilson and Congress intended to do a couple of weeks ago! They are:

"LIBERTY"—the most tremendously successful serial we ever made. Featuring Marie Walcamp, Eddie

And Then Clean Up!

Polo, Jack Holt, G. Raymond Nye and a corking good supporting company.

"UNCLE SAM AT WORK"—showing what Uncle Sam has done to get ready for the big scrap. And he has done things you don't even dream of—things that will make you and your patrons yell for pure patriotism.

"THE WAR WAIF"—an exciting two-reel war picture featuring Allen Holubar, Claire McDowell and little Zoe Rae.

"THE WHITE FEATHER VOLUNTEER"—a Rupert Julian production dealing with the "slacker" in time of war.

"COURT MARTIALED"—a rattling good Stuart Paton production featuring Frances Nelson, Allen Holubar and Hobart Henley.

"IF MY COUNTRY SHOULD CALL"—a five-reeler featuring Dorothy Phillips, produced by Joseph De Grasse and adapted from Virginia Terhune Van De Water's great story.

This is the kind of stuff you ought to be feeding your patrons RIGHT NOW because they will love it! If you don't add this sort of spice to your regular show you are not cashing in on timely events.

Universal exhibitors are setting their people wild with Universal preparedness pictures and there's no reason why you can't join the Universal ranks this very day.

Wake up, American exhibitors, and then—CLEAN UP!

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, - - - - - - - - - - New York

Scenes From The

BUTTERFLY PRODUCTION "ETERNAL LOVE"

with RUTH CLIFFORD
& DOUGLAS GIRARD

"LITTLE MOCCASINS"

Left—Portia on the road to health.

Centre—"Take off those clothes and put on these."

Right—"I'll stay with him!"

BISON Two-Reel Drama, featuring Edith Roberts. Written by Harvey Gates and produced by Millard K. Wilson, in setting of great natural beauty.

CAST.

Dennis Reid	Millard K. Wilson
Portia Justin	Edith Roberts
Freddie Waldo	J. F. Abbot
Mrs. Justin	Louise Hutchinson
The Doctor	Malcolm Blevins

EDITH ROBERTS, leaving the Nestor comedies momentarily behind her, is the featured player of this charming Bison drama, written by Harvey Gates, and produced by Millard K. Wilson, who also plays the role of the "cave man" hero. The story is set among natural scenery of great beauty, and the wonderful photography adds another feature of merit to an unusual picture.

Portia Justin has always been pampered and spoiled by her rich and indulgent mother, and now that the doctors declare that she has a touch of the "white plague," the indulgence is even greater. With the family physician and Portia's admirer, Freddie Waldo, Portia and her mother repair to the Western mountains, thinking to find health for the bored and weary girl.

Living in the vicinity is one Dennis Reid, a red-blooded chap, who knows every inch of the country. Besides his occupation of raising bees, he manages to find time to write novels of the Western country, which are published under a different name.

One day as Portia is lying on her couch reading, a small snake winds its way toward her, and Dennis, seizing the snake, hurls it into the underbrush. Portia is grateful, but neither she nor her party recognize Dennis on their subsequent meetings. Only the doctor, who is concerned at the snobbery of the Justin party, tries to make amends to Dennis, who thus learns of Portia's illness.

Dennis has fallen in love with the girl. One day he swoops down upon her, takes her to a hut presided over by an Indian woman, determined by right living and open air to restore her to health. Her family is greatly worried, but can find no trace of her.

At last Portia is well and strong. Restoring to her the clothes she wore when he abducted her, Dennis, who has now learned to call her "Little Moccasins" because of his compelling her to wear moccasins instead of her high-heeled shoes, places her upon a horse and sends her home. Freddie at last hears that Dennis was Portia's abductor, and with a party he starts out in search of him.

Meantime, Mrs. Justin makes all possible speed to hurry Portia away from the distasteful country. On the road they encounter Freddie and his party, who have injured Dennis. Portia at last realizes her love for him, and insists upon remaining to care for him.

IRENE HUNT IS POISONED.

IRENE HUNT, who is featured in the Universal special attraction, "The Birth of Patriotism," is working at the present time under difficulties. A few days ago Miss Hunt took a drive into the mountains in her automobile and seeing some wild flowers not far from the roadway, alighted and plucked them. She did not know that her hands had touched the dangerous poison-oak, but that night her arms broke out in spots and blotches. Her physician, after diagnosing the case, advised her to remain at home, but Miss Hunt is not the kind to give up and she appeared at the studio as usual for work.

BURRO APPROPRIATES SCRIPT.

FRED A. KELSEY, who is directing the Harry Carey company at Universal City, was held up nearly thirty minutes near the town of Newhall, California, the other day by a burro. The animal, which was being used with another burro in the picture, "According to Appearance," took possession of the script and started away with it. The burro carried the story of the play in its mouth and it was not recovered until one of the cowboy members of the company had given chase, bringing the precious script back a half hour later. Carey's next picture is a Gold Seal called "The Honor of an Outlaw."

make one day each week A BLUEBIRD DAY in your house

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

Christy Mathewson Inaugurates the Cincinnati Season.

These Sailors Have Drilled Only a Month.

Raising Vegetables at Bellevue Hospital.

Italian Bersagliere Parade For Enlistment.

West Point Graduates War Class Early.

The Destroyer "Smith," the only American Warship Thus Far Attacked, Dodges Torpedo from German Submarine "Somewhere Off the New England Coast."

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

PATRIOTISM AND BASEBALL.

THE response of the nation to the preparedness slogan and the opening of the national game in different parts of the country, seem to share the honors of the Animated Weekly No. 69. We see the response to the call for recruits in both the army and navy at Chicago, where 500 men are shown lined up in their citizens' clothes. Universal City is doing its share. A recruiting office was established under the giant pepper trees of the film capital, and we see the recruiting officer in conversation with some of the film stars. An interesting view of the U. S. destroyer "Smith," which dogged a U-boat torpedo is a timely bit. The graduation class at West Point, who received their diplomas two months before the usual time on account of the shortage of officers, with the ceremonies of the occasion is interesting. The great "Wake Up, America!" parade in New York city is shown with the flock of airplanes which flew over the city, scattering appeals for recruits. The response to the urging of the Secretary of Agriculture for food economy is being met by the utilization of back yards all over the country for the growing of vegetables. We see the doctors, nurses and patients of Bellevue Hospital, New York, engaged in turning their lawn into a garden.

In connection with the opening of the national game, we are shown pictures of the beloved Matty and his Cincinnati Reds, who celebrated the occasion with a victory over the St. Louis Cardinals. Flowers were presented to the Old Master, who has endeared himself to thousands of Universal fans in the pictures in which he starred for the company.

ANIMATED WEEKLY, NO. 69.

"Fan" Army Begins Campaign.—Redoubtable Christy Mathewson inaugurates 1917 season as manager of the Reds.—*Cincinnati, Ohio.*

Film Folk Prove Fealty.—Recruiting office is established to win enlistments in the world's only motion picture municipality.—*Universal City.*

Rally 'Round the Flag, Boys!—The entire nation is responding generously to the government's urgent plea for recruits in all branches of the service. Have you done your share?

U. S. Warship Foils U-Boat.—The destroyer "Smith" dodges torpedo fired by hostile submarine.

Italians Rally To Old Glory.—The Bersaglieri, veterans of the Turco-Italian War now living in thic country, parade in an effort to enlist their compatriots.—*New York City.*

Last of Greek Liners Torpedoed.—The "Nestos," sole remaining ship of Greece's merchant marine, is sent to bottom by U-Boat in Mediterranean.

New Officers For the Army.—West Point graduates cadets two months before scheduled time because of international situation.—*West Point N. Y.*

Food Economy Seizes Nation.—In answer to the plea by Secretary of Agriculture Houston, the entire country utilizes its backyards for intensive farming.

Wake Up America!—Loyal citizens, 100,000 strong, hold monster parade and demonstration in effort to win recruits for the Army and Navy.—*New York City.*

Archie Roosevelt Weds.—Colonel's youngest son marries Miss Mary S. Lockwood, Back Bay Society girl.—*Boston, Mass.*

U. S. Welcomes British Mission.—War confrerés, headed by the Right Honorable Arthur James Balfour, arrive in Washington.

America's Newest Fighting Craft.—Battleship "New Mexico," dreadnought launched at Brooklyn Navy Yard.

Cartoons by Hy. Mayer, World Famous Caricaturist.

"IN DEFENSE OF YOUR BUSINESS INTEGRITY

To keep the confidence of your patrons you must give them the best entertainment possible at your admission price. News weekly subjects are in demand. Give your patrons the very best there is to be had, and you will preserve your business integrity, add to your reputation and increase your profits.

Here's What Your Patrons Are Entitled To:

Millions of movie fans are also war fans these stirring days That's why the U. A. W. comes to the front with its marvelous defense program. Read: Naval Militia is Called; Coast Patriotic Parade; Recruits Swamp Officers; Dixie Shares Burden; Our Gunners Man Seized Ships; Filipinos Doing Their Bit; Repelling the Enemy--Boy Scouts; America's Battlefield--Big League Ball Players Drill; British Warship in U. S. Port; German Sailors Interned; Greatest Air Battle in History, etc. That's what will get the crowds on your dullest day. Write your Universal Exchange, or UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

UNIVERSAL ANIMATED WEEKLY

THE BIRTH OF PATRIOTISM

The farewell at the station.

FIVE-REEL Special Attraction. Adapted for the screen and produced by Mrs. E. Magnus Ingleton, from I. A. R. Wylie's story which appeared in the Saturday Evening Post, with Irene Hunt and Leo Pierson as the featured players.

CAST.

Anne	Irene Hunt
Mary	Ann Kronan
Johnny Roberts	Leo Pierson
Sam Peters	Ernie Shields
Ike	Frank Coffray
Sallie Hawkins	Lydia Yeamans Titus
Gus Hawkins	Edw. Brown

THE ranks of the woman directors of motion pictures are augmented every year. There are now at least six at Universal City alone, doing some of the best work which the industry produces. With "The Birth of Patriotism," the special attraction for this week, the name of Mrs. E. Magnus Ingleton is added to the list of women producers. She has already shown her skill in a short picture, but this is her first important photoplay. A wonderful story for picture purposes was found in the Saturday Evening Post under the title of "In the Track of the Storm," and Mrs. Ingleton made the adaptation as she has done so many times before, but this time, instead of turning it over to some one else, she began to carry it out herself, with a carefully chosen cast, headed by Irene Hunt and Leo Pierson. The story is so good that it may speak for itself, for its message is most timely.

Mary was a music teacher in Miss Wilkens' "Private School for Girls." Her life made her stern and almost forbidding in appearance, subduing all the softer qualities of her nature. Then Johnny Roberts came into Mary's life, and with him came love.

Johnny's salary was small, for he was a banker's clerk, but he earned enough to furnish a flat on the purchase-hire plan. They were young, with all life before them, so one sunny Saturday afternoon they were married.

And, in another part of London, a little public house of the lower class, known as "The White Horse," flourished. In the private bar of the little "pub," Anne, a common little Cockney, presided. She was slight and fair, with a cheap, tawdry prettiness, and Sam adored her. But Anne, while not unkind, was indifferent to his advances.

At first Mary and Johnny were supremely happy in their little flat, but gradually, as the glow wore off, Johnny's habits began to grate on Mary's sensitiveness, as each day brought fresh evidence of his untidiness. Johnny found a pal in a dog he brought home, after bandaging its injured paw, and the two became inseparable. Steadily the breach at home grew wider, and one evening, unable to stand Mary's silent contempt any longer, Johnny went out with his dog, and wandered miserably through the streets, while Mary shed bitter tears at home. The cheering lights of "The White Horse" attracted him, and as if led by Fate, he entered. Here he met Anne, whose sympathy appealed to him and his visits to "The White Horse" became more and more frequent.

The Londoner, phlegmatic in the face of danger, had ignored the first murmur of war, which now became a roar, and one eventful evening, many of the White Horse boys left for the front.

At last the turning point came for Mary. Johnny was weary, sick and feverish. Mary believed him drunk, when he staggered home and, thoroughly angry, she turned him out.

The recruiting sergeant finds an unresponsive audience at first.

The breach begins to widen.

Nightlong, Johnny wandered aimlessly, half delirious. Morning found him at "The White Horse," to which he had come, almost unconsciously. When Anne arrived for her duties, she found him, and had him sent to her lodgings. When he recovered, he enlisted and was at length sent to the front.

Mary, in her abject misery, had followed Johnny from the office one evening. Now, however, with a determined air, she approached Anne's lodgings. Anne, still crying, returned from the station, and the two women met. Mary had come for what belonged to her, the money on which Anne was living. Anne, infuriated by Mary's triumphant manner, and nettled by the truth of Mary's words which predicted that Johnny would tire of her commonness, raised the lamp, about to hurl it at Mary. They were interrupted by a scraping at the door. It was Johnny's pal, the dog, who, seeing Mary, ran out. Perhaps Johnny was at the little flat. Together the two women followed to the flat, which now presented a miserable aspect. Anne discovered Johnny's baby, which Johnny knew nothing about, and she realized why Mary had come for the money—the baby was starving. Anne ignored Mary's protestations and took the baby home, while Mary, sacrificing pride for love, followed with the dog.

Far away in London came the news that Johnny had been killed. Mary suppressed her suffering, and when Anne sank into a fever, Mary saved her by her splendid sacrifice. Anne, delirious, raved of the night of Johnny's departure: " 'E was lookin' fer you—I've lost 'im!" A great understanding surged through Mary's soul.

One night the landlady of Anne's lodgings brought a little orange-colored envelope. The report had been false, and Johnny was coming home. It was then that Anne made her splendid renunciation, as she realized that in Mary lay Johnny's happiness. She prepared supper and, having bought a new dress for the baby, put it on him. Then, on pretense of having forgotten something, she kissed Mary, and with a merry little laugh, went out.

Down in the street came Johnny, walking slowly and carefully, for the war had taken his sight. In the shadow of the doorway, Anne waited, with a shawl thrown over her head, to lead him up the steps, where, unseen by him, she bent and kissed his sleeve. With a brave little smile on her quivering lips, she whispered: "Good luck, and God bless yer, Johnny!" and ran out. Johnny Roberts passed into the room, where he found his long-lost happiness.

Anne understands home-making.

"Yer don't have to go back to her—I'll take care of yer!"

ALICE LAKE JOINS BLUEBIRD PHOTOPLAYS.

ALICE LAKE has joined the Bluebird Photoplays, and will play under the direction of Jack Conway with Herbert Rawlinson in one or more special features. Miss Lake has had experience of four years before the camera, starting first with the Vitagraph in the East, and for a short time was with Thanhouser for a special production. Roscoe Arbuckle saw her work and engaged her to play opposite him in comedies. She remained with him four months, recently resigning her position.

Miss Lake prefers comedy-dramas rather than underworld or Western pictures. She can ride, swim, shoot, and has established a reputation as a classic dancer.

"I am awfully glad to appear in Bluebirds," said Miss Lake. "I think this company's pictures are wonderful and I admit I have long entertained a hope of becoming identified with its organization."

Miss Lake, who is a native of Brooklyn, was educated in that city and in private schools of New York. She never had any experience in the spoken drama, but has appeared as a society dancer at social functions.

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PAUL GULICK........Editor
M. WINKLER........Music Editor
PETER PEPPER........Interviews
MARJORIE HOWARD........Interviews
JOE BRANDT........Business Manager
J. W. CAMBRIDGE..Canadian Representative
JULIUS BERNHEIM......Minneapolis Corresp.
KINTARO SAKAMOTO..Japan Correspondent
ROBERT S. DOMAN....London Correspondent
BURTON RICE........Paris Artist

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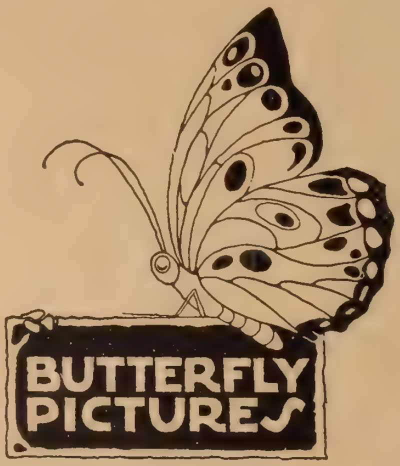

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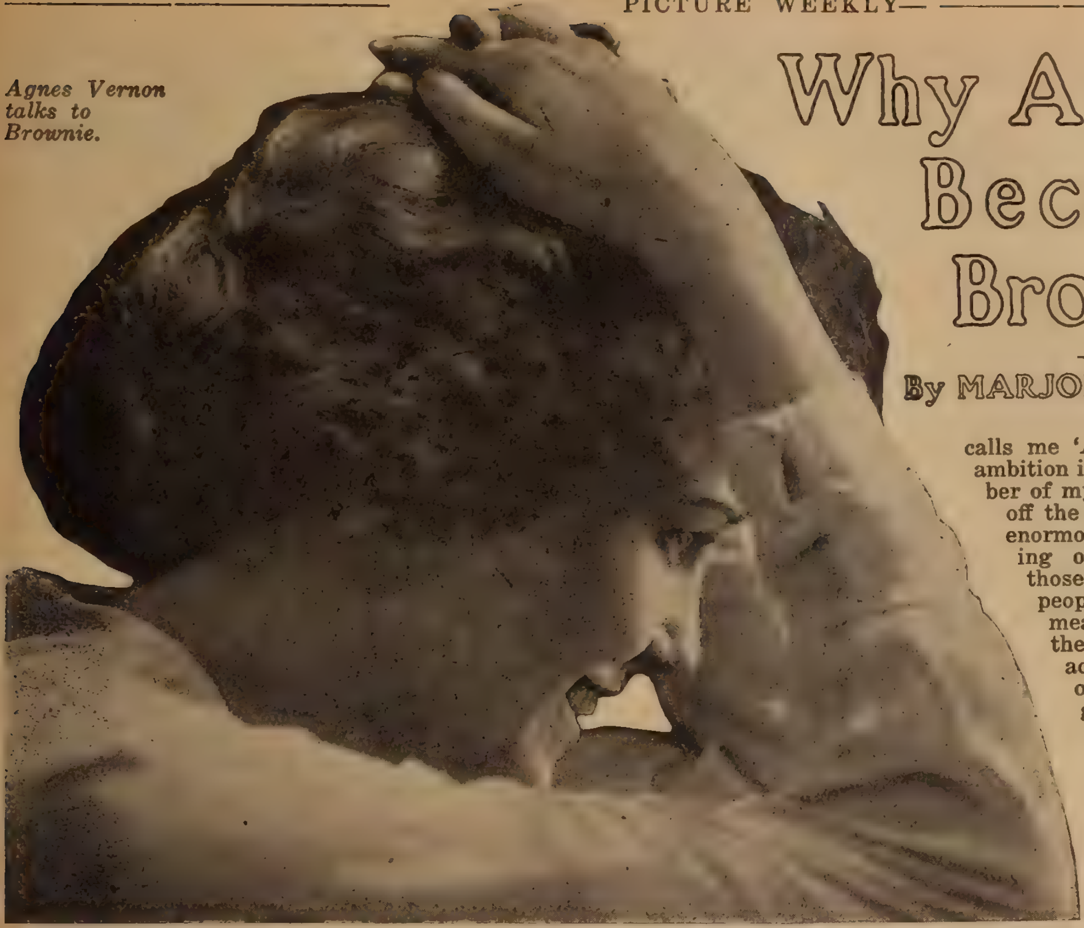


Agnes Vernon talks to Brownie.

Why AGNES Becomes Brownie

By MARJORIE HOWARD

MILLIONS of girls change their last names every year, but it has remained for a Bluebird leading lady to take the drastic and much more unusual step of changing her first name, instead. Little Miss Vernon is the girl who disagrees with Juliet in thinking that there is a very great deal in a name. Her godfathers and her godmothers in her baptism decided upon "Agnes," and she has grown to woman's estate under the shadow of that dignified and rather formidable cognomen. But when the baby girl whom they had christened Agnes began to toddle about, and laugh and chuckle, and open her big brown eyes in surprise at everything she saw in the big world, they discovered that her name was much too formal, and she received the appelation of "Brownie."

Even when she outgrew the rolly-polly stage the name stuck, because it just described her eyes, and because she looked so pretty when she was dressed in brown. "Agnes" was never heard in the Vernon family unless the owner of it was very, very bad indeed. So she came to associate it with all sorts of disagreeable experiences, like going to bed by day, and things of that unpleasant description.

"Oh, I know that Agnes is the name of a famous saint, that it is immensely dignified, and all that," says Miss Vernon, "but the trouble is that I am not a saint at all, and not even particularly dignified. I never feel at home with any one who calls me 'Agnes,' and my chief ambition is to increase the number of my friends, both on and off the screen, to a perfectly enormous total. I am thinking of consulting one of those cryptogramic name people—you know what I mean, the ones who add the letters of your name according to a system of their own, and then give you the "digit' of it, as they call it, and tell you whether it corresponds to your cosmic vibrations, or something like that. I am sure that I shall find that 'Agnes' is quite the wrong name for me and will get me into all sorts of trouble, while 'Brownie' will lead me on to fame and fortune. They charge five dollars, I believe, for a consultation, but surely it is cheap at the price, if it regulates your vibrations forever afterwards!"

"Wake up, America!—I mean Brownie Vernon!" (*This is spoken from the picture above.*)

"Red" grabs the telephone receiver.

Ben Wilson and Howard Crampton in a tense scene.

"HIGH FINANCE"

HIGH FINANCE" is the suggestive title of the eighth episode of the wonderful serial, which was adapted by Stuart Paton from the well-known novel of the same name by Eustace Hale Ball, and is also being produced by the famous director of "20,000 Leagues Under the Sea," the undersea feature which bids fair to be the most caricatured production ever made for the screen.

In the crook's apartment, the Red Warren's men are gathering and learn that a meeting will be held the following evening. They arrange to be in Washington on the 25th. Polly, locked in the room above them, is trying to glean some information by listening with her ear to the wall. Finally, opening the window, she manages to drop to the floor below and peer in the room where the crooks are assembled.

During this time, Shirley has communicated with Chief Cronin, who begins to think Polly's disappearance is becoming a habit, and is beginning to suspect her.

Receiving a mysterious message over the wire, Shirley begins to analyze the case, and is thoroughly alarmed and puzzled when he finds the murders include not only local politicians, but international ones also.

As one of the crooks steps to the window and throws it open, Polly drops to the sill, hanging on by her finger tips, but is discovered and pulled into the room. Taylor starts to strike her, but "Red" stops him.

On the outside of the building Shirley's men have located Polly, surrounded the building, and are anxiously awaiting the next move of the crooks.

The detectives and police break into the house from all sides, and some of the men are captured, others among them "Red" with Polly, escaping through the secret entrance. The captured men are handcuffed, and the police question them. They sullenly refuse to talk. But at last one man signifies his willingness to tell all he knows about the mysterious voice on the wire.

In the meantime, Polly has been placed in a high-powered automobile. She feigns unconsciousness, and the crooks think it safe to leave her for a moment to see if the others are following them and to close the secret entrance. They run back, and she revives, seizes the steering-wheel of the car and begins to drive as hard as she can. They discover her absence, and plan pursuit.

Wayne and Dorian have been left behind in the house, secretly to watch the detectives. They are hiding, and listening. The crook, who has decided to go back on his own gang and confide in Shirley, is just about to begin his confession, when we see a picture on the wall moved aside; through the hole left visible comes the muzzle of a gun; there is a shot and the man falls dead. The detectives are no nearer the solution of the mystery.

THE title of the eighth episode of the great Mystery Serial, "The Voice on the Wire," written by Eustace Hale Ball and adapted and produced by Stuart Paton with Ben Wilson starred.

CAST.

Shirley	Ben Wilson
Polly	Neva Gerber
"Red" Warren	Francis MacDonald
Renolds	Jos. W. Girard
Cronin	Howard Crampton
Short	Lou Short
Wayne	Willard Wayne
Dorian	Charles Dorian

"WHERE ARE MY PARENTS?"

IT is not often that one is blessed with two sets of parents, but occasionally this sort of thing happens at a picture studio. The latest doubly-fathered and mothered child is Brownie Vernon, who enacts the leading feminine role in the Bluebird photoplays, "Bringing Father Home" and "The Car Of Chance," which productions are being made simultaneously by Director William Worthington.

"This quartet of fathers and mothers make my head ache—I am kept busy inquiring 'Where are my parents??' " said Miss Vernon.

"BILL BRENNAN'S CLAIM"

The first meeting. *Bill and Nina.* *Saunders sees Nina.*

GOLD SEAL Three-Reel Drama. Story by Shelly Sutton. Scenario by Chas. Wilson, Jr. Produced by George Marshall, with Neal Hart and Janet Eastman.

CAST.

Bill Brennan	Neal Hart
Nina	Janet Eastman
Saunders	Joe Rickson
"Dad" Weston	Raymond Whittaker
Pete	Jack Walters
Mexican	Tom Grimes
Wells Fargo Man	"Bud" Osborne
Prospector	Bill Gillis

A VERY good story, with excellent roles for the two leading characters, played by Neal Hart and Janet Eastman, and a splendid chance for Joe Rickson to risk his neck in his own unique fashion, by rolling down a cliff with a horse and wagon on top of him, is the Gold Seal release for this week. It was written by Shelley Sutton, adapted for the screen by Charles Wilson, Jr., and produced by George Marshall.

In Yellow Dog, claim-jumping is considered a dangerous occupation. Saunders jumps Bill Brennan's claim, while Bill is away trying to get funds to work his mine. The men about the town are afraid of Saunders, and think the law is probably with him, but Pete, a friend of Bill, writes him a note, informing him of the event and urging him to return to Yellow Dog.

"Dad" Weston and his daughter Nina are headed for Crooked Creek when Bill, on his way home, meets them, their wagon stuck in the mud. He helps them out, and is instantly smitten with Nina, who is attracted to him. "Dad" is broke, but Nina encourages him, saying there have been some big strikes in Crooked Creek.

Saunders meets Weston just after they have reached Yellow Dog, and while in the saloon talking and drinking, the former asks Weston to work his claim. Weston dislikes working for any one, but finally consents and accepts the money Saunders hands him. Saunders is immediately interested in Nina, suggesting that he might take Weston as partner. Weston encourages Nina to treat Saunders well, and when the man proposes to her, though she fears and loathes him, she accepts, for her father's sake.

Nina and her father are now living in Bill's shack on the claim. Bill returns and rushes into the shack with drawn gun, but, seeing Nina, thinks he must have made a mistake. They invite him to supper, but Weston manages to send Nina on an errand. Bill catches up with her and, encouraged by the girl, proposes to her. Sadly she tells him she has promised to marry another. People think Bill must be afraid of Saunders, for because of Nina, Bill doesn't try to fight with the claim-jumper.

Saunders makes arrangements to sell the mine to an Easterner; the money is being brought by a Wells Fargo man. When Saunders hears this news, he bribes a Mexican to steal Nina for him. Nancy, a dancer at the Yellow Dog Saloon, tells a friend of hers, and is overheard by Bill, who immediately rides toward the claim, meeting the Mexican, who has Nina gagged and tied on a horse. He rescues her, and they hasten to the shack.

The Easterner and his engineer, with Weston and Saunders, await the coming of the Wells Fargo man. He arrives and becomes suspicious of Saunders. He recognizes Saunders' hands, and accuses him of theft. Saunders suddenly fires at the man, killing him, and then, snatching away the bags of money, rides furiously away.

Bill hears of the shooting and rides after Saunders. After a desperate run, both men firing meantime, Saunders jumps on a moving train, Bill after him. They fight on the caboose and Bill throws Saunders off the train. He is killed. With the money Bill returns to the shack, where he tells his story of his claim being jumped. Bill and Nina smile shyly at one another as the picture fades.

UNIVERSALITES ARE ROBBED.

J. MORRIS FOSTER and his wife, who is professionally known as Mignon Anderson, are mourning the loss of their silverware and some jewelry as the result of a burglary at their Hollywood home. These Universalites estimated their loss as approximately $500.

The actor and actress had been invited out to dinner at the home of Mr. and Mrs. T. D. Crittenden, also of Universal City, and it was during their absence that marauders broke open the back door and ransacked the house.

"I never saw such a scene of confusion in any stage of my life," said Miss Anderson. "The robbers had pulled out every drawer, tore the beds to pieces and even upturned the rugs in their search. Fortunately we had taken our money and most of our jewelry with us." Miss Anderson is the heroine of the second Butterfly Photoplay, "The Phantom's Secret."

“GOD'S LAW” STRIKES VITAL BLO

(This story is used verbatim from the Public Ledger as written by a Staff Correspondent and runs in the issue of March 22.)

Screen Play which was formerly used by Philadelphia Public Ledg an unanswerable argument again

UNUSUAL SCENE WHEN MEMBERS ASSEMBL

Many Expressions of Support for Movement to Abol Capitol—Enactment of Remedi

WHAT is expected to prove the final and decisive blow in Pennsylvania's movement for the abolition of capital punishment was delivered here to-night when the great motion picture preachment, “The People vs. John Doe,” was exhibited in the hall of the House of Representatives before nearly the entire membership of the Senate and House as well as a thousand or more other Senators.

This remarkable spectacle was presented through a special arrangement made by the Public Ledger, which obtained the rights for the purpose by Stanley V. Mastbaum, managing director of the Stanley Company of Philadelphia, in order to impress in virile and highly dramatic form a concise summarization of some of the strong arguments which have been arrayed against the continuance of this anachronism of the criminal law and in support of the Wells-Hess and Tompkins bills pending before the Legislature.

Recognizing the extreme importance of the subject, Speaker Baldwin, who is one of the earnest opponents of the death penalty, suggested when approached that formal permission for the exhibition of “The People vs. John Doe” be obtained by resolution of the House. This was done at the House last Monday evening, the chamber formally setting aside to-night for the purpose, and entering the action in its proceedings.

SAVING INNOCENT MAN FROM CHAIR.

The picture, which is a faithful film production of the case of Charles Frederick Stielow, whose death sentence was recently commuted by Governor Whitman, of New York, two hours before he was to be executed for a murder he did not commit, was thrown upon a screen in the hall of the House.

Before the picture was shown, Representative Herman L. Hect introduced to the audience Mr. Miller, the deputy warden of Sing Sing prison, who while in charge of the death-house became convinced of Stielow's innocence and inaugurated the investigation which resulted in the governor's action, which followed a confession by one of the two men who actually did commit the crime.

Mr. Miller detailed briefly the facts concerning the murder and manner in which the police, spurred on by offers of a large reward, built up the case against Stielow.

ONLY 10 PER CENT OF INDICTED CONVICTED.

The speaker also took occasion to state that a recent investigation of criminal statistics in New York State developed the fact that only 10 per cent of the indicted murderers in that State are convicted, chiefly because of the existence of the death penalty. As against this record the statistics in Wisconsin, where capital punishment was abolished thirty years ago, 50 per cent of the number of persons indicted for murder are convicted and removed from contact with society.

The audience was obviously gripped as the story of the ignorant farmhand's progress through the law's channels unfolded itself. There was no question that it had a telling effect upon the minds of those legislators who were undecided as to their attitude upon the bills to abolish the death penalty.

It is a remarkable fact that during the hour and fifteen minutes when the picture was being shown hardly a spectator moved.

LEGISLATORS DEEPLY MOVED.

Following are some expressions made in the lobby of the House when the exhibition ended.

State Senator Clarence J. Buckman, chairman of the Appropriation Committee—“I have never seen a picture more interesting or more convincing in its exposure of third degree methods and the fallibility of human judgment.”

Representative James A. Walker, of Philadelphia—“If that picture truthfully portrays a single case, it alone should lead all men to fight for the abolition of capital punishment.”

Representative Byron A. Milner, of Philadelphia—“The picture is a portrayal of what only too frequently occurs in the administration of law. Miscarriages of justice are not rarities as the result of ‘frame-ups’ by detectives. In my own experience as a lawyer I defended one man who was the victim of a chain of circumstances and absolutely innocent of the crime with which he was charged.”

Chief Clerk Thomas H. Garvin, of the House of Representatives—“The picture was the most wonderful thing of its kind I have ever witnessed. It teaches a lesson we should never forget, and that is that human judgment in this matter of life and death is a doubtful quality.”

State Senator Nason, of Erie County, expressed a similar view—“The picture was tremendously impressive,” he said.

CONDEMNS THE THIRD DEGREE.

Representative Lex N. Mitchell, of Jefferson County, declared that he was very deeply impressed by the film. “I am against capital punishment,” he said, “and this picture only confirms my belief. It also exposes another horrible fault in our system of dealing with persons charged with crimes. That is the third degree. I believe it should by law be abolished and a heavy penalty inflicted upon detectives who practice it.”

Representatives Isadore Stern, of Philadelphia—“I was never more antagonistic to capital punishment than I am since seeing the ‘John Doe’ picture. It is the most wonderful motion picture I have ever looked at.”

Representative Isadore Stern, of Philadelphia—“Since I looked at that picture to-night I say that I would rather that 999 guilty men escape punishment than one innocent man suffer unjustly. The picture was a tremendous argument for the bill to abolish capital punishment.”

Representative Leopold C. Glass, of Philadelphia, said—“It is the most convincing reason I have had advanced to me for the bills to abolish the death penalty. I do not believe I

AGAINST THE DEATH PENALTY

alled "The People vs. John Doe" before Legislature in Harrisburg as Capital Punishment

'O SEE LAW'S MISTAKES VIVIDLY PORTRAYED.

Capital Punishment Evoked by Exhibition in the ill Declared Assured.

have ever seen a motion picture so terrifically real."

Representative Frederick Beyer, chairman of the House Judiciary General Committee, said—"The motion picture that makes life so real as "The People vs. John Doe' makes words useless. It was an immensely effective display."

Representative S. Ramsey S. Black of Harrisburg, said—"Human judgment is not infallible. This picture brings home that fact and nails the worst error society can commit to the cross, where all can see and be convinced."

WELLS-HESS BILL LIKELY TO PASS.

It now seems certain that the Judiciary General Committee of the House of Representatives will report the Wells-Hess bill to abolish capital punishment with the recommendation that the Legislature pass the measure. The committee may act to-morrow and if it does, the bill will reach the final passage stage next week.

An apparently overwhelming sentiment against the death penalty has taken possession of the Legislature, and little doubt is entertained as to the passage, by a big vote, of the bill to abolish legal executions.

In the Senate a majority of the members are ready to vote the electric chair into the museum of antiquities. The bill undoubtedly will be passed by the upper body. Although it has opposition, it is not of a violent quality. Senator McNichol, for instance, expects to vote to retain capital punishment, but it is doubtful if he will do anything more than merely cast his vote.

Senator Vare is absolutely opposed to capital punishment, and is going to vote for the bill abolishing it.

The fight for and against the measure is neither a party nor a factional one.

Representative Frederick Beyer, chairman of the House Judiciary General Committee, made public to-day a number of letters from Judges and District Attorneys, a great many of whom advocate the abolition of capital punishment. One of these was from Judge J. D. Evans, of the Common Pleas Court of Allegheny County, next in line for President Judge of that county. It is in part as follows:

"I have this day received a letter from you, asking my views in regard to the bill proposing the substitution of life imprisonment for capital punishment as the penalty for first degree murder.

"I have no conscientious scruples against capital punishment, but in view of the difficulty in persuading juries to bring in a verdict of murder in the first degree where the accused is clearly guilty of that crime, I am inclined to the belief that an improvement would be made in that respect if imprisonment for life were substituted for the death penalty.

"I am informed that there is a provision in the bill giving to the jury and also to the court the discretion to say whether the punishment should be imprisonment for life or the death penalty. I am decidedly opposed to either one of those provisions. In the first place, I do not believe the jury ought to have anything to do with the sentencing of a prisoner, and I do not believe that there should be any discretion in the court in passing sentence where a man has been convicted of murder in the first degree. I can see no legal distinction in the punishment to be meted out to a man who is guilty of wilful, deliberate, premeditated murder. The result will be that some juries or some judges who have vigorous ideas on the subject of capital punishment will send the accused to the electric chair, while others, having different views upon that subject, and without regard to punishment which ought to be meted out in the individual case, will let the prisoner off with a life sentence.

"J. A. EVANS."

Judge William H. Ruppel, of Somerset County, also placed himself squarely against the retention of capital punishment in a letter to Mr. Beyer.

In part, his letter reads:

"The subject of capital punishment has been one to which I have given a good deal of thought for several years, and I am opposed to the infliction of the death penalty under any circumstances. I do not believe it a wise policy, to begin with; and in the second place, I do not believe the State has authority to take the life of a human being in punishment for crime committed.

"But I think it would be unwise to pass legislation in advance of public sentiment, because there would be great probability of an early repeal of a law of that kind, and therefore, I think for the present the wise thing to do would be to allow the jury to fix the punishment either at life imprisonment, or death, as the circumstances of each case might require.

"This would enable the jury, in very aggravated cases, or in a case where the offense was the second conviction, to impose the death penalty. I do not believe that the general law imposing the death penalty for murder in the first degree tends to lessen crime in the least. I think statistics prove the contrary and show that in States where the death penalty is inflicted, there are more murders committed in States where the punishment is less severe and, as a rule, also more lynchings. W. H. RUPPEL."

JUDGE EVANS FOR ABOLITION.

Judge Charles C. Evans, of Columbia County, also advocates the abolition of capital punishment.

Following is from a letter he has written to Representative Beyer:

"It is more than doubtful whether capital punishment as a penalty for first degree murder is right from any viewpoint. It is nothing more or less than legalized killing. Because of the fact that the penalty for first degree murder is death by electrocution, jurors are perhaps overcautious about returning first degree verdicts, and as a consequence many wicked murderers are allowed to go free altogether. The law should not require any such failure of justice.

"Life imprisonment, without right of the Board of Pardons to interfere, would, in my opinion, be much more desirable than the death penalty.

"CHARLES C. EVANS."

"The CLOCK"
BLUEBIRD PHOTOPLAY
by Aaron Hofman
Featuring Franklyn Farnum and Brownie Vernon

COMEDY - DRAMA, written by Aaron Hoffman and adapted for the screen by Maie Havey. Produced by William Worthington, with Franklyn Farnum and Brownie Vernon starred.

HERE is a Bluebird which lives up in all respects to the traditions of "Bluebirds" — the symbol of happiness. This picture, written originally by Aaron Hoffman, whose name means much in the world of letters and the stage, adapted for the screen by Maie Havey and then produced by William Worthington, with his star team in the leads, ran for a week at the Rialto Theatre, on Broadway, and delighted every audience that saw it for the whole seven days. The story is such a good one that it is best simply to give a synopsis of it here, and let it speak for itself.

Jack Tempest is an engaging young fellow, whose motto in life is "Time was made for slaves." He turns night into day from choice, and he has never managed to keep an appointment on time in his life. Vivian, his fiancee, is willing to look upon this trait as an amiable weakness, but her father regards it almost in the light of a criminal record. Daddy is strong for Bob Barrett, an estimable person who positively lives by the clock.

Vivian has sent an imploring message to Jack, asking him to be sure to be on time for golf in the morning, as dad is growing rabid. Jack, arriving home in the small hours, tumbles into bed and sleeps till noon the next day. Then he rushes to the links hours late, and, though he succeeds in pacifying Vivian, her father declares that things have gone too far.

"I'll never be late again!"

CAST.

Vivian Graham	Brownie Vernon
Jack Tempest	Franklyn Farnum
John Graham	Marc Fenton
Bob Barrett	Frank Whitson
George Morgan	Frederick Montague
Brandon	Willis Marks
Sam	Seymour Zeliff

That night Jack makes heroic resolutions to be at the house on time to take Vivian to a dance. He starts in his racer, but the sight of some big fellows tormenting a little one is too much for him. He restores order, but the boys revenge themselves by throwing mud all over his immaculate white waistcoat and shirt-front. Rather crestfallen, he appears in this guise twenty minutes late, and has the pleasure of seeing Barrett escort Vivian to the dance instead of himself.

Several days later, Graham asks Jack to come to the bank for a little serious conversation. There the young chap is informed that his balance is reduced to a few hundred dollars. Jack is nonplussed, as that sum represents the remains of his inheritance, but eagerly assents when the banker proposes that he go to work.

"Come to the house and meet Mr. Morgan, who may give you an opening as his secretary," says Graham.

Jack makes a favorable impression on the wealthy man, and it is settled that he is to sail on the fifteenth for South America with his new employer. The night of the fourteenth Jack is celebrating his friend's last bachelor supper. Barrett is present and makes up his mind that Jack shall miss the boat in the morning. He suggests a ride to the beach and a swim, to which the whole party readily consents. On the shore, one of the men suggests to Jack that he has missed the steamer. Jack makes a dash for it in his automobile, but sees it just pulling out of the dock. He sends a wireless to Morgan, asking him to accept his non-appearance with resignation and Morgan replies that the resignation holds good. He appears before the Grahams, still in his wet clothes, and the old man loses his temper for good, and tells Jack that he is never to show his face there again. Vivian, however, persuades her father to give Jack one more chance. She writes to Jack to come that night, and sends her ring as a reminder. Jack's dog takes the ring to play with, and Jack is late again. Mr. Graham listens to his explanation and offers him a job in the bank. But that night Jack, stopping at a road-house for water for his machine, sees a tough ill-treating a girl. He interferes; a fight ensues, and Jack spends the night in jail. The next morning the papers are full of the affair, and the Graham house, in consequence is absolutely closed to the delinquent.

Jack is in pretty low water, when an unknown uncle leaves him an income of $5,000 a year. He goes to the lawyers to see about the windfall and finds that he is to receive the money on condition that he take care of his uncle's pet clock, wind it every night at exactly ten o'clock, and set the alarm for six every morning. The clock is to stand not more than two feet from his bed. Jack consents with some amusement, and proceeds to try to live up to the peculiar conditions. Many nights he almost misses the proscribed hour, but each time he just manages to make it, though he usually has to commit the unforgivable crime of "quitting winner." He gradually becomes accustomed to waking at six, and also finds it quite possible to rise at the hour. Mr. Morgan returns and when he finds that Jack can keep an appointment at eight o'clock in the morning, he gives the young fellow another chance, and Jack proceeds to make good. His friends cannot imagine what has caused the change, and when he confesses to one of them that the clock is responsible, Barrett determines to test its efficacy by hiring a man to steal it.

Jack is sleeping with his faithful monitor beside him when he hears a noise. He springs up and follows the burglar out onto the porch roof, jumping after him to the ground. The man begs Jack to let him go, and tells him that he will show him who hired him to steal the clock. They go to a saloon where Jack sees Barrett. He bribes Sam, the burglar, to help him in a scheme. The next day he invites Barrett to come to his office for a business talk. When the unsuspecting man arrives, Jack confronts him with the burglar. He starts to bluff and Jack knocks him down.

In the midst of the fracas Mr. Grahom and Vivian arrive. They have come in response to a letter from Morgan, who now appears, and slyly decoys Daddy Graham from the room. Vivian hands Jack a letter from his lawyers saying that he must consult Miss Graham about the disposition of his clock. He is astonished at her knowing about it, but she smiles at him and says, "Silly goose! I'm your uncle!"

Easy to promise anything!

PRESIDENT
PRIVATE

"You'll hire a crook to steal my clock, will you?"

UNIVERSAL VICE-PRESIDENT SEES FIRST BATTLE OF FILM.

ONE of the most interested spectators on Director Stuart Paton's set at Universal City was R. H. Cochrane, first vice-president of the Universal Film Manufacturing Company, who has just returned from a visit to the Pacific Coast studios. Mr. Cochrane spent considerable time watching the filming of the big Universal serial "The Voice on the Wire," featuring Ben Wilson, with Neva Gerber playing opposite.

"I have been in the picture business for ten years," said Mr. Cochrane to Director Paton, "and in all that time I had never seen fight scenes or battles filmed."

"Wait around here for a few minutes," said Paton, "and you'll see 'some fight.'" He did.

Universal Girl, Dora Rodrigues Starts 3000 mile Recruiting Hike

Brave Little Patriot starts for Universal City, Cal., equipped with two reels of "Uncle Sam at Work" to earn her way and to arouse recruiting sentiment and accompanied by her dog.

Dora Rodrigues, the Universal girl.

AIDED by a national-wide campaign of publicity, Dora Rodrigues, "The Universal Girl," Saturday started on a transcontinental recruiting hike. The start was made in front of Loew's New York Theatre, where she has been for the last week recruiting.

Miss Rodrigues wants 40,000 men for the service of her country, and in her hike will stop long enough to speak to those who look like good material for the army or the navy. She will make addresses at the regular recruiting stations in the various states and in addition she will disseminate information and application blanks in the more remote portions, into which her hike will carry her.

During her week in front of the New York Theatre, Dora recruited the following men for the navy: Frank E. Kenney, Irving Freedman, John Edwards, James V. Burns, Charles A. Moffatt, Abe Herman, Henry Pomerance, Walter Sullivan, Monroe Fischer and Fred Packard.

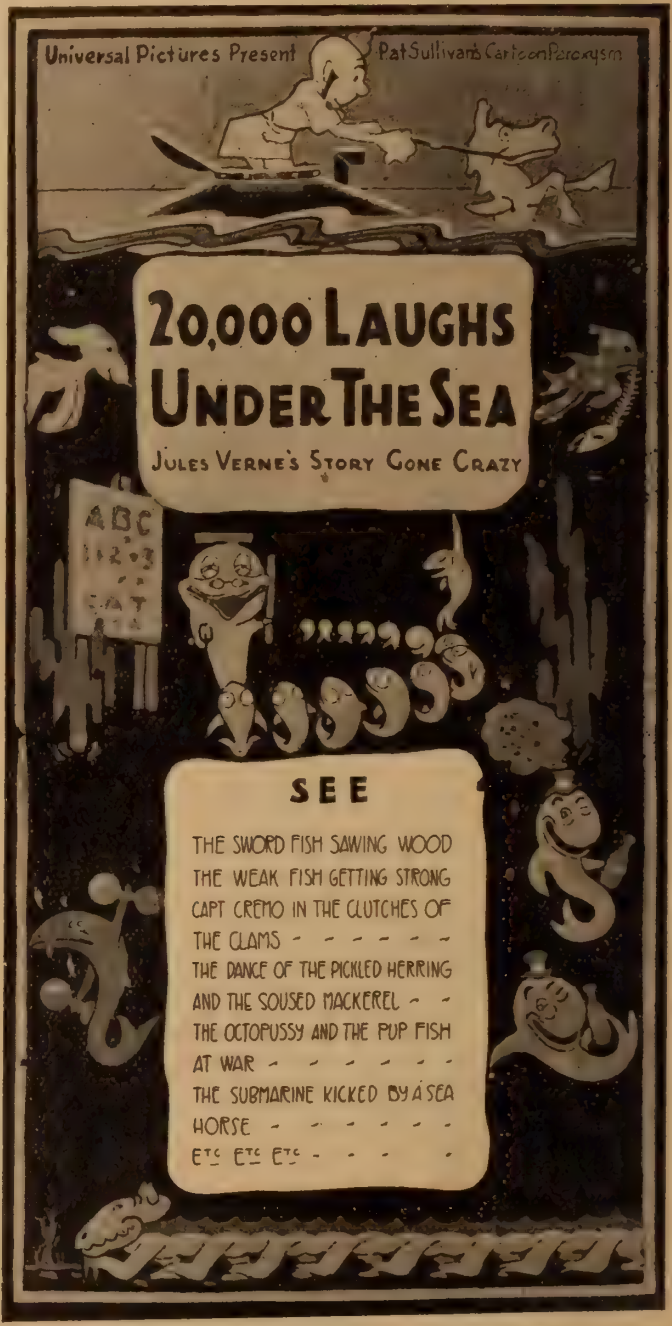
And the following for the army: T. V. Gleason, H. Edwin Wieys, Leo H. Cohn and S. A. Hiyein.

The itinerary of "The Universal Girl" is: New York to Newark, to Princeton, to Trenton, to Philadelphia, to Wilmington, Del., to Baltimore, and then to Annapolis, where she will be entertained at the Naval Academy. After a short stay there she will proceed to Washington, where she will visit the President and the Army and Navy Departments. From Washington she will take a route that will include Cumberland, Pittsburg, Youngstown, Cleveland, Akron, Columbus and will stop for a few days in her native city of Cincinnati.

Leaving Cincinnati, "The Universal Girl" will visit Dayton, Toledo, Detroit, Kalamazoo, Chicago, Kansas City, Denver, Salt Lake City and finally will arrive at San Francisco.

The entire trip will take about eight months and Miss Rodrigues is certain that her present figure, 40,000 recruits, will be passed when the men who are away from the great brightly lightly centres learn their Uncle Sam is in real need of them.

Miss Rodrigues is a blonde, with sparkling blue eyes and an inerasible smile. She is 5 feet 1½ inches in height, weighs only 112 pounds and walks with a short snappy step at about a four-mile clip on ordinary roads. She is 23 years old and is the daughter of a Cincinnati diamond merchant. She was educated in Edinburgh, Scotland.


Universal Pictures Present
Pat Sullivan's Cartoon Paroxysm
20,000 LAUGHS UNDER THE SEA
JULES VERNE'S STORY GONE CRAZY
ABC
1 2 3
CAT
SEE
THE SWORD FISH SAWING WOOD
THE WEAK FISH GETTING STRONG
CAPT CREMO IN THE CLUTCHES OF THE CLAMS - - - - - -
THE DANCE OF THE PICKLED HERRING AND THE SOUSED MACKEREL - -
THE OCTOPUSSY AND THE PUP FISH AT WAR - - - - - -
THE SUBMARINE KICKED BY A SEA HORSE - - - - - -
ETC ETC ETC - - - -

Attractive poster made by the Morgan Litho Company for the Universal Special burlesque of "20,000 Leagues Under the Sea," the most burlesqued production ever made. Drawings by Pat Sullivan.

Thirty Hour Stretch for First Butterfly Film

"WHEN my mother was at last induced to consent to my going into the 'movies,'" says Ruth Clifford, the featured player of the first Butterfly photoplay "Eternal Love," "the thing which finally won her over was the fact that I should be able to get my beauty sleep every night. Mother is old-fashioned enough to believe that the hours from ten to midnight are the best hours for sleeping, at least for a girl who is still in her teens. I wonder what she would have done if she had known how we were going to work to produce the first Butterfly picture.

"Some delays occurred, and the director was in a great hurry at the end to finish the picture. So one morning we began work at eight, which meant getting to the studio at seven to make up. I stayed in costume and make-up all day, and we worked straight through into three o'clock the following afternoon. Of course, there were short intervals of rest, but you may imagine how absolutely exhausted I was when the final retake was made, and we were allowed to drag our weary limbs home. I was in bed by four o'clock, was called at six for a bite of dinner, went straight to sleep again and stayed in dreamland until noon the next day. Oh! I made up for it in the end, but it gave me the queerest feeling to reverse the hours of day and night like that, and I did not get over it for some days."

The original title of "Eternal Love" was "A Modern Mona Lisa," and Ruth Clifford was selected because she suggests the early Italian type of beauty. But as the picture developed, it was found that the strongest thing in it was the unshakable love of the little Brittany peasant girl, for the young Parisian artist, who invaded her peaceful village, stole her heart, and took it away with him. She sets out to follow him on foot to Paris, thinking that he is hurt. The scenes of her pilgrimage of love, stopping at the peasant cottages to beg for food, sleeping in hay-stacks and in barns, are charmingly managed, and the locations are so carefully chosen that the illusion of the French country-side is cleverly preserved. The first Butterfly photoplay is a picture to be proud of, which sets a high standard for those to come.

Ruth Clifford and Douglas Gerrard in "Eternal Love."

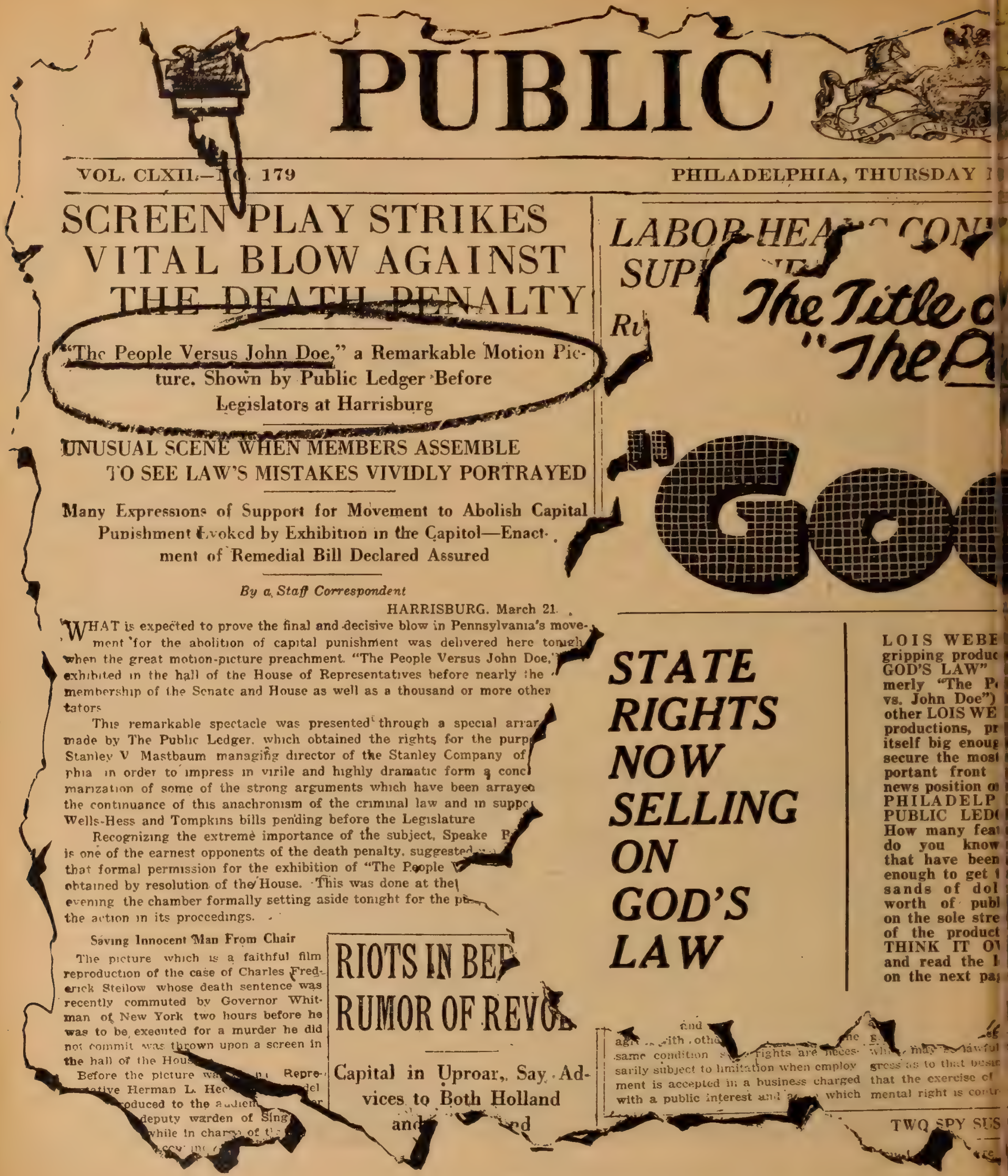
* * *

WHEN VIOLET WANTED TO VAMP

"THAT'S the kind of a part I love," said Violet Mersereau, as she came off the set long enough to pin up another rip in the disreputable cotton frock she was wearing as "Bonnie," in the Bluebird photoplay "Little Miss Nobody." "There's lots of comedy in it, but there is pathos and emotion as well. It recalls 'The Great Problem,' which was my favorite of all my roles, until 'Bonnie' appeared to take her place. The wild little hoyden has a chance to develop into a real woman—there is something to 'bite on'—not mere 'cutey' tricks. I have no objection whatever to performing tricks, if they are such as a real, live flesh-and-blood girl would do. But some scripts seem to have been written for a circus monkey more than for a human being. They're just one darned trick after another—if you will excuse my mode of expressing myself.

"You know, when I began my picture career, which was a long time ago (Miss Mersereau is almost twenty years old!) I wanted to play nothing by vampires. I saw myself in slinky black things, squirming all over the set, and enslaving men by scores. They were too kind-hearted to tell me that I could never be a vamp, so they said that they thought I might grow to it in time. I used to measure myself every week to see if the time were come. But it never did, and at length I realized that it never would. Of course, I resigned myself and turned to ingenues with a smothered sigh. But just because nature stopped my growth at the size to play ingenues, is no reason why I should be denied the chance to do real women. So that is why I love a part like this. It begins with laughter and ends with a suspicion of tears, and it's true all the way through."

Violet Mersereau as "Bonnie" in the coming Bluebird, "Little Miss Nobody."



PUBLIC

VOL. CLXII.—N. 179

PHILADELPHIA, THURSDAY

SCREEN PLAY STRIKES VITAL BLOW AGAINST THE DEATH PENALTY

"The People Versus John Doe," a Remarkable Motion Picture. Shown by Public Ledger Before Legislators at Harrisburg

UNUSUAL SCENE WHEN MEMBERS ASSEMBLE TO SEE LAW'S MISTAKES VIVIDLY PORTRAYED

Many Expressions of Support for Movement to Abolish Capital Punishment Evoked by Exhibition in the Capitol—Enactment of Remedial Bill Declared Assured

By a Staff Correspondent

HARRISBURG, March 21.

WHAT is expected to prove the final and decisive blow in Pennsylvania's movement for the abolition of capital punishment was delivered here tonigh when the great motion-picture preachment. "The People Versus John Doe," exhibited in the hall of the House of Representatives before nearly the membership of the Senate and House as well as a thousand or more other tators

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Saving Innocent Man From Chair

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Before the picture wa Representative Herman L. Hec del oduced to the audien er deputy warden of Sing while in charge of t

RIOTS IN BE

RUMOR OF REVO

Capital in Uproar, Say Advices to Both Holland and d

LABOR HEA CON

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STATE RIGHTS NOW SELLING ON GOD'S LAW

LOIS WEBE gripping produc GOD'S LAW" merly "The P vs. John Doe") other LOIS WE productions, pr itself big enoug secure the most portant front news position o PHILADELP PUBLIC LED How many feat do you know that have been enough to get t sands of dol worth of publ on the sole stre of the product THINK IT O and read the l on the next pa

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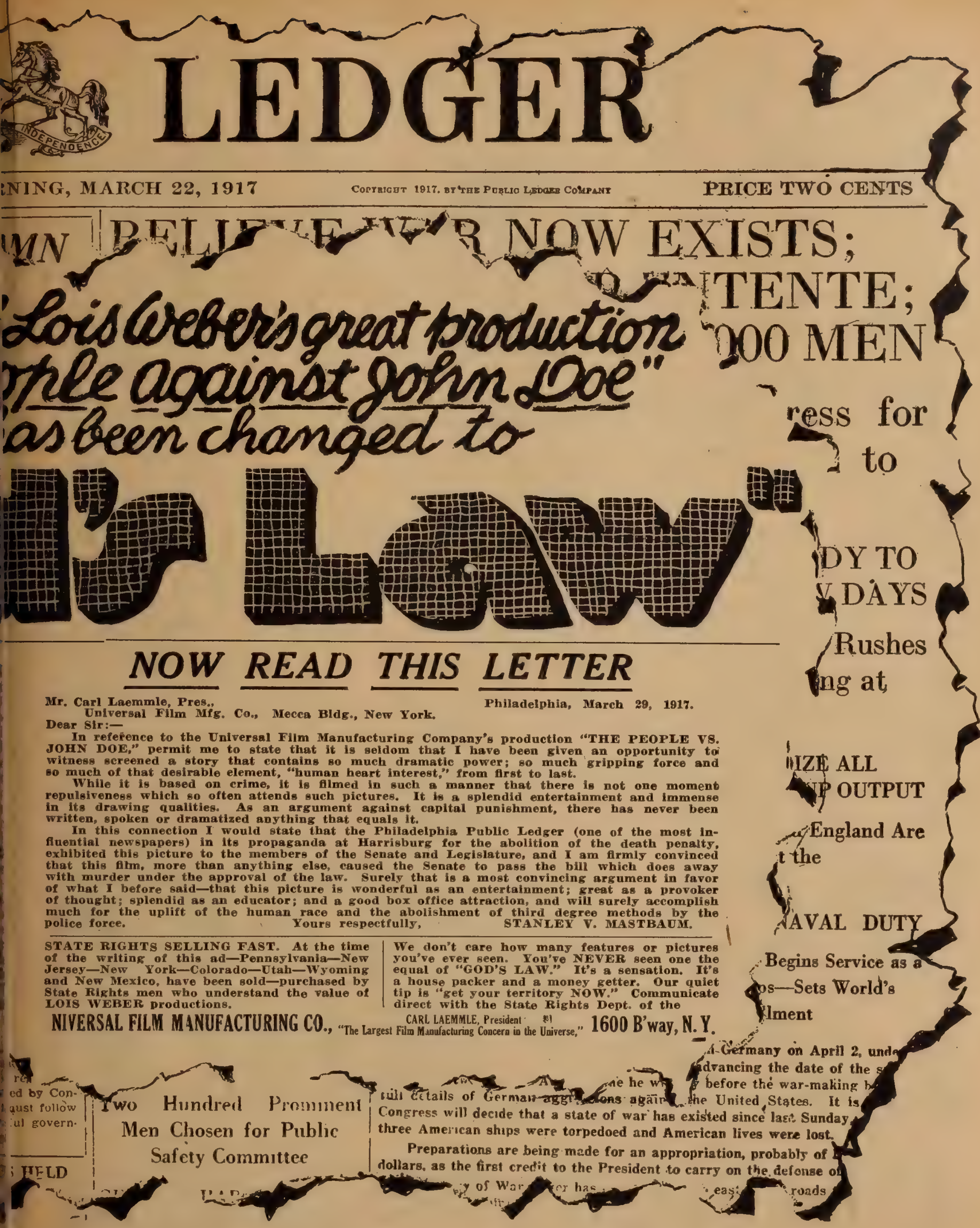

LEDGER

NING, MARCH 22, 1917 COPYRIGHT 1917, BY THE PUBLIC LEDGER COMPANY PRICE TWO CENTS

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NOW READ THIS LETTER

Mr. Carl Laemmle, Pres.,
Universal Film Mfg. Co., Mecca Bldg., New York.

Philadelphia, March 29, 1917.

Dear Sir:—

In reference to the Universal Film Manufacturing Company's production "THE PEOPLE VS. JOHN DOE," permit me to state that it is seldom that I have been given an opportunity to witness screened a story that contains so much dramatic power; so much gripping force and so much of that desirable element, "human heart interest," from first to last.

While it is based on crime, it is filmed in such a manner that there is not one moment repulsiveness which so often attends such pictures. It is a splendid entertainment and immense in its drawing qualities. As an argument against capital punishment, there has never been written, spoken or dramatized anything that equals it.

In this connection I would state that the Philadelphia Public Ledger (one of the most influential newspapers) in its propaganda at Harrisburg for the abolition of the death penalty, exhibited this picture to the members of the Senate and Legislature, and I am firmly convinced that this film, more than anything else, caused the Senate to pass the bill which does away with murder under the approval of the law. Surely that is a most convincing argument in favor of what I before said—that this picture is wonderful as an entertainment; great as a provoker of thought; splendid as an educator; and a good box office attraction, and will surely accomplish much for the uplift of the human race and the abolishment of third degree methods by the police force.

Yours respectfully,
STANLEY V. MASTBAUM.

STATE RIGHTS SELLING FAST. At the time of the writing of this ad—Pennsylvania—New Jersey—New York—Colorado—Utah—Wyoming and New Mexico, have been sold—purchased by State Rights men who understand the value of LOIS WEBER productions.

We don't care how many features or pictures you've ever seen. You've NEVER seen one the equal of "GOD'S LAW." It's a sensation. It's a house packer and a money getter. Our quiet tip is "get your territory NOW." Communicate direct with the State Rights Dept. of the

NIVERSAL FILM MANUFACTURING CO., CARL LAEMMLE, President "The Largest Film Manufacturing Concern in the Universe," **1600 B'way, N. Y.**

Germany on April 2, und
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full details of German aggr ons again the United States. It is
Congress will decide that a state of war has existed since last Sunday
three American ships were torpedoed and American lives were lost.

Preparations are being made for an appropriation, probably of
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Two Hundred Prominent
Men Chosen for Public
Safety Committee

It's the most colossal money-getter for State Rights men and Exhibitors the trade has seen in years. In Portland, Ore., New York City, Chicago, Detroit, Brooklyn and in scores of other cities, crowds have stood hours in line for blocks and blocks. All the conversation in the world and all the salesmanship in creation doesn't mean one thousandth part so much as—the S. R. O. signs put out by the theatres exhibiting that stupendous spectacular drama "20,000 Leagues Under the Sea." That's the answer to all questions of its success.

In some towns where managers advertised 2 p. m. matinees, they were actually forced to start as early as 11 a. m. to accommodate the surging multitudes. At the time of the writing of this advertisement 42 out of 48 states have been sold. Six states remain open—Kentucky, Indiana, Oklahoma, Nebraska, Missouri and Kansas. Direct bookings will also be considered in these six states until the territory is sold.

Getting "20,000 Leagues Under the Sea" is like stumbling onto the secret entrance of the Philadelphia Mint. Wire or write for prices direct to the State Rights Department of the UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"20,000 LEAGUES UNDER THE SEA"

UNIVERSAL CLUB HOLD FIRST "GET - TOGETHER"

AFTER several starts which prompted Raymond Cavanagh, who made up the eats program at the head of this page, to paraphrase the Universal advertising slogan into "The largest bunch of hard-to-get-togethers in the entire universe," the Universal Club has finally started. The temporary officers arranged for the first get-together banquet at Krug & Zinn's on Saturday night, and out of a possible 110 men, 89 braved a young tempest and had the time of their young lives.

In the first place, the dinner was a huge success of gastronomy and economy. In the second place, a Board of Sensers consisting of Hy Mayer, Nat Rothstein, Alexander Foepel, Franz May, Charles Wallack and Carl Laemmle was appointed to pass upon stories, and the lid was off, but the greatest achievement of the evening was the formation of a real Universal Club, which has for its object the solidifying of the Universal organization through greater social intercourse and acquaintance. It is the purpose of the new organization to have a meeting every month, each meeting to be an entirely different sort of experience. A clambake will be held, a boat-ride, a dance, a banquet, and other social activities will be indulged in purely of a frivolous and recreative nature. So many recent bridegrooms are numbered among the members of the Universal Club who, as usual, are anxious to convert all of the few remaining bachelors, that it was determined to have "ladies invited at as many of the meetings as possible."

In furtherance of the "Get-together" and "become-better-acquainted" object Carl Laemmle requested the privilege of meeting every man in the room. There were a number who had not had the pleasure of meeting Mr. Laemmle personally, and the reception which took place was a very pleasing and enjoyable one both to Mr. Laemmle and his employees.

A permanent organization was effected, with officers as follows: Carl Laemmle, president; R. H. Cochrane, vice-president; P. A. Powers, treasurer. A board of governors of seventeen men, with Jack Cohn as chairman, was elected as follows: Jack Cohn, Morris Pivar, Julius Lewis, Nat Rothstein, Paul Gulick, Hal Hodes, Jos. Brandt, Manny Goldstein, Hy Gainsborg, Sam Zierler, Mike Stolzer, Tom O' Neill, P. D. Cochrane, John Ward, George Kahn, C. MacGowan, and Kurt Linn. Morris Pivar was designated as recording and financial secretary, and Claude MacGowan as treasurer of the board of governors.

A committee on by-laws and initiation was appointed, and its report will be made to the board of governors as soon as possible.

Special Program for "WHAT WE EAT"

A Model Menu From the Universal Steam Magazine
(Canned by the Irrational Board of Pooh-Pooh)
(Released for Private Showing April 21, 1917—At "Krugan's Inn")

90001—ONE-REEL JOKER—Bluebird Oyster Cocktail.
90002—BISON FLASH-BACKS—Nestor Celery—Rex Olives—Imp Dill Pickles (Not imported).
90003—ONE-REEL NOISY L-KO—Cream of Victor Tomato Soup—Au Crouton.
90004—SUBMARINE FEATURE (Not by Julian Sterne)—Fried Filet of R. H.'s Soul—Tartar Sauce—Laemmle Big U Potatoes—Rissole.
90005—FIVE-REEL BUTTERFLY FEATURE—Roast (Padded) Philadelphia Deep Spring Chicken—Last June's Peas. (This Chicken Exhibition without Permission from the Pennsylvania Sensers.)
90006—POWERS' BADLY SPLIT REEL—Un-animated Weakly Coffee—Reissue (*) Ice Cream—Petits Fours.
90007—NOT GOLD SEAL—Beer and Soft Drinks.
90008—CIGARS (?) CIGARETTES (?) "They Roll Their Own."

PROJECTED BY THE UNIVERSAL FILM CLUB,
Jack Cohn, President.
"The Largest Bunch of Hard-to-Get-Togethers in the Entire Universe."

Nestor--L-KO--Joker

Three magic names to conjure the nimble nickel and the dodging dime into your box-office——

Three brands of comedy that are distinctly different from each other, and far away ahead of any other brands of funny film on the market.

In the NESTORS you get parlor comedy that is really funny —not merely amusing, but funny. The kind that gets the laughs and brings the people back to see NESTORS.

In the L-KO'S you get broad comedy with all kinds of stunts—some crazy, some foolish—some dangerous—but all of the screamingly hilarious kind that makes people like L-KO comedies.

In the JOKER Brand you get the fresh humor that is all the funnier for being spontaneous. You get good story plots and weird wild flights of an imagination on a bat. The people are crazy about JOKERS.

Three Types of Comedy

You can show one of each for a big wild, hilarious comedy night and make it the most popular entertainment in your town. The three different types of comedy would give as much relief, one from the other, as if you ran a mixed program.

Strengthen Your Program

On the other hand, if you want to bolster up a weak show, or feature, strengthen your program by booking a Universal Comedy. No matter which brand you choose you can't go wrong.

Write your nearest Universal Exchange today and—

Book Universal Comedies

"POTS AND POEMS"

Three striking scenes from the Imp Feature, "Pots and Poems."

IMP Two-Reel Comedy-Drama. Written by Samuel Greiner and produced by Matt Moore, which reveals the secret of how to make poetry pay.

CAST.

Lucas Rymer	Matt Moore
Jane Doolittle	Jane Gail

THE popular idea of a poet pictures him starving to death picturesquely in an attic. Samuel Greiner, the author of this Imp comedy-drama, introduces his poet in this conventional predicament, and then Jane Gail proceeds to extricate him from it. Matt Moore directed the story, which goes like this:

Lucas is a fine poet, full of inspiration, but alack! empty of food. He lives at Mrs. Spudd's boarding-house, where there is a little drudge, called Jane, who adores him in secret. She even steals food for him which she takes up to his attic, when the landlady denies him the privilege of her table, because he cannot pay his rent. At last, she turns the poet out of the house altogether, and in gratitude to the drudge, he gives her his "masterpiece" as he leaves for good. Jane is nearly broken-hearted.

Jane sees an ad for a prize poem for Bunkum's Potted Meat, for which $1,000 is offered. She finds that with a slight alteration Lucas' masterpiece will just fit the case. She sends it in, with her address. At Bunkum's the poem is acclaimed as prize winner, and Jane is sent for. They offer her the position of ad writer at $100 per week. She is to sit down immediately and write another poem for that day's ad. She wracks her brains, but can think of nothing, and she tells them that she will return the next day.

The next morning, she has not put in an appearance, and the editor is nearly crazy for he is holding the paper for the Bunkum ad. Bunkum's offices are in an uproar, while Jane is furiously studying "How to be a Poet. By A. Barber. For Ten Cents." She finds it impossible to repeat her success, and they are frantic.

In the meantime, Lucas has recognized his masterpiece in the paper as Bunkum's ad. He rushes to their office to complain of the theft of his poem. Jane sees him, and tells him that there is a hundred a week in it for him. She explains, and Lucas sits down and writes another masterpiece as wonderful as the first. Bunkum's entire force is delighted with him. Jane says, "Well, I guess this is no place for me." Jane goes home to Mrs. Spudd, finds the door locked, and sits down on the steps. Lucas comes after her, gives her half the money, and they are both happy.

"TRUE TO THEIR COLORS"

BIG U DRAMA in Two Reels, with Grace Cunard in the lead.

RICHARD HALEY, a little son of the South, fell one day and cut a deep gash on his forehead, which the doctor declared would leave a scar for life. His mother was much upset by the mischance, for she adored her son. Richard loved one of the old slaves, and when he saw him being beaten by the brutal overseer, he resolved to run away to the North, where the black people were not ill-treated. He got into his boat, and drifted all night down the stream. In the morning the boat was pulled ashore by some Northern fisherfolk, who brought up the little boy as their own.

As soon as he reached manhood, Richard enlisted in the Northern army, for the Civil War had broken out. His mother, who had never failed to put a light in the window hoping for the return of her son, sent the boy's father off to war, begging him to look out for the lost boy, whom he would know by the scar on his forehead. Her husband was killed almost at once, and she heard the sad truth from a party of officers who visited her house. Almost crazed by the news, she sat every night with a loaded gun, before the window in which the light was always burning.

Richard is sent to reconnoiter in the neighborhood of his old home. Cautiously approaching the house, he is shot from the window by his mother, who takes him for a spy. His body is recognized by the old slave whom he had loved, but the mother never knew that her watch was ended, and continued, even after the coming of peace, to place a light every night in the window.

Two scenes from the series of surprises.

"A MIDNIGHT MYSTERY"

IMP Two-Reel Drama. Story by Clarissa Mackie. Scenario by A. W. Coldeway. Produced by William V. Mong. The tale of strange happenings in a museum of antiques.

CAST.

Simon Dudsbury	**Thomas Jefferson**
Elsie Wheaton	**Betty Schade**
Dickson Fay	**Charles Perley**
Hatch	**Harry Holden**
Dr. Adams	**E. P. Evers**
Mrs. Weed	**Mrs. Hernandez**

MOTION picture fans enjoy a mystery above all else, and this Imp two-reel drama, written by Clarissa Mackie, adapted for the screen by A. W. Coldeway, and produced by William V. Mong, is a first-class mystery. Simon Dudsbury falls dead on his own garden steps, but his niece suspects foul play and enlists the aid of the reporter sent on the case. Then events take us to a museum of antiquities, the celebrated collection of Dudsbury, and then it is just one surprise after the other.

Simon Dudsbury is found dead on the veranda of his home by his butler, Hatch. Dickson Fay, a newspaper reporter, answers the butler's call for help and together they carry the body into the house. Dr. Adams, Dudsbury's physician, is sent for and attributes the death to heart-failure. When the undertaker arrives, the corpse is taken to Dudsbury's bedroom and Dr. Adams descends to the library.

The reporter is just leaving the room, when he distinctly hears a woman's voice urging him to remain, as she fears that her uncle has been murdered. Fay then asks Adams to give him some facts for the newspaper, and the doctor begins to tell about Dudsbury and his wonderful collection of antiques.

Elsie Wheaton, Dudsbury's niece, has hastened home and arrived that day, the housekeeper, Mrs. Weed, being the only one who knows of her coming. It is she who asks Fay to remain. The doctor thinks she is still in Europe.

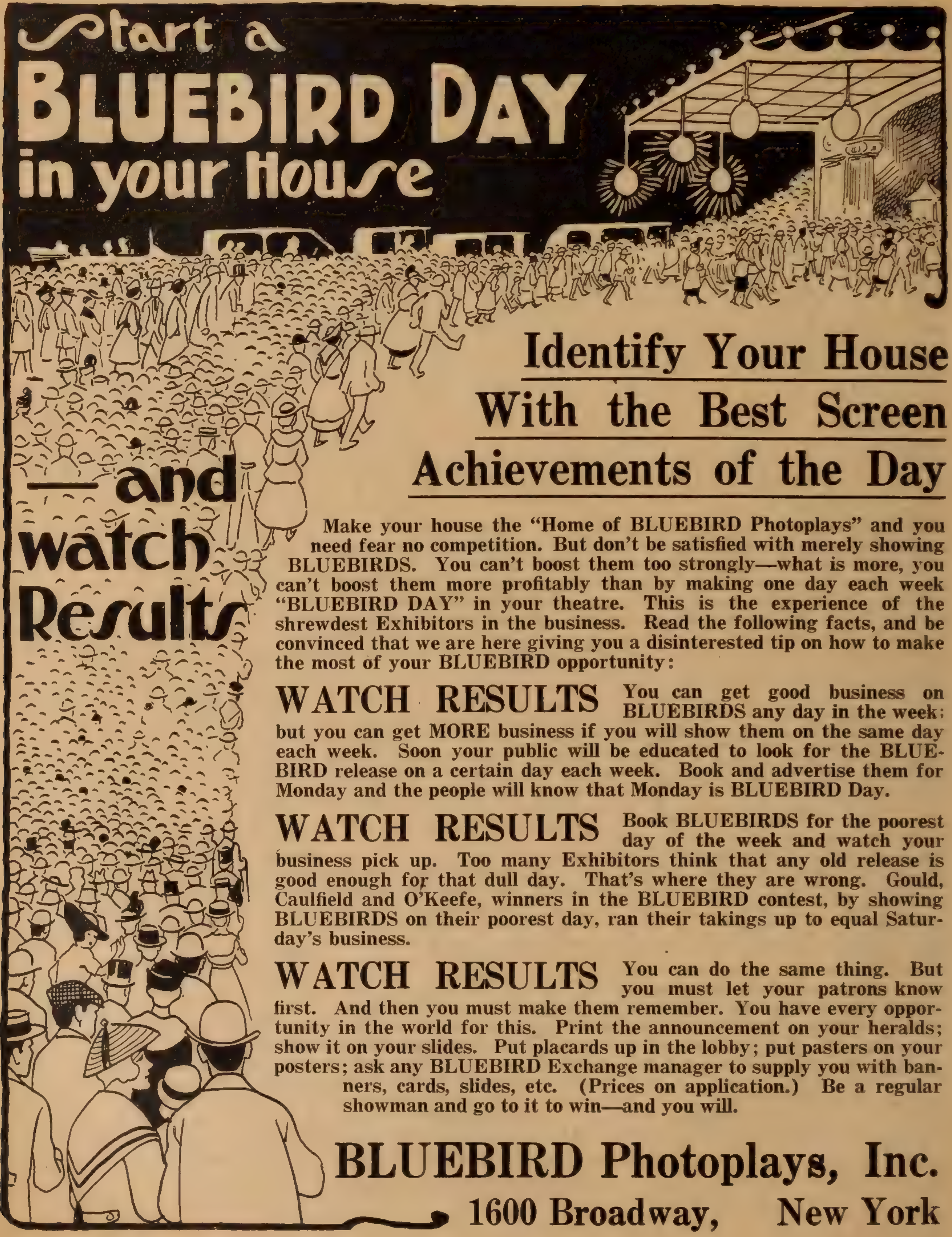
When Hatch goes to the bedroom he is horrified to find neither the undertaker nor the body. They have completely disappeared, and though he, Adams and Fay search the house, there is no sign of them. As Fay and Adams enter the musuem to look about, the doctor quickly goes out and locks the door, thus holding the reporter a prisoner.

Elsie is terrified by the sight of her uncle who passes by her without speaking. There is blood on the side of his head. She thinks she has been the victim of an hallucination. She hears the hammering of Fay against the museum door and hastily opens it, but faints upon seeing Fay.

Adams and Hatch continue to search for Dudsbury and the undertaker but, unsuccessful, they return to the museum. Fay and Elsie hear their approach and hide behind a mummy case. When the two men cannot find the reporter, they begin to look behind the large objects and soon come to the mummy case. They try to pull the door open and as it gives with a jerk, Fay and Elsie are thrown back, causing them to fall through a trap-door and disappear. Adams tells Hatch, the butler, that they will take anything valuable they can carry and make a get-away.

Fay and Elsie land in a room where they confront Dudsbury and the undertaker, who sits in a chair, tied hand and foot. Dudsbury then relates to them his story. Becoming suspicious of Dr. Adams, he began to watch him. Finally he saw the man drop some powders in a glass of wine, and although Dudsbury merely touched the liquor to his lips, he fell as he was entering the house and regained consciousness only to find the undertaker working over him. They grappled, but Dudsbury at last forced him to enter the secret room, and fearing that he was an accomplice of Adams, tied him securely in the chair.

Hearing a noise in the museum, Fay and Dudsbury discover Adams and Hatch as they are loading themselves with priceless antiques. At the sight of Dudsbury, Dr. Adams recoils in horror. Hatch is afraid to look his master in the face. When the policemen arrive, Dudsbury tells them to watch Adams carefully, and pays the undertaker and the police a large amount of money to keep the affair quiet. So the mystery is solved.



Identify Your House With the Best Screen Achievements of the Day

Make your house the "Home of BLUEBIRD Photoplays" and you need fear no competition. But don't be satisfied with merely showing BLUEBIRDS. You can't boost them too strongly—what is more, you can't boost them more profitably than by making one day each week "BLUEBIRD DAY" in your theatre. This is the experience of the shrewdest Exhibitors in the business. Read the following facts, and be convinced that we are here giving you a disinterested tip on how to make the most of your BLUEBIRD opportunity:

WATCH RESULTS You can get good business on BLUEBIRDS any day in the week; but you can get MORE business if you will show them on the same day each week. Soon your public will be educated to look for the BLUEBIRD release on a certain day each week. Book and advertise them for Monday and the people will know that Monday is BLUEBIRD Day.

WATCH RESULTS Book BLUEBIRDS for the poorest day of the week and watch your business pick up. Too many Exhibitors think that any old release is good enough for that dull day. That's where they are wrong. Gould, Caulfield and O'Keefe, winners in the BLUEBIRD contest, by showing BLUEBIRDS on their poorest day, ran their takings up to equal Saturday's business.

WATCH RESULTS You can do the same thing. But you must let your patrons know first. And then you must make them remember. You have every opportunity in the world for this. Print the announcement on your heralds; show it on your slides. Put placards up in the lobby; put pasters on your posters; ask any BLUEBIRD Exchange manager to supply you with banners, cards, slides, etc. (Prices on application.) Be a regular showman and go to it to win—and you will.

BLUEBIRD Photoplays, Inc.
1600 Broadway, New York

MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

By J. W. CAMBRIDGE.

TORONTO, Ont.—W. A. Bach, who originated the Publicity Service Department of the Universal Film Co. in Canada has resigned to take an important position with M. H. Hoffman in a new film enterprise with headquarters at New York. Mr. Bach was the originator and managing editor of the Motion Picture Bulletin, which grew from a single sheet house organ to be the only trade journal for the motion picture business in Canada.

Just before Mr. Bach left for New York his fellow employees at the Universal, presented him with a beautiful gold watch in token of their esteem and regard and wished him the best of luck in his new position. J. W. Cambridge has been appointed to succeed Mr. Bach in the Publicity Service Department of the Canadian Universal Film Co. It started April 16th. The Motion Picture Bulletin will be continued as heretofore under Mr. Cambridge's guidance, and he will also step into Mr. Bach's shoes as Canadian correspondent of the Moving Picture Weekly.

The Toronto Daily News has decided to run a Film News Page every Saturday. This is the third paper in Toronto to devote a page to motion picture news, and exhibitors predict that all Toronto papers will be making a regular department such as this shortly.

It is rumored that the Temple Theatre, a large vaudeville house, and Savoy Theatre, a large burlesque house at Hamilton, Ont., are going to put in moving pictures for the summer months and will run big features.

Shea's Theatre, one of the largest vaudeville houses in Toronto, reports that serials go big with their patrons, their houses being sold out for the next two weeks.

An announcement which will be of considerable interest to exchangemen is that the Arena, a large skating rink is to be continued open all summer and will have moving pictures and select dancing every night. The idea is to run a picture, then a few dances, another picture and dances, and so on. The dances will be continued all the time the pictures are running. They are going to feature L-Ko Komedies.

The Universal Co. reports that the special feature "Idles Wives," is running at the Columbia Theatre, Winnipeg, and Savoy Theatre, Hamilton, for an entire week.

USE UNIVERSAL SERVICE.

THOMPSON & KIZZIAR, who already have made a big success through using the Universal program in the Palace Theatre of Hobart, Okla., are completing a beautiful new $10,000 moving picture theatre which will be ready for official opening on May 1st.

The firm have profited so much through the use of the Universal program in the Palace Theatre, that they will use it in the new theatre as well.

The PATH to PROFITS
UNIVERSAL SCREEN MAGAZINE

A straight trail to sure profits is blazed for every Exhibitor by the unparalleled success of the Universal Screen Magazine—the greatest one-reel feature ever conceived or produced. It made an instantaneous hit, and now in its sixteenth week it is going stronger than ever. Remember that it is

On the Universal Program or Can Be Booked Separately

Get full particulars from your nearest Universal Exchange. Use the U. S. M. to bolster up your program. Show it on a certain day each week and watch the crowds. It will draw on your dull day when nothing else will get them in. Write your Exchange for free booklet. Or, UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New Yor.

STORIES OF THE ONE REEL PHOTOPLAYS

"FLAT HARMONY."

Victor Comedy.
Written by Tom Gibson.
Produced by Allen Curtis.

CAST.

Peter Duffer	**Ralph McComas**
Maybell, His Wife	**Eileen Sedgwick**
Foley	**Milton Sims**
Landlord	**Edward Brady**

Peter determines to give his wife a birthday present—a bungalow, as she is tired of flat life. But the landlord will not break their lease. Peter meets a friend who tells him he has been put out of his apartment for making too much noise. Peter gets an idea. He induces his wife to go to her mother for a few days. Then he invites Foley, who is a manager of vaudeville acts, and has no place to rehearse a song and dance number, to use his flat. They dance till the ceiling comes down on the landlord's head, and he tears up the lease. Peter leaves, but the police, summoned by the landlord, arrest Foley as Peter, and the story gets into the papers. Mrs. Duffer reads it, and thinks she now knows why Peter urged her to leave home. She returns and finds the chorus girls installed. Foley has broken out of prison, and comes to the flat. The police appear and re-arrest him. Thus Mrs. Duffer learns the truth, and harmony is restored.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 17.

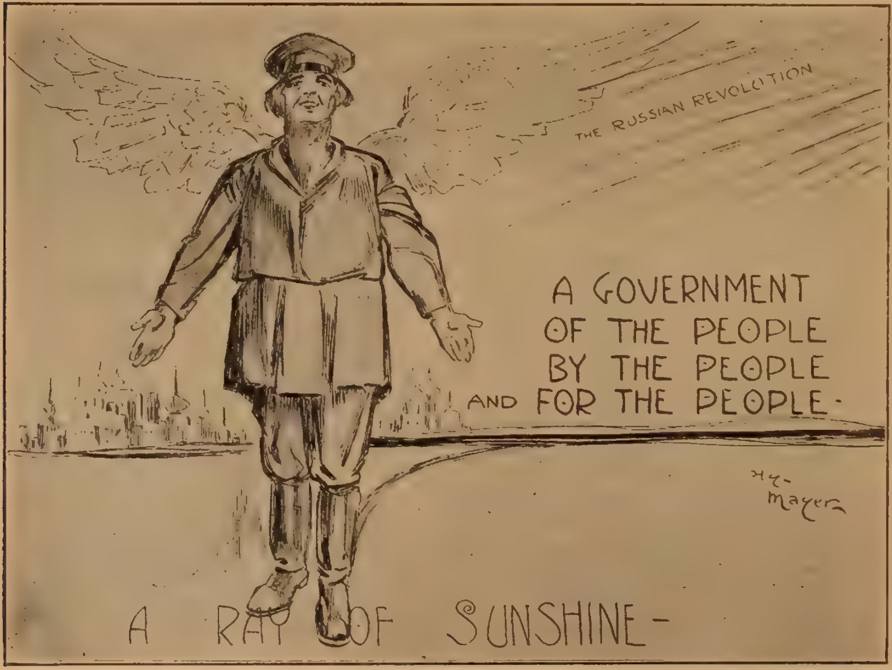
Issue No. 17 begins with views of an ostrich farm near Los Angeles, where the fine plumes originate. Then we see the motor modes of 1917. The body of a closed car is constructed before our eyes. Mrs. A. Louise Andrea, the Screen Magazine's cooking expert, demonstrates the advantages of paper bag cookery.

A new invention is a lamp which plays phonograph records while burning. The Issue closes with a cartoon in animated sculpture by Willie Hopkins, called "Coming Events Cast Their Shadows Before."

"SCRAMBLED HEARTS."

L-Ko Komedy.
With Billie Ritchie.

Anne had three suitors, Bill, the choice of her dad, Frank, the choice of her mother, and Johnnie, the choice of her own heart. She stood it as long as she could, and then she took matters into her own hands. She sent Frank word to disguise as a woman, and they would elope that night. At the same time she sent word to Bill to do the same thing. Bill and Frank then eloped with each other, and she ran off with Johnnie.


THE RUSSIAN REVOLUTION
A GOVERNMENT OF THE PEOPLE BY THE PEOPLE AND FOR THE PEOPLE -
Hy-Mayer
A RAY OF SUNSHINE -

Hy. Mayer's Tribute to the Russian Revolution as Evidenced in the Universal Animated Weekly.

"LEFT IN THE SOUP."

Joker Comedy.

Written by Jack Cunningham.
Produced by W. W. Beaudine.

CAST.

Minnie Ladyfingers	**Gale Henry**
Careful Custard	**William Franey**
Ollie Onion	**Milburn Moranti**
Trixie Typist	**Lillian Peacock**

Minnie presides over the restaurant's cash-register, and the two waiters, Careful and Ollie. Minnie is adamant to both of them, but they are suitors for her affection, until Trixie Typist appears one day, and after they have served her and marked her check down to fifteen cents, proposes to them to meet her in the park. They buy flowers and rush off to keep the appointment. But her husky swain discourages them to such an extent that they resolve to return to Minnie. They find the restaurant closed and that Minnie has gone off with the richest customer.

"THE CABARET SCRATCH."

L-Ko Komedy.

With Dan Russell.

The headwaiter of the "All Inn" has a lovely wife, who is the star of the cabaret. Dan is a frequenter of it, sees the lovely singer and falls in love with her. Mrs. Dan leaves home for a visit and Dan invites the charmer and other guests to his house. They all develop a mysterious illness, which results in spots all over the face. Even the cat is afflicted with it. The Health Department quarantines the house, and when Mrs. Dan returns, she finds it hard to get into her own home. She enters at last, as does the headwaiter, husband of the charmer. Dan has a hard time trying to explain the identity of his various afflicted guests. The headwaiter is unconvinced, and a chase on horseback, in which the doctor joins, ends the picture.

"UNDER THE 'BIG TOP.'"

Powers Vaudeville Act Split Reel.

This is a vaudeville act taken in the studio before the camera, and shows trained animals. First we see a performing pony with the three dogs which are its partners. Then we have a monkey act, and finally stunts by a kicking mule.

STORIES OF THE ONE REEL PHOTOPLAYS

"WHAT A CLUE WILL DO."

Nestor Comedy.

Written by C. B. Hoadley and Fred Palmer.

Produced by Louis Chaudet.

CAST.

Potts	Lee Moran
Pan	Eddie Lyons
Cub Reporter	Edith Roberts
Bartender	Fred Gamble
Mother	Elsie Cort
Child	Kewpie Morgan

Potts, the detective, with his pupil, Pan, are called by a frantic mother to save her child. They go to the spot, accompanied by their hound, in a dog grip, and find the broken-hearted mother, who gives them a shoe and a little shirt as the only means of identifying her child. They see the cub reporter, who has been sent to the neighborhood on a lost child story, and think that she is the kidnapper.

Potts enters the saloon, after he sees the reporter enter. She has gone to report on the telephone to her editor. Potts holds up the whole room, and then he and Pan proceed to search the premises. One particularly large person threatens them with a bungstarter. While Pan is waiting for Potts, he scrapes acquaintance with the reporter. When the detectives return from their fruitless search, they see the big fellow playing the piano. The distracted mother comes in, and seeing the piano player, she recognizes him as her child. Potts takes one look at the tiny shoe and the shirt, and gives up the case.

"THE PENALTY OF SILENCE."

Big U Drama.

CAST.

Mabel Horan	Dorothy Davenport
Her Brother	Edward Brady
Joe Dempsey	Wallace Reid

Mabel is a daughter of the woods, and in love with Joe Dempsey. Her brother Jack opposes the match. A stranger, a girl, comes to the valley. She stays for some time and then leaves. When she is gone, Joe finds an abandoned child on his doorstep and a note which reads, "Jack Horan: You left me to take care of our baby. I am too weak to work, and am leaving the baby to you. Helen." Joe, to save Mabel's feelings, determines to say nothing and to care for the child.

Jack, however, is not content to leave things as they are. He tells Mabel that the child is Joe's, in order to keep her from marrying him. Joe still keeps silence. Jack continues to taunt him, and at last Joe determines to spare him no longer. The two men fight, and then Joe reveals the truth to Mabel, and they are married.

"INDUSTRIAL CHINA."

Powers Dorsey Educational Split Reel

The Dorsey educational takes us to the heart of China, and shows us the city of Hankow. Then we visit the city of Yuchang, formerly noted for its learning. There is at present a modern college maintained by American funds, for the education of the Chinese. We see them drilling for preparedness. Yuchang is on the Yang-tse River, which is crowded with commerce.

It is so wide and deep that six hundred miles inland its waters are navigable for ocean steamers. Intimate views along the river front close the picture.

"A DARLING IN BUCKSKIN."

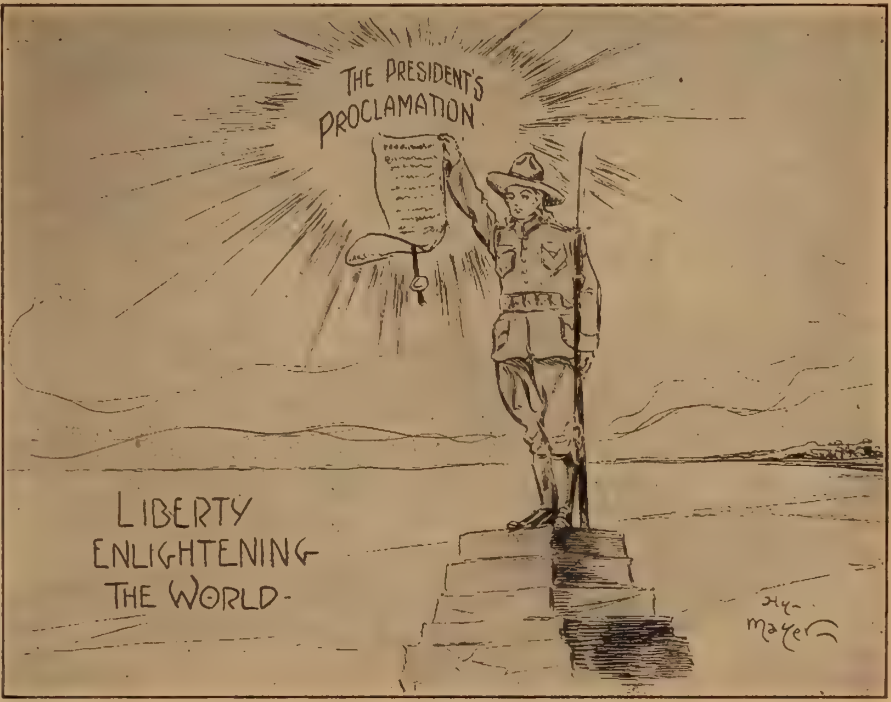
Victor Comedy.

Story by Joe Ryan
Scenario and Production by Wm. V. Mong.

CAST.

Mrs. Lancaster	Gertrude Aster
Lord Lovelace	Joe Ryan
Steve	M. Walters

Mrs. Lancaster, with Lord Lovelace in her train, visits Universal City while an entertainment is being given to the Royal Knights of Pythias. One of the cowboys, Steve, taking part in the rodeo, is attracted to Mrs. Lancaster, and they develop a case of love at first sight. Steve suggests that Lord Lovelace be asked to ride a horse with a bad reputation. The Lord accepts, and though they are all looking for the fun of seeing him thrown, he rides the outlaw to a standstill. The whole crowd is wild about him, including Mrs. Lancaster, and the management of Universal City offers him a contract as a crowning touch.



This Clever Drawing Made by Hy. Mayer for the Universal Animated Weekly Fades in from a Drawing of the Statue of Liberty.

Hell Morgan's Girl

30,000 People

Saw "Hell Morgan's Girl"

—in Los Angeles at the Garrick Theatre in two weeks while in direct competition with such counter attractions as Mary Pickford, Clara Kimball Young, Wm. Farnum, Marguerite Clark, Blanche Sweet, Annette Kellerman and others. "HELL MORGAN'S GIRL" outdrew them all. If that doesn't convince you of the tremendous Box Office attraction value of this production, then you are not open to argument.

Outdraws them All!!

—That's the answer to every living Exhibitor's question of profits. And what "HELL MORGAN'S GIRL" did in Los Angeles can be duplicated in ANY house in the United States or elsewhere because "HELL MORGAN'S GIRL" is a whale of a production. Punches in it you've never seen before. Action that will make even you (old-timer) gasp.

Produced by Joseph De Grasse. Time—San Francisco earthquake. Place—San Francisco's world famous "Barbary Coast." Featuring Dorothy Phillips, whose work as an emotional actress is not surpassed by any woman on the screen. Count yourself fortunate indeed if you can BOOK THIS WINNER before some other competitor grabs it. Wire your nearest BLUEBIRD Exchange or communicate with

Bluebird Photoplays, Inc.

1600 BROADWAY, - - NEW YORK

BLUEBIRD IDEAS *for* "THE CLOCK"

THE title of the latest Bluebird production, "The Clock," is in itself sufficient to bring a flood of ideas to the mind of every exhibitor booking it.

Naturally a clock should figure importantly in every bit of advertising gotten out. For instance, you might get in touch with a local furniture man and arrange to present a clock to the person who obtains the lucky number on the day you show this feature. This plan can be worked out as follows:

After purchasing the clock from the furniture dealer, arrange to have it shown in his window for several day before the presentation of the Bluebird production. Announce that every person entering the theatre to see "The Clock" would receive a coupon, a duplicate of which would be retained by the management of the house. A drawing should then be held at a time most convenient and the clock presented to the lucky winner.

Practically every storekeeper owns a Seth Thomas clock, or one of the Western Union timekeepers. Have a card, announcing the showing of "The Clock" at your theatre printed up and then arrange to tack these cards directly under the clocks in the merchants' stores. Free passes will enable you to obtain the consent of the storekeepers.

In arranging a lobby display, see that a gigantic clock figures in it. It is a simple and inexpensive matter to make one, using a soft wire for the outer circle and cardboard for the numerals and hands. The latter might be made out of wood for that matter. The hands should point to whatever hour the next show starts, while the face of the clock should be big enough to permit of a few words of advertising matter.

A novel idea for a float would be to construct a big clock, or you might paint one on a six-sheet board, and place it on a float. Across the face of the clock letters in the words: "Time to see 'The Clock' at the (name of theatre)."

Don't forget that the story of "The Clock," is one that every man, woman and child should see. It is wholesome and uplifting in tone. Therefore bend every effort to appeal to the parents in your community and to all organizations which stands for community welfare.

Mr. Exhibitor—Have the following copy multigraphed on postals and mail to the names on your mailing list. If your community is too small to boast of a multigraphing concern, get in touch with your Bluebird exchange. The publicity man of that office will be delighted to help you out.

BLUEBIRD PHOTOPLAYS, Inc.

Dear Friends — An old-fashioned clock that Jack Tempest's "Uncle" presented to him, revolutionized his mode of living—and made a man out of an idler and spendthrift.

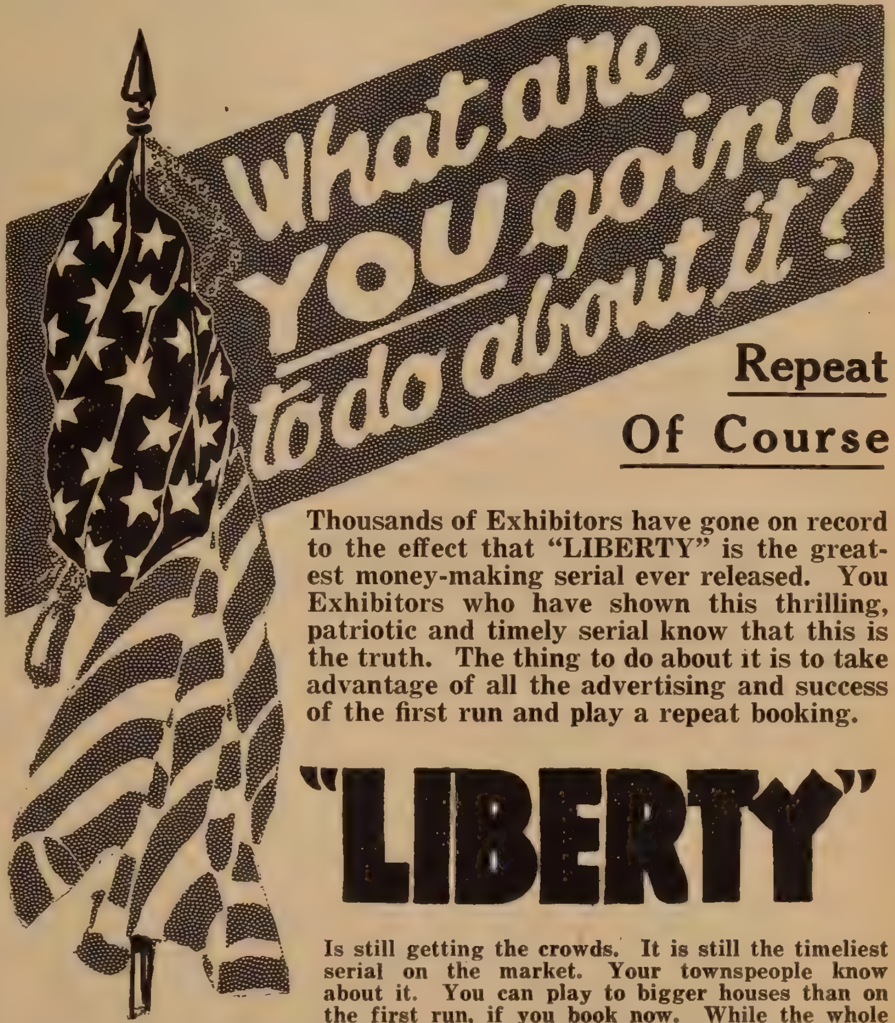
There's a moral that is going to strike home in this story

"THE CLOCK"

the wonderful Bluebird photoplay to be shown at the (name of house here) on (day and date here).

Perhaps you've some one near and dear to you who would be benefitted by the experience Jack Tempest went through. If you have, take him—or her. It's one of the cleanest and most inspiring pictures you've ever seen.

THE MANAGEMENT.


What are YOU going to do about it?

Repeat

Of Course

Thousands of Exhibitors have gone on record to the effect that "LIBERTY" is the greatest money-making serial ever released. You Exhibitors who have shown this thrilling, patriotic and timely serial know that this is the truth. The thing to do about it is to take advantage of all the advertising and success of the first run and play a repeat booking.

"LIBERTY"

Is still getting the crowds. It is still the timeliest serial on the market. Your townspeople know about it. You can play to bigger houses than on the first run, if you book now. While the whole country is aflame with patriotism—jump in and take advantage of the fact that this is the kind of serial the people want to see. Write your nearest Universal Exchange today and get full particulars on a repeat booking. There is good money in this for you.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

MAY seventh marks the inaugurationof a new brand of features called by the alluring name of "Butterfly Pictures." The first release is a charming story of the love of a Brittany peasant girl for a Paris artist, and is called "Eternal Love." The name of the new brand lends itself unusually well to advertising, and to lobby decoration. Anybody who can handle a pencil can draw you a big butterfly, and a flight of paper ones would look charming in your lobby. Put a big, bright-colored one under the glass at the cashier's window, where every one who buys a ticket will see it. Have "Butterfly Pictures" under it. You can have some small ones printed with an announcement of the new brand and its first release "Eternal Love" on the other side and pass them out. Slides with butterflies on them can be run at the beginning and end of the program. You can get up a contest for the best drawn butterfly in the schools, if you get the co-operation of the teachers, with passes as prizes. You might institute a poster competition, for butterfly designs, in the High School, and have an exhibition of the results in the lobby, with a pass good for several months as first prize. This would give you a beautiful lobby decoration, in which the whole town would be interested, and the principal of the school will surely be glad to institute the competition.

"TOM'S TRAMPING TROUPE."

L-Ko Komedy.

PARODIES and burlesques are among the most certain laugh-getters in the business, and on Wednesday, May 9th, the L-Ko Komedians give a very funny parody of the immortal "Uncle Tom's Cabin," in which Phil Dunham and Lucille Hutton are the bright particular stars. A parade of the well-known characters, Uncle Tom, Simon Legree, Little Eva, Eliza, Topsy, and last but not least the bloodhounds would be a wonderful ad for the picture. But if the trouble is too great, play that certain bet, a trained dog, as an advance notice and patronage getter. Have a colored man lead through the streets two of the meekest and best behaved dogs you can find. It does not matter of what breed they are, but they should look as little awe-inspiring as possible. Have him lead them in heavy leashes, and on their backs suspended like saddle-bags have announcements which inform the public that these are the dangerous and untamed bloodhounds, used in "Tom's Tramping Troupe," the L-Ko version of the famous play, now showing at your theatre.

"THE LOST APPETITE."

Nestor Comedy.

THE Nestors may be depended upon to put everything of current interest into a comedy, and their latest thousand feet of laughs is a particularly timely affair released on May 7th, called "The Lost Appetite," and based upon the subject of the high cost of living, especially the high cost of the humble tuber. This suggests that you might repeat the stunt that so many exhibitors have found profitable—a potato day—for the benefit of a local charity, when every child who brings a certain stated number of potatoes is admitted either free, or at half price to the show. Have big bushel baskets prominently displayed to hold the contributions, and draw attention to your potato day by means of slides, posters and announcements several days before.

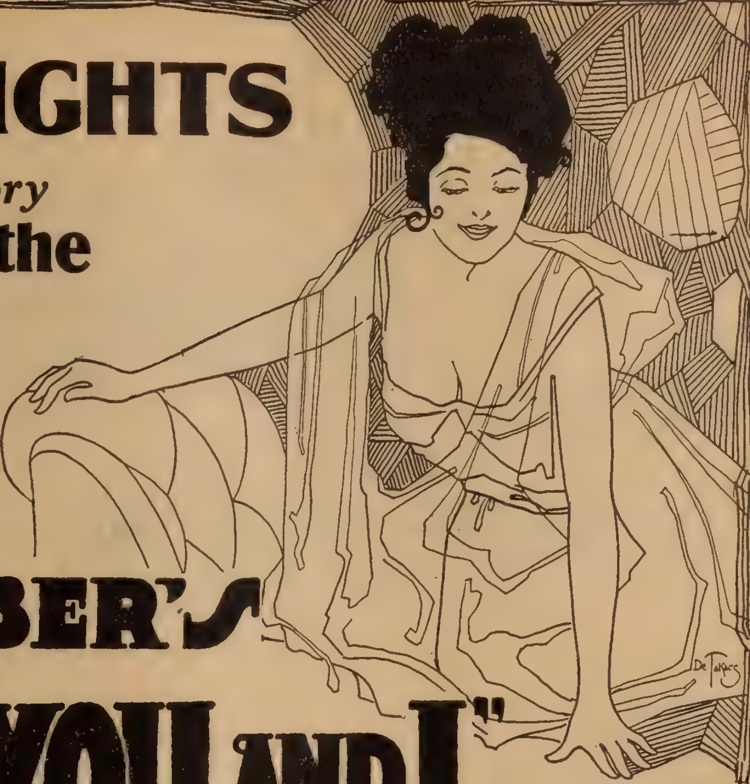
SCREEN MAGAZINE'S SWIMMING LESSON.

THE SCREEN MAGAZINE, Issue No. 18, released May 11, contains a number which should be seen by every parent and child in your town. This is a wonderfully demonstrated swimming lesson for children, posed by Commodore Brown, and giving simple instructions in the art of natation by which even a small child may benefit. If it is warm enough for you to have a little one in swimming costume posing on a pedestal, and going through the motions of swimming and diving, you could not have a more effective lobby display. Let the schools know that this lesson in the art which might save thousands of lives every year, which every child should learn for his own and others' protection, is being given at your theatre.

STATE RIGHTS

In the Choicest Territory

Are Offered On the Season's Most Sensational & Successful Photodrama



LOIS WEBER'S

Powerful Production

"EVEN AS YOU AND I"

A Drama of Souls at Bay

State Rights men who understand the financial successes of former LOIS WEBER productions will not need any further sales talk to buy in for State Rights territory on this latest LOIS WEBER Picture—"EVEN AS YOU AND I."

With such huge successes as "WHERE ARE MY CHILDREN?"—"IDLE WIVES"—"SHOES"—HYPOCRITES" and many others—LOIS WEBER has set a mark never equalled for financial rewards to State Rights Buyers and all Exhibitors.

S. L. Rothapfel, the shrewdest exhibitor in America, chose "EVEN AS YOU AND I" for a week's run at the Rialto (New York's finest Picture Theatre), without even having seen the production. After he saw it on the screen he confirmed his judgment by spoken words of appreciation.

S. L. Rothapfel is the kind of a showman who "must be shown." He takes nothing for granted, therefore in his choice of this great production, without even having seen it, he paid it a compliment rarely if ever enjoyed by any other production.

Pictureized in seven masterful reels and lavishly invested—it sets a higher standard of feature photo achievement.

Wires, letters or other communications for State Rights Territory should be directed to the

LOIS WEBER
State Rights Dept.

3d Floor, 1600 Broadway,
New York

THE MIGHTY
UNIVERSAL PROGRAM

THOUSANDS of Exhibitors testify to the excellence of the Universal Program Service by continuing its use in the face of the fiercest competition the industry has ever known. The Universal Program has rescued hundreds of Exhibitors from financial slavery—due to a mistaken notion that features at any price would get the crowds and the money. The people have registered their dislike of features by patronizing the program where they can enter the theatre at any time and not have to look at the show backwards. You can profit by the experience of these successful Exhibitors by hooking up with the Universal Program Service.

Special Releases on the Universal Program for the Week of May 14, 1917

Look at the special releases on the Universal Program given here. Where can you find anything of their class or quality with which to strengthen your show, or help put over a not-too-strong feature? These are the cream of the world's specials. They will get the business for you. You must expect to pay a little more for them, but they are worth it, because they are sure winning box-office attractions. Look them over carefully.

BUTTERFLY—"THE PHANTOM'S SECRET" (Five Reels) M. Anderson, Hayward Mack, Molly Malone.
NESTOR—"TO OBLIGE A VAMPIRE" (One-Reel Comedy) Eddie Lyons, Lee Moran and Olive Adair.
GOLD SEAL—"THE HONOR OF AN OUTLAW" 3-R. Western Dr.) Harry Carey and Claire Du Brey.
L-KO—"A GOOD LITTLE BAD BOY" (2-R. Com.) Phil Dunham, Lucille Hutton, C. Inslee, Merta Sterling.
UNIVERSAL ANIMATED WEEKLY—No. 72.
UNIVERSAL SCREEN MAGAZINE—Issue No. 19.
BISON—"CASEY'S BORDER RAID" (Two-Reel Comedy-Drama) Neal Hart and Janet Eastman.
JOKER—"THE LAST SCENT" (One-Reel Comedy) Gale Henry and William Franey.

Regular Releases of the Universal Program for the Week of May 14, 1917

Regular releases on the Universal Program are the backbone of the program. They are the finest one, two and three-reel straight dramas and comedies that are produced anywhere in the world. Here are subjects played by stars and strong supporting casts that you can book and make your house the most popular in your section. Released on the regular service they can also be booked separately.

VICTOR—"FAT AND FOOLISH" (One-Reel Comedy) Ed. Sedgwick and Belle Bennett.
VICTOR—"BREAKING THE FAMILY STRIKE" One-Reel Comedy) Matt Moore and Jane Gail.
IMP—"THE PUZZLE WOMAN" (One-Reel Drama) Francis Ford and Grace Cunard.
REX—"THE GIFT OF THE FAIRIES" (One-Reel Drama) Babe Early.
LAEMMLE—"HER GREAT DILEMMA" (Two-Reel Crook Drama) Lee Hill and Louise Lovely.
BIG U—"THE BRAND OF DEATH" (One-Reel Drama)
IMP—"THE CASE OF DR. STANDING" (Two-Reel Drama)

THE two lists given above when combined constitute the complete Universal Program Service—a full week's entertainment—greater in quality and in quantity than all competitive programs combined. Get full particulars from any of the 73 Universal Exchanges.

UNIVERSAL FILM MANUFACTURING CO.

1600 BROADWAY CARL LAEMMLE, Pres. *"The Largest Film Mfg. Concern in the Universe"* **NEW YORK**

THIS WEEK'S PROGRAM

APRIL 30, 1917.

SPECIALS.

02375 SPECIAL ATTRACTION—"The Birth of Patriotism" (5 reels) with Irene Hunt-Leo Pierson. 1-3-6
02376 NESTOR—"What a Clue Will Do" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02377 GOLD SEAL—"Bill Brennan's Claim" (3 R. West. Dr.) (Neal Hart-Janet Eastman). 1-3-6
02379 L-KO—"The Cabaret Scratch" (Com.) (Dan Russell). 1
02383 IMP—"A Midnight Mystery" (2 R. Mys. Dr.) (Thomas Jefferson-Betty Schade). 1-3-6
02384 UNIVERSAL SCREEN MAGAZINE—Issue 17. 1
02387 JOKER—"Left in the Soup" (Com.) Gale Henry-Wm. Franey). 1
02388 POWERS—"A Barnyard Nightmare" (Cart.) 'Industrial China" (Dorsey) (Ed.) 1
02389 L-KO—"Scrambled Hearts" (Comedy) (Billie Ritchie). 1
02391 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire," with Neva Gerber. (Episode No. 8). "High Finance." 1-3-6
02380 UNIVERSAL ANIMATED WEEKLY—Weekly 70.

REGULAR RELEASES

02378 VICTOR—"Flat Harmony" (Com.) (Eileen Sedgwick). 1
02381 VICTOR—"Pots and Poems" (2 R. Com. Dr.) (Matt Moore-Jane Gail). 1-3-6
02382 BIG U—"The Penalty of Silence" (Drama) (Wallace Reid). 1
02385 VICTOR—"A Darling in Buckskin" (Comedy) (Gertrude Aster). 1
02386 BISON—"Little Moccasins" (2 reel) (Millard K. Wilson-Edith Roberts). 1-3-6
02390 BIG U—"True to Their Colors" (2 reels) (Grace Cunard). 1-3-6

NEXT WEEK

MAY 7, 1917.

SPECIALS.

02392 BUTTERFLY—"Eternal Love" (5 reels) (Douglas Gerrard-Ruth Clifford). 1-3-6
02393 NESTOR—"The Lost Appetite" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts.) 1
02394 GOLD SEAL—"The Grip of Love" (3 reel Mountain dr.) (Allen Holubar-Louise Lovely.) 1-3-6
02396 L-KO—"Tom's Tramping Troupe" (2 reel com.) (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling).
02397 UNIVERSAL ANIMATED WEEKLY—Weekly 71.
02401 UNIVERSAL SCREEN MAGAZINE—Issue 18. 1
02404 JOKER—"The Man With a Package" (Com.) (Gale Henry-William Franey.) 1
02406 POWERS—"Such is Life in Southern Algeria," Hy. Mayer Travelaugh. 1
02408 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" (Episode No. 9) (2 reels.) "A Stern Chase." With Neva Gerber. 1-3-6

REGULAR RELEASES.

02395 VICTOR—"Baseball Madness" (Com.) (Billy Mason-Gloria Swanson.) 1
02398 VICTOR—"Swearing Off" (Com.) Eileen Sedgwick.) 1
02399 IMP—"Flames of Treachery" (Dr.) (Lois Wilson-Lee Hill.) 1
02400 IMP—"The Girl in the Garret" (2 reel dr.) (Jack Nelson-Molly Malone.) 1-3-6
02402 VICTOR—"Signs of Trouble" (Com.) (Jenny Nelson-Paul Panzer.) 1
02403 BISON—"One Wild Night" (2 reel West. Soc. dr.) (Gypsy Hart-Kingsley Benedict.) 1-3-6
02405 LAEMMLE—"The Doctor's Deception" (dr.) (Leah Baird.) 1
02407 BIG U—"Captain Marjorie's Adventure" (2 reel War dr.) 1-3-6

The WEEK AFTER

MAY 14, 1917.

SPECIALS.

02409 BUTTERFLY—"The Phantom's Secret" (5 reels) (Mignon Anderson, Hayward Mack and Molly Malone). 1-3-6
02410 NESTOR—"To Oblige a Vampire" (Com.) (Eddie Lyons-Lee Moran). 1
02411 GOLD SEAL—Harry Carey in "The Honor of An Outlaw" (3 reel Western Dr.) with Claire Du Brey). 1-3-6
02414 UNIVERSAL ANIMATED WEEKLY—Weekly 72.
02419 UNIVERSAL SCREEN MAGAZINE—Issue 19. 1
02425 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber (Episode No. 10) (Two reels). 1-3-6
02413 L-KO—"A Good Little Bad Boy" (2 reel com.) (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling). 1-3-6
02422 JOKER—"The Last Scent" (Com.) (Gale Henry-Wm. Franey). 1
02423 POWERS—"When Does a Hen Lay An Egg?" (Com Cart. and "The River of Lost Souls" (Dorsey Ed.) (Split Reel). 1

REGULAR RELEASES.

02412 VICTOR—"Fat and Foolish" (Com.) (Ed. Sedgwick-Belle Bennett). 1
02415 VICTOR—"Breaking the Family Strike" (Com.) Matt Moore-Jane Gail). 1
02416 IMP—"The Puzzle Woman" (Drama) (Francis Ford-Grace Cunard). 1
02417 REX—"The Gift of the Fairies" (Juvenile com. drama) (Babe Early). 1
02418 LAEMMLE—"Her Great Dilemma" (2 reel dr.) (Lee Hill-Louise Lovely). 1-3-6
02420 BIG U—"The Brand of Death" (Drama) (Wallace Reid-Margarita Fischer). 1
02421 BISON—"Casey's Border Raid" (2 reel military com. dr.) (Neal Hart-Janet Eastman). 1-3-6
02424 IMP—"The Case of Doctor Standing" (Two reel drama). 1-3-6

"SEVENTEEN YEARS OF KNOWING HOW"

What Is Your Answer?

ARE YOU GOING TO ACCEPT
PROJECTION TROUBLES AS
NECESSARY EVILS

OR

ARE YOU GOING TO BE ONE OF THE
GREAT MAJORITY OF EXHIBITORS WHO USE

Power's Cameragraph

Write for the name of our dealer in your territory,
ASK HIM TO SHOW YOU

OUR INTERMITTENT MOVEMENT
OUR LOOP SETTER OUR TAKE-UP

THESE EXCLUSIVE DEVICES WERE DESIGNED TO ELIMINATE YOUR TROUBLES

CATALOG "U" SENT UPON REQUEST.

NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK

MUSICAL PROGRAM TO

"THE CLOCK"

SPECIALLY SELECTED AND COMPILED BY M. WINKLER

THEME **CHANSON D'AMOUR BY SAAR** **THEME**

Note—Watch for effects—such as "Alarm Clocks," shots, etc.

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	2 Minutes	Good Popular Song
T	Good Night, Ladies.	45 Seconds	Good Night, Ladies, Song
S	At Gate—On Drive..	2 Min. & 15 Sec.	Violeta by Herman
T	Vivian Graham, Jack's Fiancee	2 Min. & 10 Sec.	Continue to action
T	Bob Barret, Jack's Rival	3 Minutes	Canzonetta by Godard
T	The Next Evening..	3 Min. & 15 Sec.	Theme
T	The Next Day	2 Min. & 55 Sec.	After Sunset by Pryor
T	Mr. Morgan's Large Interests	2 Min. & 45 Sec.	Clair DeLune by Thome
T	The Bachelor Dinner	3 Min. & 10 Sec.	Illusion, Intermezzo by Bustanoby
S	On Beach	3 Minutes	Silvery Brooks by Braham
S	Wireless Station	1 Min. & 45 Sec.	Sieste by Lansens

Note—Watch effects of Wireless Tickers, etc.

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
S	Ship in Distance....	3 Min. & 10 Sec.	Theme
S	In Bedroom	3 Min. & 40 Sec.	Serenade by Widor
T	Graham Offers Jack, etc.	40 Seconds	Theme
T	On His Way Home..	50 Seconds	Piano Solo

improvise to action

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
S	The Fight	55 Seconds	Good Agitato to action
T	Brandon to the Rescue	3 Min. & 10 Sec.	Serenade by Czerwonky

ad. lib. Tympany Rolls during fight

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
T	Several Days Later.	3 Minutes	Berceuse by Karganoff
T	In the Country	1 Min. & 10 Sec.	Lunita, Intermezzo by Loraine
T	That Evening	4 Min. & 25 Sec.	Dawn of Love by Bendix
T	And That Night....	3 Min. & 5 Sec.	In Cupid's Net by Armand
T	Jack's Early Morning Job	3 Min. & 50 Sec.	Doloraso by Tobani
T	And Then, As His Business	5 Minutes	Souvenir by Drdla
S	Burglar Comes On..	1 Min. & 10 Sec.	Good Mysterioso
S	The Fight	45 Seconds	Good Agitato
T	Please Don't Call, etc.	40 Seconds	Continue pp
T	Half An Hour Later	6 Min. & 25 Sec.	Fantasia by Bach
T	Regular Little Cupid	1 Min. & 10 Sec.	Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Music for "The Birth of Patriotism"

AND THE UNIVERSAL PROGRAM

WEEK OF APRIL 30.

"Nocturno in F," by Krzyzanowsky, is the Theme.

1. *"Ye Old England Waltz,"* by Tobani, until "The private bar," etc. 2. *"Violetta,"* by Tobani, until "Woman fighting." 3. Agitato to action, until "Mary Homes," etc. 4. Piano Solo improvise to action, until "Interior of office." 5. *"Melody,"* by Kretschmer, until "Interior of barroom." 6. English Patriotic Air, until "Flashback to office." 7. *"Melody,"* by Trinkaus, until "After the ceremony." 8. Organ Solo, until "Their new home." 9. *"Intermezzo,"* by Pierne, until "Sam Peters, a coster." 10. *"Ye Old England Waltz,"* by Tobani, until "The first shadow of war." 11. *"Dramatic Tension,"* by Reissiger, until "In the early days." 12. *"Doloroso,"* by Tobani, until "As I say." 13. *"Fantasia,"* by Bach, until "Its a long way." 14. *"It's a Long Way to Tipperary,"* Song, until "Yon looked right," etc. 15. Theme, until "You can sleep here." 16. *"Dramatic Tension,"* by Funck, until "Aimlessly wandering," etc. 17. *"Adoration,"* by Barnard, until "War!" 18. Battle Hurry to action until "In the weeks that followed." 19. Theme, until "The first partial list." 20. English Patriotic Air, until "Winter was here." 21. *"Amo,"* by Robyn, until "Soldiers leaving." 22. *"It's a Long Way to Tipperary,"* until "Anne's home." 23. *"Dramatic Andante,"* by Ascher, until "A baby, a blessed baby." 24. Theme, until "The counter attack. 25. Battle Hurry to action, until "Night on the battlefield." 26. *"Pathetic Andante,"* by Margis Berger, until "The compact of home." 27. *"Baby Sweetheart,"* by Corri, until "The aftermath." 28. *"Pathetic Andante,"* with ad. lib. Tympany Rolls, until "A Letter for Mrs. John." 29. *"Longing,"* by Bendix, until "During Ann's convalescence." 30. Piano Solo to action, until "Interior of saloon." 31. Good 4-4 Moderato, until "Out of the night." 31. *"Dawn of Hope,"* by Casella, until "Did you want anybody." 33. Theme, until end.

NESTOR—"What a Clue Will Do"..............(Comedy)

1. *"Love is So Fickle,"* by Kruseman. 2. *"Le Secret,"* Intermezzo, by Gautier, until end.

GOLD SEAL—"Bill Brennan's Claim"........(3 Reels)

REEL I.

1. *"Western Moderato,"* by Bach, until "Interior of saloon." 2. *"Dramatic Tension,"* by Funck, until "Bill Brennan, owner." 3. *"Reverie,"* by Rissland, until "Crooked Creek was the rival." 4. *"Dolorosa,"* by Tobani, until "The search for capital." 5. *"Melody,"* by Kretschmer, until end of Reel I.

REEL II.

6. *"Cavatine,"* by Bohm, until "Just sold my claim." 7. *"Prairie Flower,"* by MacMillen, until "When supplies ran short." 8. *"Prelude Du Deluge,"* by Saint-Saens, until "Saunders had brought the easterner." 9. *"Nocturno in F,"* by Krzyzanowski.

REEL III.

10. Continue *"Nocturno in F"* until "The next day." 11. *"Extase D'Amour,"* by Roze, with ad. lib. Tympany Rolls during struggle, until "Keep your eyes on her." 12. *"Rustle of Spring,"* by Sinding (watch shots), until "Wells Fargo offers a nice little price." 13. *"The Chase,"* by Koelling, until "Brennan in room with girl." 14. *"Love Theme,"* by Herzberg, until the end.

VICTOR—"Flat Harmony" ....(Comedy)

1. *"Ragging the Scale"* (popular). 2. *"Trombone Frolic,"* by Sorensen, until end.

VICTOR—"Pots and Peems" ....(Two Reels)

REEL I.

1. *"Souvenir,"* by Drdla. 2. *"Dying Poet,"* by Gottschalk, until end of Reel I.

REEL II.

3. *"Serenade,"* by Drdla. 4. *"Raindrops,"* Intermezzo, by Gautier, until end.

IMP—"A Midnight Mystery ....(Two Reels)

REEL I.

1. "*Fantasia,"* by Bach, until "I am Elsie Wheaton." 2. *"Dialogue,"* by Meyer-Helmund, until "I remember now." 3. *"Mysterioso,"* by Lake, until end of Reel I.

REEL II.

4. *"Berceuse,"* by Karganoff, until "The fight." 5. Long Agitato to action, until "After the fight." 6. *"Tale of Two Hearts,"* by Roberts, until end.

BISON—"Little Moccasins" ....(Two Reels)

REEL I.

1. *"Last Spring,"* by Grieg, until "With the passing months." 2. *"Erotik,"* by Grieg, until "Man kidnaps girl." 3. *"Dramatic Tension,"* by Winkler, until "Dennis knew the mountains." 4. *"Indian Love Song,"* by Lake, until end of Reel I.

REEL II.

5. *"Reverie,"* by Vieuxtemps, until "Day of warm sun," etc. 6. *"Lullaby,"* by Kjerulf, until "For weeks the anxious parents." 7. *"Venetia,"* by Tobani, until "Bound for more civilized regions." 8. *"Dawn of Hope,"* by Casella, until end.

JOKER—"Left in the Soup".........................(Comedy)

1. *"Joker March,"* by Lake. 2. *"Noisy Bill,"* by Losey, until end.

The Ever Successful UNIVERSAL'S Most Popular Mystery Serial

"The VOICE on the WIRE"

with Ben Wilson-Neva Gerber-Joe Girard

THIS latest Universal serial has been called by the public, by Exchange men and by Exhibitors the best serial the Universal has ever released. That is high praise, because the Universal has put out the biggest serial successes in the history of that popular form of entertainment.

"The Voice on the Wire" is founded on the famous novel of the same name, which was written by Eustace Hale Ball, who novelized that great success, "Traffic in Souls," and many others. It has to do with a series of mysterious events, each of which is preceded by a weird warning coming from a ghostly "voice on the wire" over a disconnected telephone. Ben Wilson, the popular Universal star, plays John Shirley, who in opposition to the Chief of Detectives, attempts to solve the mystery. His leading woman is beautiful Neva Gerber, and they are assisted by Joseph Girard and a huge and brilliant company. With each episode the mystery grows under the capable direction of Stuart Paton, who directed that masterly under sea drama, "20,000 Leagues Under the Sea."

Book "The Voice on the Wire" and boost it hard before showing the first episode. After that you will have no difficulty in keeping your house packed on each episode night. Write your nearest Universal Exchange for full particulars, ad props, etc., or address—

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, Pres.
"The Largest Film Mfg. Concern in the Universe"
1600 BROADWAY, NEW YORK.

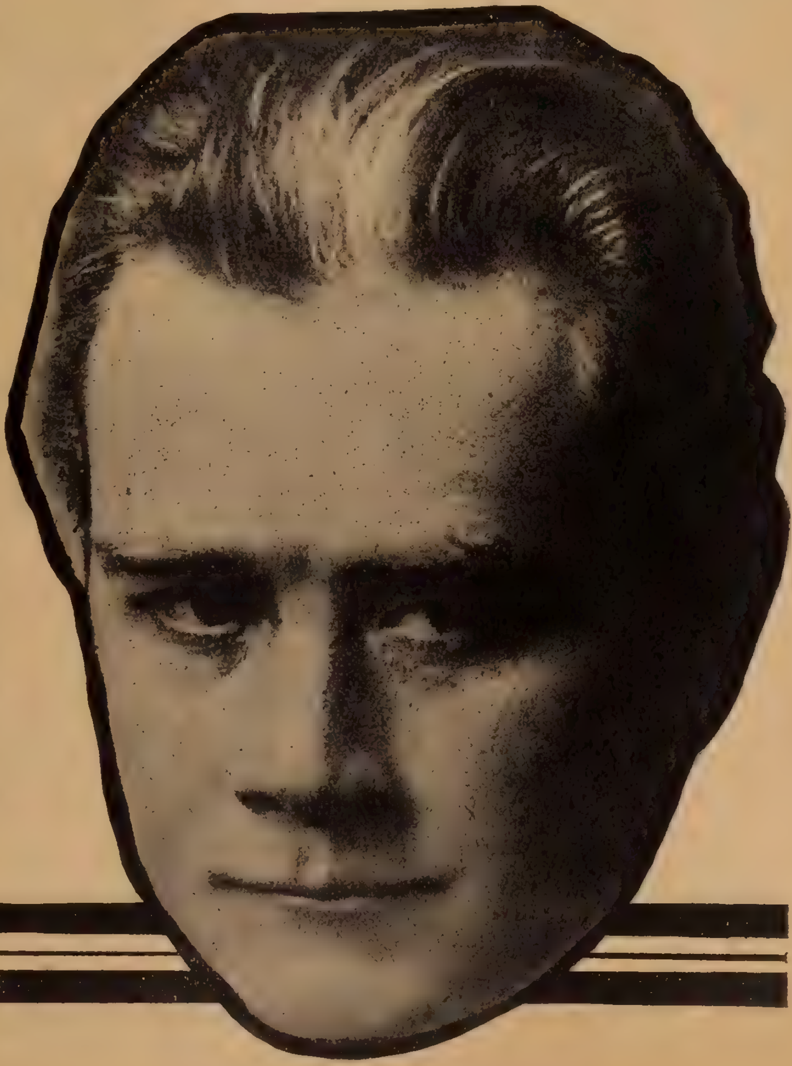
“The Perils of the Secret Service”

KINGSLEY BENEDICT

In a Great Series of Seven Powerful Dramas EACH COMPLETE IN ITSELF

ALWAYS first to consider the real needs of every class of Exhibitor, the Universal has prepared a distinct novelty release for those theatre managers who do not care to run a serial, but who realize the desirability of a form of entertainment that will bring continuous business. This consists of seven powerful two-reel dramas, built around a central character, but EACH A COMPLETE STORY IN ITSELF.

The series is founded on the popular “Yorke Norroy” stories by George Bronson Howard, which were published in a popular fiction magazine of tremendous circulation a short time ago. Mr. Howard, who wrote the literary sensation, “God’s Man,” and who is a playwright, novelist and globe trotter of note, directed the entire series, and has shown the inner workings of the Secret Service in these perilous times in a manner to insure your patrons seeing every episode after seeing the first. That’s the idea on which you can cash in. The leading character is played by Kingsley Benedict, supported by a different woman star in each drama. Millions of people have read the stories and now eagerly await this powerful picturization. Get full particulars from your nearest Universal Exchange, or from the Home Office.



What D

With Your Costly Feature Wh

Answer Right Out Loud

Speak Up--Don't Be Afraid

TELL us—so that we can tell every other Exhibitor. You can bet your sweet life that your Brother Exhibitors are "just dying" to know what to do when they get stuck on a rainy day with a costly feature. If you have spent for advertising for the day—spent for posters, cards, secured publicity and have done everything else possible to boost for a capacity house at each performance for the day—and then it rains, how do you pull yourself out of the hole on that costly feature?

Have You Ever Tried to Study Out a Remedy?

Maybe you have. Maybe you haven't. That's why we are driving home to thousands of Exhibitors all over this country the tremendous value of REPEAT BOOKINGS—or two, three, or four days' runs instead of one day runs. If you've been stuck before (and no doubt you have)—if you've lost your advertising money—poster money—if you've lost the value of your publicity on your costly feature—TWO, THREE, FOUR day or—

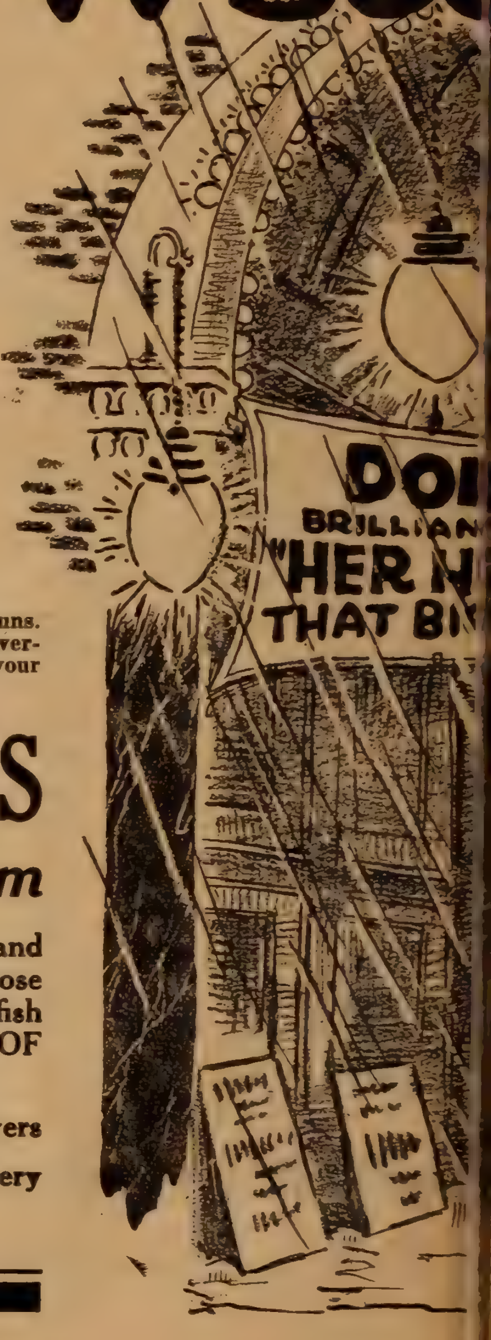
REPEAT BOOKINGS

Is The Answer to the Problem

You've read arguments in favor of REPEAT BOOKINGS and LONGER RUNS in every film trade paper. Why do you suppose these trade papers boost this so strong? They have no selfish motive. They boost as we boost—FOR THE WELFARE OF EVERY EXHIBITOR.

REPEAT BOOKINGS are NOT an experiment as profit payers

REPEAT BOOKINGS mean getting the full gravy out of every picture that's a good picture.



You Do
n It Rains?

GREY
MA STAR IN
'S DESIRE"
RE PRODUCTION

Repeat Bookings Mean

—getting every penny's worth of value out of all the advertising you do on your costly features. Means getting full value out of every poster, card, banner, and greatest of all GETTING FULL VALUE OUT OF THE UNPURCHASEABLE MOUTH TO MOUTH ADVERTISING that sends back packed houses. The people who leave your house satisfied and delighted with your feature, do MORE good and send back more people to your house than ALL the advertising you do. GET THAT FACT PLANTED AND LET IT GROW IN YOUR MIND.

Repeat Bookings Mean

—a chance for your entire patronage to view the feature you are showing. As it stands today, on the daily change basis, you spend your advertising money for one day, play to one day's run, and thousands who want to see the picture can't see it because "It's here today and gone tomorrow." Thus you disappoint hundreds, perhaps thousands, of people who pass your house for another house where they can see what they want, or what they couldn't see at your house. Thus you are playing to a "hit or miss" audience who are being chased so fast as to be rapidly heading to Feature indigestion.

Repeat Bookings Mean

—that instead of paying top price for a new feature every day, paying full price for advertising, forcing yourself to secure new publicity in each new feature daily—you first—get the benefit of a sliding scale of booking rentals—you pocket the cash difference between the full price of the daily change and the sliding scale on the repeat bookings—your advertising hits with full force, your publicity gets over because of the continuity of its appearance—you play to capacity houses made so by the direct and unpurchaseable mouth to mouth advertising, you purchase fewer posters and other props, now required by the daily change, and you give ALL of your people the opportunity to see the good productions. Thus, you are money ahead, patrons satisfied—and are building for performance.

IN ONE HOUSE

—for example, in Canada, a BLUEBIRD play—"SHOES" played to bigger houses on its repeat performance than ANY time before, which proved the tremendous value of the play itself as an advertising power to bring crowds. And likewise will every single BLUEBIRD to date, play as big and bigger houses on REPEAT than originally because thousands who have heard BLUEBIRDS spoken of, talked about, boosted and recommended will be eager and anxious to see EVERY BLUEBIRD PHOTOPLAY. This Canadian House drew capacity houses and made a hit besides—

YOU CAN DO THE SAME

If you doubt it—TRY IT and see. Begin with the first BLUEBIRD released, right back at the very start. Play every BLUEBIRD right down the line from the first to the present release. Your nearest BLUEBIRD xchange will give you full facts and figures. BEGIN NOW—watch your expenses diminish and your profits triple.

BLUEBIRD Photoplays, Inc. 1600 BROADWAY
NEW YORK

4 BLUEBIRD PREPAREDNESS PRODUCTIONS

The Subjects the Public Demands

Stamped with the success brand of BLUEBIRD—the four patriotic pictures here described are the last word in that peculiar form of military picture which the public is demanding today. Each is a masterpiece of its kind. "The Eagle's Wings" is as far ahead of the average jingo, sham battle and studio "war" picture as it is possible to imagine.

It received the heartiest endorsement of the highest officials in Washington, D. C., when shown them at a private view. It has received through their National President from 1,500 Chapters of the Daughters of the American Revolution a pledge to give it their strongest support wherever shown. Here is a ready-made opportunity for you—and strong local co-operation. Write your nearest BLUEBIRD Exchange for particulars.

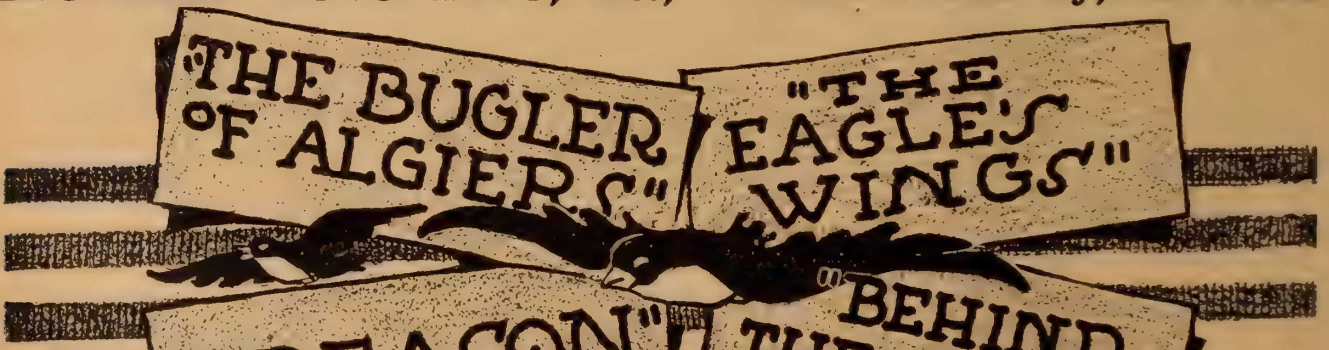
"The Bugler of Algiers" is one of the most notable pictures ever filmed, regardless of subject. It is from that intensely absorbing story by Robert H. Davis and Perley Poore Sheehan, called "We Are French." It reaches the greatest heights of heroic patriotism, and will thrill and sway any audience that ever attended a theatre. Book this and you will want to play a return date.

"Behind the Lines," featuring Harry Carey and Edith Johnson, is a timely picture of Mexican intrigue, love, adventure and of actual conditions along the Mexican Border. It is thrilling; abounds in the truest atmosphere, faithful in every detail; it will make a hit in any community. It will go over big. Splendid paper and heralds on all these productions to help you put them over.

"Treason" is a tremendous picture that for real heart-interest; for tense scenes that will stir the emotions to their depths; for convincing and faithful pictures of modern warfare—will perhaps never be surpassed. Featuring that brilliant young BLUEBIRD star, Allen Holubar; beautiful Lois Wilson and stalwart Jos. Girard, it presents a story that will get the sympathy of the audience at the very start and hold it to the finish. A true lesson in patriotism and a brilliantly executed production throughout.

Now is the time for you to get in touch with your nearest BLUEBIRD Exchange and get the full particulars regarding these big box-office attractions. NOW—before you competitor beats you to it. With these booked in advance you can get all kinds of co-operation from local military and patriotic organizations, Boy Scouts, etc.

BLUEBIRD PHOTOPLAYS, Inc., 1600 Broadway, New York



This is the most Important Page in this Magazine

Blue Ribbon Advance Notices

Every Exhibitor Should Read Every Word Every Week

Feature Releases in the Universal Program of Two Weeks from This Week

"Eternal Love." With Douglas Gerrard and Ruth Clifford. From the story by E. M. Ingleton. First Butterfly Picture. Directed by Douglas Gerrard. Released May 7. For months the beautiful Butterfly Pictures—"the newest in the field"—have been hovering over a waiting world, though unannounced, and anticipated only by their producers. Everything that the greatest resources and facilities in the moving picture world could suggest to make Butterfly Pictures perfect moving picture entertainment has been done. Time has been used as lavishly as money. Hundreds upon hundreds of stories have been read in the search for scenario plots worthy of the high standard set for Butterfly Pictures. It is with pride that the first release—"Eternal Love"—is presented. It is one of the most beautiful romantic dramas ever filmed. It will establish the reputation of Butterfly Pictures in your house. Prepare to boost every Butterfly—because they are going to be the talk of your town. You will want to read the story of "Eternal Love." You will find it beautifully illustrated in next week's Moving Picture Weekly. Watch for it and read it. You will enjoy it.

"The Grip of Love." With Allen Holubar and Louise Lovely. Three Reel Gold Seal Heart Interest Mountain Drama. Directed by Allen Holubar. Released May 8. Think of that, you star worshippers. Two of the brightest in the film firmament on the regular Universal Program. There's quality for you. And a big story with the heart punch that gets the crowds. Allen, in the mountains for his health, meets Louise, there to teach school. Both are strangers to the settlers, and while Louise unintentionally attracts the attention of the village bully, Allen is suspected of being a revenue officer. The bully is mysteriously shot, and Allen is not only suspected, but is taken to the woods, where a rope around his neck is about to cut his life story short, when the most startling climax not only serves to save his life, but to bring to a most logical conclusion one of the most powerful three-reelers we have seen in many a long day. Book this and boost hard.

"The Girl in the Garret." With Jack Nelson and Molly Malone. Two Reel Imp Smiles and Tears Drama. Directed by George Cochrane. Released May 11. Molly's father had every reason in the world to think Molly about the sweetest thing on earth, and that she was entitled to the best there is. He was a well-to-do rancher, and sent her to a distant city relative to acquire education and "finish." He sent a check for $3,000 for "expenses," which milady spent for her own and daughter's finery, while Molly was treated as a servant. A warm-hearted Irish housekeeper wrote the old man the facts, but before he could arrive to take Molly away, she had taken a position as companion. Secretly, Molly had fallen in love with the portrait of her cousin's "beau," and when he came home from a journey and discovered the little maid installed as his mothers' companion—well, what would you have done? You bet! That's just what Jack did, too, to the delight of every fan in the country.

"One Wild Night." With Gypsy Hart and Kingsley Benedict. Two Reel 101-Bison Western and Society Drama. Directed by Henry McRae. The cast, gentlemen, also includes five of the world's greatest cowboy actors. Not actor cowboys—because there is a big difference. Reggie (Kingsley) wanted Gypsy's money. Gypsy thought Reggie a joke. She had been used to real men. One day, while driving a spanking team, she saw five forlorn cowboys sitting on a park bench. They had been east with a bunch of horses, had blown their money and were tramping home. Gypsy pretended that her team was running away, and when the bunch "saved" her life she knew they were the real thing. Then for their entertainment she introduces them to her swell friends at a reception. Is it "One Wild Night?" It is. Book it and see.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

APRIL—
5—*Hagenbeck's Wild Animals*..........(Educ.)
8—*The Ups and Downs Of Mr. Phool Phan* and *Magic India*....(Com. Cart, (Ed.) (Split R.)
15—*Boomer Bill Goes To Sea*..........(Com. Cart.) and *On the Streets of India*......(Ed.) (Split R.)
22—*The Good Story About an Egg*........(Com. Cart) and *"Intimate India"* ....(Ed.) (Split reel)

REX.

APRIL—
1—**Snow White**..........(3 Reels)
Elsie Albert.
12—**Uncle John's Money**..........(2-R. Drama)
Malcolm Blevins-Marjorie Ellison.
15—*Her Primitive Man*..........(Drama)
19—*The Sorceress* ....(Drama)

UNIVERSAL SPECIAL FEATURE.

APRIL—
2—**Ben Wilson in "The Voice on the Wire"** (Episode No. 4, **"The Next Victim"**..........(2 Reels)
with Neva Gerber.
9—**"The Purple Mask** (Episode 16), **"The Prisoner of Love"** ....(2 Reels)
Francis Ford-Grace Cunard.
9—**Ben Wilson in "The Voice on the Wire,"** Episode No. 5, **"The Spectral Hand"**..........(2 Reels)
Neva Gerber.
16—**Ben Wilson in "The Voice on the Wire,"** Episode No. 6, **"The Death Warrant"**..........(2 Reels)

VICTOR.

APRIL—
3—*Please Be My Wife*..........(Comedy)
5—**Somebody Lied** ....(2-R. Drama)
Priscilla Dean-Harry Carter.
10—*His Family Tree*..........(Comedy)
13—*Stop Your Skidding*..........(Comedy)
17—*It Happened In Room 7*..........(Comedy)
Carter De Haven.
19—**The Topsy Turvy Twins**..........(2-R. Comedy)
20—*Tit For Tat*..........(Comedy)

LAEMMLE.

APRIL—
4—**The Star Witness** ....(2 Reels)
Lee Hill-Lena Baskette.
7—*The Blue Print Mystery*..........(Drama)
12—*The Silent Prisoner*..........(Sea Dr.)
18—*Chubby Takes a Hand*..........(Drama)

UNIVERSAL ANIMATED WEEKLY.

MARCH—
28—*Animated Weekly, Vol. 2, No. 65*..........(News)
APRIL—
4—*Animated Weekly, Vol. 2, No. 66*..........(News)
11—*Animated Weekly, Vol. 2, No. 67*..........(News)
18—*Animated Weekly, Vol. 2, No. 68*..........(News)

UNIVERSAL SCREEN MAGAZINE.

MARCH—
23—*Universal Screen Magazine. Issue No. 11.*
30—*Universal Screen Magazine. Issue No. 12.*
APRIL—
6—*Universal Screen Magazine. Issue No. 13.*
13—*Universal Screen Magazine. Issue No. 14.*
20—*Universal Screen Magazine. Issue No. 15.*

BIG U.

APRIL—
8—**The Terrors of War**..........(2-R. Drama)
Grace Cunard.
11—*The Bugler* ....(Drama)
12—*The Desert Ghost*..........(Drama)
19—*The Pace That Kills*..........(Drama)
22—**Her Great Mistake**..........(2-R. Animal Drama)
Marie Walcamp.

GOLD SEAL.

APRIL—
3—*The Magpie*..........(3 reel drama)
Tina Marshall.
10—**Harry Carey in "Hair-Trigger Burk"**
Claire Du Brey.
17—**For Lack of Evidence**..........(3-Reel Drama)
Tina Marshall.

IMP.

APRIL—
6—**The Perils of the Secret Service** (No. 5), **"The Man in the Trunk"** *Benedict.*..........(2 Reels)
13—**The Perils of the Secret Service,** No. 6, **"The Signet Ring"** *Kingsley Benedict.*..........(2 Reels)
15—**The Eyes in the Dark**..........(2-R. Drama)
Leah Baird.
20—**The Perils of the Secret Service,** No. 7, **"The International Spy"** ....(2 Reels)
Kingsley Benedict.
21—*The Blazing Secret*..........(Drama)

BISON.

MARCH—
31—**Steel Hearts** ....(2-Reel Railroad Drama)
Marie Walcamp-Lee Hill.
APRIL—
7—**The Burning Silence**....(2-Reel Wetsern Drama)
George Pearce-Jane Bernoudy.
14—**The Kidnapped Bride** ....(2-Reel Drama)
Marie Walcamp.
21—**The Tell-Tale Clue** ....(2-R. Dr. of the Woods)
Molly Malone.

L-KO.

APRIL—
4—*Nabbing a Noble* ....(Comedy)
8—*Crooks and Crocodiles* ....(Comedy)
11—**Ring Rivals** ....(2-Reel Comedy)
Dan Russell.
16—**Love and Blazes**..........(2-R. Comedy)
Phil Dunham.

RED FEATHER PRODUCTION .

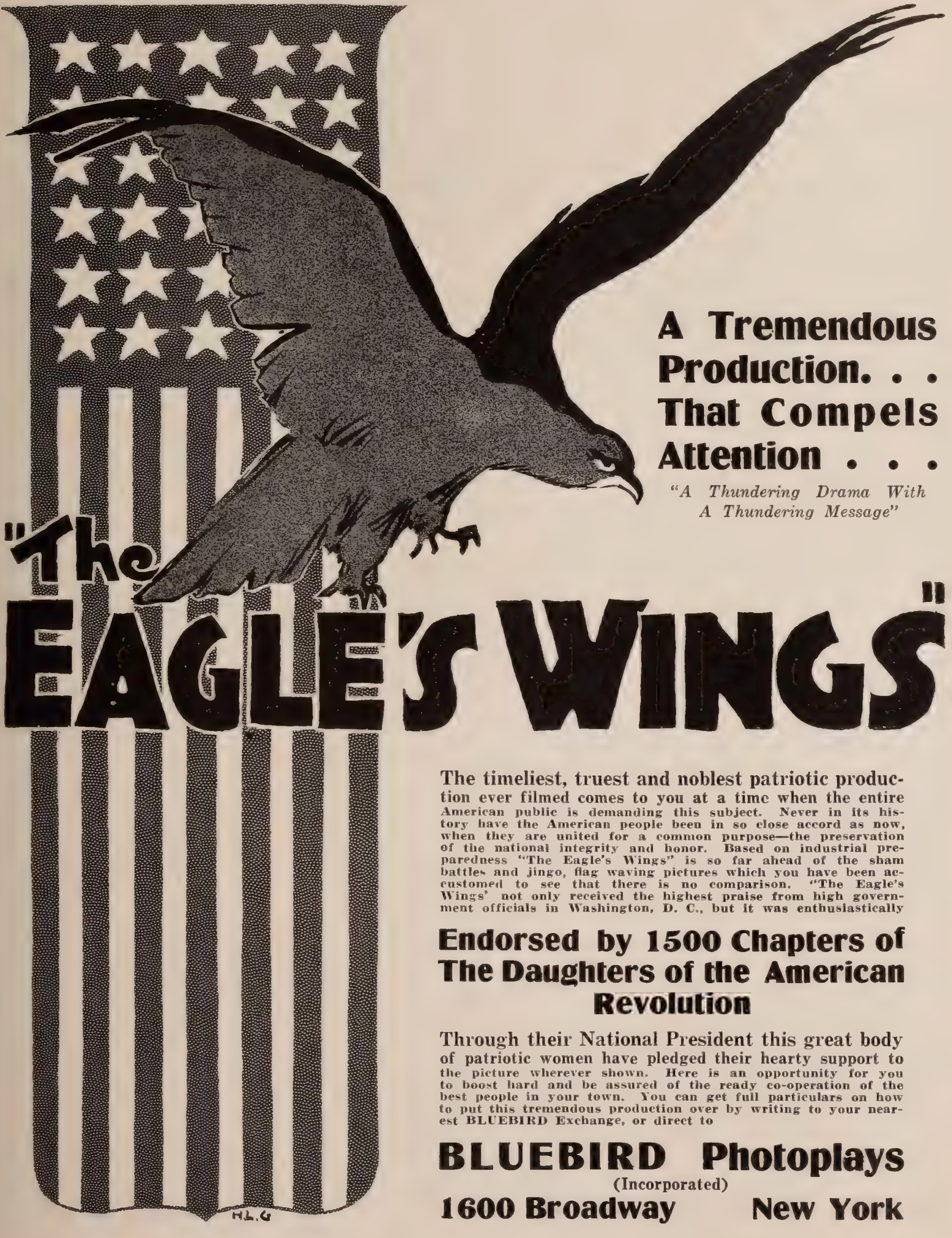
APRIL—
2—**The Bronze Bride**..........(5 Reels)
Claire McDowell, Eddie Polo and Chas. Mailes.
9—**Jack Mulhall in "Mr. Dolan of New York"** (5 Reels)
16—**The Flower of Doom**..........(5 Reels)
Gypsy Hart-M. K. Wilson.

JOKER.

MARCH—
31—*What the ——!*..........(Com.)
APRIL—
7—*A Boob For Luck*..........(Comedy)
14—*The Careless Cop*..........(Comedy)
21—*Take Back Your Wife*..........(Comedy)

NESTOR.

MARCH—
26—*Shot in the West*..........(Com.)
APRIL—
2—*Mixed Matrimony* ....(Comedy)
9—*Under the Bed*..........(Comedy)
16—*Follow the Tracks*..........(Comedy)



A Tremendous Production. . . That Compels Attention . . .

"A Thundering Drama With A Thundering Message"

"The EAGLE'S WINGS"

The timeliest, truest and noblest patriotic production ever filmed comes to you at a time when the entire American public is demanding this subject. Never in its history have the American people been in so close accord as now, when they are united for a common purpose—the preservation of the national integrity and honor. Based on industrial preparedness "The Eagle's Wings" is so far ahead of the sham battles and jingo, flag waving pictures which you have been accustomed to see that there is no comparison. "The Eagle's Wings" not only received the highest praise from high government officials in Washington, D. C., but it was enthusiastically

Endorsed by 1500 Chapters of The Daughters of the American Revolution

Through their National President this great body of patriotic women have pledged their hearty support to the picture wherever shown. Here is an opportunity for you to boost hard and be assured of the ready co-operation of the best people in your town. You can get full particulars on how to put this tremendous production over by writing to your nearest BLUEBIRD Exchange, or direct to

BLUEBIRD Photoplays
(Incorporated)
1600 Broadway New York

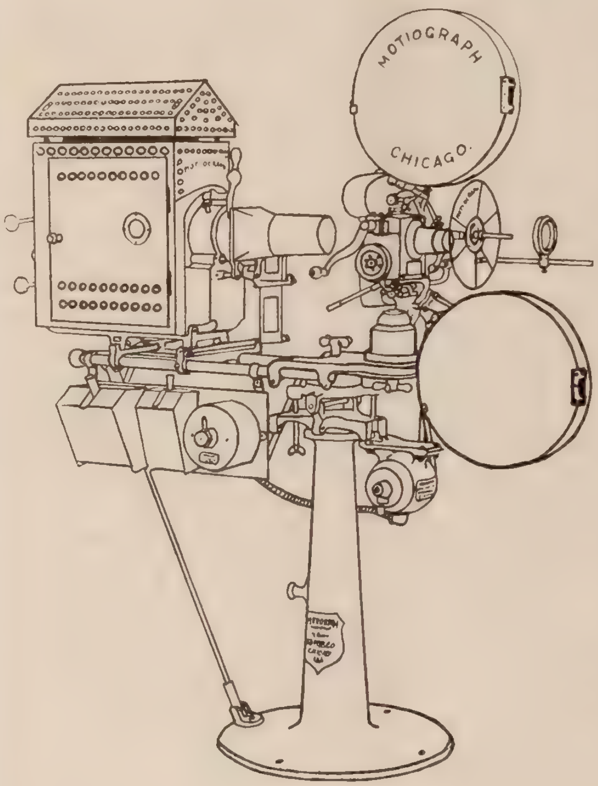
GET WHAT YOU PAY FOR

HAND-DRIVE
$265.00
complete

MOTOR-DRIVE
$305.00
complete

THE IMPROVED MODEL MOTIOGRAPH

—IN PERFORMANCE



It can boast of clear, steady pictures on a long or short throw; its simplicity is spoken of by all its operators.

The Exhibitor knows that the installation of MOTIOGRAPHS insures him of perfect projection from the very start,—NOT trouble for weeks; such as freezing of certain parts of the mechanism, etc.

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—SERVICE

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WESTERN OFFICE: 833 Market Street, San Francisco, Cal.

VOL. 4, NO. 12 MAY 5, 1917

THE MOVING PICTURE WEEKLY

The Museum of Modern Art
LIBRARY
Periodical

RUTH CLIFFORD *in*
"ETERNAL LOVE"
First Butterfly Picture

PRICE TEN CENTS

"BLUEBIRDS HAVE ARRIVED" means that the patrons of moving picture theatres are demanding BLUEBIRDS, and that Exhibitors find them profitable. Read the following:

"In answer to your letter of the 18th, asking for my candid opinion of BLUEBIRDS, I will say that the five features I have run have given perfect satisfaction and have won more praise than any five features I have ever run, and I have been bucking the feature game for five years."—A. A. Ulm, Mgr. Orpheum Theatre, Randolph, Neb. Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

BLUEBIRD
PHOTO PLAYS (INC)

PRESENT

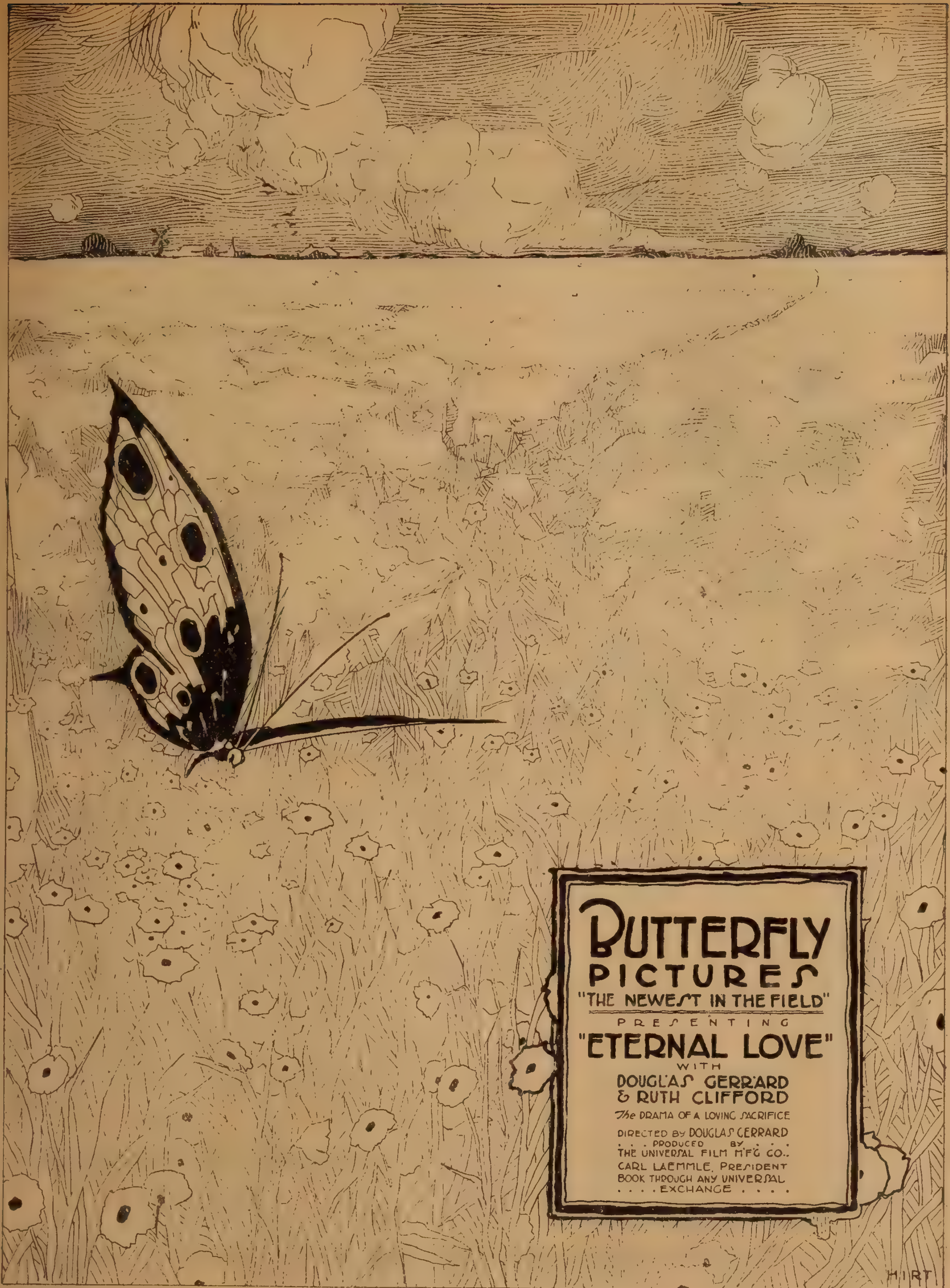
"SOUTHERN JUSTICE"

with

MYRTLE GONZALEZ - GEO. HERNANDEZ
and FRED CHURCH

The Dramatic Foiling of a Crooked Plot That Was Within the Law

Written and Produced by
LYNN REYNOLDS



BUTTERFLY PICTURES

"THE NEWEST IN THE FIELD"

PRESENTING

"ETERNAL LOVE"

WITH

DOUGLAS GERRARD & RUTH CLIFFORD

The DRAMA OF A LOVING SACRIFICE

DIRECTED BY DOUGLAS GERRARD

. . . PRODUCED BY . . .

THE UNIVERSAL FILM M'F'G CO..

CARL LAEMMLE, PRESIDENT

BOOK THROUGH ANY UNIVERSAL

. . . . EXCHANGE . . . .

"The Super Serial"

IMPRESSED by the initial showing of the Universal's latest and greatest serial, "THE VOICE ON THE WIRE," the bookers of the big Marcus Loew Theatre Circuit booked it for every house on the list. This magnificent serial opened in the big Broadway and Brooklyn houses of the circuit to tremendous houses. The deep, mysterious plot captured the first episode audience, and the following episodes showed record attendance. As one of the world's most successful moving picture exhibitors, Marcus Loew's example is eagerly followed. In the Eastern section bookings on this great serial are record-breakers.

"The VOICE on the WIRE"

with

BEN WILSON and NEVA GERBER

The leads are played by Ben Wilson and Neva Gerber, two of the most popular Universal stars. There is great scope for their pleasing personalities of which they make the most. The plot has to do with a series of mysterious events, each of which is preceded by a ghostly warning given by a weird "voice on the wire." A strange muffled figure and a dismembered hand serve to intensify the mystery, and in the character of John Shirley, professional investigator, Ben Wilson attempts to locate the owner of the "voice."

WRITTEN BY EUSTACE HALE BALL—The fascinating story is from the celebrated novel of the same name written by Eustace Hale Ball, photoplaywright and author of note, who novelized among other huge successes, "Traffic in Souls." The lavishly produced picturization is eagerly enjoyed by the multitudes who read the book.

DIRECTED BY STUART PATON—The superb direction of "The Voice on the Wire" comes from the master mind of Stuart Paton, who produced the Universal's stupendous spectacular drama, "20,000 Leagues Under the Sea." It has the peculiar quality of thrills and punches in each episode, and suspended action at the end which brings the crowds back week after week. Exhibitors who are booking for a sure fire serial photoplay that will insure them capacity houses for fifteen straight weeks, should communicate immediately with their nearest Universal Exchange, or with the Home Office at the address given above.

UNIVERSAL FILM MFG. CO.,

"The Super Series"

In the matter of providing good moving picture entertainment there is no problem that is not met by the productions of the Universal. This is because the Universal has always realized that its own success depended upon that of the theatre managers and owners throughout the world. Thus, in the powerful dramatic series, "The Perils of the Secret Service," those Exhibitors who do not care to run serials have the opportunity of showing seven subjects, each complete in itself, but with the same central character throughout, thus assuring that continuity of interest that is so profitable.

"The Perils of the Secret Service"

7 Powerful Two Reel Dramas

Each Complete in Itself

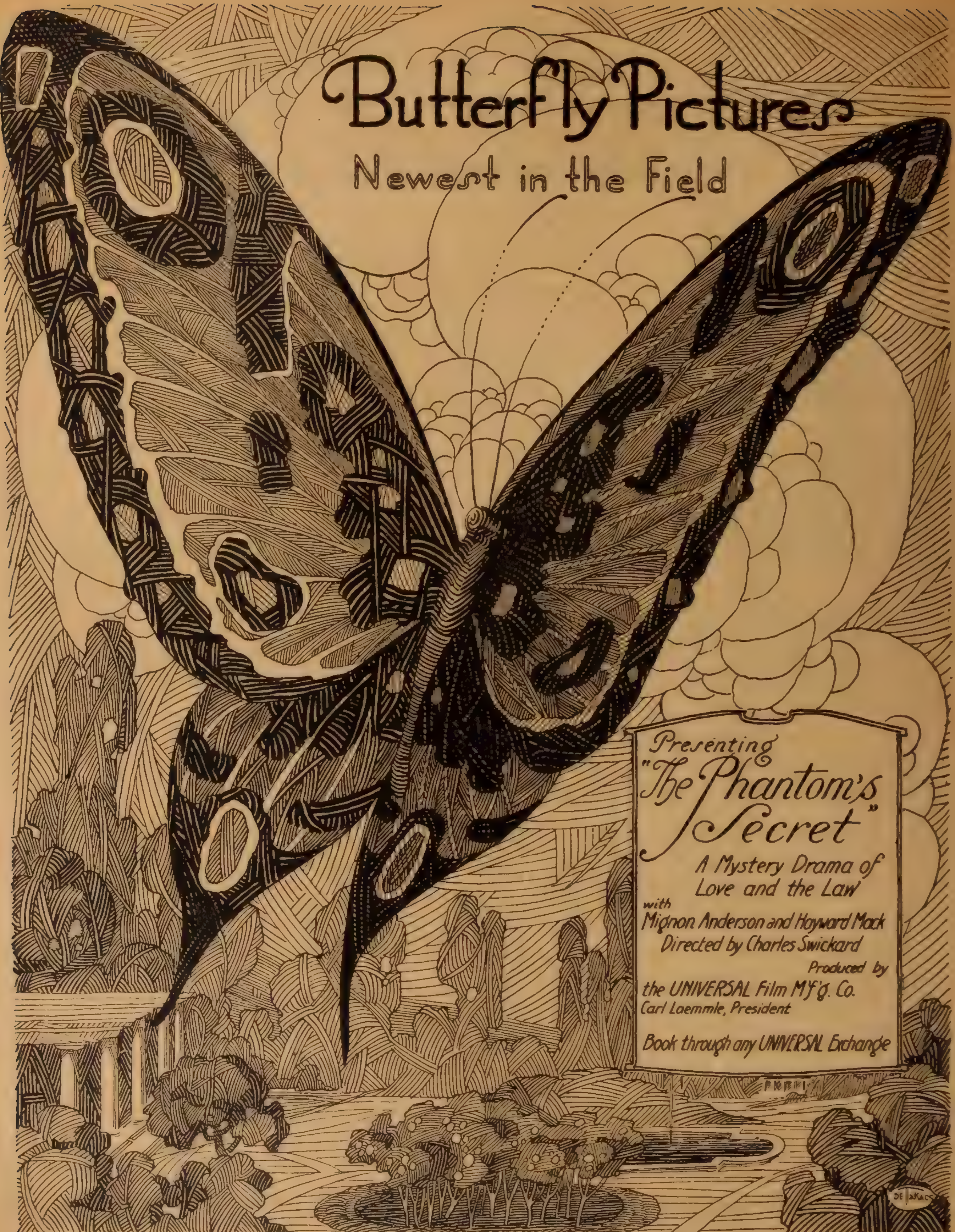
Every moving picture patron who sees one of these fascinating dramatic stories on the screen will want to see all the rest that are to follow. There is mystery, suspense, punch, pep and lots of swift action. There is a different leading woman in each story, but the principal male role is in the hands of the same star, playing the same character throughout the series.

The handsome presence, pleasing personality and vigorous acting of Kingsley Benedict are well fitted for the part of "Yorke Norroy, Diplomatic Agent." His surprising adventures serve to show the inner workings of Secret Service methods, and the intrepidity and resourcefulness required of its operatives.

WRITTEN BY GEORGE BRONSON HOWARD The series is based on the stories by the distinguished author, George Bronson Howard, who wrote the literary sensation, "God's Man." They were enthusiastically appreciated by millions who read them in a popular fiction magazine, and these readers will view the picturization with growing interest.

DIRECTED BY MR. HOWARD—Mr. Howard himself directed this remarkable series. It has all the vigor and originality of the published stories, with swift action and rousing climaxes. Wire or write your nearest Home Office.

00 Broadway CARL LAEMMLE, President *"The Largest Film Manufacturing Concern in the Universe"* New York



Butterfly Pictures

Newest in the Field

Presenting

"The Phantom's Secret"

A Mystery Drama of
Love and the Law

with
Mignon Anderson and Hayward Mack
Directed by Charles Swickard

Produced by
the UNIVERSAL Film Mf'g. Co.
Carl Laemmle, President

Book through any UNIVERSAL Exchange

Butterfly Pictures

Presenting

Herbert Rawlinson

with **Neva Gerber**

in Stuart Paton's Romance of
Youth and Audacity . . .

"LIKE WILDFIRE"

From the story by
Louis Weitzenkorn

PRODUCED BY THE UNIVERSAL FILM M'F'G CO
CARL LAEMMLE, PRESIDENT
BOOK THROUGH ANY UNIVERSAL EXCHANGE

YOU CAN "CLEAN UP" RIGHT NOW WITH UNIVERSAL PREPAREDNESS PICTURES

The thought uppermost in the minds of the people of this country today is PREPAREDNESS. The timeliest and most profitable dramatic subject today is PREPAREDNESS. The pictures that will pack your house and please most people most of the time are the UNIVERSAL PREPAREDNESS PRODUCTIONS. Every subject listed here is clean, strong, patriotic—with that wide appeal that will make it a hit with every patron in your neighborhood. Get full particulars NOW from your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"LIBERTY" The Universal's smashing big 20-week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Featuring Marie Walcamp—Eddie Polo—Jack Holt—G. Raymond Nye and a huge cast. Shows everything that happened along the borders of Mexico. Tremendously timely. Book it now. Twenty instalments—2 reels each. Complete Ad props.

"Uncle Sam At Work"

Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskins' great book—"The American Government." Nothing like it ever put out by any one. Complete ad props.

"The War Waif" Two-reel special produced by Allen Holubar, featuring Allen Holubar, Zoe Rae and Claire McDowell. A crackin' fine war picture in two exciting reels.

"The White Feather Volunteer"

Two-reel wara drama based on the slacker difficulties of English enlistment. Featuring Rupert Julian and Elsie Jane Wilson. Produced by Rupert Julian.

"Court Martialed" A crackerjack three-reel production, featuring Allen Holubar, Frances Nelson, Hobart Henley and William Welsh. Produced by Stuart Paton. A gripping three-reel picture that will go over big.

"If My Country Should Call"

Dorothy Phillips gives a wonderful performance in "If My Country Should Call," and is supported by a brilliant company, including Lon Chaney, Vola Smith, Frank Whitson and Jack Nelson. This thrilling patriotic drama is from the story by Virginia Terhune Van De Water; is in five reels and was directed by Joseph De Grasse. It is a red-blooded picture with an especial appeal to men of military age as well as to their mothers and fathers.

Give Me Liberty and Do It Quick!

(No. 176. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

ONE of the greatest evils of the picture business is the fact that exhibitors have formed the habit of booking nothing but pictures they have never shown before.

Get away far enough from your business to get a good perspective and you will see that this is the rankest kind of folly.

The word "repeater" is a terrible word in this business, simply because the exhibitor is in the habit of thinking of a "repeater" as something dead and gone.

This is not true of the exhibitor who really THINKS for himself and books his shows according to the times and NOT according to release dates.

Take, for example, the Universal's remarkable serial, "Liberty." It would be simply impossible to book a more timely serial than this. The subject of liberty is hot in the minds of the millions nowadays, because practically the whole world is warring for it! The very word itself means infinitely more today than it did before we declared the United States to be in a state of war with Germany.

If our serial "Liberty" were an unknown quantity, it would be quite a different story—but it is a demonstrated success—a whirlwind success—a corking good serial which never lets up in interest for even a single episode. When you can say this for a serial, you have said volumes.

Now, on top of that comes the fact that it is remarkably TIMELY. Every THINKING exhibitor knows that a timely picture (even a poor one) cleans up money for the man who shows it. If a poor one will do it, what will a rattling good one do?

No matter whether you have ever shown "Liberty" or not, book it. Repeat on it for all you are worth, and you will clean up as sure as fate. Hundreds of exhibitors are repeating it and hundreds more will do so. This is proof that they do some INDEPENDENT THINKING and refuse to let the word "repeater" scare them to death as though it were a wild-eyed bogie.

Go to the nearest Universal exchange man and say: "I want LIBERTY. I demand LIBERTY. I need LIBERTY in my business. I'll pay for LIBERTY and I'll fight for LIBERTY."

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, - - - - - - - - - - - New York

"THE PHANTOM'S SECRET"
A Butterfly Picture with
Mignon Anderson
Hayward Mack &
Molly Malone

"ONE WILD NIGHT"

Rose "rescued" by the cowboys.

The greatest surprise of this Wild Night. "I'm from Arizona, too," said Rose.

BISON Two-Reel Comedy-Drama, written by W. B. Pearson and Produced by Henry McRae, with Gypsy Hart, Kingsley Benedict, and some of the Universal cowboys in the cast.

HENRY McRAE'S name is associated with stunts more than with laughs, but once in a while he puts on a comedy, or a comedy-drama, and shows that he knows where the smiles come in as well as the thrills. Such a picture is the Bison two-reeler "One Wild Night," which certainly lives up to its name. The story was written by W. B. Pearson, and features Gypsy Hart, the discovery of Rex Ingram, who played two leading roles for the Bluebird director, before he left the coast, and Kingsley Benedict, who has just completed the series, "Perils of the Secret Service," with some of the Universal City cowboys. Here is the tale:

Five cowboys—"Happy," "Swifty," "Bogs," "Babe" and "Shorty"—have come to the city with a train load of war horses. Having seen the town, they retire to a park bench, broke and disgusted with the city. A vision of the open range rises before them. They take up a collection in Happy's hat, which proves to be but a collection of junk, not enough for a cheap breakfast.

Rose Seeley is a young woman whose one aim in life is entertaining. One day before a novelty party which she intends giving, Reginald Bleak, a suitor with more money than brains, disappoints her by being unable to secure the entertainers which he had promised. Rose, very much put out, refuses to talk to Reggie over the phone, and goes for a drive in the park. She discovers the five gloomy cowboys on the bench and decides to find out if they are real. She lashes her spirited horses, then throws down the lines and yells for help. Happy lines up his men beside the road, then runs beside the team where the road turns in a circle. As the horses turn, the other four boys rush out and stop them. Happy asks Rose if she is hurt and she tells the boys that she let the horses run just for excitement. She invites them to ride with her, and they all climb in.

CAST.

"Happy"	"Kewpie" Moran
"Swifty"	Ray Hanford
"Shorty"	Sam Appel
"Bogs"	Charles Perley
"Babe"	Billy Human
Rose	Gypsy Hart
Reggie	Kingsley Benedict
Maid	Yvette Mitchell

Reggie is horrified at the sight of the boys, and they in turn are amused at him. He speaks to Rose, who tells him that she intends to have the boys remain to entertain her guests. The cowboys object to staying, but Rose promises them tickets home, and they agree to see the thing through. She takes their guns away from them and has them wait in the library until the guests arrive.

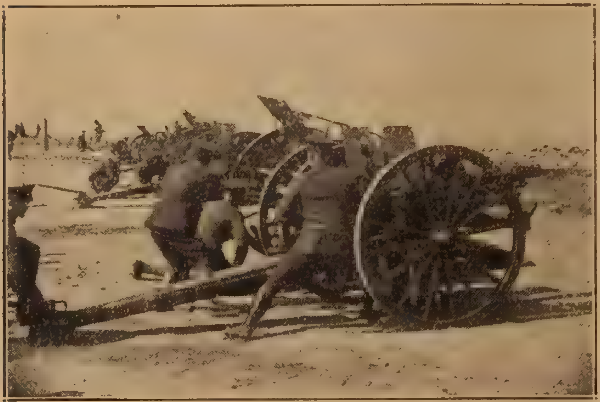
Happy sees two crooks sneaking among the shrubbery on the lawn. He sends Bogs out the back way to see what they are doing. Bogs sees them crawling up a pillar of the porch. He reports to the boys. Bogs goes up the back stairs and sees the crooks taking jewels from the dresser. He starts a fight and the other boys come to his aid. They all come tumbling down the stairs into the midst of the frightened and astonished guests. Happy turns the jewels over to Rose, and tells Bogs to phone for a cop. Rose explains that the incident was a novel entertainment to surprise her friends, because she was a daughter of Arizona and is going back home.

VISITORS APPLAUD FILM FIGHT.

A GOOD-NATURED rivalry exists between Director Fred A. Kelsey at Universal City and his featured actor, Harry Carey, and it was agreed that a test of strength should be made a part of the Kelsey production, "According to Appearances." The particular scene—a combat between the two—happened to be staged directly in front of the big visitor's balcony at Universal City and the director himself played the role of a "bad man." The fight was so realistic that great bursts of applause came from the visitors who had surrounded the set and occupied all the available space on the balcony. Carey declares he was the winner and Kelsey makes a similar response to the inquiry. However, so far as the picture was concerned, Carey merely had his head cut and Kelsey was killed, but he came to life in time to direct the balance of the scene. Carey's current program release is "The Honor of an Outlaw."

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY

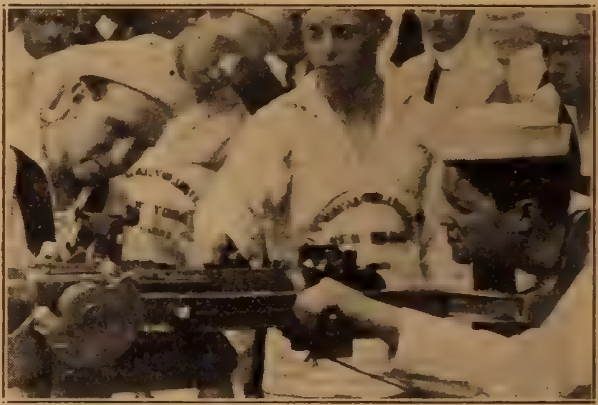


Guns Guarding Interior—Showing Great Efficiency.

French War Mission Arrives in Washington.

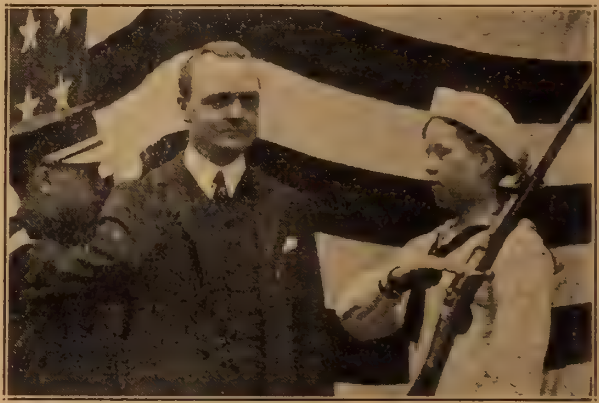
AMERICAN S.S. MONGOLIA

American Liner Bags U-Boat.



Youths Eagerly Enroll For Instruction in Manning Guns.

Boy Scouts Till U. S. Ground.



High School Students—Soldiers Parade.

**ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES**

FLASHES FROM THE WEEKLY

FRENCH WAR MISSION ARRIVES

PROBABLY the most interesting number of the Animated Weekly No. 70 is that which shows the arrival of the distinguished envoys from France. The Animated cameraman was as usual very much on the job and nothing escaped him. First we see the liner "La Lorraine" which carried the French mission across the Atlantic. The cruiser "Amiral Aube" which conveyed the liner is also seen. The actual landing-place of the envoys was kept a secret, but the Presidential yacht "Mayflower" brought them to Washington, where they were met by Secretary of State Lansing. We see the Secretary boarding the Mayflower to welcome the country's distinguished guests. Then comes what we all have been waiting for—the debarking of two of the greatest men of our sister republic, Minister Viviani, escorted by Secretary Lansing, and Marshal Joffre—the "Papa" Joffre of his "poilus"—escorted by General Scott. The hero of the Marne, one of the most picturesque figures which our generation has produced, received an ovation second only to the historic reception accorded to Admiral Dewey upon his return from Manila. Finally we see the English Minister, Alfred James Balfour, on his way to visit some of the U. S. officials.

PAUL REVERE'S RIDE REPEATED.

LISTEN, my children, and you shall hear how the Twentieth Century Paul Revere rode again over the same route as the Revolutionary hero, and aroused the present-day citizens to a great pitch of enthusiasm as he went. The Animated Weekly cameraman was on hand to film the reincarnation of the famous rider, and part of his ride, with the cheering multitudes who greeted him, and the pictures form a part of Weekly No. 70.

ANIMATED WEEKLY, NO. 70.

Paul Revere's Ride Repeated.—Twentieth Century minute man stirs citizens to great pitch of enthusiasm by covering same ground as that traversed by Revolutionary hero.—*Boston, Mass.*

Schoolboy-Soldiers Parade.—High School students shoulder rifles and march for purpose of stimulating enlistments.—*Chicago, Ill.*

Stingers For Our Mosquito Fleet.—Youths eagerly enroll in gunnery classes, for instruction in manning armament of submarine chasers.—*New York City.*

Embryo Sailors "Seize" Customs House.—Junior Naval Reserves prove their efficiency as score of Federal officials look on.—*New York City.*

Safeguarding the Nation's Arteries.—Missouri militiamen patrol great Eads Bridge, spanning Mississippi River, most important of all railway links between the East and West.—*St. Louis, Mo.*

Guns Guard the Interior.—Artillery men of the Mid-West show great efficiency in sham battle on shore of Lake Michigan.—*Chicago, Ill.*

Boy Scouts Till U. S. Land.—Youngsters begin work of cultivating three hundred acres of rich Potomac bottoms, loaned to them by the Government.—*Washington, D. C.*

Canadians Observe Ypres Day.—Dominion's Overseas forces celebrate victory over Germans in great battle.—*Montreal, Canada.*

Students In Mad Scramble.—Annual book rush at the Massachusetts Institute of Technology is a wild melee.—*Boston, Mass.*

Memorial To Lusitania Hero.—Monument to Alfred Gwynne Vanderbilt is erected at the side of his favorite roadway.—*London, England.*

Germany's Hosts Recoil.—Allied armies gain mile after mile in war's bloodiest battles, the French battering the foes with famous "Seventy-fives."

American Liner Bags U-Boat.—Crack gun crew, on steamship "Mongolia," assigned by U. S. Navy, sends German submarine to bottom with this Nation's first shot of the war.

Up Goes the Price of Oil!—At least that probably will be the result of burning of this huge well. Hundreds of thousands of barrels were consumed.—*Fullerton, Cal.*

French War Mission Arrives.—Distinguished envoys from our Sister Republic reach United States for discussion of vital issues in prosecution of the war.—*Washington, D. C.*

Sub-Titles.—Liner "La Lorraine," which carried the mission across the Atlantic. Cruiser "Amiral Aube" which convoyed the "La Lorraine." The mission arrives in Washington on the Presidential yacht "Mayflower." Secretary of State Lansing boards the "Mayflower" to welcome visitors. Debarking; in order, Minister Viviani, Secretary Lansing, Marshal Joffre and General Scott. Joffre, hero of the Marne, received an ovation second only to that accorded Dewey. Minister Balfour, of Great Britain, visits American officials.

Cartoons by Hy. Mayer, World Famous Caricaturist.

A Scoop a Week!

THE British War Mission met Secretary of State Lansing and party Monday, April 23. That same night the Universal Animated Weekly showed moving pictures of the event in the principal Broadway Theatres. THREE DAYS LATER, a competitor used lavish newspaper space to tell the public that the same subject was "OUT TODAY."

"Scoop" Picture from the

UNIVERSAL

Animated Weekly

The public is educated to expect to see the world's greatest news events first shown on the screen by the Universal Animated Weekly. If your competitor is showing some other news reel—book the U. A. W. and you will scoop him one to three days every week. Book through your nearest Universal Exchange, or UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

"LITTLE MISS NOBODY"

BLUEBIRD Photoplay, written by Alfred Solman and Robert F. Rodin, adapted for the screen by John C. Brownell and produced by Harry Millarde, starring Violet Mersereau.

Above—Violet Mersereau as “Bonnie plans to run away.

Centre—The daily drudgery at the road-house.

Below—Bonnie cannot avenge herself.

THIS Bluebird Photoplay, written by two well-known newspaper men and magazine writers, Alfred Solman and Robert F. Rodin, was adapted for the screen by John C. Brownell and produced by Harry Millarde. It gives Violet Mersereau one of the most congenial parts she has ever had, and has been pronounced by the professional critics who have seen the advance showings, a “sure winner.” It tells the story of a little waif, brought up to drudgery in a mountain road-house, of her unexpected and romantic chance, of the plans against her happiness, and of the exciting result of her innocent plot, which nearly ends in tragedy. The incidents follow each other like this:

Bonnie, an orphan, is the ill-treated maid-of-all-work at Joe Gaskell's road-house, a notorious resort in the mountains. A mile or so away George Grenville has his summer home, at which Arthur Wharton, a young playwright, and his sister are visiting. A love affair exists between Wharton and Elinor, who jilted the young playwright in order to marry the Grenville millions.

A motor accident forces Elinor, Wharton and Charlotte to take refuge in Gaskell's road-house. Charlotte meets Bonnie, becomes interested in her and sends her some clothes by her brother.

Bonnie puts on the clothes and goes down to the bar. “Bull” Dorgan sees her and, half-drunk, he catches her in his arms and kisses her. Wharton leaps at Dorgan and knocks him down. Dorgan swears he will get even.

That night Grenville overhears a love scene between his wife and Wharton, and informs Wharton that his presence is no longer desirable, and Wharton and Charlotte leave for the city on the following morning.

A few months later, Elinor reads of Wharton's sudden wealth. His uncle has died and left him a fortune. She learns from Wharton's sister that he has disappeared.

One day, Seth Trombly, owner of a rough shack near the road-house, explains to Gaskell that Wharton, having purchased his shack is living there alone, and apparently very ill.

That night Bonnie, after a quarrel with Gaskell, ties her clothes in a bundle and runs away. She stumbles on Wharton half-buried in the snow, and after heroic efforts succeeds in getting him back to the shack, where she nurses him.

Wharton, under the tender care of Bonnie and old Dr. Morley regains his health. Dorgan and Gaskell have searched in vain for the runaway, until the day arrives upon which Dorgan was to marry her. Dorgan's man rushes in and tells them Bonnie is living in Trombly's shack. Dorgan, Gaskell and the crowd rush off to the shack where they find Bonnie alone. Dorgan commands Carter, a justice of peace, to marry them, and the ceremony is about to begin when Arthur returns. Determined to save her from Dorgan, he marries Bonnie. Dr. Morley arrives as Wharton and Bonnie are leaving. He advises Arthur to place Bonnie in charge of Charlotte, and go away for a year.

Elinor, whose husband has died, learns of the marriage. She goes often to the Wharton home, bringing with her Billy Hamilton, a good-looking rake. Hamilton has accepted money from Elinor and has sworn to compromise Bonnie, but he finds himself falling really in love with her.

CAST.

Bonnie	Violet Mersereau
"Bull" Dorgan	John Mackin
Joe Gaskell	James O'Neill
George Grenville	Dean Raymond
Elinor Grenville	Clara Beyers
Arthur Wharton	Sidney Mason
Charlotte Wharton	Helen Lindroth
Doctor Morley	Willis Baker

Wharton decides it is time to go home. He arrives to find that Charlotte and Bonnie have gone to Grenville lodge for the week-end. A moonlight skating party is being arranged when Arthur appears at the lodge. Elinor, by skillful maneuvering monopolizes his attention. Bonnie, hurt to the quick, slips away to the library. She settles down for a good cry, when Hamilton and Elinor enter. Elinor is in a rage. She has told Arthur that his wife was in love with Billy Hamilton. She now rounds on Hamilton for failing to compromise Bonnie. Bonnie suddenly bobs up and comforts Hamilton. He confesses to his share in the plot and begs for forgiveness. Bonnie then makes a strange request. He is to leave the house immediately and wait at a certain bridge until ten o'clock. Bonnie gives a note to the butler and instructs him to deliver it to Mrs. Grenville in half an hour. Then, with "Billy," her dog, she leaves the house.

Charlotte is interested in the waif.

Arthur has been hunting vainly for Bonnie, and is worried. Elinor reads the note, which contains the startling information that Bonnie has gone away with "Billy." They are to spend the night in Trombly's shack, and go on in the morning. Wild with rage, Wharton rushes from the house.

Bonnie arrives at the shack, lights the lamp and waits. She is terror-stricken when Dorgan enters. She runs to the little room and bars the door. Dorgan starts to batter it down, and succeeds as Arthur enters. Dorgan turns on him and a terrific fight takes place, ending in the vanquishment of Dorgan. Arthur then turns to Bonnie, and demands the whereabouts of "Billy." Bonnie points to the little room, and Arthur, mad with rage rushes in to find a little King Charles spaniel looking up at him.

Arthur finds his little wife transformed.

VISITORS RUN IN FEAR OF TERMS USED BY DIRECTORS.

VISITORS at Universal City frequently misunderstand the terms used by people engaged in the making of motion pictures. One day at the zoo a director used the common term "shoot," meaning the operation of the camera, and when he remarked to his cameraman, "We'll shoot this lion first and the big one next," a woman visitor made a run for the entrance, declaring she would not remain to see anything so cruel.

A few days ago while a woman and two children were looking at the animals in the zoo, Director Henry McRae came in and, calling to his assistant, Rex Hodge, said "Get Dynamite." With an exclamation of fear the woman said, "If there are going to be any explosions here we had better go," and with that she grasped the children and ran. She did not know that "Dynamite" is the Universal name of J. A. Furtelle, who works the wild beasts in the pictures.

ICE-SKATING CRAZE HITS UNIVERSAL CITY.

THE latest fad among the younger actresses at Universal City is ice-skating, and it is easy to distinguish those who are enjoying the Southern California "indoor sport." Many of the girls have never skated in their lives, but they are determined to learn despite bumps and bruises from the falls. A few nights ago Betty Schade, Priscilla Dean and Eileen Sedgwick attended the festivities at a rink in Los Angeles, and only the former had ever worn skates before, the result being that Miss Dean and Miss Sedgwick found themselves entertaining all of the others at the rink by their efforts to keep on their feet. Both girls appeared at the studios the following morning with a decided limp.

The MOVING PICTURE WEEKLY

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PAUL GULICK.......Editor
M. WINKLER.......Music Editor
PETER PEPPER.......Interviews
MARJORIE HOWARD.......Interviews
JOE BRANDT.......Business Manager
J. W. CAMBRIDGE..Canadian Representative
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KINTARO SAKAMOTO..Japan Correspondent
ROBERT S. DOMAN....London Correspondent
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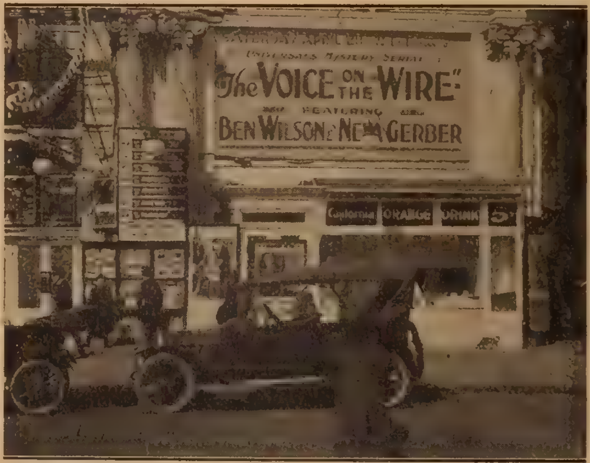

"The Voice on the Wire" is just starting in New York. Marcus Loew has booked it in all of his theatres, though the rest of the country is half-way through. This stand is in front of the Circle Theatre. All of which proves that it is never too late to start any serial. If you have not run it already start "LIBERTY" in your theatre today.

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FIRST SONG HIT in PHOTOPLAY

Released for the Country This Week

Blossom Seeley, famous vaudeville headliner, who sings "The Road to Happiness."

THE first "Song Hit in Photoplay" groomed for its initial presentation in the theatres in the country is released this coming week. It is entitled "The Road That Leads to Love," was written by Irving Berlin, and has for its stars Ted Snyder the famous music publisher, and Blossom Seeley, the vaudeville headliner. Miss Seeley is shown in the cut on this page in the costume she wears in this unique and novel photoplay.

The other cut on the page is drawn by Nell Brinkley, the famous artist of the Evening Journal, and was a half page drawing in that publication, which illustrated a publicity story about this particular Song Hit in Photoplay. Everywhere this innovation has been tried it has interested newspapers and magazines, and the results which have been obtained by the Proctor circuit, for instance, and other vaudeville and photoplay managers which have used it, have been extremely encouraging.

The Universal issues a Song Hit in Photoplay every three weeks in 500-feet lengths, and has made an arrangement with the music house of Watterson, Berlin & Snyder, of the Strand Theatre Building, New York City, to notify any exhibitor who desires to try this innovation of an acceptable singer in his locality whom he can get for a reasonable price. The picture itself may be obtained from any Universal Exchange by writing direct to them, or to the Home Office, 1600 Broadway, New York City.

The schedule which has been announced for these Song Hits in Photoplay has been somewhat changed in order to permit the second one to be a patriotc selection. There will, therefore, be released the week of May 28th the new popular patriotic air, "Let's All Be Americans Now," by Irving Berlin, Edgar Leslie and George W. Meyers. The star of this photoplay is Truly Shattuck, a well-known light opera singer and vaudevillian. Similar publicity to that which the Evening Journal expended so lavishly on "The Road That Leads to Love" will be used for the new patriotic song. The third one in the series will be "Me an' My Gal," which has been postponed until June 18th.

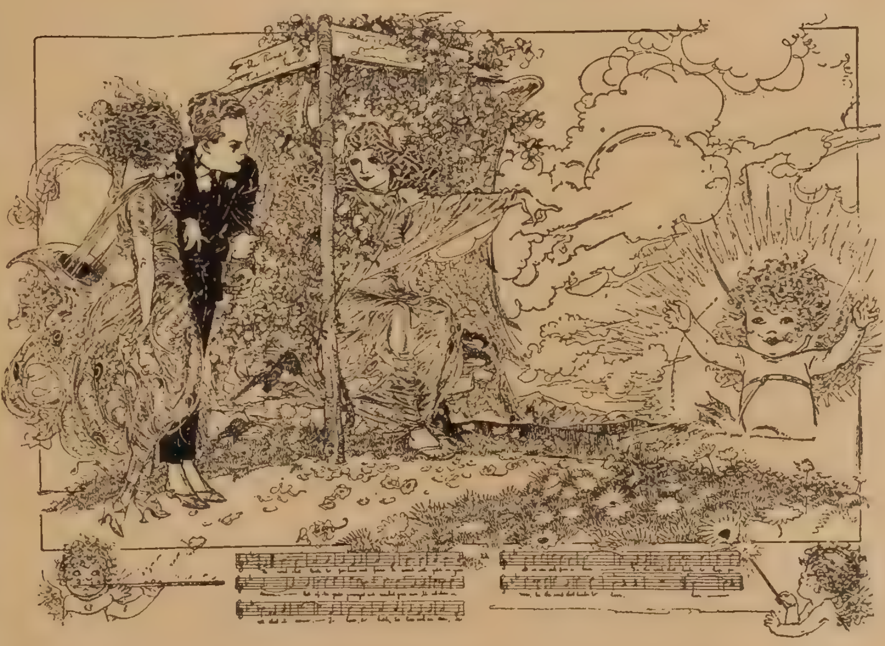
"FLAMES OF TREACHERY."

Imp Drama.

Written by Crawley and Maude.
Produced by Donald McDonald.

James Ford, the Western representative of a big concern, receives word that M. Hatton, a clerk, is coming and that he shall be given a desk. Ford, who has been carrying on some crooked work, treats the new clerk with scant courtesy.

Working in the office is Ruth Chalmers, and Ford makes love to her. One day she notices Ford pouring some liquid over the papers in the waste basket. He then sends them all from the room. Ruth returning, notices smoke coming from the keyhole and sends in an alarm. When the men rush into the place it is found that some of the books have been destroyed. Ruth tells Hatton about the liquid. That night Ford asks Ruth to work; she dares not refuse. Hatton comes back to the office to find Ruth fighting for her honor. Ford is angry, and discharges Ruth, telling Hatton that the head office will take care of him. Taking some marked bills from the safe, he places them in Hatton's desk and then brings the officers to arrest him. Hatton then causes the arrest of Ford, for Hatton is the head of the concern and has found the evidence of fraud that they sought.



Nell Brinkley's drawing in the New York Journal to go with a big publicity story for the first Song Hit in Photoplay, "The Road to Happiness."

"THE GIRL IN THE GARRET"

Three scenes from the Imp picture "The Girl in the Garret."

IMP Two-Reel Drama. Story by Ben Cohn. Scenario by Douglas Bronson. Production by George Cochrane, with Molly Malone in the lead.

CAST.

Cynthia	Molly Malone
Harvey	Jack Nelson
Stephen	George Berrell
Grace	Annette De Foe
Mrs. Dunning	Nanine Wright
Norah	Anna Dodge
Mrs. Loring	Countess Du Cello

MOLLY MALONE has been given a charming part in the Imp two-reeler called "The Girl in the Garret," which was written by Ben Cohn, adapted for the screen by Douglas Bronson and produced by George Cochrane. An excellent cast supports her, as the little country girl who is sent to the city by her indulgent father in order to "get an education," and who has such a hard time of it when she gets there. Here is the story:

Stephen is determined that his daughter Cynthia shall have a good education, and so sends her to the city to a relative of his, Mrs. Loring. The Lorings are in great financial difficulties, and are trying especially hard to make a good showing in the hope that the daughter, Grace, will capture the wealthy Harvey Dunning; but he is by no means in love.

Cynthia takes up her abode with the Lorings, and they engage a broken-down tutor for the girl. Norah, the cook, takes an interest in Cynthia, who is longing for love and friendship.

One day Cynthia takes Harvey's picture from the sitting-room mantel to her room. She admires it and playfully inscribes one of her pictures to Harvey. As he is leaving the house that day, she drops it from the attic window. He is interested, and inquires from Grace who it might be. As gracefully as she can in her anger, Grace tells him. Some little time later she and her mother rush into Cynthia's room, where they find her still looking at Harvey's picture. Here is a new danger, and they determine to bundle her off to a cheap boarding house.

Cynthia receives a letter from her father stating that the wheat crop has been poor but that he has sent her aunt the additional money she demanded. Cynthia realizes that her father is being swindled, and determines to win her own way. She answers an advertisement for a companion to a Mrs. Dunning, who proves to be Harvey's invalid mother.

Norah meantime has written Stephen of the treatment Cynthia is receiving, and he comes on to investigate. Cynthia is gone, and Mrs. Loring and Grace do not know where she is. Norah takes Stephen to Cynthia and Mrs. Dunning persuades him to leave the girl with her for a while.

A few days later Harvey returns from a trip, and the two young people are pleasurably surprised at finding each other. The friendship ripens into love, and they spend their honeymoon at Stephen's farm, where Norah is now installed as housekeeper, with marriage imminent.

"Captain Marjorie's Adventure"

Big U Two-Reel War Drama.

LITTLE MARJORIE is the darling of the regiment, and her playmates are the men of the Fort, who do exactly as she tells them. The Fort is at the outpost of civilization, and the Indians in the neighborhood are restless. The senthies have orders to be more than usually watchful. Indian rustlers are reported to be stealing cattle, and a detachment of cavalry leaves the fort to recover the stolen beasts. In an encounter with the Redmen, the chief's son is slain. He is carried home to the camp by the braves, and the chief, in solemn council, swears vengeance on the men at the Fort. Three braves are chosen for their daring, to avenge the death of the chief's son.

The men at the fort are preparing to entertain the men of Ward's Cavalry who are coming to visit them. Marjorie is excited by the festivities. She begs one of the men to take her for a ride on his horse, and he does so. The waiting Indians attack the man, who is riding with only one comrade, from ambush, and kidnap the child. She is carried off triumphantly to the camp, and the chief orders that she be held for ransom. She determines to try to escape, and while the tribe is celebrating their association for war with another tribe she makes her way to the horse of the dead trooper and tries to climb into the saddle. She cannot manage

(*Continued on page* 17)

"THE GRIP OF LOVE"

The school teacher.

Anna Lou is just in time.

The young man.

GOLD SEAL Three - Reel Drama, written by the famous author, Willard Mack, adapted for the screen by Karl Coolidge and produced by Allen Holubar, with himself and Louise Lovely in the leads.

CAST.

Lester Jordon	**Allen Holubar**
Ruth Overholt	**Louise Lovely**
Dad Burbidge	**Alfred Allen**
Clem Babbit	**Ed Brady**
Anna Lou	**Maud Emery**
Asa Larkin	**H. B. Edmondson**
Bud Larkin	**"Buster" Emmons**

WILLARD MACK, famous as author and playwright supplied the story for the Gold Seal three-reel drama "The Grip of Love," which was then put into scenario form by Karl Coolidge, and turned over to Allen Holubar to produce. Holubar plays the lead himself and chose the beautiful Louise Lovely for his opposite in the role of a school teacher down in the Tennessee mountains. The story has a decidedly unusual twist, and the photography gives wonderful scenic shots. This is what happens:

Lester Jordon, having lived for pleasure, is now under the care of Dr. Spencer, who insists that he go back to nature for a while and spend a few months in Tennessee, where the doctor has an old shack. Lester decides to go.

The school trustees employ a teacher for the Sumach Cross Roads School. While Ruth Overholt is putting a letter, written by one of the men, in her suitcase, she accidentally spills out some articles, among them being a man's picture. The trustee immediately recognizes the man as Andy Crandall, the most hated man in the whole of Tennessee.

Ruth and Lester arrive together and miss the daily stage; but they hire an auto to take them to the small town.

Dad Burbidge, postmaster, school trustee, and sage of the Cross Roads, is greatly impressed by Ruth and gallantly guides her to her little cabin. The women instinctively hate her, remarking that it doesn't look well for a girl to arrive with a strange man. Among the crowd are Clem Babbit and Anna Lou Dawley, his sweetheart. Clem immediately is smitten with Ruth, and Anna Lou senses coming trouble, while Asa Larkin, infatuated with Anna Lou, secretly rejoices.

The men suspect that Lester is a Revenue Officer and want to get rid of him, but Dad persuades them to investigate before going to any extreme. Two small boys are sent to spy on Lester. They watch him unpack his suitcase and see a badge which he accidentally drops. In reality it is a marksmanship medal. The boys quickly report this fact and the men are convinced. Clem steals the badge and shows it to Ruth; she assents when he asks if Lester might be an officer. The men are gathered together in Dad's store wrangling about the newcomer, when Lester enters for his mail. Clem blocks his way, and a fight is quickly begun, Lester soundly thrashing Clem.

While walking in the woods, Anna Lou and Asa find Clem unconscious and conclude that Lester has shot him. The news spreads, Clem is carried to the town, and Lester, with a rope about his neck, is to be lynched. The evidence to these ignorant folks seems conclusive, for one shot in Lester's gun has been fired. Ruth is frantic, but helpless. The mountain people are now against her, for they have seen the picture of Andy Crandall and have been told by her that it is her grandfather.

Anna Lou tenderly bends over Clem, begging him to speak to her; soon he opens his eyes and, seeing her, murmurs that he must have shot himself while trying to kill a snake. She realizes the mistake that is being made, and rushes to the tree where Lester is about to be hanged. Lester is released, much to Asa's sorrow. With Ruth, he returns to civilization.

"CAPTAIN MARJORIE'S ADVENTURE."

(*Continued from page* 16)

it, and is recaptured by the Indians. They condemn her to be scalped.

In the meantime the trooper who was riding with Marjorie and the other soldier, though badly wounded, manages to make his way to the highroad. The visiting cavalry arrives, and the men find him lying in the road. They take him back to the fort, where he tells his story. The preparations for entertaining the visitors are abandoned, and the men are ordered out to rescue the little girl.

A fight between the two Indian tribes and the Americans takes place. The white troops are hard pressed, but are relieved in time by the arrival of reinforcements. Marjorie is restored to her parents, to the joy of the whole regiment.

LATEST WAR NEWS FROM

A HUMAN FISH!

THIS is the way in which William Franey received the news that that he is to head his own company of Jokers. The Universal authorities decided that there should be a split in the Joker forces, Franey heading one branch under the direction of W. W. Beaudine, with Milburn Moranti as the most prominent player in his support, while Gale Henry should be at the top of the other branch, under the direction of Allen Curtis, who used to direct the Joker Company before Beaudine took charge. The attenuated comedienne will have Jack Dill as her "leading man," while the name of Franey's leading lady has not as yet been announced.

Franey has a nick-name among his fellow players at Universal City. They call him the "Human Fish." He earns this name by his fondness for swimming. He is in the water at six o'clock in the morning and again as soon as he returns from Universal City. Mrs. Franey is seriously thinking of begging him to shorten his stay in the water, as she can hardly get him to meals.

Phil Dunham, of L-Ko.

UNMASKING PHIL DUNHAM.

THREE guesses—who is it? No, not the scenario editor of Universal, nor one of the honorable fraternity of press agents. This studious-looking personage is Phil Dunham, well and enviable known to fame as a leading comedian for the L-Ko Komedies, and he had this picture taken so that his screen friends could see, for once, what he really looks like.

The genial Phil is an Englishman, a Londoner at that, who started at the age of twenty to become a very serious exponent of the plays of the Bard of Avon. He has played with Sir Herbert Tree at His Majesty's Theatre in "The Tempest!" Can you imagine it?

Mignon Anderson working on her converted tennis court.

A GARDEN PATRIOT.

MIGNON ANDERSON has become a prominent exponent of the doctrine of Flagriculture and Potatriotism.

"No flowers in my garden this year," she says sternly. "Millions for utility but not a cent for decoration. The lawn has been plowed and I've planted potatoes on the tennis court, and beans in the rose-beds. Rows of potato plants will look just as beautiful to you as daffodils and hyacinths, if you remember that the first duty of America is to feed the world. I'm doing my bit. No sweet peas in my garden—only the early June eatable kind, and lots of tomatoes and a patch of beets and rows and rows of onions. Gardening is the most fascinating outdoor sport and splendid exercise!"

NIVERSAL CITY FRONT

Mignon Anderson and Molly Malone facing the camera "firing squad" bravely.

RECRUITING STATION AT UNIVERSAL CITY.

WHEN Secretary of the Treasury William McAdoo and his wife, who is the daughter of President Wilson visited the film capital recently, they commented upon the wonderful military material at Universal City. Their words inspired some of the players to form a volunteer corps for drill, and one of the results of this was that the only U. S. Army Recruiting Station to be established in a motion picture studio was set up a week or so ago at Universal City, as a branch of the station at Los Angeles.

Sergeant L. E. Lee and as assistant came to the studios this week with application blanks and established a station under the giant pepper trees adjoining the administration building.

Already a number of the Universalites are members of the Hollywood company of Coast Artillery and a number of the actresses are active Red Cross workers. Not a few of the men already have seen service in either the army or the navy and there are at least two retired army officers actively engaged at the studio. They are Col. J. E. Brady, of the scenario department, and Capt. Sterret Ford, of the employment bureau.

FIRST MOVIE WAR WEDDING.

THE first motion picture "war wedding" was celebrated at Universal City when Betty Schade who has played the lead in many a Universal production, was married to Ernest, or Ernie, Shields, one of the well-known actors. The ceremony was held in the Church of the Angels in Pasadena, in the presence of many of their fellow players from the picture capital. The declaration of war caused the date of the marriage to be advanced, for the bridegroom is a sergeant in the Hollywood Coast Artillery, and expects to be called out at any time.

A romantic feature of the situation besides the fact that it is the first war wedding among picture players, lies in the nationality of the bride, who was born in Berlin, Germany. She thus becomes one of the first captures of the war, but she declares that she finds the fate of "prisoner" an extremely happy one. Whatever her sentiments may have been in the past, she is now a good American, and rabidly pro-Shields. Mr. and Mrs. Jack Blystone attended the young couple. Mr. Blystone is the director general of the L-Ko Kompany.

The bride's many friends at Universal City presented her with a beautiful silver loving cup, with the following inscription: "To Betty, Universal's first war bride, from those who love her at Universal City." Mrs. Shields declares that this will be the greatest treasure of the bungalow.

Moving Picture's first "War Bride."

Secretary of Treasury and Mrs. McAdoo at Universal City, with Allen Holubar at the extreme left.

"ETERNAL LOVE"

Paul gets an inspiration for his picture.

In Paris.

FIRST Butterfly Picture. Story and scenario by Mrs. E. Magnus Ingleton. Produced by Douglas Gerrard, with Ruth Clifford as the featured player. The tale of the redeeming love of a peasant girl for an artist.

WITH "Eternal Love" as the first release, Butterfly Pictures make their long-heralded appearance. The first photoplay sets a high standard, and was written and adapted for the screen by Mrs. E. Magnus Ingleton, whose own picture, "The Birth of Patriotism," has just been highly commended by the critics. Douglas Gerrard had charge of the production, as well as playing the role of the artist, for whom the heroine, Mignon, shows such undying devotion. The illustrations on these pages give some idea of the beauty of the settings which Mr. Gerrard selected for the idyllic first part of the tale. The contrast is great when the scene changes to the Latin Quarter of Paris, before the war, of course. Here is an outline of the story:

"No, my love is dead!" said Mignon.

Paul has more money than virtue, and with his boon companions of the Latin Quarter he is celebrating the announcement of the subject for the Gautier Art Student Prize Competition. It is to be "A Message of Spring."

Paul goes to Brittany seeking inspiration and finds it in the person of Mignon, an orphan, who finally consents to pose for him. They fall in love, and when he leaves with his picture completed, he gives her a ring, and says that he will always be true to her. She believes him, and wears the little silver ring he gives her.

Paul's picture wins the prize, and all acclaim him, especially Mimi, the prettiest model in the quarter. He forgets all about Mignon. One day, Cou-Cou, who is deeply disappointed at not winning the prize, is knocked over in the street by an auto and injured. A reporter, in the confusion, takes the name of the now famous Paul, and a notice of his accident is published in the papers. Far away in Brittany, Mignon reads it, and determines to make her way to Paris to find her lover. She has not money enough for the journey, but sets out bravely to walk it.

Arriving at last in Paris, she falls from weakness and hunger on the doorstep of Monsieur

Mignon left alone.

"Good-by! Don't forget me!"

Paul and his model.

Blanc, a kind-hearted baker, who has his shop not far from Paul's studio. Monsieur Blanc and his wife are very good to the girl, who tells them her story. They try to discourage her going to Paul, as they have heard of his reputation for wildness, but she insists upon seeking him out.

At his studio a noisy supper party is in progress. Paul is seated with Mimi on one side and Fifi on the other. Mignon knocks repeatedly, but no one hears her. She opens the door and stands transfixed at the sight she sees. She runs from the room and never stops until she faints at the baker shop. Paul has seen her, and not knowing whether it has been a vision or reality, he rushes out to search for her, but in vain. From that moment he never ceases to look for her.

CAST.

Paul Dachelette	**Douglas Gerrard**
Cou-Cou	**George Gebhart**
Francois Gautier	**Edward Clark**
M. Blanc	**Dan Duffy**
Mignon	**Ruth Clifford**
Madame Blanc	**Miss Marvin**
Mimi	**Myrtle Reeves**

The baker and his wife wish to keep Mignon, but she leaves the ring and a note for Paul in her wooden shoes, and goes out to throw herself in the river. She is standing on the bridge, about to cast herself into the water, when Francois Gautier, the famous painter and donator of the prize, passes. He restrains her, and listens to her sad story. When she has told it, he offers to take her into his house and give her shelter. She accepts, and becomes almost a daughter to him. He dies very suddenly, and she finds herself his heiress. She devotes her life to the saving of outcast women.

Paul hears of her inheritance and goes to the Gautier mansion, begging her to see him. At first she will not receive him, but at last she does so, only to tell him that her love for him is dead. In despair he wanders all night in a blinding rainstorm, and is found the next morning more dead than alive on a park bench. He is very ill, and Cou-Cou, as a last recourse, determines to send for Mignon. She consents, and at his bedside she forgives him and their troth is plighted.

* * * * * *

EILEEN SEDGWICK DECLARES ANIMALS GIVE SENSATION.

EILEEN SEDGWICK, who is playing leading roles in Henry McRae's Universal company, is having her first experience working with animals and wild ones at that. In McRae's current production, "In African Wilds," Miss Sedgwick has appeared before the camera with lions, leopards, orang-outangs and Charlie, the big Universal elephant.

The dainty actress declares it is a peculiar sensation to be chased by a live lion, and she admits she feels much better when she is outside of the scene. However, it is necessary for the purposes of the picture that she appear in close proximity to these wild animals of the jungle and African plains, and the young girl has so steeled her nerves that when she is acting she is without the slightest trace of fear. She said her most uncomfortable experiences was when she was followed by Sam, the big African lion, and had to climb a tree to safety. After Sam treed the girl he stood there watching her and finally lay down close to the trunk until keepers roped him and got the beast back to his cage.

Miss Sedgwick says, however, that the strangest sensation was when she was on the elephant's back and it lay down. An elephant lies down with a certain plunge and she hung to his ears.

"I'm sure I was white with fear when I finally got off the big fellow's neck and onto the ground," said Miss Sedgwick.

HAVE YOU STARTED

A BLUEBIRD DAY?

HERNANDEZ LECTURES AT THEATRE OPENING.

THE opening of the Strand Theatre in San Bernardino, California, was made a special event when the management booked "God's Crucible," one of the Bluebird features, and also persuaded one of the stars of the photoplay, George Hernandez, to appear personally before the audience. The theatre was packed to the doors when Hernandez finally arrived after a breakdown on the road between his home and his destination. He was heartily applauded as he appeared before the curtain. Hernandez told his audience of the pleasure it gave him not only to work before the camera in such productions as "God's Crucible," but also that he was permitted to witness the film in San Bernardino's newest playhouse.

Dora Headed for Washington, D. C.

DORA
40000
PREPAREDNESS
DORA
40,000
MEN

Dauntless Dora does her bit in front of Loew's before starting on trip to Universal City.

HEADED toward Washington, D. C., where a big reception has been prepared for her, Dora Rodrigues, in the daily reports received by the Universal Film Manufacturing Company, announces encouraging results in the recruiting campaign, and a wonderful patriotic sentiment in every town she has visited. Universal Dora has already reached Philadelphia in her 4,000-mile recruiting hike, which will end at Universal City, California. She hopes to recruit 40,000 men for the army and navy in this unique stunt, and started out with flying banners last Saturday, after a week of recruiting in New York in front of Loew's New York Roof.

For three days she lectured in the New York Theatre with official Government motion pictures and between her stage moments she was on Broadway, with recruiting officers from the various branches of the service, aiding her in her patriotic work. This diminutive Government aid—she is but 5 feet 1½ inches in height—jumped into her work with a zeal that promises much for Uncle Sam.

Within the first hour more than fifteen recruits had been taken for enlistment to the nearby regular stations. But one of them was refused, and he was promised a second consideration. The recruiting service had loaned Private H. A. Ecman from the U. S. Army recruiting office at 729 Sixth Avenue, and he aided "The Universal Film Girl" in her patriotic work. The picture on this page shows them in front of Loew's Theatre.

Leaving Washington her itinerary includes Cumberland, Pittsburgh, Youngstown, Cleveland, Akron, Columbus, Cincinnati, Dayton, Toledo, Detroit, Kalamazoo, Chicago, Kansas City, Denver, Salt Lake City and San Francisco. Numerous patriotic societies and orders have wired their intentions to aid in "The Universal Film Girl's" work.

Her slogan is "40,000 men for Uncle Sam, that's my bit. What's yours?"

CANADIAN NOTES.

By J. W. CAMBRIDGE.

TORONTO, Ont.—The Savoy Theatre of Hamilton, Ont., has booked the Bluebird feature "Treason," and hopes for big results on account of its stirring war qualities.

George Vaughan has leased the Princess Theatre, London, Ont., for five years and is booking Bluebird features. Mr. Vaughan succeeds Mr. Bill Stewart, who is going to devote all his time to the Patricia Theatre, the newest London theatre.

Dan McKinnon has taken over the North Bay House, previously run by the Griffith Amusement Company, and will use Universal program exclusively.

Campbell, of the Wychwood Theatre, Toronton, has disposed of his interests in that theatre. Mr. Campbell's intentions as yet, are not known.

The National Theatre of Ottawa, Ont., is changing its policy from regular Universal Service, and is now booking two Bluebird features a week.

Mr. W. H. Teeple is a new addition to the sales staff of the Canadian Universal Film Co. at Toronto, for the Ontario territory. Mr. Teeple was formerly with the Mutual Film Co., and for a while will handle Bluebird Photoplays.

The York Theatre, Yonge Street, Toronto, one of the city's largest photoplay houses, announces that commencing with the current week the program will be changed daily instead of every other day, as has been the policy in the past. This practice has never been tried by any of the large theatres in Toronto. Manager Robson is very enthusiastic over the new system, as he point out that he will be able to accommodate his patrons every day. He has found that a good many people go to the pictures two nights in succession, going to his theatre for the first night, and another house the other night. With his new policy in force, his patrons will not have to bother going a long distance to another house, but can go to the York as many times a week as they desire, and they will always be sure of seeing a different show.

In putting this policy into force, Manager Robson has to get forty-eight reels a week for his show. This is made up in the following manner: six features of five reels each, one serial and the rest single reel travel pictures and comedies.

The new policy of the York will be watched with interest by all of the exhibitors and exchangemen in the city, as they realize that Manager Robson is experimenting with an important matter,

AUTHOR! AUTHOR!

EVER since Elaine Stern won the Evening Sun Scenario Contest Prize, she has been promising herself to become an authoress. Now she's gone and done it. The name of the novel, which the Britton Publishing Company announces at $1.35 per volume, is "The Road of Ambition." It is a story of the steel works, and it's a corker; we just got it. Miss Stern admits that the novel was originally written as a scenario, and that it will appear as a photoplay before long is a foregone conclusion. She submitted it to Colonel Jasper Ewing Brady, now scenariod editor of the Universal Film Manufacturing Company, and after he had read it he was so enthusiastic about it that he told her that his honest advice to her was to make a novel of it rather than a photoplay. The photoplay could come later.

Miss Stern will be remembered by Universal fans for a number of excellent photoplays which she wrote for Violet Mersereau and Mary Fuller. They include "The Path of Happiness," "Mary's Duke," "The Witch Girl," "The Heart of a Mermaid" and "Lil' Norwester." And now that she has "The Road of Ambition" on the royalty paying basis, the films may expect some more attention.

"PICTURES GIFT OF THE GODS," SAYS HOLUBAR

Scene from coming Bluebird "Treason," directed by Allen Holubar.

THERE isn't a more ardent devotee of motion pictures in the whole industry than Allen Holubar, the young author-actor-director who has just completed the thrilling war play, "Treason," for Bluebird Photoplays. In season and out of season, this young man preaches the advantages of the picture career. This is what he has to say about it:

"Our forefathers who came to this glorious country brought with them a heritage of health and endurance, but we, the descendants of these well-endowed ancestors, have thrown discretion to the winds in our mad struggle of commercialism and ambition. Instead of living close to nature and in obedience to her immutable laws, we go contrary to them till something breaks. The result is a rapidly increasing race of neurasthenics. In the theatrical profession we find a noteworthy example of the kind of life not to live. Night labor, uncertainty, nerve strain, and mental grind, to say nothing of poor ventilation, are big evils.

"Before entering pictures I spent many years as leading man on the legitimate stage, in stock and in productions, and I know whereof I speak. With a production an actor rehearses for months without salary, only perhaps to have the play fail after a few performances. Even if it is successful, then comes the 'road.' After one has lived through a season of one-night stands in the South and West, with all its delightful features, he begins to realize how truly sweet is Home, Sweet Home. Stock is almost as bad. You have a home of sorts, but you are so busy you can't enjoy it.

"I followed this routine till the grave fairly yawned for me, and I realized that I was playing a losing game against old Dame Nature. Like most people, it took a kick to wake me up, but at last I realized the wonderful possibilities of pictures. In this work I have found peace of mind and health of body. The work is real and you enjoy it. The environment is natural and you can revel in the sunshine. There is less artifice and more truth in pictures than on the stage. The hours are for the most part normal and regular, and a chap has time for social obligations, and for thought and study. Home ties mean something, and friendship have time to ripen. We picture players should hail the new art as a gift of the gods!"

* * *

MIGNON ANDERSON'S DEBUT IN BUTTERFLIES

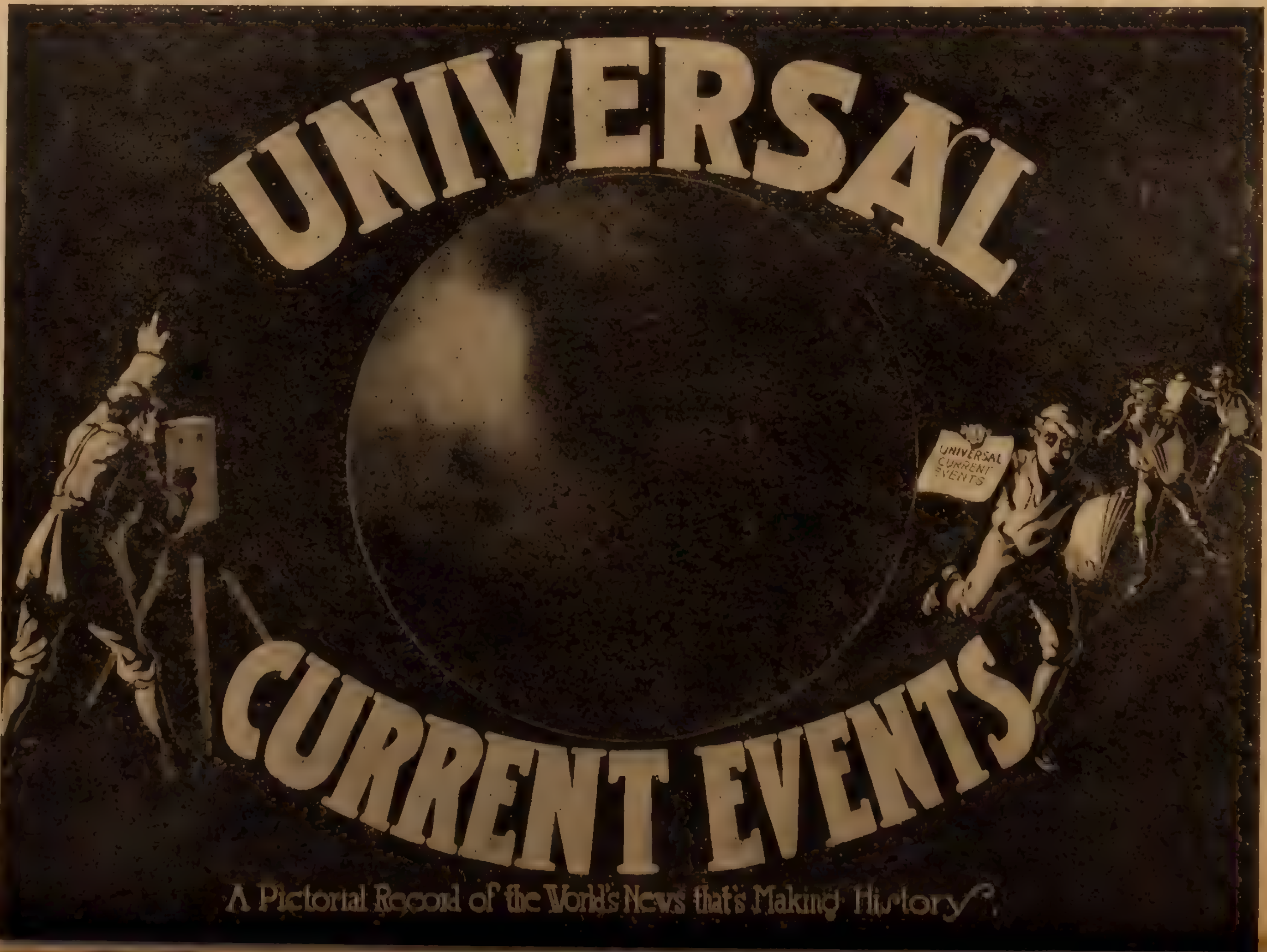
Scene from the second Butterfly Picture "The Phantom's Secret."

A NEW leading lady is introduced to Butterfly Pictures in the second release, "The Phantom's Secret." This is Mignon Anderson, recently recruited to Universal, who had the distinction of playing the feminine lead in Lois Weber's big production, "Even as You and I." As Jeanne de Beaulieu, heroine of a story which is a compound of thrills and romance, she has a most congenial role and makes much of it.

Mignon Anderson's name is known to many thousands of picture enthusiasts, for she has six years' service on the screen to her credit. She is a Southerner, born in Baltimore, and when you ask her why she took up a picture caeer, she answers "Because"—a truly feminine reason! She had had some stage experience, principally as a child, before the films lured her, and she had posed for some of the best-known of our American artists, for she is the type of a real American girl. Five feet one inch in height, weighing 190 pounds, with blond hair and blue eyes, she is one of the lucky women to whom the screen does something more than justice, tho' the fact that well-known illustrators were delighted to have her pose for them would indicate that she has a great deal more than her share of good looks.

Her hobby is gardening, and that is an added reason why she is so delighted to be working in California, where the mild climate enables her to "make garden" all the year round. Next to making things grow, Miss Anderson loves motoring, and once, when she was only a novice, she drove a car in a race with a train going fifty miles an hour. This was the first time she had driven a machine without assistance, but she proved that she possessed courage and nerve.

ANNOUNCING


UNIVERSAL
CURRENT EVENTS
UNIVERSAL CURRENT EVENTS

A Pictorial Record of the World's News that's Making History

The announcement of the launching the Universal's new pictorial news weekly release will be hailed with joy by thousands of Exhibitors through the world; first, because of many Exhibitors' inability to secure the UNIVERSAL ANIMATED WEEKLY owing to the fact that it is already booked in their territory, and second, because it brings a brand new idea—that of a pictorial record and history of the world's events.

In considering the booking on long time contract of "CURRENT EVENTS," get the fact firmly planted in your mind that "CURRENT EVENTS" has absolutely no connection whatsoever, in any way, shape or form with either the UNIVERSAL ANNIMATED WEEKLY or the UNIVERSAL SCREEN MAGAZINE. Each is entirely separate and independent in its field. The Universal Animated Weekly will continue as ever to bring the world's news first to thousands of theatres, while the Universal Screen Magazine will likewise continue to present in pictures each week the accomplishments and progress of the world in science, art, industry, inventions, etc., etc., exactly as before.

In "CURENT EVENTS" each week will be shown those important doings throughout the world that will be recorded in moving pictures similar in method to the records of the world's events that are written down as history for future generations. Instead of posterity reading about the events at this time of the world's history they will SEE in fascinating pictures all the important occurrences that transpire in our day and date.

"CURRENT EVENTS" will immediately establish itself as the most important release of the day in pictorial releases, because of the plan and versatility of ideas behind it. Just as you read in publications of the important events throughout the world, so will you be able to actually see in moving pictures all the happenings from every civilized country on the globe.

The first issue of "CURRENT EVENTS" will be shipped on May 12th. The handling of bookings on contract basis will be similar to the plan used by Universal Animated Weekly and and the Universal Screen Magazine. Thus Exhibitors who cannot now (because of territorial divisions) secure either the U Animated Weekly or the U Screen Magazine will be able to book "CURRENT EVENTS." Eastern Exhibitors who have seen the first release of "CURRENT EVENTS" pronounce it a long-felt want in the field of news pictorial weeklies. "It's new, novel and unique," says one. To a man they pronounce it a crackerjack release. Book it NOW on a long time contract for your house while you have a chance. Book through any Universal Exchange, or

"UNIVERSAL CURRENT EVENTS"

1600 BROADWAY - - NEW YORK CITY

Book these 3 Tremendous Productions,

if you have never played them, and if you have, re-book them and play them repeat. Nothing on the Feature Market today even begins to compare with either of these three masterpieces.

All are

BLUEBIRD Productions

"Jeanne Dore"

WITH

Sarah Bernhardt

YOU Exhibitors who want Stars—can now have the greatest Star in all the world—the Star whose name is on every tongue—the Star who will outdraw them all—the divine Sarah Bernhardt in that wonderful BLUEBIRD Play—"Jeanne Dore." If you have already played Sarah Bernhardt in "Jeanne Dore," you have the opportunity of your life now to "clean up" by rebooking and replaying this tremendous timely production. Mention ANY feature now on the market that any one dares compare with the drawing power of Sarah Bernhardt. You CAN'T name a single one. Yet you can secure Sarah Bernhardt in "Jeanne Dore" from any BLUEBIRD Exchange at a price you can afford and which will allow you to play capacity not for one day, but for several days. BOOK SARAH BERNHARDT in "JEANNE DORE" NOW. Don't delay.

"Secret Love"

FEATURING

Helen Ware

AND A WONDERFUL ALL-STAR CAST

We repeat—DO YOU WANT STARS?—Then cast your eye over this list, the equal of which you have not seen this season: Helen Ware, Ella Hall, Harry Carey, Harry Carter, Jack Curtis, Lulu Warrenton, Marc Robbins and many others. The biggest all-Star cast of the year in "SECRET LOVE," a tremendous Bluebird play. Helen Ware in the lead of this great BLUEBIRD production. A powerful play and great story of Wales. If you've played it you are in line to play capacity houses on a several day run on repeat booking. If you haven't played it, you can show your patrons something they haven't seen this season in the way of truly huge all-Star casts and great plays. Book it NOW.

"UNDINE"

WITH

Ida Schnall

"UNDINE" with Ida Schnall has been pronounced greater than "Neptune's Daughter"—that brought hundreds of thousands of dollars to the coffers of Picture Houses. "UNDINE" is a masterpiece waterwitch picture, and among the scenes are many that outclass any water scenes ever photographed. Book it now thru any BLUEBIRD Exchange. Paper, heralds and advertising props for all these productions all ready.

Here, Mr. Exhibitor, are three tremendous BLUEBIRD Productions. You can fine-comb the market and you CAN'T find their equal in any feature productions today. CONSIDERING THE PRICE on which you can book or rebook, these productions now should make you fairly race to the nearest telegraph office.

Communicate with your nearest BLUEBIRD Exchange for all three. DO IT NOW—IMMEDIATELY!

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

THE PHANTOM'S SECRET."

Butterfly Picture.

FOR the second Butterfly Picture, "The Phantom's Secret," which is released on May 14th, you might have a guessing contest started some days before the showing of the picture. Offer a prize of passes for the best guess as to what the Phantom's secret is. There must be plenty of posters and stills in your lobby to give the people something to work on. The story is that of a girl who is the daughter of a French nobleman. On his deathbed the father confesses to being the celebrated criminal, "The Phantom." That is his secret, and the girl, later on, is forced to change identity with her best friend in order to avoid the confidant of her father, whom she has hade to marry to save his story from reaching the world. The stills and posters on this picture, which featured Mignon Anderson, Molly Malone and Hayward Mack with a big cast in support, are so interesting that you should be able to work up a good deal of excitement about the guessing contest.

"CASEY'S BORDER RAID."

Bison Comedy-Drama.

"CASEY'S BORDER RAID" the Bison comedy-drama for May 19, is the sort of thing that the fans should eat up at this time. If there are any men in your town who were sent to the border with the troops last summer, locate them and offer them a free pass to the show, if they can prove that they were really on the border. Military things are first in the public consciousness just now, and this picture is a funny story about the army, without in the least making game of the boys or of the army. Some chaps in khaki, and flags in the lobby are a sure bet. The picture is worth boosting.

"THE ONION HERO."

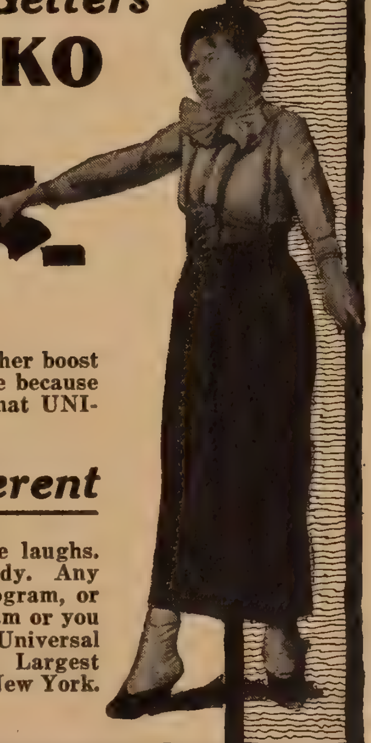
Joker Comedy.

THIS comedy, "The Onion Hero," is based upon the timely subject of the high cost of living—or rather, of onions. It is set for May 19, and features Gale Henry as Carlotta Highsee, an opera singer, and William Franey, as a hungry tramp. Onion Tom has a passion for the expensive vegetables set in the form of jewelry, and most of the comedy concerns a necklace of the large and lovely products of Bermuda which he has made for the beautiful Carlotta. Make a necklace of them yourself, and display them on a black velvet cushion as if they were a rare treasure. Over the cushion have an announcement of the picture, of course. You can send some one parading through the town all decked out in bracelets, necklaces and rings made of onions, if you like, with a card on his back to say that he is introducing the new jewelry in your theatre, on such and such a date.

The Laugh Getters THAT ARE *Money Getters*

NESTOR -- JOKER -- L-KO

UNIVERSAL COMEDIES

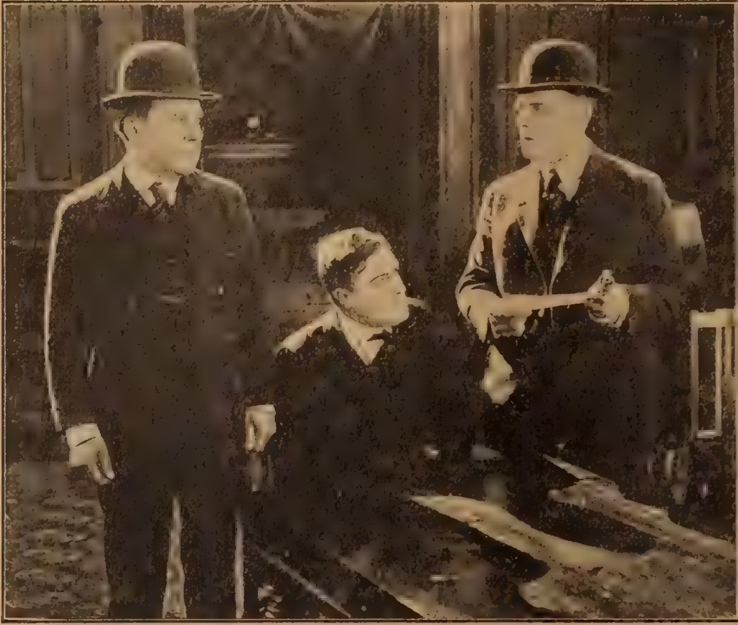


The people WANT to be pleased with your show. They'd rather boost for you than knock. Did you ever hear of any one being sore because they had a good laugh? A single trial will convince you that UNIVERSAL COMEDIES are laugh-getters.

Three of a Kind---All Different

Nestors, L-Ko's and Jokers—are alike in that they get the laughs. They are funny. But each presents a different style of comedy. Any one of them will boost your show, whether it is feature, program, or what not. You can get them on the regular Universal Program or you can book them separately from any Universal Exchange. Universal Film Manufacturing Co., Carle Laemmle, president; "The Largest Film Manufacturing Concern in the Universe," 1600 B'way, New York.

"The Voice on the Wire," No. 9



Cronin becomes suspicious of Shirley.

The fight in the secret room of the gang.

Ben Wilson in "A Stern Chase" With Neva Gerber

ADAPTED by Stuart Paton from the novel of the same name by Eustace Hale Ball and produced by Stuart Paton.

CAST.

Shirley	Ben Wilson
Polly	Neva Gerber
Cronin	Howard Crampton
Dr. Renolds	Jos. Girard
"Red" Warren	Francis MacDonald
Wayne	Willard Wayne
Dorian	Chas. Dorian

THE ninth episode of the great serial, "The Voice on the Wire" adapted for the screen and produced by Stuart Paton from the novel by Eustace Hale Ball, is called "A Stern Chase," and brings the story to a further point in the development of the plot, but still gives no inkling of the solution of the problem of the identity hidden in the mysterious "Voice."

When Shirley enters the crooks' apartment, he finds no one there, and begins to search around the room. As he approaches the rear of the room, several crooks spring on him and a fight starts.

Meanwhile, Renolds, sneaking through the bushes with his gun in hand, hears Polly scream and runs quickly in the direction from which came the cry. Outside the underground passageway he meets "Red" Warren, Taylor, Polly, four diplomats and Cummings. Polly is struggling and kicking, and as Renolds comes toward them they all attack him and soon are bending over him as he lies on the ground unconscious. Polly has been dragged away and, apparently unconscious, is placed in an auto.

As Shirley fights with the crooks one of the revolvers is accidentally discharged and, hearing the report, a number of his men rush toward the house. A secret panel is swung open and Cummings with four other crooks enters, while Wayne and Dorian make their getaway.

Polly, having been feigning unconsciousness, sees that no one is watching her, and starts slowly to climb toward the driver's seat. As two of the diplomats dash off after Short, whom they have just seen hiding behind a tree, she springs quickly to the seat, and when the Jap valet jumps on the running board, she hits him in the face, knocking him off. She drives down the road at a desperate speed.

The policemen have overcome the crooks and have brought them before Shirley that he may question them. Behind the panel, Wayne and Dorian listen to all that is said. When Cummings is about to tell who "The Voice on the Wire" is, being offered five thousand dollars by Shirley if he will do so, he is suddenly shot dead, and no one can discover from where came the shot. For Wayne, opening the panel slightly, had shot Cummings to prevent his talking. Wayne and Dorian then make their escape through the secret passageway.

Bert Law soon whispers to Shirley that he will take the five thousand. He shows them the secret panel, and, leaving the other crooks under a guard, Shirley and Cronin are led through the underground passageway and arrive back in the upper room in time for Shirley to answer the phone and hear a voice tell him that Renolds knows too much; they have got him. James Welsh will die on the 25th, and they taunt Shirley, asking why doesn't he save Welsh? Law tells Shirley that none of the crooks know who "The Voice on the Wire" is except "Red." Warren and his gang are headed for Washington.

Meantime, the crooks have taken Renolds in an auto and have left the place. Another auto, run by "Red," has followed Polly, and it is pursued by Short and a traffic policeman on a

(*Continued on page 29*)

"Tom's Tramping Troupe"

Phil and the "bloodhound."

Uncle Tom sold down the river.

L—KO'S titillating travesty, tinctured with tempestuous titters in two reels. Directed by J. A. Howe, supervised by J. G. Blystone, with Phil Dunham.

CAST.

The Boarding House Lady,	Merta Sterling
Her Husband	Phil Dunham
Little Eva	Lucille Hutton
Uncle Tom	Harry Lorraine
Simon Legree	Charles Inslee

"UNCLE TOM'S CABIN" will never die, and its latest manifestation is an L-Ko Komedy, in which Phil Dunham leads the laughs, ably supported by Lucille Hutton, Merta Sterling, Harry Lorraine and Charles Inslee. This temperamental travesty was directed by J. A. Howe, and supervised by the Director General J. G. Blystone. The way they did it was like this:

The tramping troupers arrive at Punkville Centre, and put up at the boarding house, which is run by the strong-minded landlady and her henpecked husband, Phil. He is maid-of-all-work, and she takes the money. He is much attracted by the pretty actress who plays Little Eva, and Merta is jealous.

That night they are to give a performance of "Uncle Tom's Cabin." Phil is head cook and bottle-washer at the theatre too, and has to be property man, curtain man, stage manager, ticket taker, and everything else but actor for the troupe. It is he who brings on the soap boxes which do duty as cakes of ice in the river. It is he who barks like hounds on the trail, and who has to shove on the cardboard dogs which pursue the hapless Eliza. He has to hurry aloft to drop snow on the sad scene, and he goes on absent-mindedly doing so when the picture changes to the cotton fields.

Little Eva appears gowned most fascinatingly in a short fluffy frock and a big hair ribbon. Phil can't resist her, and neglects his manifold duties to talk to her. She begins to play tag with him, and chases him into the midst of Uncle Tom's most touching scene. Merta gets wild. She leaves the audience and is about to jump over the footlights to get after Phil.

It is time for Eva to die, but she is 'way up above the stage, eating candy with Phil. Merta jumps on the stage, and hunts for Phil. She interferes considerably with the action, but when Eva cannot be found, the actor who played Eliza grabs her, puts a night gown over her head, and tells her to go on and die. Legree tries to give her the words, but she is struck with stage fright. She is yanked up into heaven, where she promptly discovers Eva and Phil. In their surprise the men let her fall, and she clutches Phil. They land on the stage together, while Eva laughs at them. This is too much. The audience gives chase and the Tramping Troupe is run out of town.

"THE VOICE ON THE WIRE."

(*Continued from page* 28)

motorcycle. The remaining machine belonging to the policeman has been fixed by Dorian and Wayne so that it won't run. Polly is caught, and she and Renolds are carried onto a special train.

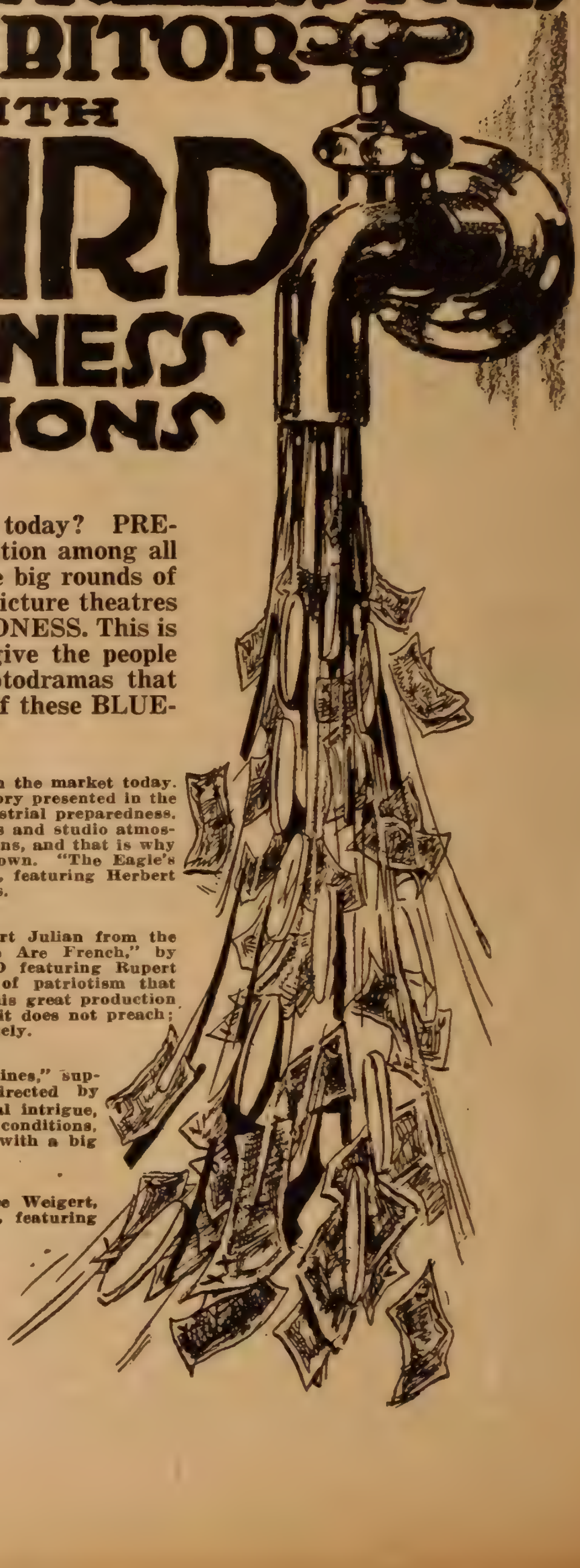
Short arrives just after the train has pulled out. Wayne and Dorian board the train as it pulls out and the station-master tells Short it was a train for Washington, and hands him a note addressed to Shirley. Short phones Shirley, who tells him to read the note. It is a warning to them not to stop the train or to follow them; that Polly and Renolds are with them on the train. Instructing Short to order a special and to wait for them at the station, Shirley and his men jump into a car held up by a detective and rush to the station. As the train rushes along, Shirley receives a telegram signed by Laschlas which says this is the last warning.

A Stream of Admissions

AWAITS EVERY EXHIBITOR NOW - WITH

BLUEBIRD

PREPAREDNESS PRODUCTIONS



What is filling nine out of ten newspaper columns today? PREPAREDNESS. What is the daily topic of conversation among all classes? PREPAREDNESS. What is that gets the big rounds of applause in the legitimate theatres—in the moving picture theatres—in mass meetings of patriotic citizens? PREPAREDNESS. This is a ready-made opportunity for every Exhibitor to give the people the most popular subject of the day in superb photodramas that will play to capacity and repeat. Take your choice of these BLUEBIRD PREPAREDNESS PRODUCTIONS:

"THE EAGLE'S WINGS" The most unusual picture on the market today. An intense and absorbing story presented in the most dramatic form. It deals with present conditions, and with industrial preparedness. It is as far beyond the jingo pictures with their fake and sham battles and studio atmosphere as it is possible to imagine. It is a real picture for real Americans, and that is why it is playing to repeat bookings and capacity houses everywhere shown. "The Eagle's Wings" is a BLUEBIRD Special, in 5 reels, written by Rufus Steele, featuring Herbert Rawlinson, supported by Vola Smith, Grace Carlisle and Charles Mailes.

"THE BUGLER OF ALGIERS" Produced by Rupert Julian from the famous novel "We Are French," by Perley Poore Sheehan and Robert H. Davis. Five-reel BLUEBIRD featuring Rupert Julian, Ella Hall, with Kingsley Benedict. An inspiring picture of patriotism that is particularly acceptable at this time. No living American can see this great production without leaving the theatre a better man than when he entered. Yet it does not preach; it simply grips and convincs. A picture you should book immediately.

"BEHIND THE LINES" Harry Carey in "Behind the Lines," supported by Edith Johnson, directed by Henry McRae, constitutes a fascinating entertainment of war, political intrigue, romance and adventure. It is a thrilling portrayal of present day conditions, and has played to capacity houses wherever shown. A BLUEBIRD with a big punch.

"TREASON" A notable picture is "Treason," written by Lee Weigert, five stirring reels, produced by Allen Holubar, featuring Allen Holubar, Lois Wilson, Joe Girard and Dorothy Davenport. A big production with some tremendous war scenes and the most intense situation. A picture that will crowd your house for more than one showing.

Book through any BLUEBIRD Exchange, or

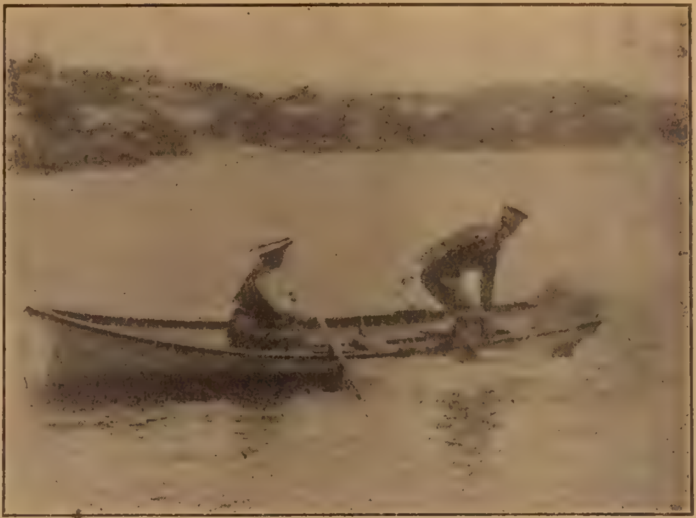
BLUEBIRD PHOTOPLAYS (INC.)

1600 BROADWAY, NEW YORK

THE SCREEN MAGAZINE

ISSUE No. 18 of the Screen Magazine begins with a remarkable invention which is illustrated on this page. A New Englander has perfected a device with which he can walk and play on top of the water as easily as ordinary mortals on land. In the picture we see him stepping into his boat shoes, an ideal method of fishing and an idea which may be worked out in some way in connection with the plans for coast defense.

Then we have a nature study of the badger, a merciless foe to creatures smaller than himself. By way of contrast, comes a demonstration of the baking of cake on a tremendous scale. Twenty tons a day are turned out by a big New York concern, under the supervision of the Board of Health. We see the flour store-room which has a capacity of 6,000 sacks, all on sanitary movable platforms. A conveyor carries the flour to the mixing rooms, where it is added to the other ingredients. Each day 5,000 pounds of frozen egg-yolk is used, and every can is carefully inspected before it is used. Huge machines are filled with the ingredients and mixed in covered receptacles, to keep out dust and dirt. The batter is then transferred to the weighing tank. We see the cake tins being prepared, but no grease is used. Instead, they are lined with paper. As each pan is filled, the batter is weighed so that each loaf of cake is exactly the same size. Five stories above the street is the battery of sanitary ovens, which have a rotary action. Then the cakes are iced with the use of a pastry bag, and finally cut to standard size and packed in cardboard containers. Another department takes care of the decorating of special orders for weddings, birthdays and other anniversaries. One woman employed by the company has designed thousands of cakes.



Device which enables wearer to walk and play on the water.

An interesting and instructive feature of Issue No. 18, is the swimming lesson for the kiddies, which is posed by Commodore Brown for the Screen Magazine. Many lives are lost each year because parents have neglected to have their children taught the art of natation. These pictures show clearly how swimming is scientifically taught nowadays. Deep water tends to frighten children, so the instructor is cautioned to be very patient. Arm and leg movements are taught before the water is entered at all.

A Few of the Fascinating and Popular Subjects which Have Been Shown on the UNIVERSAL SCREEN MAGAZINE

INVENTION:

Machine tunnels rock without blasting.
Portable home carried on an automobile.
Fast trains collect 8 mail bags at once.
A bicycle stabiilzer.
Marvelous $200,000 safety deposit vault.
U. S. laundry washes paper money.
Creeping grip, new war engine hauls guns over roughest roads.
Phonograph-lamp, combines light and music.
Walking on water with new device.

OUR DUMB ANIMAL FRIENDS:

Saving human lives. Making anti-toxin from condemned N. Y. Police Dept. horses.
N. Y. Bureau of Weights and Measures protects public from dishonest feeding of chickens, known as "crop stuffing."
Raising Silver Fox for their skins. Valued at $3,500 each.
Breeding of alligators.
An ostrich ranch in Los Angeles.
The badger, merciless foe of smaller animals.

MANUFACTURING:

Making milady's feather boa.
A railroad locomotive built while you wait.
Testing torpedoes. Undergoing final inspection.
Unbreakable dolls for kiddies.
Latest modes in automobile bodies.
Modern cake bakery.
Making cut glass.

ART:

The supreme novelty of the age. Animated sculpture. Watch the clay take shape before your very eyes. By Willie Hopkins, world renowned sculptor.

DOMESTIC SCIENCE:

Cooking by electricity.
Expert makes biscuits, and shows you how.
The easiest way to make delicious waffles.
World's greatest expert teaches pastry baking.
Make your own chocolate creams.
How to make "apple snow."
Time-savers for your kitchen.
Paper bag cooking. No pots or pans to wash.

FOR THE CHILDREN:

Boy Scouts learn Indian lore.
N. Y. Floating Hospital that saves thousands of children's lives annually.
Travelogues of famous cities.
Things that never happen—from real life.
Making "Old Glory." Experts always busy making flags for our fighting ships.

SCIENCE:

Science fights to exterminate a beetle that can ruin a vineyard.
The greatest of wireless stations. U. S. plant at Arlington.
Bee culture. Expert instructs Boy Scouts.
A visit to the U. S. Weather Bureau, Washington, D. C.
Forms of life seen in pond through the aid of the microscope.
Reproducing Virginia Dare Caverns in the Museum of National History.

WHAT WE EAT:

Egg inspection. N. Y. Board of Health visits all egg breaking establishments. Inspects employees as well as eggs.
Inspection of grapes, oranges, other fruits, vegetables and all meats.
Inspection of great hotel and restaurant kitchens.
How frankfurters are made.
A peanut field and harvest.
A modern hotel's kitchen.
Terrapin hatchery.

BEAUTY HINTS:

Every woman her own beauty doctor.
How to keep your hair beautiful. Posed by beautiful Catherine Calvert.
Be your own manicurist. Posed by Justine Johnson, Broadway musical star.

OTHER SUBJECTS:

Dangerous occupations.
Queer animals and insects.
Safety first. Pedestrians vs. automobilists.
Physicial culture. Health hints.
Great engineering feats.
New York's mid-town hotel and theatre section, Wall Street Canyons of finance and homes of the multi-millionaires.
Life-savers guard our shores.
Folk in Tampa, Fla., received daily milk from milkman at front door.
Old lady, "Aunt Jinny," amuses Florida tourist by her manipulation of cigars.
Studies of denizens of the deep, photographed from the New York Aquarium.

The Time to BOOK This Supreme Novelty Is NOW—BEAT Your Competitor To It TODAY

Address any UNIVERSAL Exchange, or UNIVERSAL SCREEN MAGAZINE, 1600 B'way, N. Y.

STORIES OF THE ONE REEL PHOTOPLAYS

"BASEBALL MADNESS."

Victor Comedy.

Story by Billy Mason and Al Russell.
Produced by Billy Mason.

CAST.

Baseball Bill	Billy Mason
Pen Points	Orin Jackson
The Girl	Gloria Swanson
Father	Marc Fenton
Mother	Countess Du Cello

Bill and Pen Points arrive in a new town, being thrown from a box car. Bill leaves Pen to go to the ball game. A lunatic comes up and hands him money, which Bill decides to use for clothes. Pen Points finds a detective badge and decides to become a detective. Bill goes to the ball game, meets an heiress, is accused of theft and taken to jail. It was a mistake, for the girl finds her purse. She withdraws her charge and asks Bill to see her home. Bill meets her father and mother. Pen Points decides to get revenge. Bill leaves the home of the girl, watched by Pen Points, who decides to tell the girl he is crazy. The girl faints at the news. Bill gets a contract from the manager of the ball team. Pen Points arrests Bill, takes him to the lunatic asylum, and they put Bill in a padded cell.

"SWEARING OFF."

Victor Comedy.

Scenario by W. Warren Schoene.
Produced by Allen Curtis.

CAST.

Milt	Milton Sims
His Wife	Eileen Sedgwick
Dolly	Dolly Ohnet
First Guide	Ralph McComas
Second Guide	Chas. Haeffle
	Chas. Haeffle

Milt has heart trouble from smoking so much, but can't resist buying cigars as Dolly sells them to him. His wife and the doctor decide that he shall go to the mountains for a rest. Milt writes a tender little note to Dolly. In the rush, he puts the letter into the wrong coat and then tries to return for it, but the two guides won't let him get away.

In the mountains Milt has a terrible dream the first night of his wife discovering the note. He knocks the guides over and starts running home.

Meanwhile, his wife is just going to open the letter to Dolly when a neighbor enters. Eileen starts to open the letter again when Milt rushes into the room. He tears it up behind her, mentally swearing, "Never again."

"THE DOCTOR'S DECEPTION."

Laemmle Drama.

Dr. Rollins	Wm. Welsh
Walter Stone, His Rival	Wm. Shea
Dr. Douglas, Rollins' Assistant,	Frank Crane
Irene, Walter's Wife	Leah Baird

A dangerous epidemic is raging, and Walter Stone comes to consult Dr. Rollins, who secretly loves his wife. The doctor deceives Stone, and tells him that he has contracted the disease and must leave his wife. He determines to sail for South America, and let his wife imagine that it is business which takes him there.

Walter out of the way, Doctor Rollins pretends to Irene that he has left town with another woman. He says that Walter never cared for her as he does and begs her to go away with him. She is about to repulse him when his assistant, Douglas, rushes in and tells her that Rollins has deceived them both. Her husband is not ill. She has just time to catch the steamer, and to persuade Walter to return as it was all a tragic mistake.

"A BARNYARD NIGHTMARE."

Powers Cartoon Split Reel.

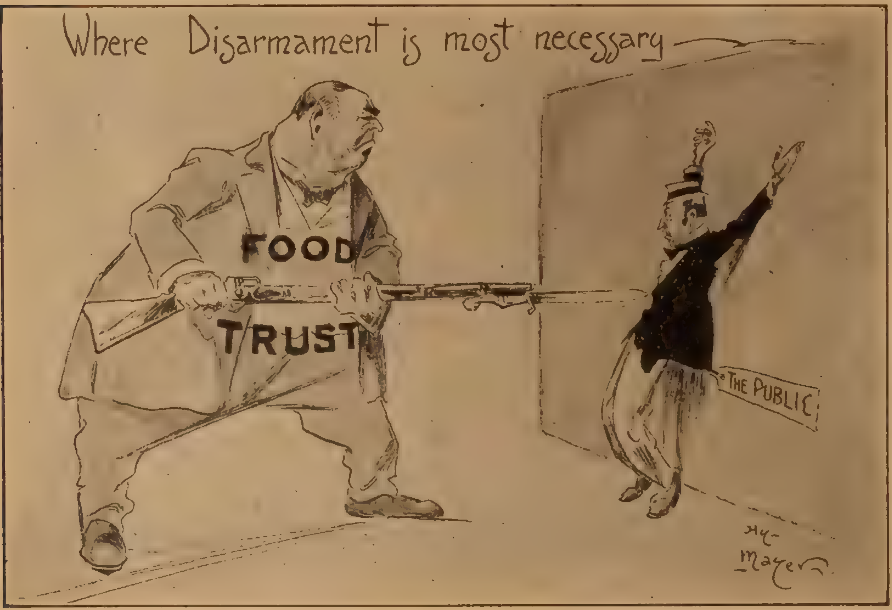
Neb falls asleep and dreams he is awakened by a hen. He twists the hen's neck and it runs away and comes to a cow chewing gum, which laughs so much that it swallows the gum. The hen then sees a cat just about to swallow a mouse, but the cat also falls into a fit of laughter at the hen's twisted neck and the mouse escapes. Neb's dream ends when the hen jumps on his head in reality.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 18.

The reel starts with a new invention which enables the wearer to walk and play on the water. Then we have a nature study of the badger, an animal which is always hunting a victim. A modern cake bakery shows the complete process of the manufacture of the delicacy, twenty tons of which are produced daily by one plant, all under the supervision of the New York Health Department. A swimming lesson for the children, posed by Commodore Brown, comes next. The reel closes with an animated sculpture cartoon, by Willie Hopkins, called "Presidential Problems."

THE ENEMY AT HOME.


Where Disarmament is most necessary
FOOD
TRUST
THE PUBLIC
Hy-
Mayer

Unfortunately we cannot reproduce the full value of this cartoon which will appeal to every housewife. This striking cartoon was made by Hy. Mayer for the Universal Animated Weekly.

STORIES OF THE ONE REEL PHOTOPLAYS

"SIGNS OF TROUBLE."

Victor Comedy.

Written by Bide Dudley and Published in the New York Evening World in the "Lucille, the Waitress," Series.

Produced by William Bailey.

CAST.

Lucille	**Jennie Nelson**
Mrs. Brown	**Nellie Slattery**
Mr. Brown	**Paul Panzer**
Policeman	**Charles Slattery**

Lucille meets the head of the Matrimonial Agency, who gives her his card and asks her why she does not marry. She resolves to look over his stock. He has scolded the office boy that morning, and in revenge the boy changes the signs in the hall, putting the employment agency sign in the place of the matrimonial bureau sign.

Mr. Brown has discharged the cook and his wife sends him to the agency to get another. He enters the Bureau by mistake, and engages Lucille. She thinks she is being chosen as wife. He takes her home and is dismayed by her airs of proprietorship. She seizes him and tries to kiss him, and his wife, coming in, makes a fearful scene. She calls a policeman, who takes the whole party to the Bureau. Here the mistake in the signs is discovered, and apologies take place. Then the whole party gets into the elevator, with the exception of Lucille and the boy. The machinery gives way, and the two are left laughing at the others trying to claw their way out of the wreckage.

"THE MAN WITH A PACKAGE."

Joker Comedy.

Written by C. B. Hoadley.
Produced by W. W. Beaudine.

CAST.

The Janitor	**William Franey**
A Foreign Spy	**Gale Henry**
Head of S. S. Bureau.	**Milburn Moranti**
Another Spy	**Lillian Peacock**

Bill the janitor has ambitions to become a secret service man, especially as his building is full of suspicious characters. A mysterious person gives him a package. He is in love with Gale, so he takes it to her. Then Milt offers to make him his deputy if he gets the package he is expecting, and Bill takes it away from Gale and gives it to Milt. Lillian takes it from his pocket, but Bill recovers it and dives down the register.

In the cellar Bill throws some papers into the furnace. Gale, who has followed him, dives in after them, and he shuts the door. Lillian gets a bomb by mistake. She throws it down the register, and it falls on Gale and an anarchist who has dived after it. Bill is about to open the furnace door, when the whole thing explodes. He and Gale are hurled through the air. At last Bill delivers the package to Milt, and it is found to contain Milt's dismissal and Bill's appointment to his place. Gale then offers to love him, but he tells her to go and get a reputation.

"INDUSTRIAL CHINA SEEN BY DOCTOR DORSEY

Powers Educational Split Reel.

Hankow has its "poverty row" like other industrial towns. The use of coal has been known since earliest times. Cattle are raised in the interior and hides are an important export. Millions of pig's bristles are exported. The Chinese are very fond of pork, and are experts in curing hams. In the river there is seen a forest of masts. Many of the boats are propelled by hand. For thousands of years the Chinese have been clever ship-builders, and there are no better sailors on earth.

"THE LOST APPETITE."

Nestor Comedy.

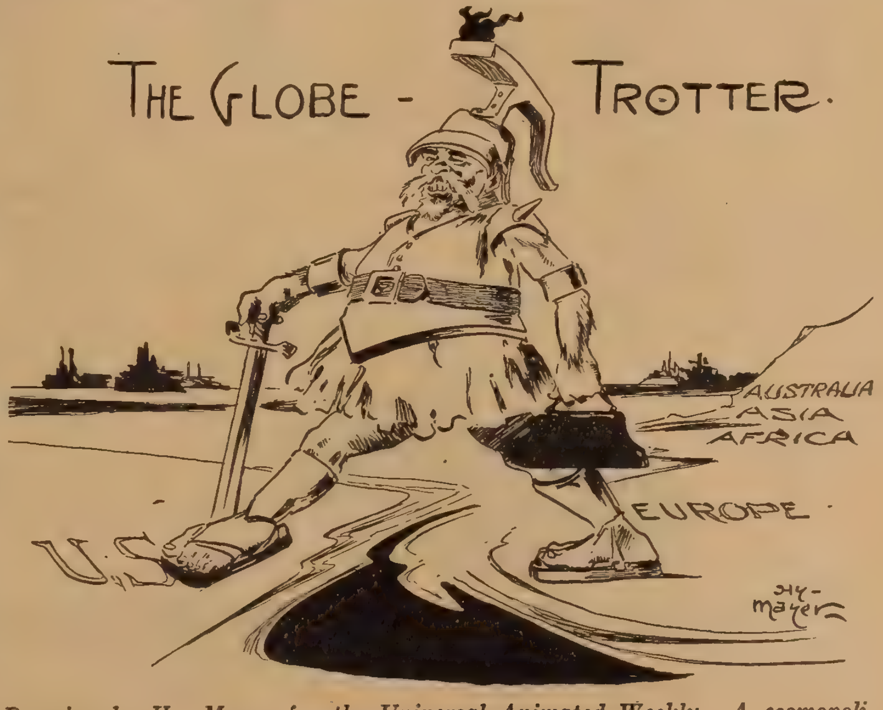
Written by Fred Palmer and C. B. Hoadley.

Produced by L. W. Chaudet.

CAST.

Eddie	**Eddie Lyons**
His Wife	**Edith Roberts**
The Country Cousin	**Lee Moran**

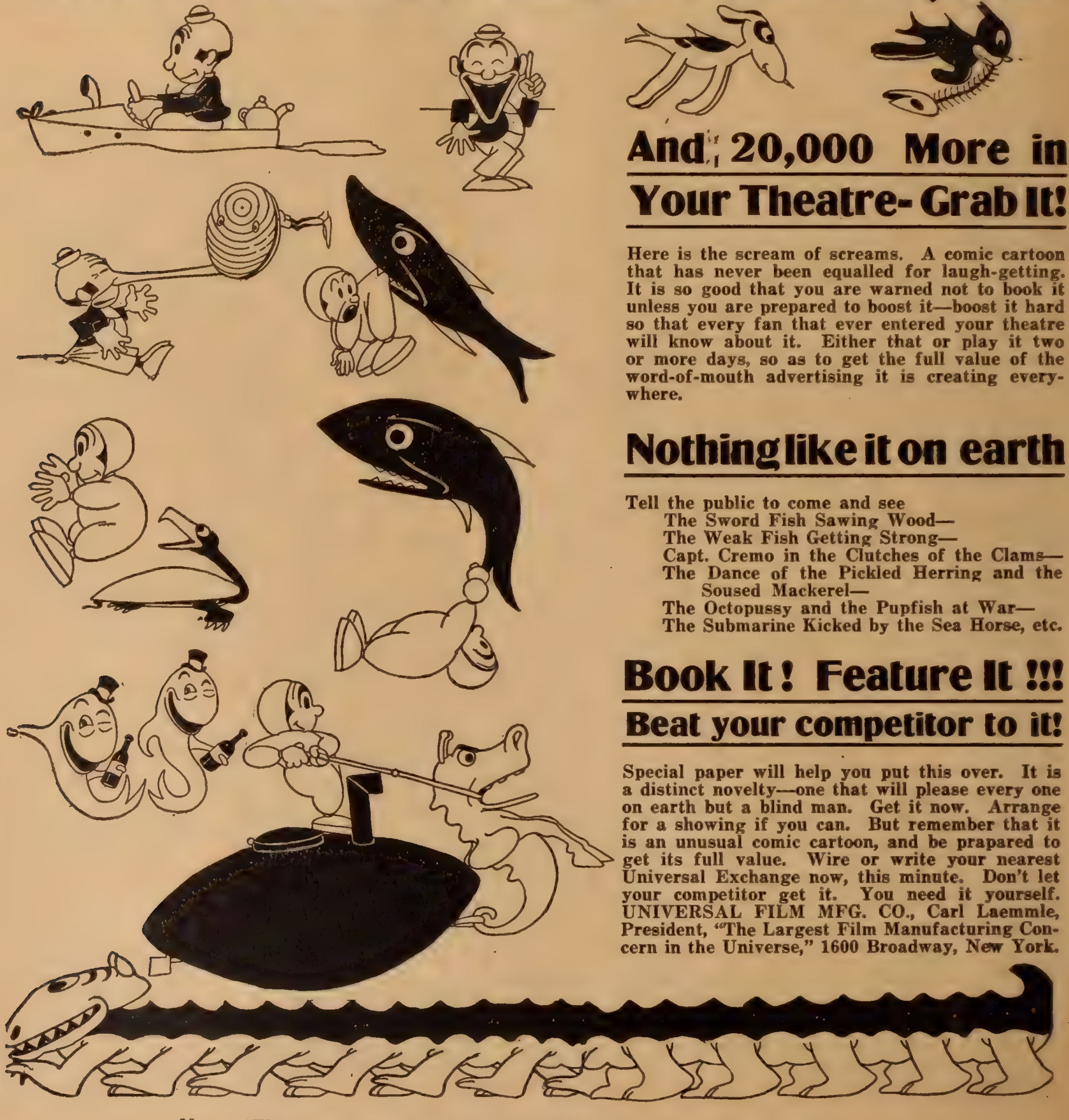
Ed and Edith find living difficult, owing to the high cost of food. Lee, the country cousin, is sent by his mother to stay with them, and nearly eats them out of house and home. However, he says he is sick and has lost his appetite. Eddie tries to go out to breakfast, but Lee insists upon going, too, and eats till Eddie has to pawn his watch to pay the bill. Lee in the meantime orders a huge pile of baked potatoes. When Ed comes back the bill has grown so much that he can't pay it. The manager of the restaurant arrests them both and they go home. Lee, who begins to understand, opens his grip and out falls a shower of potatoes. The manager is paid, the cop bribed and Ed and Edith are overjoyed at their sudden wealth.



Drawing by Hy. Mayer for the Universal Animated Weekly. A cosmopolitan's view of the war.

"20,000 Laughs Under the Sea"

Greatest Side-Splitting Cartoon Ever Shown on any Screen



And 20,000 More in Your Theatre- Grab It!

Here is the scream of screams. A comic cartoon that has never been equalled for laugh-getting. It is so good that you are warned not to book it unless you are prepared to boost it—boost it hard so that every fan that ever entered your theatre will know about it. Either that or play it two or more days, so as to get the full value of the word-of-mouth advertising it is creating everywhere.

Nothing like it on earth

Tell the public to come and see
The Sword Fish Sawing Wood—
The Weak Fish Getting Strong—
Capt. Cremo in the Clutches of the Clams—
The Dance of the Pickled Herring and the Soused Mackerel—
The Octopussy and the Pupfish at War—
The Submarine Kicked by the Sea Horse, etc.

Book It! Feature It !!!

Beat your competitor to it!

Special paper will help you put this over. It is a distinct novelty—one that will please every one on earth but a blind man. Get it now. Arrange for a showing if you can. But remember that it is an unusual comic cartoon, and be prapared to get its full value. Wire or write your nearest Universal Exchange now, this minute. Don't let your competitor get it. You need it yourself. UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Note—(The above shows a few of "The 20,000 Legs Under the Sea).

THE PURPLE MASK

FOR swift action and the kind of serial photoplay that brings the crowds back week after week, "THE PURPLE MASK" is all to the mustard. In theatres everywhere "THE PURPLE MASK" is making good money for Exhibitors.

With two such well known stars as

Grace Cunard
Francis Ford

—supported by a strong cast of players, you give your public a succession of weekly punches that insures good business for 16 weeks.

Get the Ad Campaign Book

A complete and elaborate Ad Campaign book is ready for you. It shows you all the ready prepared ads—the posters, the novelties. It tells you how to put this serial over. Send for a copy of this great book now. Then book "THE PURPLE MASK" thru your nearest Universal Exchange.

BLUEBIRD IDEAS FOR "LITTLE MISS NOBODY"

YOU can set the entire community a-talking and fill every person with curiosity by working up a campaign on "Little Miss Nobody," along the following lines:

Send a man out armed with a camera. Let him shoot pictures of children and adults living in the neighborhood, or, if yours is a small town, your man can travel all over the community. After taking each picture, let him hand each subject a card reading as follows:

> The pictures of five people in this community will be displayed in front of the (theatre name) on (day and date). If your picture is one of the five, you will be presented with a free pass and an order on the leading photographer for half a dozen fine portraits.
>
> Pass in front of the (theatre name) on (day and date) and see whether your picture is among the lucky five.
>
> "Little Miss Nobody," featuring the dainty Bluebird star, Violet Mersereau, will be shown at the (theatre name) on (day and date).

As a matter of fact, this stunt need not be at all expensive. After the five pictures have been shot, the photographer can work with an empty camera so that his other subjects be given the impression that their pictures are also being taken.

If the camera used is a small one, have the pictures enlarged and displayed over the lobby entrance. It would be best to announce a certain hour for the showing of the photos, since this would tease the curiosity of all hands. See to it that the pictures are carefully veiled. When the advertised moment comes, unveil the photos.

There is no doubt but that you can work in co-operation with the local photographer so that the pictures given away need cost you nothing. If the photographer is advertised in the circulars handed out, and on your screen, you are giving him publicity of tremendous value. This fact, strongly impressed upon his mind, will make him glad to work with you.

The chances are that the photographer will be glad to loan you a small camera and the necessary films for the shooting of the five pictures. Handled properly, you can make a killing with this idea.

WALTER BELASCO, brother of David Belasco, was made up at Universal City to play the role of a Turk in a harem scene in "Dropped From the Clouds," being directed by Henry McRae when he was approached by one of the visitors at the Big U studios. The visitor apparently stammered very badly. Belasco, it is well known under certain conditions, also stammers and this affectation of his speech occurs generally when somebody else similarly afflicted talks to him. Consequently the actor was unable to answer him, fearing that if he did so the visitor might suspect he was being imitated and the fact was Belasco was unable to speak. So Belasco said nothing, and as the man turned away he said, "Th-that fel-l-low mus-must be a-a re-al T-t-t-tur-turk."

HOUSE TELEGRAM

(name here) Theatre

Photos of five people in this community taken yesterday. Yours may be one of them unknown to you. If so FREE ADMISSION to "LITTLE MISS NOBODY,' wonderful Bluebird drama featuring Violet Mersereau at (theatre name here) and order on (photographer's name) for six beautiful photographs will be given you. Be on hand in front of (theatre name) on (day and date) at (hour here) sharp.

THE MANAGEMENT.

Mr. Exhibitor—Have the above "House Telegram" either printed or multigraphed and then send to all names on your mailing list.

To All Exchange Managers

AS USUAL—the UNIVERSAL is again to the front, leading all the film companies in the world with a tremendous Nation-wide publicity and patriotic recruiting stunt. The big half tone shows a picture of DORA RODRIGUES, the Universal Film Girl who just completed her engagement at Marcus Loew's New York Theatre, and started last Saturday on her Nation-wide trip recruiting 40,000 men for the U. S. Army and Navy.

Next week, in this Magazine, we will show pictures taken of the Boy Scouts of America Parade down Broadway, New York City, on her departure. DORA has the backing of the entire Army and Navy recruiting staff. She will create tremendous publicity, and will secure thousands of men before her trip is over. She will try to pass through as much territory as possible in the next few months, and it's up to you to secure the benefit of this publicity. Remember—

"DORA" UNIVERSAL FILM GIRL

cannot cover every section of this entire country. At present (April 21st) her routing reads as follows for the next two or three weeks: New York City to Newark—Elizabeth—New Brunswick—Trenton and Camden, New Jersey. Thence to Philadelphia—Wilmington—Elkton—Baltimore—Annapolis—Washington, D. C.—thence to Rockville, Md.—Frederick—Hagerstown—Cumberland—thence to Meyersdale, Pa.—Rockwood—Ursina—Confluence—Ohiopyle—Uniontown—Dunbar—Connellsville — Scottdale—Mt. Pleasant—Greenburg—McKeesport—Pittsburgh.

Watch MOVING PICTURE WEEKLY for her future routes so that you may know when she will be in your territory. Arrange in plenty of time in advance a rousing patriotic reception for DORA. Call on the Boy Scouts organization—The Spanish-American Veterans—The G. A. R.—The D. A. R.—the local Regiments and Officers. DORA will WALK all the way from New York to California. Announce her that way—WALKING—not riding one step. We have half sheet posters already printed announcing "WATCH FOR DORA," etc., etc. Her advance Manager will be in your town. Meet him. Co-operate with him for a smashing big public patriotic reception for DORA.

Exery recruiting station, every Army or Navy officer, every civil and military organization will be tickled to death to co-operate with every Universal Exchange Manager to make DORA the Heroine of the hour wherever she goes in every city. Have slides made telling the public to "WATCH FOR DORA," the Universal Film Girl on her Nation-wide trip to recruit 40,000 Men for the U. S. Army and Navy. WATCH MOVING PICTURE WEEKLY FOR HER NEXT ROUTE after leaving Pittsburg. With DORA you can pull off the biggest publicity stunt you ever pulled off in your territory. WATCH FOR DORA THE UNIVERSAL FILM GIRL. You have the publicity opportunity of your life. LET'S of your life. LET'S

And Get Publicity for Yourself and the UNIVERSAL

WATCH FOR
DORA
THE UNIVERSAL GIRL
MOVING PICTURES
SHE'S LOOKING FOR
40,000 MEN
DORA

Book the MIGHTY

UNIVERSAL

PROGRAM

You have positive proof of the excellence—the drawing power of Universal Program pictures in the fact that it is the basis, the corner-stone, the very foundation of the largest producing organization in the industry. Such success is not built on bad pictures; on going contrary to the wants of the public—"you can't fool all of the people all of the time." The Universal Program pleases more fans and brings success to more Exhibitors than any other form of M. P. entertainment. No matter what form of show you are giving you NEED some of the Universal releases. Don't be satisfied with merely reading the lists given here—wire or write your nearest Universal Exchange for full particulars today.

Special Releases on the UNIVERSAL

Program Week of May 21

These "specials" should more properly be called "specialties." They are the highly flavored punches on the Universal Program; the spice that will add zest to any performance. They are those releases you would naturally choose to boost a show, to bolster up a weak feature or program. They cost you a slight advance over their pro rated rental at the complete program price, but they are worth more because of the business they will get you.

BUTTERFLY—"LIKE WILDFIRE" (Five-Reel Drama) Herbert Rawlinson and Neva Gerber.
NESTOR—"MOVING DAY" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.
GOLD SEAL—"A 44-CALIBRE MYSTERY" (Three-Reel Western Drama) Harry Carey and Claire Du Brey.
UNIVERSAL ANIMATED WEEKLY—No. 73.
UNIVERSAL SCREEN MAGAZINE—Issue No. 20.
JOKER—"THE BOSS OF THE FAMILY" (One-Reel Comedy) Wm. Franey and Gale Henry.
POWERS—"CUPID GETS SOME NEW DOPE" (Comic Cartoon) and "NAVIGATION IN CHINA" (Dorsey Educational (Split Reel)

Regular Releases on the UNIVERSAL

Program Week of May 21

The "regular" releases on the Universal Program are those sterling dramas, brilliantly acted and directed, that will form the basis of a winning entertainment wherever shown. Remember that on the complete Universal Service you get all the releases shown in the two lists. The division of specials and regulars given here is for the convenience of the Exhibitors who do "open" bookings. It is a splendid opportunity for every Exhibitor in the country

VICTOR—"WHO SAID CHICKEN?" (One-Reel Comedy) Ernie Shields and Marcia Moore.
L-KO—"BEACH NUTS" (Two-Reel Comdy) Dan Russell and Gladys Varden.
VICTOR—"MARY ANN IN SOCIETY" (One-Reel Comedy-Drama) Ruth Stonehouse.
REX—"UNMASKED" (One-Reel Drama) Grace Cunard and Francis Ford.
LAEMMLE—"MONEY'S MOCKERY" (Two-Reel Society Drama) Douglas Gerrard and Francelia Billington.
BISON—"DROPPED FROM THE CLOUDS" (Two-Reel Cowboy Comedy) Eileen Sedgwick and Gypsy Hart.
LAEMMLE—"THE LIGHT OF LOVE" (One-Reel Drama) Jessie Arnold.
BIG U—"THE SMASHING STROKE" (Two-Reel War Drama) Jack Conway.

If you are not making as much money as you should, get in touch with any Universal Exchange today and ask for full particulars regarding Universal Program releases, or address UNIVERSAL FILM MFG. Co., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

THIS WEEK'S PROGRAM

SPECIALS FOR WEEK OF MAY 7.

02392 BUTTERFLY—"Eternal Love" (5 reels) (Douglass Gerrard-Ruth Clifford). 1-3-6
02393 NESTOR—"The Lost Appetite" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02394 GOLD SEAL—"The Grip of Love (3 reel Mountain dr.) (Holubar-Lovely). 1-3-6
02396 L-KO—"Tom's Tramping Troupe" (2 reel com.) (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling).
02397 UNIVERSAL ANIMATED WEEKLY—Weekly No. 71.
02401 JOKER—"The Man With a Package" (Com.) Gale Henry-William Franey). 1
02406 POWERS—"Such is Life in Southern Algeria," Hy. Mayer Travelaugh. 1
02408 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" (Episode No. 9.) (2 reels.) "A Stern Chase." With Neva Gerber. 1-3-6

SPECIALS WITHOUT RELEASE DATE.

"20,000 Laughs Under the Sea" (Com. Cart.) by Pat Sullivan. 1-3
"The Cross-Eyed Submarine" (3 reel burlesque) with Gale Henry-Wm. Franey. 1-3-6

REGULAR RELEASES.

02395 VICTOR—"Baseball Madness" (Com.) (Billy Mason-Gloria Swanson). 1
02398 VICTOR—"Swearing Off" (Com.) (Eileen Sedgwick). 1
02399 IMP—"Flames of Treachery" (Dr.) (Lois Wilson-Lee Hill). 1
02400 IMP—"The Girl in the Garret" (2 reel dr.) (Jack Nelson-Molly Malone). 1-3-6
02402 VICTOR—"Signs of Trouble" (Com.) (Jenny Nelson-Paul Panzer). 1
02403 BISON—"One Wild Night" (2 reel West. Soc. dr.) (Gypsy Hart-Kingsley Benedict). 1-3-6
02405 LAEMMLE—"The Doctor's Deception" (dr.) (Leah Baird). 1
02407 BIG U—"Captain Marjorie's Adventure" (2 reel War drama). 1-3-6

NEXT WEEK

SPECIALS FOR WEEK OF MAY 14.

02409 BUTTERFLY—"The Phantom's Secret" (5 reels) (Mignon Anderson, Hayward Mack and Molly Malone). 1-3-6
02410 NESTOR—"To Oblige a Vampire" (Com.) (Eddie Lyons-Lee Moran). 1
02411 GOLD SEAL—Harry Carey in "The Honor of An Outlaw" (3 reel Western dr.) with Claire Du Brey). 1-3-6
02414 UNIVERSAL ANIMATED WEEKLY—Weekly No. 72.
02419 UNIVERSAL SCREEN MAGAZINE—Issue 19.
02413 L-KO—"A Good Little Bad Boy" (2 reel com.) (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling). 1-3-6
02422 JOKER—"The Last Scent" (Com.) (Gale Henry-Wm. Franey). 1
02423 POWERS—"When Does a Hen Lay An Egg?" (Com. Cart.) and "The River of Lost Souls" (Dorsey, Ed.) (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02416 UNIVERSAL CURRENT EVENTS (NEWS)—No. 1. 1
02425 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber (Episode No. 10) (2 reels). 1-3-6

REGULAR RELEASES.

02412 VICTOR—"Fat and Foolish" (Com.) (Edward Sedgwick-Belle Bennett). 1
02415 VICTOR—"Breaking the Family Strike" (Com.) Matt Moore-Jane Gail). 1
02417 REX—"The Gift of the Fairies" (Juvenile com. drama) (Babe Early). 1
02418 LAEMMLE—"Her Great Dilemma" (2 reel dr.) (Lee Hill-Louise Lovely). 1-3-6
02420 BIG U—"The Brand of Death" (Drama) (Wallace Reid-Margarita Fischer). 1
02421 BISON—"Casey's Border Raid" (2 reel military com. dr.) (Neal Hart-Janet Eastman) 1-3-6
02424 IMP—"The Case of Doctor Standing" (2 reel drama). 1-3-6

The WEEK AFTER

SPECIALS FOR WEEK OF MAY 21.

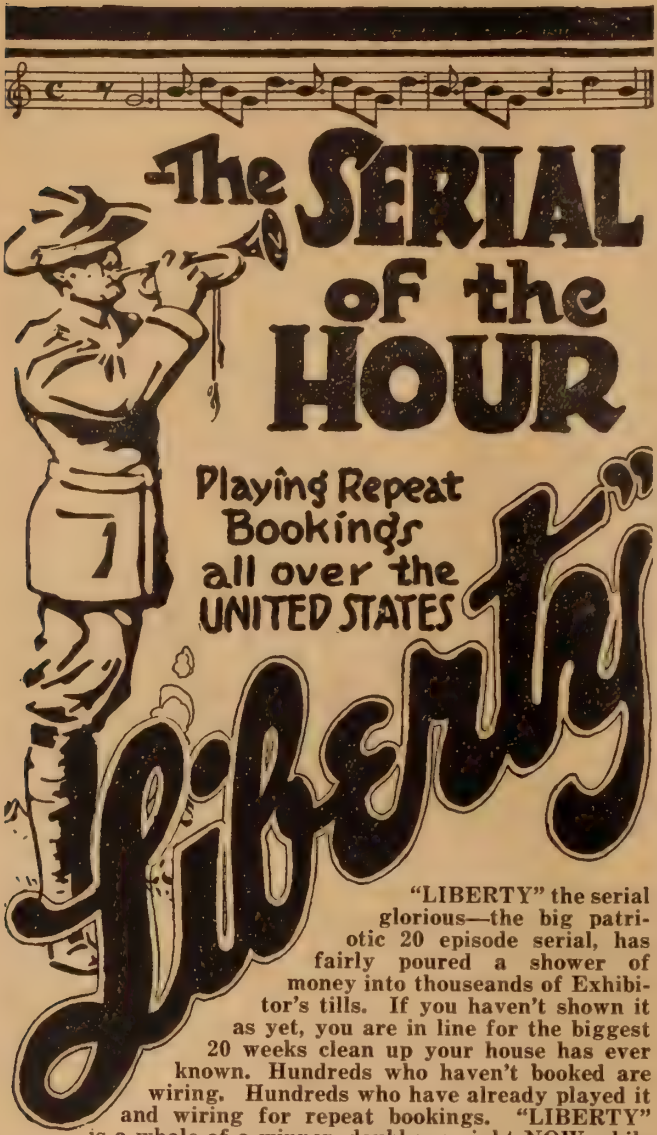
02426 BUTTERFLY—Herbert Rawlinson in "Like Wildfire" (5 reels) with Neva Gerber). 1-3-6
02427 NESTOR—"Moving Day" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02428 GOLD SEAL—Harry Carey in "A 44-Calibre Mystery" (3 reel West. dr.) with Claire Du Brey. 1-3-6
02430 L-KO—"Beach Nuts" (2 reel com.) (Dan Russell-Gladys Varden). 1-3-6
02431 UNIVERSAL ANIMATED WEEKLY—Weekly No. 73.
02435—UNIVERSAL SCREEN MAGAZINE—Issue 20.
02437 JOKER—"The Boss of the Family" (Com.) (Wm. Franey-Gale Henry). 1
02440 POWERS—"Cupid Gets Some New Dope" (Com. Cart.) and "Navigation in China" (Dorsey Ed.) (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02438 UNIVERSAL CURRENT EVENTS—Issue 2.
02442 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber, (Episode No. 11.) "The Thought Machine" (2 reels). 1-3-6

REGULAR RELEASES.

02429 VICTOR—"Who Said Chicken?" (Com.) (Ernie Shields-Marcia Moore). 1
02432 VICTOR—"Mary Ann in Society" (Com. dr.) (Ruth Stonehouse). 1
02433 REX—"Unmasked" (Drama) (Grace Cunard-Francis Ford). 1
02434 LAEMMLE—"Money's Mockery" (2 reel Society dr.) (D. Gerrard-Francelia Billington). 1-3-6
02436 BISON—"Dropped from the Clouds" (2-r. cowboy com.) (Eileen Sedgwick-Gypsy Hart). 1-3-6
02439 LAEMMLE—"The Light of Love" (dr.) (Jessie Arnold).
02441 BIG U—"The Smashing Stroke" (2 reel war dr. (Jack Conway). 1-3-6


The SERIAL of the HOUR
Playing Repeat Bookings all over the UNITED STATES
"Liberty"

"LIBERTY" the serial glorious—the big patriotic 20 episode serial, has fairly poured a shower of money into thouseands of Exhibitor's tills. If you haven't shown it as yet, you are in line for the biggest 20 weeks clean up your house has ever known. Hundreds who haven't booked are wiring. Hundreds who have already played it and wiring for repeat bookings. "LIBERTY" is a whale of a winner, doubly so right NOW while the country is aflame with patriotism. With such Stars as dashing

MARIE WALCAMP

EDDIE POLO Neal Hart, Jack Holt, G. Raymond Nye, Bertram Grasby and others count yourself lucky indeed if you can beat your competitor up the street to the booking of "LIBERTY." Completely prepared posters, newspaper ads, players' cuts, novelties, heralds and everything complete for you to make a real clean up. Get busy. Book NOW.

Book thru any of
the 73 Universal Exchanges

MUSICAL PROGRAM
TO
"LITTLE MISS NOBODY"
SPECIALLY SELECTED AND COMPILED BY
M. WINKLER.

THEME —— THEME
FIFTH NOCTURNO (6-8 ALLEGRETTO) BY LEYBACH

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	1 Min. & 5 Sec.	Pure as Snow (Andante Tranquille) by Lange
S	Men Fighting	30 Seconds	Good Agitato—to action
T	Bonnie, An Orphan..	1 Min. & 10 Sec.	.... Continue pp
T	Damned Little Wildcat	1 Min. & 30 Sec.	Idle Hours (Allegretto Moderato) by Kretschmer
T	George Grenville, etc.	2 Min. & 15 Sec.	Paroles d'Amour (4-4 Andnate Moderato) by Tobani
S	Woods	4 Minutes	Vision Characteristic (6-8 Andante) by Blon
T	That Girl Would, etc.	5 Minutes	Nocturno (2-4 Moderato) by Krzyzanowski
T	The Following Day.	1 Min. & 25 Sec.	Forest Whispers (Gavotte) by Losey
S	Interior Saloon	3 Min. & 45 Sec.	Senerade (6-8 Andantino) by Czerwonky
T	Give Us a Kiss......	1 Min. & 5 Sec.	Dramatic Tension No. 1 by Ascher
T	That Night	2 Min. & 55 Sec.	Atonement (3-4 Andante) by Zameznick
T	Bravely Masking Her Fear	1 Min. & 20 Sec.	Dramatic Tension No. 1 by Reissiger
T	At Grenville's Town Home	1 Min. & 25 Sec.	Courtesy, Intermezzo)3-4 Andante) by Wiegand
S	In Saloon	4 Min. & 50 Sec.	Dramatic Andante by Ascher
		repeat if necessary	
T	Morning	2 Min. & 10 Sec.	.... Theme
T	A Week Later	2 Minutes	Iris (2-4 Moderato Grazioso) by Reynard
T	I Found Bonnie.....	4 Min. & 50 Sec.	Rustles of Spring (Agitato) by Sinding
T	You Have Done a Generous, etc.	3 Min. & 45 Sec.	Heart to Heart (4-4 Moderato) by Trinkaus
T	In Far Away Japan.	1 Min. & 40 Sec.	Valse Lento by Schuett
T	Convinced of Her Sincerity	2 Min. & 30 Sec.	Chanson d'Amour (6-8 Moderato) by Saar
T	Home	2 Min. & 40 Sec.	A La Ballerina (Valse Lento) by Bendix
T	He Doesn't Want Us	2 Min. & 40 Sec.	Reverie (Dramatic) by Rissland
T	Off For a Moonlight Skate	3 Minutes	..To Spring by Grieg
T	Hello Bonnie	2 Min. & 50 Sec.	Erl King (Agitato) by Schubert
T	It Was a Miserable Attempt	1 Minute	.... Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music
" "S" " Scene " " " "
Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

MUSIC FOR "ETERNAL LOVE" AND UNIVERSAL PROGRAM—WEEK OF MAY 7.

Amo (4-4 Lento) by Robyn, is the Theme.

1. "*Intermezzo Francaise*," by Hammer, until "It was market day in the village." 2. "*Lunita*," (Intermezzo), by Loraine, until "Cou-Cou was not wasting." 3. "*First Arabesque*," (4-4 Andante con moto), by Debussy, until "What a subject," etc. 4. "*Petal*," (4-4 Moderato), Intermezzo, by Raymond, until "Mimi was the prettiest," etc. 5. "*Reverie*," (Andantino), by Debussy, until "With each new day." 6. "*Theme*," until "Interior of studio." 7. "*Serenade*," (6-8 Allegretto), by Rubinstein, until "It is true," etc. 8. "*Good-by*," Song, by Tosti, until "Interior of studio." 9. "*A La Bien Aimee*," Valse Lento, by Schuett, until "It was good to be back." 10. "*Olympia*," (Dramatic Overture), by Ascher, until "Those cursed judges." 11. "*Aero Travelers*," Waltz, by Weiss, until "Chimay was still drowsing." 12. "*Theme*," until "Change of scene." 13. "*Passacalle*," Intermezzo, (3-4 Allegro Moderato), by Gregh, until "There is a magic in the twilight." 14. Organ improvise to action, until "Oh! the many weary days." 15. "*Sieste*," (Moderato), by Laurens, until "The birthplace of a Genius." 16. "*Language of the Roses*," Air de Ballet, by Kretschmer. pp. during exterior scenes until "Girl running out of Paul's house. " 17. "*Dramatic Tension*," by Winkler, until "Girl on coach." 18. "*Dawn of Hope*," Lento, by Casella, until "I'm an old man." 19. Continue pp., until "Paris must always have." 20. "*A La Bien Aimee*," Valse Lente, by Schuett, until "Girl looking at card." 21. "*Heart Wounds*," 4-4 Allegretto Expressico, by Grieg, until "Paris was mourning." 22. Organ improvise to action, until end of Reel IV.

NESTOR—"The Lost Appetite" ....(Comedy)

1. "*Serio Comique*," by Sorensen. 2. "*Canhanibalmo Rag*," by Pryor, until end.

GOLD SEAL—"The Grip of Love"......(Three Reels)

REEL I.

1. "*Melody*," by Paderewski, until "In Tennessee." 2. "*Admiration*," by Jackson, until "Dad Burbridge, postmaster." 3. "*Twilight Sketches*," by Williams, until "As a Lark in love," etc. 4. "*Douces Promesses*," by Laurendeau, until end of Reel I.

REEL II.

5. "*Yelva Overture*," by Reissiger, until "My name is Clem Babbitt." 6. "*Fifth Nocturno*," by Leybach, until "Boys near window." 7. "*Rustling Leaves*," by Sinding, until "The first day of school." 8. "*Pensee*," *Intermezzo*, by Godard, until "Boys leave school-room." 9. "*Longing*," Reverie, by Armand, until end of Reel II.

REEL III.

10. "*Dramatic Tension*," by Funck, until "We decided that you," etc. 11. "*Agitato No. 4*," by Becker, until "The fight." 12. Good Hurry to action, until "You're next." 13. "*Prelude Du Deluge*," by Saint-Saens until, "Sunday afternoon." 14. "*Mayflower*," Overture, by Kreschmer (watch shots) until "The revenuer is for Clem." 15. "*Erl King*," by Schubert, until "The road to happiness." 16. Continue pp. until end.

VICTOR—"Baseball Madness" (Comedy). —Reset

1. "*Lakesonian March*," by Lake. 2. "*Noisy Bill*," by Losey, until end.

IMP—"The Message" ....(Drama)

1. "*Serenade*," by Widor. 2. "*Souvenir*," by Drdla, until end.

IMP—"The Girl in the Garret" ....(Two Reels)

REEL I.

1. "*Romance*," by Rubens, until "Stephens accept once," etc. 2. "*Melody*," by Kretschmer, until "For a small sum," etc. 3. "*Amo*," Melody, by Robyn, until "The next day." 4. "*Admiration*," by Jackson, until "And this was why," etc. 5. "*Valse Lente*," by Schuett, until end of Reel I.

REEL II.

6. "*Melody*," by Trinkaus, until "Girl running into house." 7. "*Dramatic Tension*," by Winkler, until "Farmer reading letter." 8. "*Reverie*," by Arnold, until "In the end," etc. 9. "*Pastel Menuet*," by Paradis, until end.

BISON—"One Wild Night".......................(Two Reels)

REEL I.

1. "*Le Secret*," Intermezzo, by Gautier, until "Rose Seely, new mistress," etc. 2. "*Esperanza*," by Johnstone, until "I wonder if they are real cowboys." 3. Good Galop to action, until "Cowboys stop horses." 4. "*La Rose*," Intermezzo, by Ascher, until end of Reel I.

REEL II.

5. "*A La Ballerina*," Valse Lento, by Bendix, until "I'll sneak upstairs," etc. 6. "*Mysterioso*," by Lake, until "Now I'll introduce," etc. 7. "*Intermezzo*," by Meyer-Helmund, until "The fight." 8. Good Agitato to action, until "After the fight." 9. "*In Lover's Lane*," by Pryor, until end.

VICTOR—"Swearing Off" ....(Comedy)

1. "*Jazz One-Step*" (Popular). 2. "*Trombone Sneeze*," by Sorensen, until end.

BIG U—"Captain Marjorie's Adventure"

REEL I.

1. "*Lunita*," Intermezzo, by Loraine, until "Indian Rustlers," etc. 2. "*Morning on the Plains*," by Wheelock, until "Indian Camp Scene." 3. "*Ramona*," Indian Intermezzo, by Lee Johnson, until "Three braves picked," etc. 4. "*Mayflower*," Overture, by Kreschmer, until end of Reel I.

REEL II.

5. "*Dramatic Tension No. 2*," by Reissiger, until "Margery's kidnappers join," etc. 6. "*Minnehaha*," by Losey, until "Child near horses." 7. "*Indian Love Theme*," by Winkler, until "Battle Scene." 8. Very long battle hurry to action, until "Safety." 9. "*La Grace*," Intermezzo, by Bohm, until end.

IMP—"The Flames of Treachery" (Drama)—Reset

1. "*Serenade*," by Widor, until "Free access to all," etc. 2. "*Romance*," by Rubinstein, until "An eventful morning." 3. "*Erotik*," by Grieg, until end.

JOKER—"The Man With a Package"

1. "*Serio Comique*," by Sorensen. 2. "*Joker March*," by Lake, until end.

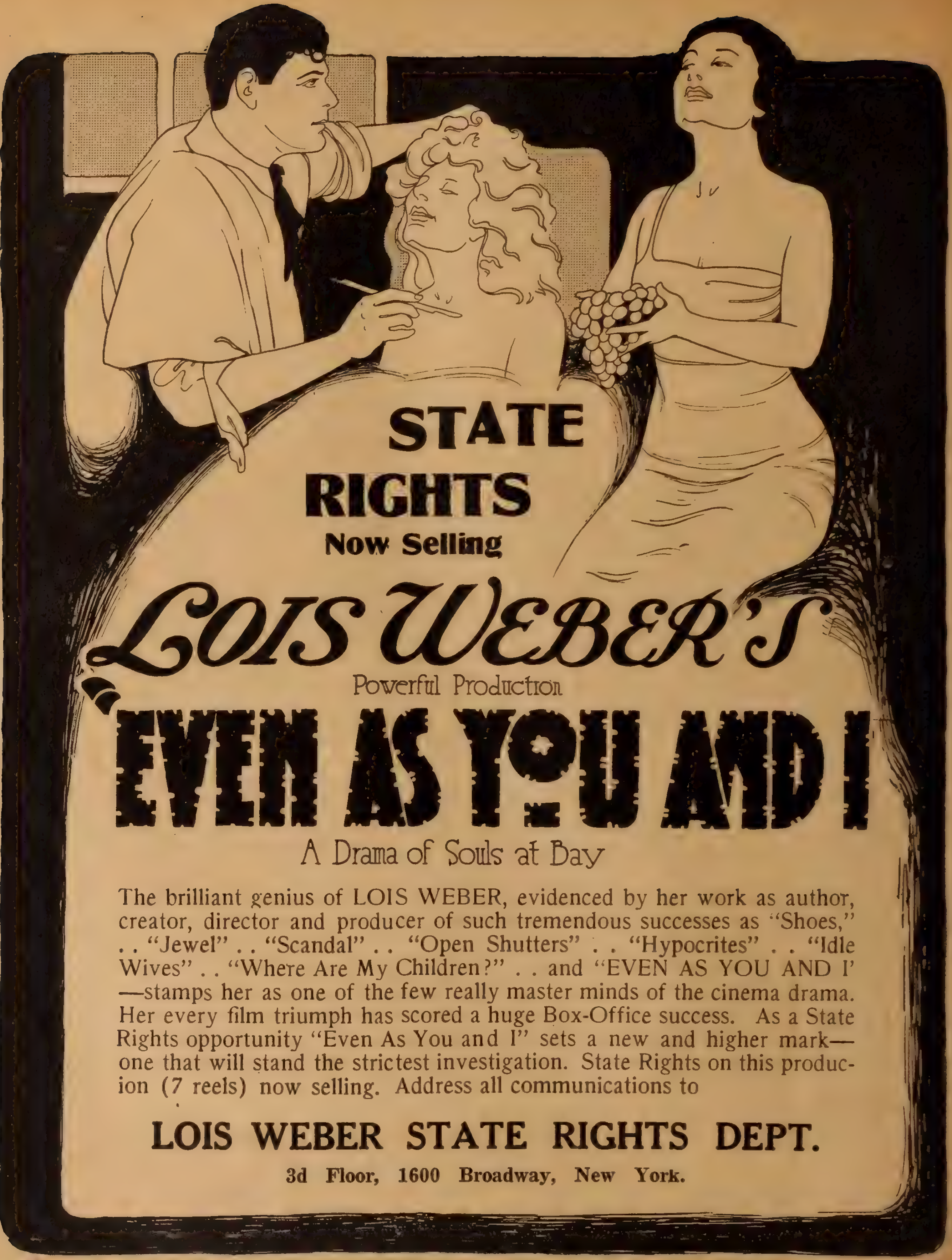
L-KO—"Uncle Tom" ....(Two-Reel Comedy)

REEL I.

1. "*Harlequin*," by Roberts. 2. "*Plantation Echoes*," by Ross, until end of Reel I.

REEL II.

3. "*Southern Reverie*," by Bendix. 4. "*Passacalle*," Allegro Intermezzo, by Gregh, until end.



STATE RIGHTS

Now Selling

LOIS WEBER'S

Powerful Production

"EVEN AS YOU AND I"

A Drama of Souls at Bay

The brilliant genius of LOIS WEBER, evidenced by her work as author, creator, director and producer of such tremendous successes as "Shoes," . . "Jewel" . . "Scandal" . . "Open Shutters" . . "Hypocrites" . . "Idle Wives" . . "Where Are My Children?" . . and "EVEN AS YOU AND I" —stamps her as one of the few really master minds of the cinema drama. Her every film triumph has scored a huge Box-Office success. As a State Rights opportunity "Even As You and I" sets a new and higher mark— one that will stand the strictest investigation. State Rights on this production (7 reels) now selling. Address all communications to

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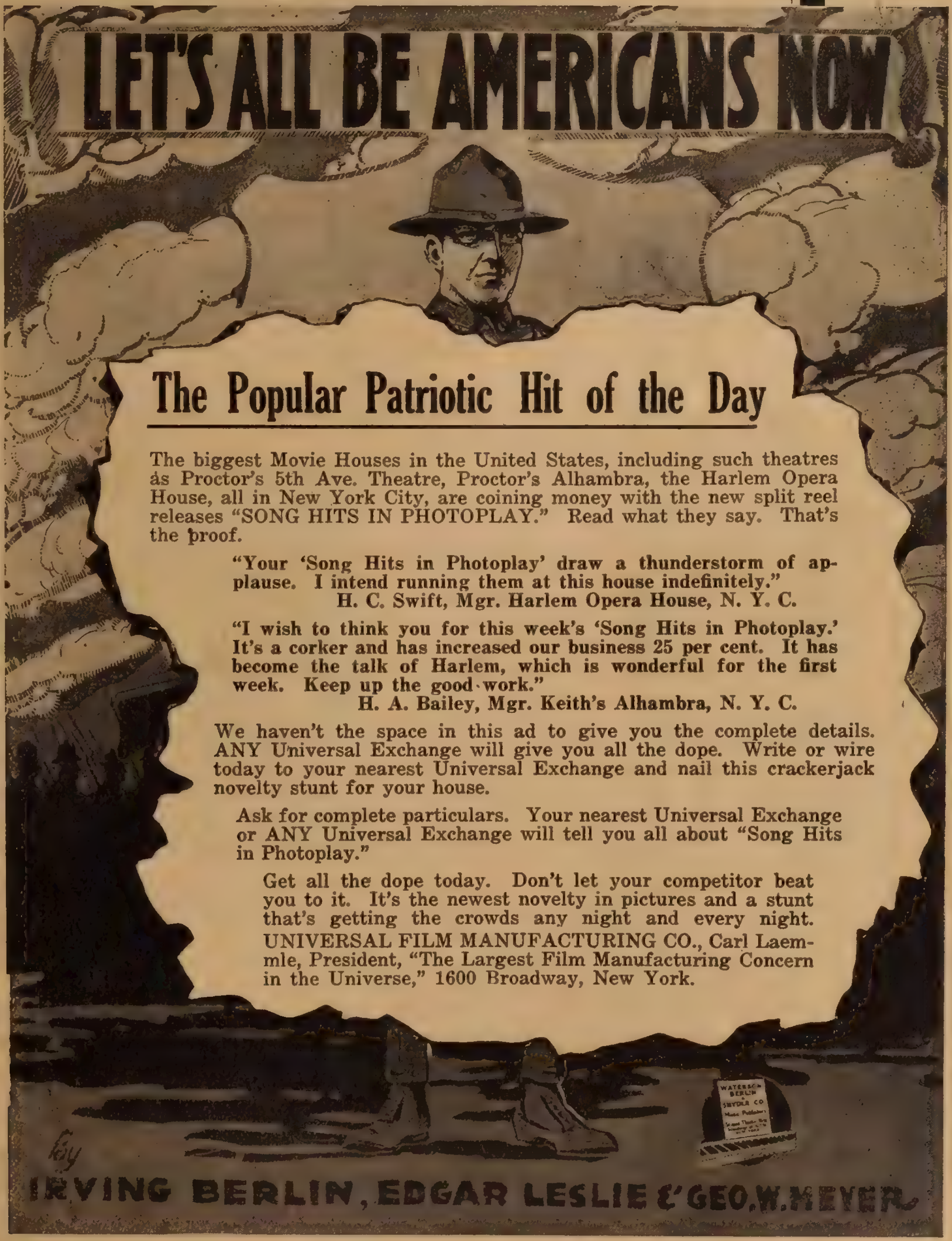
3d Floor, 1600 Broadway, New York.

Song Hits in Photoplay


LET'S ALL BE AMERICANS NOW
Kay
IRVING BERLIN, EDGAR LESLIE & GEO. W. MEYER
WATERSON BERLIN & SNYDER CO
Music Publishers

The Popular Patriotic Hit of the Day

The biggest Movie Houses in the United States, including such theatres as Proctor's 5th Ave. Theatre, Proctor's Alhambra, the Harlem Opera House, all in New York City, are coining money with the new split reel releases "SONG HITS IN PHOTOPLAY." Read what they say. That's the proof.

> **"Your 'Song Hits in Photoplay' draw a thunderstorm of applause. I intend running them at this house indefinitely."**
> **H. C. Swift, Mgr. Harlem Opera House, N. Y. C.**
>
> **"I wish to think you for this week's 'Song Hits in Photoplay.' It's a corker and has increased our business 25 per cent. It has become the talk of Harlem, which is wonderful for the first week. Keep up the good work."**
> **H. A. Bailey, Mgr. Keith's Alhambra, N. Y. C.**

We haven't the space in this ad to give you the complete details. ANY Universal Exchange will give you all the dope. Write or wire today to your nearest Universal Exchange and nail this crackerjack novelty stunt for your house.

Ask for complete particulars. Your nearest Universal Exchange or ANY Universal Exchange will tell you all about "Song Hits in Photoplay."

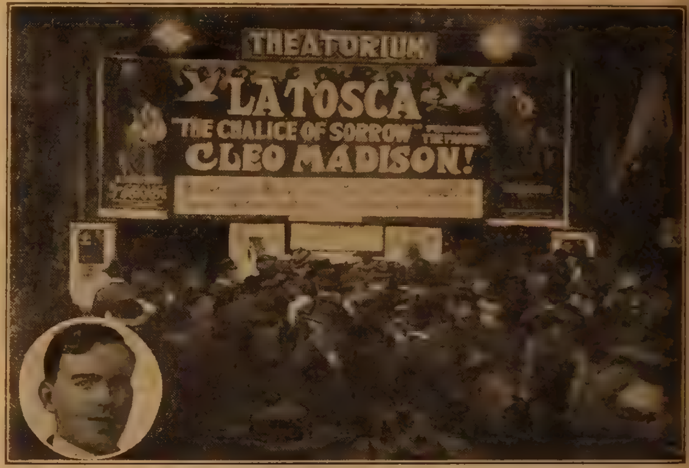
Get all the dope today. Don't let your competitor beat you to it. It's the newest novelty in pictures and a stunt that's getting the crowds any night and every night. UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

IT'S BLUEBI

Just look at the Cut below and Read Mr. Claiborne's Letter

HEREWITH is our argument for the establishing of BLUEBIRD DAY in your House. We knew the power of BLUEBIRD DAY in neighborhood Theatres, but doubted the possibility of establishing a BLUEBIRD DAY in the famous "LOOP" district in Chicago where 60 per cent. of the trade is transient.

Yet Mr. Claiborne, in spite of competition, has made BLUEBIRD DAY a twice-a-week event with the result that on these BLUEBIRD DAYS he often has an officer out in front to keep the surging crowds in order. Look at the evidence in the cut herewith. That's the only kind of evidence that counts.

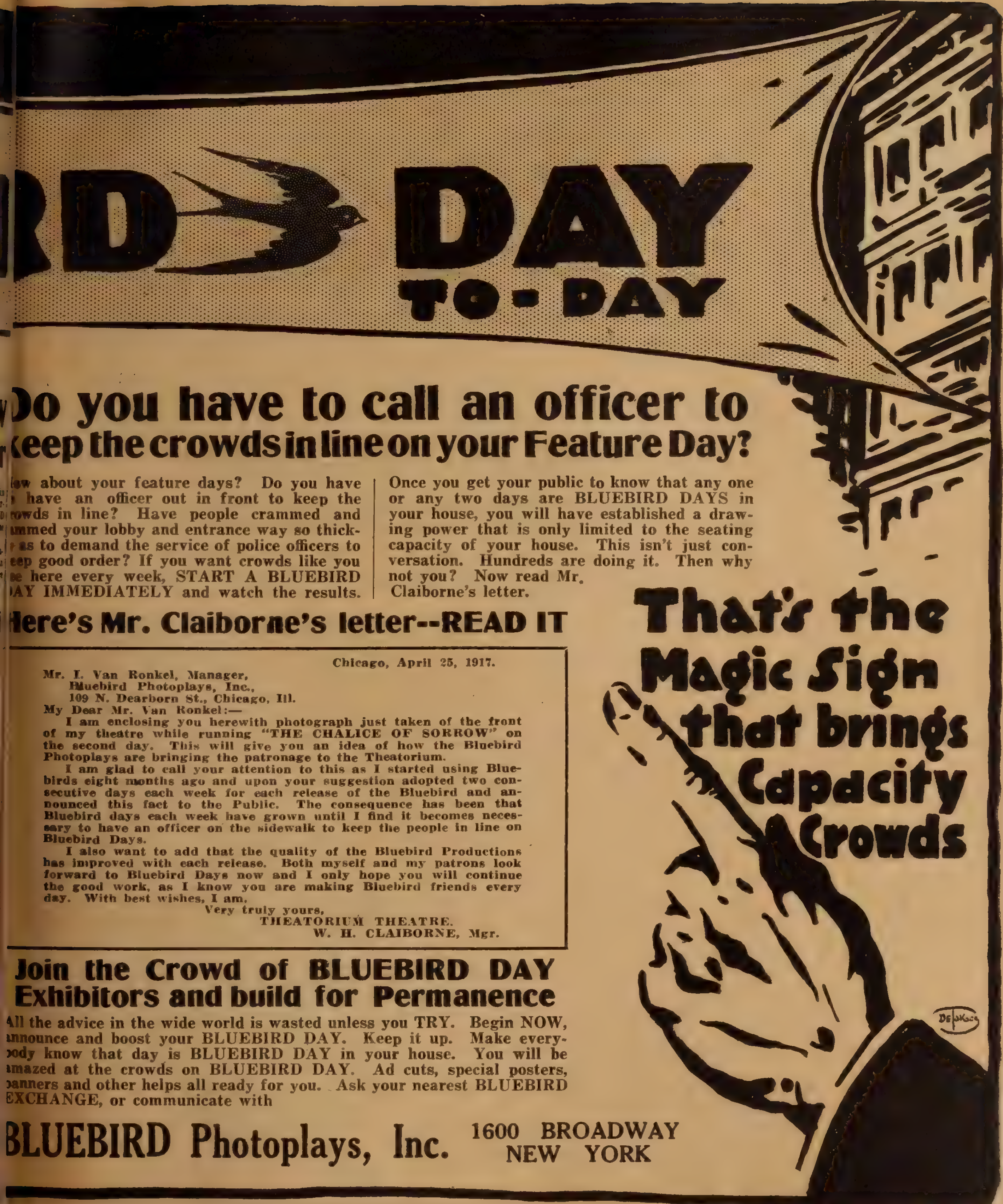


Bluebird Day

—has thus had its severest test. If M. Claiborne can establish BLUEBIRD DAY in territory where transients prevail, ANY LIVING EXHIBITOR IN THE WIDE WORLD CAN IMMEDIATELY ESTABLISH AND SECURE FULL DRAWING POWER OF BLUEBIRD DAY IN ANY NEIGHBORHOOD HOUSE.

Scores of Exhibitors Following Suit

Since we first advocated and boosted BLUEBIRD DAY scores of Exhibitors have taken our tip and started these BLUEBIRD-DAYS with truly handsome results, and with every week bringing a growing crowd of people who have come to realize that there's something to the slogan, "IF IT'S A BLUEBIRD, IT'S GOT TO BE GOOD."



Do you have to call an officer to keep the crowds in line on your Feature Day?

ow about your feature days? Do you have have an officer out in front to keep the rowds in line? Have people crammed and ammed your lobby and entrance way so thick- as to demand the service of police officers to eep good order? If you want crowds like you e here every week, START A BLUEBIRD AY IMMEDIATELY and watch the results.

Once you get your public to know that any one or any two days are BLUEBIRD DAYS in your house, you will have established a drawing power that is only limited to the seating capacity of your house. This isn't just conversation. Hundreds are doing it. Then why not you? Now read Mr. Claiborne's letter.

Here's Mr. Claiborne's letter--READ IT

Chicago, April 25, 1917.

Mr. I. Van Ronkel, Manager,
Bluebird Photoplays, Inc.,
109 N. Dearborn St., Chicago, Ill.

My Dear Mr. Van Ronkel:—

I am enclosing you herewith photograph just taken of the front of my theatre while running "THE CHALICE OF SORROW" on the second day. This will give you an idea of how the Bluebird Photoplays are bringing the patronage to the Theatorium.

I am glad to call your attention to this as I started using Bluebirds eight months ago and upon your suggestion adopted two consecutive days each week for each release of the Bluebird and announced this fact to the Public. The consequence has been that Bluebird days each week have grown until I find it becomes necessary to have an officer on the sidewalk to keep the people in line on Bluebird Days.

I also want to add that the quality of the Bluebird Productions has improved with each release. Both myself and my patrons look forward to Bluebird Days now and I only hope you will continue the good work, as I know you are making Bluebird friends every day. With best wishes, I am,

Very truly yours,
THEATORIUM THEATRE.
W. H. CLAIBORNE, Mgr.

Join the Crowd of BLUEBIRD DAY Exhibitors and build for Permanence

ll the advice in the wide world is wasted unless you TRY. Begin NOW, nnounce and boost your BLUEBIRD DAY. Keep it up. Make everyody know that day is BLUEBIRD DAY in your house. You will be mazed at the crowds on BLUEBIRD DAY. Ad cuts, special posters, anners and other helps all ready for you. Ask your nearest BLUEBIRD XCHANGE, or communicate with

BLUEBIRD Photoplays, Inc. 1600 BROADWAY
NEW YORK

"God's Law"

—Formerly bearing the title, "THE PEOPLE AGAINST JOHN DOE," is without a single doubt the most gripping moving picture ever shown on any screen in the entire world. In it's new title, "GOD'S LAW," it conveys to the public far more of the real meaning of the production than its former title, "THE PEOPLE AGAINST JOHN DOE."

It is a LOIS WEBER picture. Shrewd Exhibitors need know no more about it than this. With such tremendous financial successes as "Where Are My Children?"—"Idle Wives"—'Shoes"—"Scandal"—"Hypocrites" and many others, LOIS WEBER'S pictures stand without a peer.

STATE RIGHTS NOW SELLING

While a number of State Rights have already been spoken for we will accept bookings for "GOD'S LAW" direct from Exhibitors in any State in the Union.

No picture of recent years created such a sensation as did "GOD'S LAW" when presented before the legislature at Harrisburg, Pa., by Stanley Mastbaum. "GOD'S LAW" is a tremendous picture, and every State Rights Buyer is advised to SEE this picture before making any further State Rights purchases on ANY production.

All communications should be addressed direct to the STATE RIGHTS DEPARTMENT of the UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

LOIS WEBER
PRODUCER OF
GOD'S LAW

This is the most Important Page in this Magazine

Blue Ribbon Advance Notices

Every Exhibitor Should Read Every Word Every Week

Feature Releases in the Universal Program of Two Weeks from This Week

"The Phantom's Secret." With Mignon Anderson, Hayward Mack, Molly Malone and an all-star supporting cast. Second Butterfly Picture. Directed by Charles Swickard. Released May 14. Here is a drama of swift action that develops a real story, full of surprise and suspense. The "Phantom" is a clever crook who has forced Mignon to marry him to protect her dead father's name. Fleeing from the Paris police to America the couple meet Molly, whom Mignon knew in a French convent. The two girls go to visit an aunt of Molly's whom she has never seen. On the way the train is wrecked and Molly is killed. To escape from the "Phantom" Mignon impersonates her dead friend and is welcomed by the latter's aunt. A friend of Molly's knows of the deception, and forcing his attentions, threatens exposure. The "Phantom," too, is on Mignon's trail, and the story develops rapidly. A charming love element is introduced and suspense and truly dramatic situations hold the attention till a most unexpected climax gives the audience a chance to take a long breath. Yes, it's that gripping kind of drama; human, strong and commanding the sympathies of every one who sees it. Well worthy of the magic name of Butterfly.

Harry Carey in "The Honor of An Outlaw." With Claire Du Brey. Three Reel Gold Seal Surprise Western Drama. Directed by Fred Kelsey. Released May 15. There isn't an audience on earth that doesn't thrill and enthuse over Harry Carey and his bunch of hard-riding, hard-fighting, dare-devil cowboys. Harry has been captured and is on his way to the pen. The conductor tells the president's daughter, Claire, that Harry is on the train. She talks with him. Harry's friends flag the train and rescue him, carrying Claire with them. Later in their camp Harry sacrifices his freedom to rescue Claire from the drunken gang. He puts up a fight that will become historic. It is one of the greatest ever staged, and will fascinate all who see it. Every element of gripping drama is shown in this great three-reeler, which will go big wherever shown.

"Her Great Dilemma." With Lee Hill and Louise Lovely. Two Reel Laemmle Heart-Interest Drama. Released May 18. Two reels of the tensest suspense; crammed with situations that compel attention and carry conviction. Louise's husband is a crook and is sent up. Lee, a young doctor, falls in love with her, and they are to be married. The husband escapes, calls on Louise, threatens her, accepts some money, and, on leaving, is run over by the doctor's auto. He is carried to the house, where Louise finds this his worthless life is in her hands, as the slightest jar will kill him. This is her great dilemma, and how she is saved from its terrifying solution makes one of the strongest climaxes ever filmed.

"Casey's Border Raid." With Neal Hart and Janet Eastman. Two Reel 101 Bison Military Drama. Directed by George Marshall. Released May 19. A marvelous picture. Casey (Neal) is a raw Irish recruit, the butt of a small outpost on the Border. Janet is the sergeant's pretty sister, and all the bunch are in love with her. She wants a Mexican serape, and the boys all sneak to the Mex camp to swipe one for her. They meet each other and get to scrapping among themselves. Then each in turn offers Casey money to get the coveted blanket. Casey, not realizing the danger, goes to the Mex camp, and, finding some liquor, proceeds to get soused. In the meantime the Mexicans raid the American camp and capture a machine gun. How Casey recaptures it and rides it triumphantly across the lines makes a tremendously effective situation, and brings a climax that will tickle your fans to death. Here is a picture that you can't boost too strongly. It will palese every one who sees it.

REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

APRIL—
8—*The Ups and Downs Of Mr. Phool Phan* and *Magic India*....(Com. Cart, (Ed.) (Split R.)
15—*Boomer Bill Goes To Sea*..........(Com. Cart.) and *On the Streets of India*....(Ed.) (Split R.)
22—*The Good Story About an Egg*........(Com. Cart) and "*Intimate India*" ....(Ed.) (Split reel)
29—*In the Heart of China*......................(Educational) and *Under the Big Top*......(Com. C.((Split R.)

REX.

APRIL—
15—*Her Primitive Man*.......................(Drama)
19—*The Sorceress* ....(Drama)
26—*The Townsend Divorce Case*.................(Drama)
29—David Craig's Luck.......................(2-Reel Drama)
Matt Moore-Jane Gail.

UNIVERSAL SPECIAL FEATURE.

APRIL—
2—Ben Wilson in "The Voice on the Wire" (Episode No. 4, "The Next Victim"..............(2 Reels)
with Neva Gerber.
9—"The Purple Mask (Episode 16), "The Prisoner of Love" ....(2 Reels)
Francis Ford-Grace Cunard.
9—Ben Wilson in "The Voice on the Wire," Episode No. 5, "The Spectral Hand"..............(2 Reels)
Neva Gerber.
16—Ben Wilson in "The Voice on the Wire," Episode No. 6, "The Death Warrant"..................(2 Reels)
23—Ben Wilson in "The Voice on the Wire," No. 7, "The Marked Crown"..............................(2 Reels)

VICTOR.

APRIL—
17—*It Happened In Room 7*..........................(Comedy)
Carter De Haven.
19—The Topsy Turvy Twins................(2-R. Comedy)
20—*Tit For Tat*..........................(Comedy)
24—*The Thousand Dollar Drop*..........................(Com.)
26—Her Wayward Parents ....(2-R. Com.-Dr.)
J. Belasco.
27—*The Woods Are Full of 'Em*.....................(Com.)

LAEMMLE.

7—*The Blue Print Mystery*.....................(Drama)
12—*The Silent Prisoner*.......................(Sea Dr.)
18—*Chubby Takes a Hand*..........................(Drama)
25—*Twixt Love and Desire*..........................(Drama)
28—*A Woman of Clay*..........................(Drama)

UNIVERSAL ANIMATED WEEKLY.

APRIL—
4—*Animated Weekly, Vol. 2, No.* **66**..........(News)
11—*Animated Weekly, Vol. 2, No.* **67**..........(News)
18—*Animated Weekly, Vol. 2, No.* 68..........(News)
25—*Animated Weekly, Vol. No.* 69...................(News)

UNIVERSAL SCREEN MAGAZINE.

APRIL—
6—*Universal Screen Magazine. Issue No.* 13.
13—*Universal Screen Magazine. Issue No.* **14.**
20—*Universal Screen Magazine. Issue No.* 15.
27—*Universal Screen Magazine. Issue No.* 16.

BIG U.

APRIL—
11—*The Bugler* ....(Drama)
12—*The Desert Ghost*..................................(Drama)
19—*The Pace That Kills*..................................(Drama)
22—Her Great Mistake............(2-R. Animal Drama)
Marie Walcamp.
26—*The Warrior's Bride*..............................(Drama)

GOLD SEAL.

APRIL—
3—*The Magpie*..................................(3 reel drama)
Tina Marshall.
10—Harry Carey in "Hair-Trigger Burk"
Claire Du Brey.
17—For Lack of Evidence....................(3-Reel Drama)
Tina Marshall.
24—The Forest Nymph..................(3-Reel Mountain)

IMP.

APRIL—
15—The Eyes in the Dark......................(2-R. Drama)
Leah Baird.
20—The Perils of the Secret Service, No. 7, "The International Spy" ....(2 Reels)
Kingsley Benedict.
21—*The Blazing Secret*..............................(Drama)
27—The Rogue's Nest..............(2-Reel Crook Drama)

BISON.

APRIL—
7—The Burning Silence....(2-Reel Wetsern Drama)
George Pearce-Jane Bernoudy.
14—The Kidnapped Bride ....(2-Reel Drama)
Marie Walcamp.
21—The Tell-Tale Clue ....(2-R. Dr. of the Woods)
Molly Malone.
28—The Trail of Hate........(2-Reel Western Drama)
Jack Ford.

L-KO.

APRIL— .
8—*Crooks and Crocodiles* ....(Comedy)
11—Ring Rivals ....(2-Reel Comedy)
Dan Russell.
16—Love and Blazes..............................(2-R. Comedy)
Phil Dunham.
25—Little Bo-Peep..............................(2-Reel Comedy)
Dan Russell.

RED FEATHER PRODUCTIONS.

APRIL—
2—The Bronze Bride..............................(5 Reels)
Claire McDowell, Eddie Polo and Chas. Mailes.
9—Jack Mulhall in "Mr. Dolan of New York" (5 Reels)
16—The Flower of Doom..............................(5 Reels)
Gypsy Hart-M. K. Wilson.

UNIVERSAL SPECIAL ATTRACTION.

23—Jack Mulhall in "The Hero of the Hour" (5 R.)

JOKER.

APRIL—
7—*A Boob For Luck*..............................(Comedy)
14—*The Careless Cop*..............................(Comedy)
21—*Take Back Your Wife*..............................(Comedy)
28—*The Leak* ....(Comedy)

NESTOR.

APRIL—
2—*Mixed Matrimony* ....(Comedy)
9—*Under the Bed*..............................(Comedy)
16—*Follow the Tracks*..............................(Comedy)
23—*The Home Wreckers*..............................(Comedy)

"The EAGLE'S WINGS"

Book
It
Now
And
Make
More
Money
Than
You've
Made
On
Any
Pared-
Prepared-
ness
Picture
In
The
History
Of
Your
House

IF YOU ARE IN DOUBT, Read This Letter--

Bluebird Photoplay Exchange,
Cleveland, Ohio.

Gentlemen:—Enclosed find check for "THE EAGLE'S WINGS" which played 8 days at Keith's.

The booking of this splendid picture was an experiment with me as it is the first time that a five-reel picture has been placed in a Keith house during the regular season.

Having an All-American week, the picture was very appropriate and I can assure you that our patrons keenly enjoyed the production. It is a great story, wonderfully told, and is the most timely subject we've ever known.

Showing here for 8 days brought the picture before 25,000 people who, as you may know, all became "walking three sheets," and after all, you know that the people themselves are always the best advertisers. Yours very truly,

(Signed) JOHN F. ROYAL, Mgr.

-and further-

—When any Keith House will come forward unsolicited, with such an expression as contained in the above letter, we feel that it would be a mistake if we did not let every Exhibitor know of the tremendous crowds, profits and success Keiths obtained with "The Eagle's Wings."

It is the finest of all preparedness productions. It is tremendously swift in action lavishly invested, tells an absorbing story in a matchless manner. Special paper and advertising props all ready on "The Eagle's Wings." Book it NOW and clean up. Book thru your nearest Bluebird Exchange or communicate with BLUEBIRD PHOTOPLAYS, inc

1600 Broadway,
New York

"HELL MORGAN'S GIRL"

The Most Talked About Feature of the Year . . . .

IT OUTDREW

The combined power of such stars as Mary Pickford, Clara Kimball Young, William Farnum, Margarite Clark, Blanche Sweet, Annette Kellerman

Read that statement again—then stop a minute and think it over seriously. "HELL MORGAN'S GIRL"—O-U-T-D-R-E-W the combined attractions enumerated above. Do you begin to realize then what this production, "HELL MORGAN'S GIRL," really is?

And this is the absolute truth, too. This occurred at the Garrick Theatre in Los Angeles, the greatest film town in the world—where ANY production has got to be the "real goods" to get even a look-in.

DOROTHY PHILLIPS

And a Wonderful Cast

Dorothy Phillips has proven her drawing power to be as great as any film star in feature pictures. The play "HELL MORGAN'S GIRL" has brought home more real money to Exhibitors than ANY feature production of ANY feature producer in the business.

What "HELL MORGAN'S GIRL" has done for other houses, it can do for you, if properly handled. This huge story of the famous San Francisco Barbary Coast at the time of the great fire is a tremendeus drama, wonderfully staged, and played by a brilliant cast. BOOK IT NOW thru any Bluebird Exchange or communicate with—

BLUEBIRD Photoplays, Inc.

1600 Broadway, New York

The Moving Picture Weekly

MAY 12, 1917

VOL. 4
NO. 13

The Museum of Modern Art
LIBRARY
Periodical

Mignon Anderson
in "THE PHANTOM'S SECRET"
Second BUTTERFLY Picture

PRICE 10 CENTS

"BLUEBIRDS HAVE ARRIVED" means much to ev-
BIRD Policy of "The Play's the Thing" has made
ery thinking Exhibitor. It means that the BLUE-
a hit with moving picture patrons who demand Quality first, last and all the time. It means that the splendid stories perfectly cast which BLUEBIRD have presented have established a new and higher standard for the art of the photodrama. It means that where you formerly had difficulty in getting a feature over for one day—with BLUEBIRDS you can play two and three days and then get big net profits on repeat bookings. Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplay (Inc.), 1600 Broadway, New York.

BLUEBIRD
PHOTO PLAYS INC

PRESENT

"BRINGING HOME FATHER"

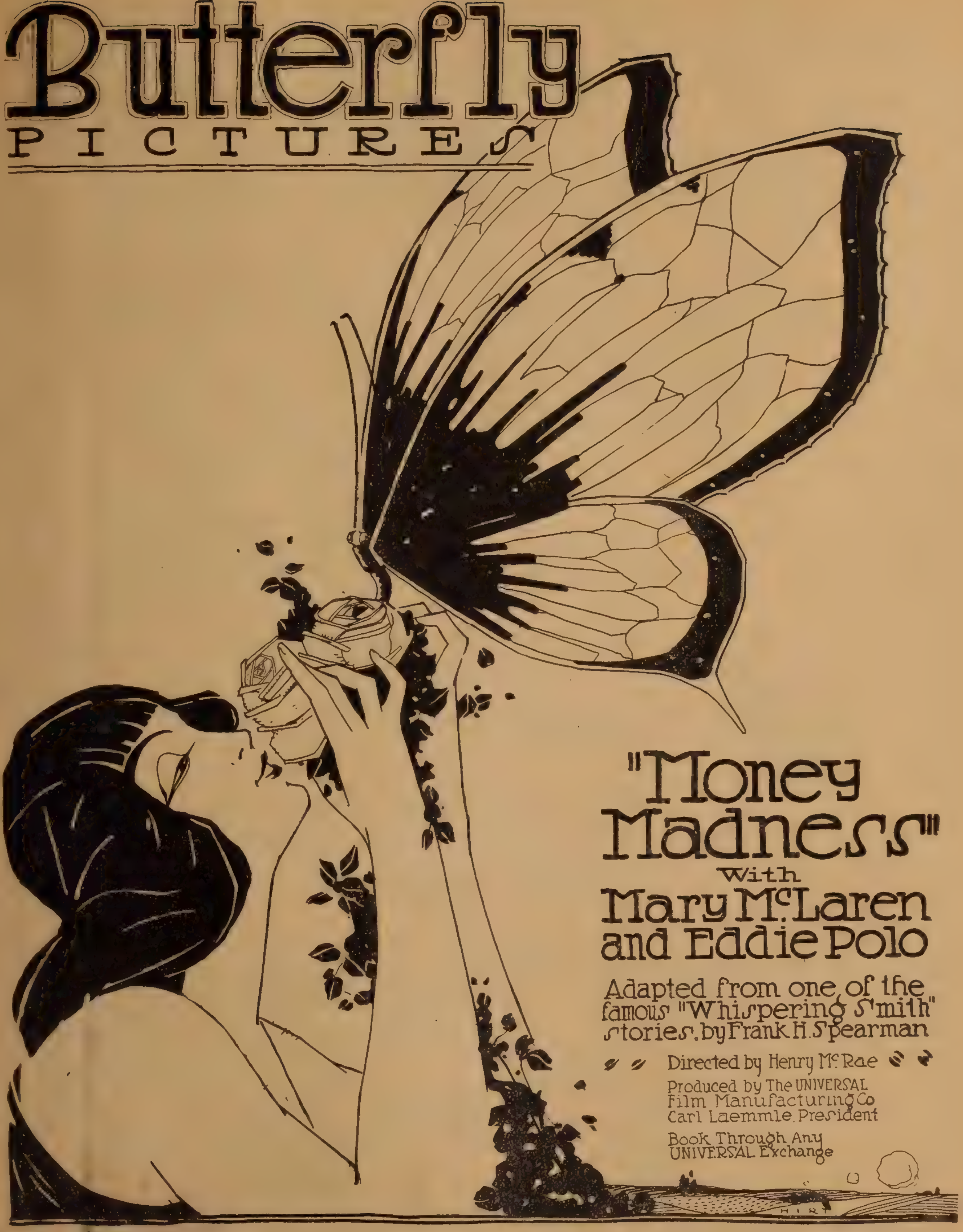
with

FRANKLYN FARNUM and BROWNIE VERNON

A Delightful Drama of Love and Politics

From the Story by H. O. Davis

Directed by William Worthington



Butterfly
PICTURES

"Money Madness"

with

Mary McLaren and Eddie Polo

Adapted from one of the famous "Whispering Smith" stories, by Frank H. Spearman

Directed by Henry McRae

Produced by The UNIVERSAL Film Manufacturing Co
Carl Laemmle, President

Book Through Any UNIVERSAL Exchange

Universal
Preparedness Pictures

"UNIVERSAL PREPAREDNESS PICTURES have brought me home a real bank roll," says one Exhibitor. "'Capacity' and 'S. R. O.' have been the slogans while I played all the Universal war pictures," says another. "My patrons are just eatin' 'em alive. Me for every single one of the Universal's war production," says a third, and we could show you scores and scores of letters from Exhibitors who are playing capacity with UNIVERSAL PREPAREDNESS PICTURES. Are YOU letting this supreme money getting opportunity slip by? NOW is the time to wake up. NOW is the supreme opportunity to "clean up." Book all these pictures through any Universal Exchange. Ad props, posters and everything ready for you. If your exchange can't give you instant action, communicate immediately with the UNIVERSAL FILM MFG. CO., 1600 Broadway, New York City.

"LIBERTY" The Universal's smashing big 20-week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Featuring Marie Walcamp—Eddie Polo—Jack Holt—G. Raymond Nye and a huge cast.

"Uncle Sam At Work" Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskins' great book—"The American Government." Nothing like it ever put out by any one.

"The War Waif" Two-reel special produced by Allen Holubar, featuring Allen Holubar, Little Zoe Rae and Claire McDowell. A crackin' fine war picture in two exciting reels.

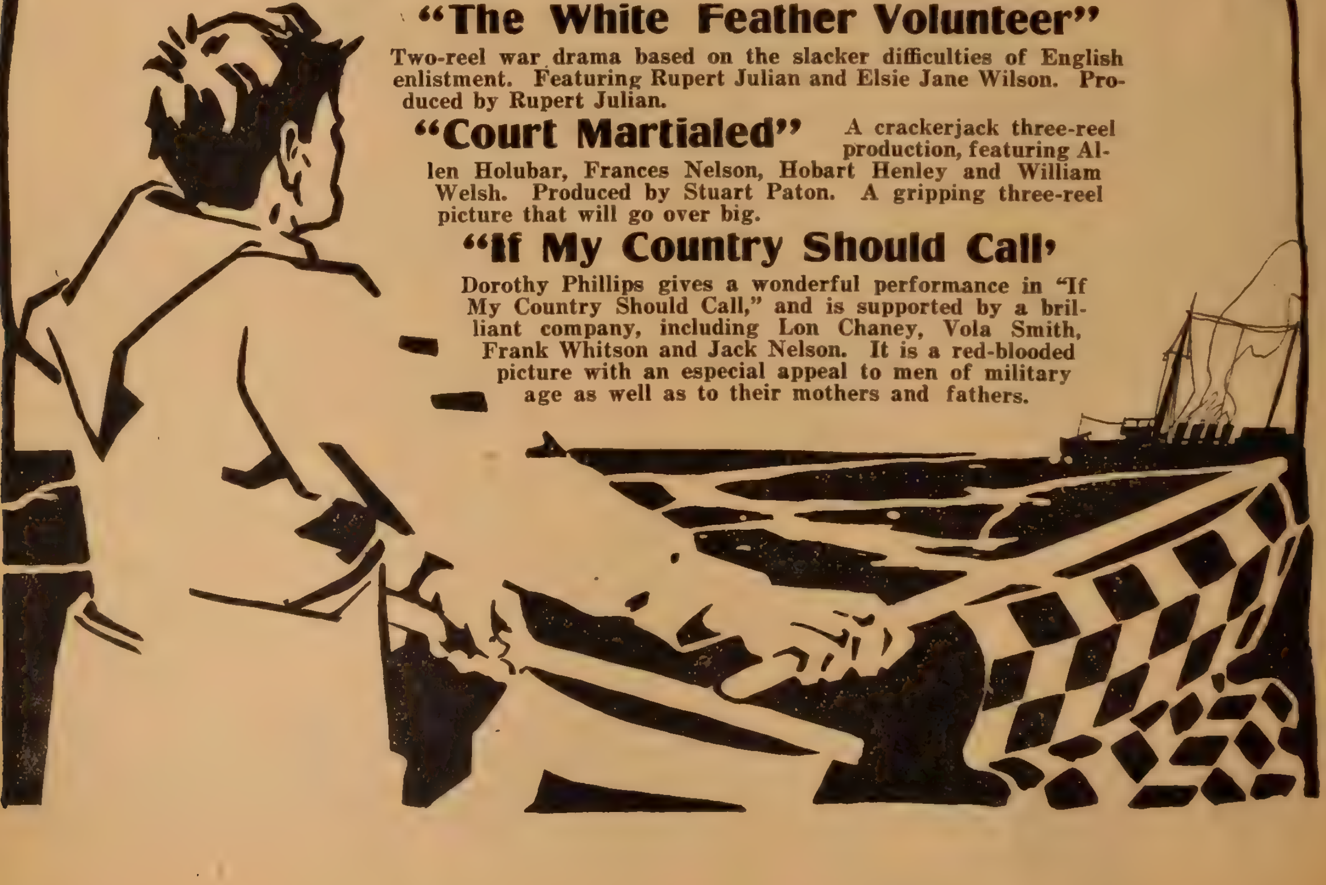
"The White Feather Volunteer"

Two-reel war drama based on the slacker difficulties of English enlistment. Featuring Rupert Julian and Elsie Jane Wilson. Produced by Rupert Julian.

"Court Martialed" A crackerjack three-reel production, featuring Allen Holubar, Frances Nelson, Hobart Henley and William Welsh. Produced by Stuart Paton. A gripping three-reel picture that will go over big.

"If My Country Should Call'

Dorothy Phillips gives a wonderful performance in "If My Country Should Call," and is supported by a brilliant company, including Lon Chaney, Vola Smith, Frank Whitson and Jack Nelson. It is a red-blooded picture with an especial appeal to men of military age as well as to their mothers and fathers.



Butterfly

Pictures
Present

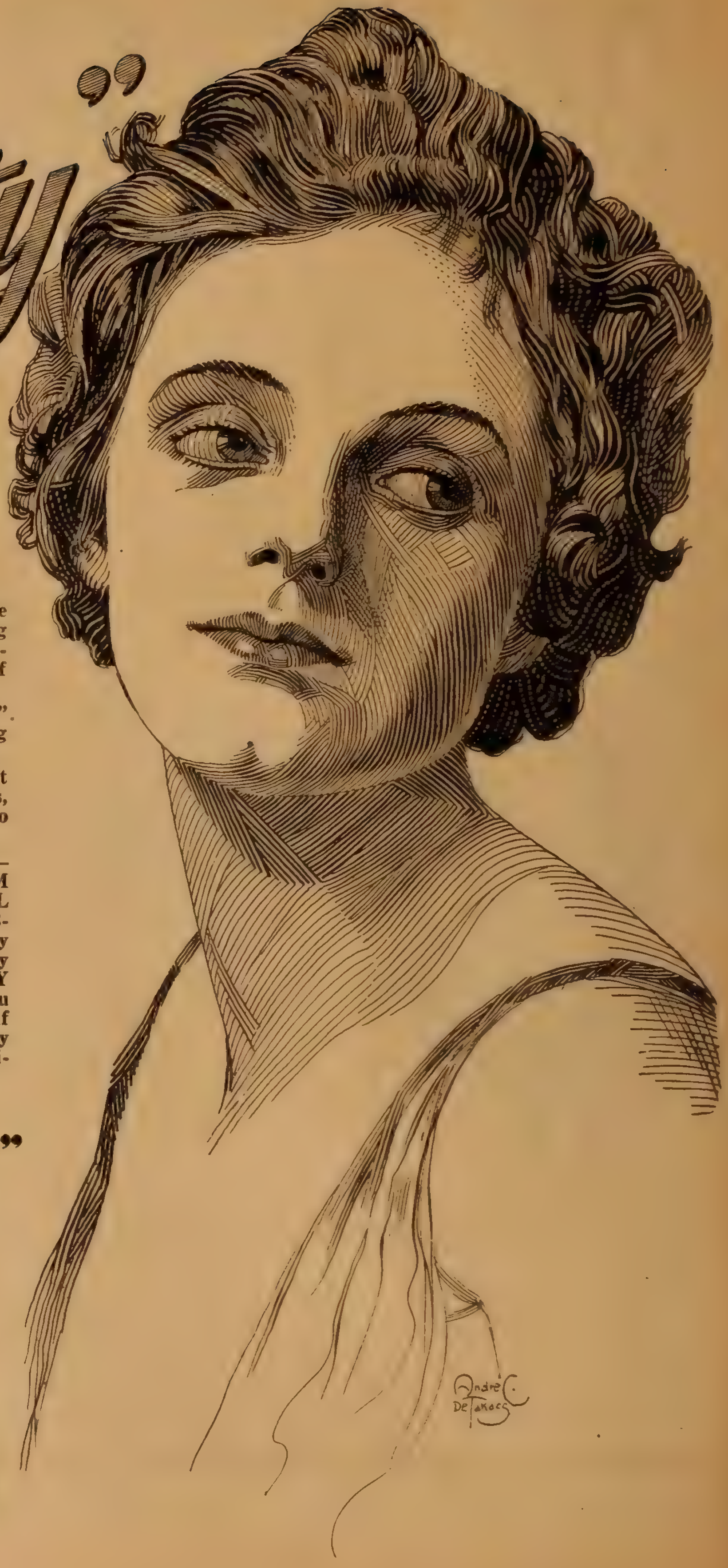
Herbert Rawlinson
with Neva Gerber
in Stuart Paton's romance of
Youth and Audacity

"LIKE WILDFIRE"

PRODUCED BY THE UNIVERSAL FILM M'F'G CO.
CARL LAEMMLE, President.
BOOK THROUGH ANY UNIVERSAL EXCHANGE

Yours for "Liberty"

Marie Walcamp



AT last Exhibitors are waking up to the tremendous power of that smashing big patriotic serial—"LIBERTY." From every section of this country come the reports of the booking and re-booking of "LIBERTY."

Since the U. S. has declared war, "LIBERTY" has doubled and tripled in value—in pulling power—in power to pack Exhibitor's houses.

There is no other patriotic serial to be had that contains the succession of punches, stunts, thrills and extraordinary magnetic power to draw crowds as "LIBERTY."

With such stars as MARIE WALCAMP—EDDIE POLO—JACK HOLT—BERTRAM GRASSBY—G. RAYMOND NYE—NEAL HART—L. M. WELLS and a huge cast—"LIBERTY" towers head and shoulders above any patriotic serial ever filmed. You are actually turning your back to the BIGGEST MONEY AND CROWD GETTER of the year if you don't book "LIBERTY." Book it and if you've already played it, book it now and play it again. Book through any of the 73 Universal Exchanges.

"LIBERTY"

The thrilling Patriotic Universal Serial ~ The Best Bet for Capacity Houses ~ **RIGHT NOW**

BUTTERFLY PICTURES

Present

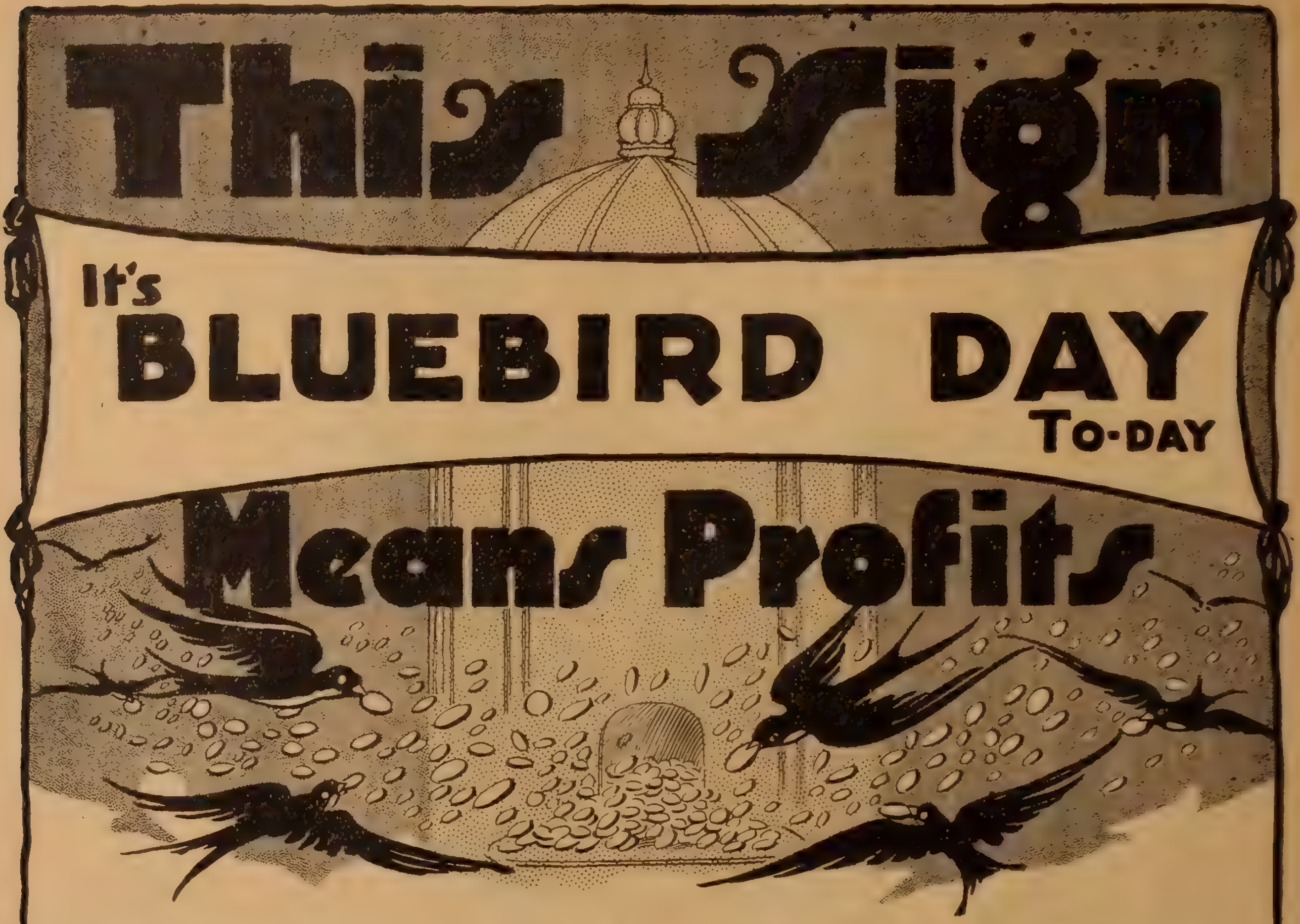
"The **Phantom's Secret**"

A Mystery Drama of Love and the Law

with Mignon Anderson and Hayward Mack ~ Directed by Charles Swickard

Produced by the UNIVERSAL FILM MANUFACTURING CO.
Carl Laemmle, President

Book through any UNIVERSAL Exchange



Does "BLUEBIRD DAY" mean anything or not?

READ WHAT MR. F. W. FISCHER OF MADISON, WIS., SAYS—

MAJESTIC THEATRE
MADISON, WIS.

Madison, Wis., April 25, 1917.

Bluebird Photoplays, Inc., New York.

Gentlemen—I wish to commend Bluebird Photoplays, having used same from your first release up to your present release, and for a consistent program will say that there are none better and not only do I at all times feel certain in advance that my next Bluebird will be a High Class Production, but that it will also please my patrons. **As you know, I have a set day for showing your features, and on that day I can always bank on a big business.**

I will be very glad at any time to recommend Bluebird Photoplays to any exhibitor, and I feel sure that any exhibitor who contracts for Bluebirds will see big results through his box office.

Wishing you continued success, I am,
Yours very truly,
F. W. FISCHER.

EVERY week in this Magazine, you will read expressions from wide-awake, live-wire Exhibitors who have made BLUEBIRD DAY their biggest day of the week.

Hundreds of live-wire Exhibitors have let their patrons know that the day to see the finest picture is BLUEBIRD DAY, thus hundreds of thousands of people are watching for BLUEBIRD DAY every week.

WHY DON'T YOU DO THE SAME THING? YOU can create a BLUEBIRD DAY in your House that will grow into the biggest day's business of the week, and every week you add to the tremendous value of your BLUEBIRD DAY.

Start a BLUEBIRD DAY immediately. We will help you. ANY Bluebird Exchange will give you ready prepared ads, posters, cards and other big helps. Talk it over with your nearest BLUEBIRD Exchange.

BEGIN IMMEDIATELY

Start a BLUEBIRD DAY in YOUR House

BLUEBIRD Photoplays, Inc. 1600 Broadway, New York

BE A PATRIOT!

(No. 177. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

IT is your patriotic duty to make it as easy as possible for any of your unmarried employees to enlist in the army or navy.

If, for example, your operator is holding back because he has some women folks who are dependent upon him, look among those dependents and see if one of them cannot be taught to operate the machine during his absence.

If you fail to find one among his dependents, then find some other woman who can learn the work, so that you will be prepared to let the operator go at a moment's notice.

This applies not only to your operator but to every other young man in your employ.

It is good business sense to be ready for any emergency, but far more important than that, it is PATRIOTISM!

When the war draft took effect in Canada, when thousands of young men rushed to the colors, a great many moving picture theatres had to close because they had no operators left. If you are caught in this sort of a fix, it is your own fault, for you can profit by the mistakes of our allies if you will only do a bit of thinking.

Planting a few potatoes in your back yard is not the only debt you owe to Uncle Samuel.

Buying a few war bonds is not the only thing you can do to help the general cause.

Those of you who cannot shoulder a gun can find more ways of helping than by planting spuds in the ground or planting war bonds in your safe deposit boxes. You can make it easy for the younger fellows to go to the front. You can relieve their minds about the folks they leave behind them.

By letting your employees know that you are ready to turn all of your own resources over to the benefit of the government you will encourage them to offer themselves to that same government.

Do we practice what we preach? You bet we do! Long ago the Universal notified the government that it could have everything we've got for any purpose it sees fit. If we hadn't done it we wouldn't feel fit to live in the land of the free and the home of the brave.

Prepare! Be a prepatriot. Plant! Be a potariot! But above all—be a regular PATRIOT!

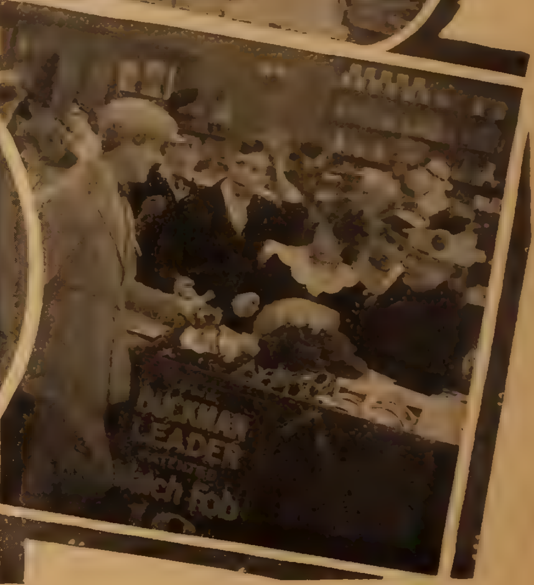
UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, **President**

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, - - - - - - - - - - New York

Scenes
From The
BUTTERFLY
PRODUCTION
"LIKE WILDFIRE"
FEATURING
HERBERT RAWLINSON
with NEVA GERBER



"HER GREAT DILEMMA"

LAEMMLE Two-Reel Drama, written by Emily Mae Davis, scenario by Charles J. Wilson, Jr., and production by Donald McDonald. Featuring Louise Lovely and Lee Hill.

The doctor and his family.

Mary confronted by her husband.

A TERRIBLE dilemma indeed is that in which Mary Blanton, played by Louise Lovely, finds herself in the Laemmle drama, which was written by Emily Mae Davis, adapted for the screen by Charles Wilson, Jr., and produced by Donald MacDonald. Thinking her husband dead, she marries, and is happy with Doctor Grayson. Her husband returns from a prison term, threatens her, leaves and is knocked down by the doctor's auto. He is carried in to her, unconscious. The slightest jar will kill him. Shall she ensure her own happiness or refrain and wreck her life?

When Mary Blanton applied at the Mercy Hospital for a position as a student nurse her application was accepted. As time passed she became one of the best nurses in the institution. A young interne of the hospital, Marc Grayson, came into her life. They were much together, and love developed between them. When Doctor Grayson took up private practice and prospered he and Mary were married.

Mary did not tell Grayson of her past life. She had been raised in the slums, and had become the wife of Red Shang, a notorious underworld character. Red had forced her to aid in his many nefarious schemes. When she read of his death in a raid, without further investigation she renounced the old life, and entered the hospital. A child was born to the Graysons and they were very happy.

Red Shang's reported death was incorrect. He had recovered, had been sentenced to prison, and was now free. He had to have money. Walking along the street one day, he was startled to see Mary and her little son. He traced them to their home. Red saw his opportunity.

CAST.

Mary Blanton	Louise Lovely
Marc Grayson	Lee Hill
"Red" Shang	E. N. Wallack

That evening Red called Dr. Grayson on the telephone and gave the address of a sick person. It was that of a vacant house. The doctor responded hurriedly to the call. Entering the home, Red came upon Mary in the library. He revealed himself to her. She was dumbfounded. He demanded money as the price of his silence. Having no money at hand, Mary gave Red her necklace. In the meantime the doctor had called at the address given, found the house empty and started to return home.

Red warned Mary that he would want more later on. She was anxious only to be rid of him before the arrival of her husband.

Red left the home with visions of a good living from his blackmail scheme. He stepped from the curb to cross the street and was struck and knocked unconscious by an automobile driven by Dr. Grayson. The doctor immediately picked him up and rushed to his home with him. An examination showed that an immediate operation was necessary to save his life. Mary is nearly crazed with fear. The doctor asks her to assist him as a nurse in the emergency operation. While the doctor is preparing, she quietly removes the necklace from Red's pocket. The doctor tells her that the slightest pressure on the spinal cord will result in instant death. Red's death means happiness to Mary. His life only means that she must be continually harrassed. She is tempted to end it. She hears her child calling. She is about to succumb to the temptation when the doctor enters. The operation proceeds, and Mary bends every effort to carry it through successfully.

Mary is sitting in the ante-room, waiting to hear the result. She can hardly wait to hear what her future is to be. She is about to rush to the room to inquire when the doctor comes out. He tells her there is no hope. The man will never recover from the anasthetic. Mary sinks into her husband's arms with a silent thanksgiving for her deliverance.

WORDS of deep sorrow were heard on all sides at Universal City recently when it was found that Fred Donaghy, the postmaster at the film capital, has been found dead in bed at the studios. Donaghy had been a sufferer for many months with an affection of the heart, together with other complications and he had planned on the very day of his death to go to some hot springs in the vicinity of Los Angeles in the hope of securing relief.

Donaghy worked in his office until ten o'clock of the night before getting his official affairs in order that a substitute might take up his work. He had complained during the day of feeling badly and had talked over the phone to his physician.

ALL THE WORLD'S NEWS FIRST

STRIKING SCENES FROM THE
UNIVERSAL
ANIMATED WEEKLY

Wooden Ships Thwart U-Boats.

French Soldiers Greeted at Norfolk, Virginia.

Alien Enemies Surrender Weapons.

Society Girls Learn Aviation.

Our Allies Honor Washington.

Rush Shells for Uncle Sam.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

From the Animated Weekly

ANIMATED WEEKLY, NO. 71.

Why Are You Waiting?—Patriotic Americans on our West Coast set splendid example for entire country by their immediate response to call to the colors.—*Los Angeles.*

Sub-Titles.—Mayor Woodman drills police. Store clerks maneuver.

Birdgirls Prepare To Serve.—Society debutantes undergo rigorous course of training in aviation school. —*Houston, Texas.*

Orphans Make Fine Soldiers.—Cadet Corps of Hebrew Orphan Asylum gives annual exhibition drill.—*New York City.*

Our Allies Honor Washington.—French and British Commissioners make pilgrimage to Mt. Vernon, Va., and place wreath upon tomb of "The Father of His Country."—*Washington, D. C.*

Sub-Titles. — Secretary of State Lansing. Marshal Joffre. General Scott. Arthur James Balfour and retinue.

Mid-West Is Well Defended.—Naval Reserves and Militiamen engage in spirited sham battle on shores of Lake Michigan.—*Chicago, Ill.*

Alien Enemies Surrender Weapons. —Police seize firearms of unnaturalized Germans and Austrians.—*Los Angeles, Cal.*

Crossing the Desert Sands.—Mystic Shriners hold picturesque ceremony in initiation of their members. —*El Centro, Cal.*

Rush Shells For Uncle Sam.—Millions of casings are ready for ammunition factories to provide deadly filling.—*Norfolk, Va.*

Fire Razes Big Grain Elevator.—Thousands of dollars worth of wheat is destroyed by mysterious blaze.—*Chicago, Ill.*

Wooden Ships Thwart U-Boats.—Speedily constructed craft, designed to meet war emergency, is launched soon after keel is laid.—*Chicago, Ill.*

Gotham's Home Defense Guard Parades.—Led by a thousand regulars of Police Department, 17,000 reserve guardians of the peace pass in review before enthusiastic throngs.—*New York City.*

American and France United.—Sea Scrappers of our Sister Republic are greeted with enthusiasm on arrival in this country.—*Norfolk, Va.*

Universal Girl Wins Recruits.—Dora Rodrigues begins trans-continental walk in effort to enlist 40,000 men for United States Army and Navy.—*New York City.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

OUR ALLIES HONOR GEORGE WASHINGTON.

A CEREMONY of deep significance was performed when the French and British commissioners, escorted by some of the most prominent men in Washington, made their pilgrimage from the capital to Mount Vernon, to lay wreaths upon the tomb of the Father of His Country. Secretary of the Navy Daniels and Secretary of State Lansing accompanied the party, which embarked at Washington upon the Presidential yacht "Mayflower." The French envoy, Marshall Joffre, the hero of the Marne, carried with him a bronze palm to place upon the tomb. This was the original reason of his coming to this country. The Animated Weekly representative secured a fine view of the famous soldier, representing the sister republic, whose son, Lafayette, played so prominent a part in the life of the first President of the United States. General Scott and two members of the Cabinet were also caught by the camera. Mr. Balfour, the British commissioner, was also a member of the expedition, with a large party, to pay his respects to the great American, who is as highly esteemed in England as in our own country. The pictures of this historic occasion form an interesting part of Animated Weekly No. 71.

BIRD-GIRLS PREPARE TO SERVE

WOMEN are taking a more and more prominent part in the military and industrial preparation of the country for war. Working girls and society girls are studying side by side to fit themselves for unaccustomed service, in order to free men for duty at the front. Telegraphy and wireless courses have been faithfully followed for weeks, and many women are working to earn their licenses as air-pilots, inspired by the example of Ruth Law. In the Animated Weekly No. 71, we have proof that the Western girl is as eager as her Eastern sister to prove that she is not "too proud to fight." Society girls of Houston, Texas, are taking courses in the art of aviation in order to be of service to their country in case of need. Whn they receive their licenses, many of them intend to offer themselves to the Government for duty as scouts, or to be used in any way which the authorities may decree. We see them trueing a propeller preparatory to a flight, leaving the earth, rising, taking a dare-devil dip, flying straight at the eye of the lens, rising again to a great height, and finally landing —the most difficult accomplishment.

Every successful exhibitor on earth knows that what personality is to an actor—punch is to a picture. When the patrons of your house see the Universal Animated Weekly advertised, they will come in crowds and droves because they know that the Animated is always there with the punch. Book the——

UNIVERSAL
ANIMATED
WEEKLY

for your dullest day of the week and you will find that it will pull the crowds when all other pictures fail to get their interest. The Universal Animated Weekly is known to all lovers of pictures as the news weekly that is always first on the screen with the world's news. It is released every week on the regular Universal Program or can be booked separately. Ask your nearest Universal Exchange for full particulars. UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

“TREASON”

Three exciting scenes from the Bluebird.

BLUEBIRD Photoplay. Story and scenario by Robert Lee Weigert. Produced by Allen Holubar, with himself in the leading role. A thrilling story of warfare under modern conditions.

CAST.

Floria Natarre	Lois Wilson
Luella Brysk	Dorothy Davenport
Pettrus Baariot	Allen Holubar
Gergus Natarre	Joseph Girard
Rodane Keestelt	George Pearce
Danick Rysson	Edward Hearn
Jossef Natarre	Leo Pierson
Dyrkess Ledyard	Burton Law
Seddrik Radore	L. M. Wells

WAR stories, with the United States bending every effort to prepare for active assistance to the Allies, are naturally of paramount interest at the present moment. “Treason” is a war story of unusual strength. It combines many elements—thrilling battle scenes, heroic conduct on the part of the hero, love-interest, a great temptation overcome by tremendous effort, one of the most exciting automobile chases ever filmed, with the speedometers of the cars registering sixty miles an hour, and at the end, the re-instating of the hero, and a satisfactory ending to the love story. The battle scenes are particularly remarkable, and one, in which the hero, played of course by Holubar, is sitting in a dug-out, courageously sending out messages, though under the severest bombardment by the enemy's artillery, is so realistic that it might have been filmed “somewhere in France” at the present time. The dug-out is blown up, and Pettrus narrowly escapes death, and we see him staggering out with his officer over his shoulder. Holubar has been highly complimented for the staging of this “war stuff.” He filmed some of it from a tall platform, erected in two stories. On the top one was the cameraman with the machine, and on the lower the director took his stand with his megaphone, directing the firing on the big guns, and the maneuvers of the men in the trenches. Holubar has been a student of things military for a long time, and he has used his special knowledge to great advantage in the staging of this picture.

Keestelt tempts Pettrus.

The story is as follows: The principality of Statiria is at war with its neighbor. Patriotism is running high while heavy engagements are taking place on the frontier. Pettrus Baariot, a telegrapher, is assigned to duty at the field telegraph station. His companions in the home office envy him his good fortune in being selected to go to the front, and his chief, Danick Rysson, is so consumed with envy and with dissappointment at not being sent, that he vows he will be revenged upon Pettrus for what he foolishly considers a personal affront.

Floria is the daughter of Gergus Natarre, the head of the Secret Service. She is in love with Pettrus, and finds it hard to rejoice at his being sent into danger. Her brother, Jossef, is also sent to the firing line. Rysson is much attracted to Floria, who does not care for him. When he sees Pettrus as the accepted suitor his rage against him increases. Luella Brysk, a lady of somewhat uncertain reputation, is the friend of Rysson, and now becomes jealous of his evident preference for Floria. She watches his every move, particularly after Pettrus has left for the front.

At the front Pettrus proceeds to distinguish himself. He is often under fire, but proves perfectly fearless in the face of danger. He is sending important messages concerned with the action from a dug-out which is under heavy fire from the enemy's artillery, when a shell blows up the dug-out, and Pettrus staggers out with his superior officer over his shoulder. He is seriously wounded and sent to the hospital, where he lies for many weeks. Then he is sent home, where he is welcomed as a hero.

Meanwhile Rysson has been making advances to Floria, which have been repulsed. Her joy is great when Pettrus is sent home to recuperate. The government, in recognition of his services, sends a message to his chief

A decoration from the Minister of War.

Luella Brysk is jealous.

saying that he is to be assigned to the lightest possible duty until he is fully recovered. Rysson tampers with the message and changes it so that Pettrus is degraded to the position of messenger. Pettrus feels the disgrace keenly, but Floria's father persuades him to have patience with the government, which will certainly recognize his heroism in the end. In the town is a tobacconist called Rodane Keestelt, who has always been one of Pettrus's best friends. In reality he is a spy in the service of the enemy, though no one has suspected it. As the days go on and promotion does not appear, Pettrus feels still deeper resentment against the government which has forgotten him. One day he tells his troubles to Keestelt, who is very sympathetic. The traitor sees a chance to serve his own country by taking advantage of the undeserved degradation which Pettrus has suffered. He is seeking a copy of the new telegraph code, and after many meetings between the two, finally persuades Pettrus, by working on his resentment, to procure the code for the enemy's use, promising him a rich reward which will be enough for him to take Floria to America, where they can start their lives over again.

Pettrus is finally persuaded by Rysson's continual oppression, to yield. He goes in secret to Natarre's house, where he knows the code is concealed. He opens the desk and removes it, returning to turn it over to Keestelt. As soon as he has done so his conscience smites him, and he spurns the reward.

Natarre, whose position as head of the Secret Service makes him peculiarly watchful, sees Keestelt leaving Pettrus' apartment. He enters and finds Pettrus overcome with remorse at having betrayed his country. They determine to get back the code at all costs before the theft is discovered. Keestelt has set out with it toward the border. Pettrus requisitions a fast car and persues the spy. At the very moment he leaves the town, the minister of war calls upon him, to bestow a belated decoration as a reward for his bravery. Luella Brysk, becoming still more jealous of Rysson, has informed the mayor of the alteration of the telegram by Pettrus' chief, and the mayor has notified the minister of war. Apologies and honors are sent to him in profusion.

An exciting automobile chase toward the frontier is in progress. Pettrus drives the machine at sixty miles an hour, but Keestelt manages to keep ahead of him. At last, on a turn in the road, Pettrus manages to run his car opposite the other. He then makes a daring leap from the one into the other, and the two men fight furiously, while the uncontrolled car dashes headlong over a cliff. With his last moment of consciousness Pettrus manages to recover the code. Later he is found, desperately injured, while Keestelt is killed. Natarre, the only man who knows his contemplated treachery, promises never to reveal it.

Pettrus was a telegrapher.

"I am appointed a messenger!" cried Pettrus.

MODEL NURSERY AT UNIVERSAL CITY.

ONE of the most extensive and complete nurseries on the Pacific Coast, born out of the necessity for flowers and plants foreign to the Coast territory, is that at Universal City. The development of this important branch of technical service has proven highly profitable, from the points of view of economy and picture results, in that fresh flowers, ferns and palms, for needed scenes are always available.

The florist item in the manufacture of Universal films became so vast that it was decided to enlarge the nurseries at Universal City, with the result that there are now under cultivation and in bloom 1,200 rose bushes, 1,000 beautiful carnation plants, and thousands of other beautiful miscellaneous, ornamental, blooming plants.

The MOVING PICTURE WEEKLY

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PAUL GULICK.. Editor
M. WINKLER................................Music Editor
PETER PEPPER................................ Interviews
MARJORIE HOWARD.................... Interviews
JOE BRANDT ....Business Manager
J. W. CAMBRIDGE..Canadian Representative
JULIUS BERNHEIM......Minneapolis Corresp.
KINTARO SAKAMOTO..Japan Correspondent
ROBERT S. DOMAN....London Correspondent
BURTON RICE.................................Paris Artist

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Allen Holubar

Author-Actor-Director

By MARJORIE HOWARD

"I HAVE had a lot of experiences in my checkered career," says Allen Holubar, the young author-actor-director, who has just produced "Treason" for Bluebird Photoplays, "but the most agonizing, nerve-racking, teeth-chattering moment I ever lived through, was that in which I first faced an audience.

"I was only sixteen at the time, and some way or other I had managed to get a speaking part in 'The Lady of Lyons,' with the famous old Alcazar Stock Co. I don't know how I ever hypnotized them into giving me the chance, but the first night was the most important in my life, and you may be sure that I had let every kid in my neighborhood know of the honor which had been conferred upon me. They were all out in force in the gallery, having promised to give me their support. And they certainly kept their word. I was the messenger, who brings 'Pauline' a note from 'Claude.' She answers by ordering the messenger a beating. He then rushes back to 'Claude,' and tells him that he was received with blows. This was the extent of my part, and I was determined to do or die in it. Well, I nearly died. I stood in the wings waiting for my cue, my teeth chattering and my knees feeling as if some one had taken the bones out and put in jelly instead. At last my cue came. I rushed on the stage, prepared to deliver my speech, when a familiar voice in the gallery bawled out, 'There's Al! Hullo, Al!'

"The audience caught on and began to howl with laughter. If I had been able to speak my lines, I should not have been heard. But I was paralyzed. I could not even turn and leave the stage, though simply longing to crawl into a hole and pull it in after me. Finally, 'Claude,' to get me off the scene, I suppose, asked, "Well, what did she do to you?' By this time I was completely rattled. 'Nothing,' I blurted out, and fairly ran for the nearest exit. As long as I live I never expect to get another round of applause like that which greeted my disappearance. Now, there is something that couldn't happen in the movies!"

That was the inauspicious beginning of Holubar's career. Of course, he eventually mastered his stage fright, and played in many notable productions, the chief one of them being Belasco's "Girl of the Golden West," and Savage's "Everywoman." All down the length of the West Coast Holubar is known to the theatre public from his long experience in various stock companies. He has not been in pictures very long, and the whole of his screen experience has been with the Universal Film Co. He played leads for Stuart Paton, when that director was making pictures at the Fort Lee studio, and Paton selected him to create the part of "Prince Daaker," afterward "Captain Nemo" in the splendid production of "20,000 Leagues Under the Sea," which is one of the most successful of all screen productions. Holubar spent months at the Bahama Islands with the company, making exteriors for the picture, and the work in the heat and strong sun, constantly in and out of the water, and spending hours in wet clothes was very nearly too much for him. On his return, he was a good deal of a wreck, but his youth, and the fact that he had never neglected physical training, were points in his favor, and with a short rest he was soon able to resume work.

make one day each week A BLUEBIRD DAY in your house

Allen Holubar at home with his wife, Dorothy Phillips, and their child.

With the rest of the company, including his wife, Dorothy Phillips, he went to Universal City, and was immediately entrusted with his own producing company. Some of the cleverest work which has come from the Coast has been accomplished by this young director, who always plays his own leads. Good as his work has been, he himself declares that it will be much better, as he is just beginning to get into his stride. He and his talented and charming little wife have a pleasant bungalow home in Hollywood, and are thankful, after their years on the legitimate stage, to be able to spend quiet evenings. Both of them are unremitting workers at the studio, and the fact that they are both great favorites with the public, keeps them constantly occupied. They have appeared in only one production together, for both are opposed to husband and wife acting in the same company, as they think that the public loses interest in a married couple. But they discuss all their work together, and each is the other's severest critic. Their friends say that there is no pleasanter home on the Coast than that of the Holubars, and they have an ever growing circle of acquaintances. Holubar is an acknowledged master of make-up, and this is a never-failing topic of discussion between them. It is rarely that an actress has such problems of facial disguise, but Dorothy Phillips proved in "The Girl in the Checkered Coat" that she has profited by her husband's expert coaching in the fascinating art of screen make-up.

"THE HONOR OF AN OUTLAW"

Above—The girl and her father buy a pardon for "Cheyenne."

Above—"You'd like to kill me, wouldn't you?" asked the girl.

"The West is calling me," said Harry.

HARRY CAREY is a name to conjure with, as the saying is, in Western pictures, and in Fred Kelsey he has a most sympathetic director. Kelsey assumed a threefold role in the production of this Gold Seal, of which he is the author and producer, and in which he took a minor part. He adapted Carey's character of "Cheyenne" Harry, the outlaw, and around this picturesque figure he wove a tale which is unusual in that the ending shows the separation instead of the union of the "man and the girl." There is a fight in the second reel which beats anything seen in recent pictures, and there is an ending which will give the most hardened fan a lump in his throat. Here is the story:

The railroad president's daughter is bidding her father and mother good-by at the depot, preparatory to a trip westward in her private car. "Cheyenne" Harry, under a sheriff's guard is in the same train on his way to the "pen" to serve a twelve years' sentence for train robbery. A band of outlaws hears of the daughter's trip and plan to hold up the train. As the train is on its way, the conductor is told by the sheriff that his prisoner is "Cheyenne" Harry. In the last car the conductor, while talking to the president's daughter, tells her of "Cheyenne" Harry's presence on the train. She recalls a hold-up at a dance given by her mother in her honor where he was recognized as "Cheyenne" Harry. She asks the conductor if he can have him brought to her car. The conductor persuades the sheriff to do so.

GOLD SEAL Three - Reel Drama, written and produced by Fred A. Kelsey and starring Harry Carey, with Claire Du Brey in a strong picture, with a most unusual ending.

CAST.

"Cheyenne" Harry	Harry Carey
The Girl	Claire Du Brey
Her Father	T. D. Crittenden
Deputy	Fred Kelsey
Conductor	Jack Leonard

The outlaws flag the train with a red lantern. Wondering at the train's sudden stop, the sheriff handcuffs "Cheyenne" and rushes to the car door to find out the trouble. He is shot dead. Two of the outlaws rush to get the girl and find "Cheyenne." They recognize him, and, getting the keys from the sheriff's coat, return and free "Cheyenne." They take the girl. "Cheyenne" accompanies them. All board an auto which is nearby. Two others of the band, who had been ransacking the mail car, join them and all ride away.

The conductor cuts the engine loose, rides to the nearest station, and gives the alarm. The father gets the message and rushes to the scene in a private baggage car accompanied by a posse and their horses. Arriving at the scene of the hold-up, they unload their horses and give chase.

Meanwhile, the outlaws have been driven to their barn, dismiss the rented auto, mount their horses and make for their shack in the mountains. The father and posse come across the rented auto early next morning and are put on the trail.

The outlaws, upon arrival, place the girl in the adjoining room and write a letter to the father asking for money. They then bring out the sacks of plunder from the train and furnish a surprise for the bunch—six quarts of champagne. They prepare a meal and begin drinking. "Cheyenne" tosses his wine to the floor on the sly; the others get drunk. They cut the cards to see which one goes into the other room where the girl is. The Mexican wins, starts to the door and is shot down by "Cheyenne." A free-for-all fight starts. After "Cheyenne" has about won his fight, the outlaw who left to mail the letter demanding money, returns and the fight is on again.

The posse have ridden fast and hard, and as "Cheyenne" is about to lose his fight, one of the outlaws hears a noise, tears the shade from the window and looks into the barrels of three Winchesters. The father and posse enter and place all the men under arrest. The girl, hearing the father's voice, beats on the door, and as

(*Continued on page* 17)

Three expressive scenes from "Casey's Border Raid."

NEAL HART IN "CASEY'S BORDER RAID"

BISON Two-Reel Comedy-Drama, staged on the Mexican Border, with Neal Hart in the role of a typical Irishman. Written by George Marshall and produced by him from a scenario by C. J. Wilson, Jr.

CAST.

Casey	Neal Hart
Girl	Janet Eastman
Corporal	Bud Osborne
Mexican	Joe Rickson
2nd Mexican	Pedro Leon
Soldiers,	Tommie Grimes, Tommy Kiernan, Bill Gillis.

HERE is the sort of a picture which the movie enthusiasts are always crying for. George Marshall took a good look at Neal Hart, his leading man, and decided that he could play the serio-comic Irishman to the life. Then he wrote a story, got C. J. Wilson to put it into scenario form, and produced the picture with Hart, Janet Eastman and a bunch of the hard-looking Universal cowboys. The Mexican border is the scene of this corking Bison, which begins with pure comedy of the side-splitting sort and turns into drama by imperceptible stages. Just for good measure, there is a love story as well, and any one will acknowledge that that is a pretty good two reel's worth. Here is what happens:

Casey is with the troops on the border. The boys send him to get the key to the flag-pole and he is bawled out by the sergeant. Then they toss him a blanket. Finally he is put on sentry duty, where he imagines a burro is the Mexican army, and alarms the camp. It is then he meets the sergeant's sister. Casey is afraid to fight, so he remains behind. The girl thinks he has stayed to protect her and makes a hero of him. The boys return to take it out on Casey, and find him with the girl. They drive him away.

Casey's popularity does not increase and he is made to do the dirty work around the camp. The girl tells the boys, who are all in love with her, that she will marry the one who secures for her the Mexican blanket worn by the leader of the bandits. They all start out bravely enough, but are licked by the Mexicans and return without the blanket. They all decide to bribe Casey, but keep it a secret from each other. The result is that Casey is deluged with bribes, and decides to attempt to make good. The Mexicans have left the camp to attack the Americans. All the boys, with the exception of the sergeant, wander away with the girl for a picnic. The Mexicans arrive, overpower the sergeant, and make away with the machine gun. Casey arrives at their camp, finds the guard asleep, and puts the Mexican blanket under his coat. He finds some mescal and drinks a bottle of it.

The American captain comes on a visit of inspection and finds the outpost deserted and the gun gone. When the boys return with the girl he orders them put in the guard house. The girl pleads with the Captain to be lenient with them.

Casey, among the bandits, stands the abuse of the Mexicans until they start to trample on the girl's handkerchief, which he has long treasured. He knocks down the lot of them and starts away with Mexicans all after him. He runs to the gun, wheels it around, and turns it loose, capturing the entire Mexican army. He then ties them with a rope to the front of the machine gun and makes them pull it back across the Mexican border. He arrives in the American camp just as the boys are being taken off to the guard house. He turns the Mexicans over to the captain. The girl falls in his arms, when she discovers that he has brought the blanket as well as the gun and all the bandits.

"THE HONOR OF AN OUTLAW."

(*Continued from page 16*)

it swings open, falls into his arms; then tells her father of the bravery of "Cheyenne."

The father offers "Cheyenne" a position and he makes good. He often sees the girl and something more than friendship seems to be growing up between them. The father sees this with alarm, as he realizes that his daughter cannot be permanently happy with the reformed outlaw. He tells Harry that he is the sort of man whom a woman either hates or loves, and asks him to make an excuse and go away. Harry pretends to the girl that the West is calling him. She is hurt at his wanting to go, and he can hardly bear to leave her. They say a hasty good-by, and part with the misunderstanding on her side uncleared. We see "Cheyenne" riding back to the wilds, hiding his bitter disappointment in his heart.

MOVIEG

Allen Holubar in the Bluebird Photoplay "Treason."

ALLEN HOLUBAR MILITARY EXPERT

WHEN Allen Holubar was a little boy his parents and guardians and his sisters and his cousins and his aunts were quite convinced that they had a budding Napoleon on their hands, for Allen never wanted to play at anything but soldiers. As soon as he was old enough, he astonished them by going on the stage, which was a great surprise. But though he failed to fulfill the destiny that they had marked out for him, he still retained his interest in things military.

There is probably no closer student in this country of the present war, outside of the army itself, than the young director whose Bluebird photoplay, "Treason," has just been released. This is a strong military drama, with a thrilling spy complication, and the battle scenes in the first part of it have been pronounced some of the best ever filmed. The above illustration is from the picture, and shows the hero on his return from the hospital, after he has performed prodigies of valor as a field telegraphist.

In order to direct the battle scenes for "Treason," Holubar had a tall double platform erected. On the top was the camera and its attendant slave.

Molly Malone and her pig.

MOLLY MALONE FINDS NEW PET

MOLLY MALONE, featured with Mignon Anderson in the Butterfly Picture, "The Phantom's Secret," has found a new pet, which she declares to be the "cutest thing in the world." It is nothing less than a small black pig, which appeared with her in a recent picture, and from which she refuses to be separated.

"It is as clever as a dog, and I know it loves me," she said almost with tears in her eyes, when they were trying to take Mr. Piggy from her to return him to the farmer from which he had been borrowed. "I can't bear to part with it, and I'm going to tell the farmer that I'll pay him its weight in silver."

Harry Carey and his director, Fred Kelsey, on his new property.

HARRY CAREY BUYS HIMSELF A HOME

HARRY CAREY, Universal's leading player of Western roles, who is featured in the Gold Seal picture, "The Honor of an Outlaw," has recently become a householder. His company, which is directed by Fred A. Kelsey, works frequently in the neighborhood of Newhall, when they are making Western pictures. He came across a tract of land with a house and stables already built upon it, while on one of these picture expeditions, and decided to make the owner an offer for it. They quickly came to terms, and the actor moved his horses, dogs and household belongings over to the new property, and has set to work ploughing the land and planting everything he could think of.

"The simple life has always attracted me," says the actor, "and I have intended for a long time to buy a place where I could live it. While we were making a Western picture in this neighborhood, I happened to see that this place was for sale, and it did not take long to close the deal. I am getting a car so that I can make the trip to Universal City easily for work, but we shoot so many scenes in this neighborhood that I don't think I shall have to get up so very much earlier after all. Anyway, a farmer has to get up with the chickens, and I am going in for farming on as big a scale as my new property will allow. It is magnificent exercise in the first place, and it brings a substantial reward in produce of which you cannot buy the equal in the markets. Now that we are at war, it is one way of 'doing one's bit,' so I am putting the whole of my land into service for use instead of beauty."

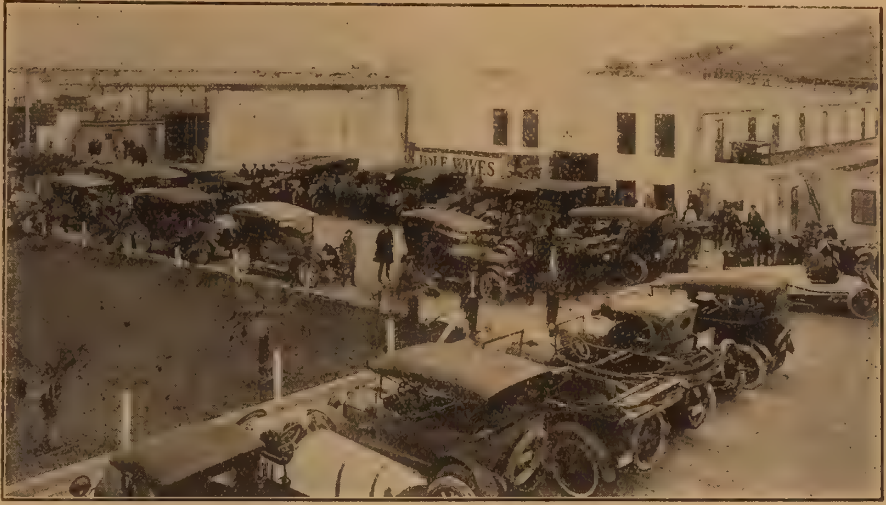
AMS

L-KO'S INGENUE.

GLADYS VARDEN is part of the beauty relief corps of the L-Ko Kompany. She assists Dan Russell to make a fool of himself, and looks very pretty while she is doing it, filling a dual role to the satisfaction of every one concerned. She wears a plaid bathing suit which is certainly no burden to her in the coming L-Ko called "Beach Nuts," in which she impersonates "Hazel Knutt," who drove the beach lizards mad with her beauty.

In private life Gladys is the sister of Bert Roach, the comedian of the same company. She is a Washington girl, having been born in the nation's capital in 1895.

Gladys Varden of L-Ko.



Joker and other cars assembled at Universal City for the day's work.

SENSITIVE JOKERS SEEK SECLUSION.

YOU don't think of the Universal Jokers as temperamental, sensitive-souled, fragile creatures, whose delicate organism cannot endure the slightest jar, do you? Yet they themselves have declared that they are just such frail blossoms of humanity. It is quite impossible for them to patronize the humble, utilitarian street car, to and from their Hollywood homes to Universal City. They cannot submit to the indignity and the discomfort of being jostled by the common herd. Something in their complicated, impressionable temperaments might be disarranged by the crowding and jolting of a public conveyance. Therefore, they have a collection of private automobiles, which is valued at over ten thousand dollars.

The picture shows some of them. Of course, not all these are Joker possessions. Most of the prominent players, directors, and heads of departments at Universal City have their own machines. But it is said that there is no other company in which even the assistant director and the assistant cameraman (to the third and fourth designation) own and operate their own cars. Nearly all the featured players have homes at Ocean Park.

MANY "LITTLE STRANGERS" AT THE ZOO.

THERE are many races represented in the Universal Zoo, but there is not a hint of suicide among any of them. The birthrate among the animals is rising at a rate which would receive the "dee-lighted" approval of the Colonel himself.

One of the visitors asked the Zoo Superintendent what was new that week.

"Three baby lions, one baby leopard, four Alaskan husky puppies, and seven gray wolf cubs," he answered laconically.

The week before the new arrivals had included a baby camel, which is shown in the picture submitting gracefully to the ministrations of Louise Lovely, who is trying to still its hunger with certified milk from a bottle. She is wearing the costume in which she appears in Director Holubar's Civil War drama, "The Field of Honor." Somebody has to take care of the feeding of the small ship of the desert, as his unnatural maternal parent absolutely refuses to have anything to do with him.

Louise Lovely feeding the baby camel.

Right—
The "Phantom" and the "Rat."
Centre—
Jeanne and Van Dyke.

Right—
The Phantom's death.

"THE PHANTOM'S SECRET"

THE second Butterfly is well up to the standard of the first, but a great contrast to it. The story, adapted for the screen by J. G. Alexander and produced by Charles Swickard with Mignon Anderson, Molly Malone, Hayward Mack and a fine cast, is a blend of adventure, thrills, romance and heart-interest, which have made a most unusual scenario. The stolen identity theme is employed in a new way, and the interest is sustained until the very end of the last reel.

Jeanne de Beaulieu, only child of Count Raoul de Beaulieu, is having a confidential chat with her friend, Jane Elliot, in the garden of the Convent School. Jane is confiding to Jeanne that after she graduates she will leave for America, to make her home with an aunt whom she has never seen. Unconsciously, while conversing, Jeanne picks up a French newspaper, which she carries to their room. Later, on the quiet, the two girls pour over the thrilling account of Paris' greatest criminal, known as "The Phantom," who is terrorizing the whole city with his bold robberies. Suddenly, hearing footsteps, they realize that their light has been seen by one of the nuns and hastily extinguishing it, they cuddle under the bed covers, clinging together with fright, because of the terrible adventure they have just read.

Meanwhile, Count de Beaulieu, in Paris, is battling for his life, having been shot while making his getaway from the scene of his last escapade. His chief assistant, Franz Leroux, also a very clever crook, together with his deformed servant, commonly called "The Rat," hold his life in their hands. Leroux threatens, then insists that he send for his daughter, Jeanne, and the Count feebly assents.

SECOND Butterfly Picture, adapted for the screen by J. G. Alexander and produced by Charles Swickard, with Mignon Anderson, Molly Malone and Hayward Mack featured.

CAST.

Jeanne de Beaulieu	Mignon Anderson
Count Raoul de Beaulieu,	Marc Fenton
Franz Leroux	Hayward Mack
"The Rat"	Dan Leighton
Jane Elliot	Molly Malone
Henry Marston	L. C. Shumway
Frank Van Dyk	Fred Church
Sister	Nellie Allen

Leroux slips the bracelet on Jeanne's wrist.

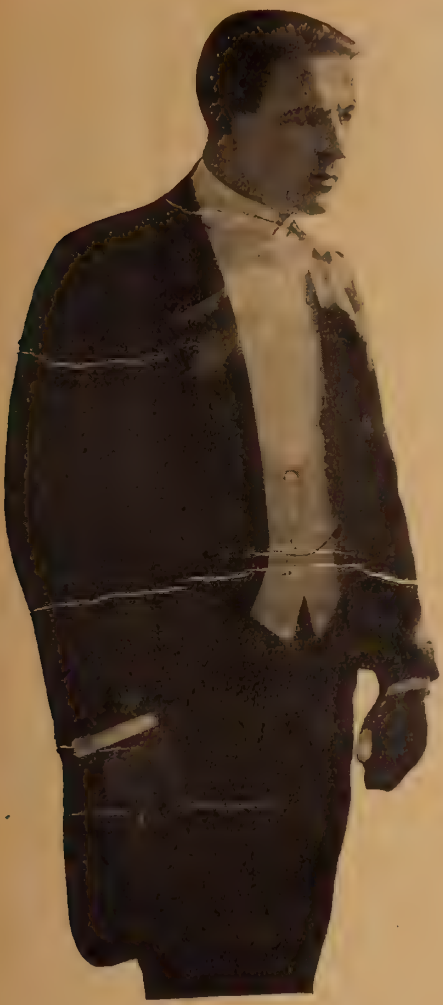
At the school a pajama party is in progress, when one of the nuns discovers and interrupts the fun. All expect a rebuke, but are surprised when Jeanne is told that a message from her father orders her to his bedside.

After a tender farewell to Jane, Jeanne hurries to Paris, to find her father dying. He urges that she marry Franz Leroux, but when she indignantly refuses, Leroux appears and sneeringly announces that she is no better than he, being the daughter of a convict. Confessing that he is "The Phantom," and urging her to protect his honor, the Count anxiously awaits her decision. Slowly she conquers her repugnance and bows obedience to his wishes; another moment and he falls back dead.

A year later Jeanne, now a living sacrifice to the honor of de Beaulieu, awaits her husband's return with fear and hate. With his arrival "The Rat" quietly enters and announces that the police are on their trail, and that they must leave for America immediately.

Pulling forth a handful of jewelry, Leroux smilingly selects a gold bracelet from the pile, steps to Jeanne's side, and masterfully clamps it about her wrist, explaining that he hasn't forgotten their wedding anniversary.

After they reach America, Leroux forces Jeanne to assist him in his work. As she enters a beautiful home, and nervously follows his directions, Jeanne makes her way into a strange bedroom, while Leroux goes for the library safe. Gun in hand, turning her searchlight about, it rests on the word "Paris" suddenly illuminated. A flood of memories sweeps



L. C. Shumway as "Henry Marston."

upon her—another instant and the room is a blaze of light.

Dazed with astonishment, she gazes into the eyes of her dearest friend, Jane Elliott. Explanations follow, then cautioning Jeanne to be silent, the resourceful Jane grabs up the revolver and confronts the clever crook just as he opens the safe. Hastily summoning the butler, she orders him to get the police, and then commands Leroux to move on. Jane plans to have Jeanne accompany her to the southern home of her aunt, Mrs. Marston. Both laugh at the fact that she will not be able to tell which is her niece. Hiding in the shadows of the house, Leroux learns the girls' destination and plans to follow them.

The train is wrecked and Jane is killed. Jeanne, now almost frantic with fear and grief, decides to impersonate her friend. She removes the tell-tale bracelet, locking it about Jane's arm. Leroux hunts for the girls, spies the bracelet, and returns to his pal, telling "The Rat" that his wife was killed in the wreck, which served her right for double-crossing him.

Meantime, Jeanne has been received with open arms by Mrs. Marston and her son, Henry, who are charmed with their new relative. A house party is given in her honor, and Frank Van Dyk, a wealthy but unscrupulous bachelor, is introduced, who claims to have known Miss Elliot abroad. He is puzzled at her appearance, but keeps the mystery to himself.

As the acquaintance between Henry and Jeanne progresses, it ripens into love, but when he proposes the girl realizes the impossibility of it all. She confesses her love, but declares they never can be married. Van Dyk also proposes to Jeanne, and, on being refused, threatens to expose her, if she doesn't marry him.

Back in the city, the police's search becoming too interesting to suit his fancy, Leroux, after a quarrel with "The Rat," turns to the country for his living, and unsuspectingly picks the Marston home for his next haul. Scaling the veranda at midnight and entering a convenient boudoir, Leroux is astonished to find his former wife in the midst of an exciting conversation with Van Dyk, the latter having forced an entrance into her room. Henry hears them and enters also. He hears Leroux claim Jeanne, when a shot fired through the window kills Leroux. It is "The Rat" who fired.

Mignon Anderson as the false "Jane Elliott."

Leroux was startled to recognize his wife.

Henry explains that he loves her for Jeanne alone.

Messages from Those Who Are, to T

The Sylvia Theatre of Brooklyn and its Manager, Mr. Grossman.

THE accompanying cut shows a successful Universal Exhibitor, Mr. Grossman, and one of his theatres, the Sylvia, located on 50th Street, Brooklyn, New York. Mr. Grossman has been taking service from the Universal since its inception, and has never regretted it for a moment. He is a loyal Universal booster, and the feature craze never once affected him, except that it brought patrons to his theatre who had wearied of the long, padded "features."

OPENED TO CAPACITY.

Canadian Universal Film Co.,
Montreal, Que., Can.,

Gentlemen — "The Voice on the Wire" opened here with the house capacity, and anybody that I ask about the above serial says that it was going to be the best serial of all serials. The posters and photos are very attractive.

"The Purple Mask" is also a big hit. I am running the above two serials. Ben Wilson, the leading man, and Neva Gerber, are well liked by my audience, but Grace Cunard and Francis Ford have lots of friends in Quebec. Capacity house with both of them.

I want your next serial, "The Perils of the Secret Service," to follow "The Purple Mask." Let me know.

Yours truly,
JOS. BEDARD,
Gen. Mgr. Drapeau Circuit.
Montreal, Can.

RESULTS ARE GREAT.

Mr. Carl Laemmle, Pres.,
Universal Film Mfg. Co.,
New York.

Dear Sir—I received your very welcome letter of April 18th, congratulating me for being on the Universal Program. I want to say to you that I am very much pleased with the way the Cleveland exchange is treating me, and most of all, with the Universal service. I run a straight Universal house, and the results are great. I have run a house with nothing but features, but I find I am clearing more profit with just the Universal service. There is no mistake that it is the finest program out to-day. The exchange is doing all they can for me, and I am trying to use them right.

Thanking you for your letter, I remain,
Yours truly,
ARTHUR COOPER,
Lyric Theatre.
Ashtabula Harbor, Ohio.

PRAISE FOR SCREEN MAGAZINE.

Universal Screen Magazine,
New York City.

Dear Sir—Allow me to extend you my heartiest congratulations for your Universal Screen Magazine, a wonderful screen production of the most interesting events in the world. It is far more attractive in its clearness and simplicity, than any other screen work on the same line. The people will "take" to your splendid screen innovation and will ask for your Universal Screen Magazine, every day, to enjoy an interesting, instructive and modern means to educate the mind and the heart.

In my enthusiasm for your Screen Magazine and realizing the immense work it can do among the people patronizing our theatres and moving picture houses, I take liberty in sending for your consideration, two suggestions for your Universal Screen Magazine.

Trusting that the Universal Screen Magazine will continue with great success in the splendid work and get the highest appreciation of the crowds I beg to remain with best wishes,

Very truly yours,
SALVATOR CHIARAVALLO,
Editor State League Journal.
Newark, N. J.

WENT WILD.

Universal Film Mfg. Co.,
New York City.

Gentlemen—We ran the "Broken Coin," and our patrons simply went wild over Mr. Polo's work in that serial. At present we are running "Liberty," and it is simply crowding our theatre at each episode, and the people like it even better than "The Broken Coin," as Polo plays such a prominent part.

Yours very truly,
H. S. BROWNELL.
Sheridan, Me.

WELCOMES SPLIT PROGRAM.

Universal Film Mfg. Co.,
New York City.

Gentlemen—I showed your first Double Attraction, and I am of the opinion that if you put the same quality in some more split attractions, that the exhibitors should welcome the novelty of a split program, and I for my part shall certainly welcome them, as I consider same better entertainment than a five-reel story.

Yours truly,
SAM DREYFUS.
Princess Theatre, Terre Haute, Ind.

e Who Will Be Universal Exhibitors

"LIBERTY" 100 PER CENT. BETTER THAN ANY OTHER SERIAL.

California Film Exchange, Inc.,
Los Angeles, Cal.

Gentlemen—We feel that we would like to say a word of commendation for the serial "Liberty," the concluding episode of which we ran some two weeks ago, especially now that we have run two episodes of that serial which Mr. Hearst claims to be the "greatest ever," and are able to make comparisons. We have also run practically all of the big serials which have been on the market and if box-office receipts are any criterion, "Liberty" is 100 per cent. better than any other serial we have used, including the one we are showing at the present time.

"Liberty" played to capacity at our house for twenty weeks. We never hope to get another serial which will equal this record. It played to capacity in our opinion, because, first, it has a timely story and then because it is full of thrills, not one or two in an episode, but dozens of them and because of the wonderful photography and greatest of all because of the splendid work of Marie Walcamp and Eddie Polo. If you could offer us another preparedness or war-time serial with them in the cast and with Henry McRae directing we would sign up at once.

We wish to thank you for the efficient service with which we have been favored through the run of this picture. With best wishes, we are,

Yours very truly,
CRAGIN & PIKE,
Airdome Theatre.
Las Vegas, Nevada.

EACH ONE BETTER.

General Manager of Exchanges,
Universal Film Co.,
New York City.

Dear Sir—I have your letter to "Mr. Jack," but evidently for the writer, as to your productions, and am glad to state they are becoming very popular with my audiences and am pleased to be able to offer them, as it seems one can note the improvement in each one over the other. Your topics are well chosen and photography excellent.

With kindest personal regards, I am, Very truly yours,
JACK F. TRUITT,
Sedalia Theatre.
Sedalia, Mo.

CAN'T WAIT FOR IT.

Universal Film Mfg. Co.,
1600 Broadway,
New York City.

Gentlemen—As I am a reader of the Moving Picture Weekly and as I find it very interesting, I thought I would drop you a few lines. I like it so very much, I just can't wait until Monday comes, as that is the day it arrives.

Would it be too much if I ask you to print a picture of Mr. Jay Belasco and Mr. Kingsley Benedict on the cover in the near future? I would appreciate same very much. Also, could you send me the Moving Picture Weekly in which they have a chat with Mr. Lyons and Moran, as my father wants to use it for advertising matter.

We run Nestor comedies every week and our patrons like them very much. They also like Mr. Jay Belasco to co-star with Miss Lovely. We have been running most all the Universals in which they appear, and we always have a packed house. We have been running them over a year, and prove to be one of the best drawing cards on the market.

Hoping that I will receive that Moving Picture Weekly and thanking you in advance, I beg to remain,

Sincerely yours,
MISS E. FREIDENBERG,
care of Tulane Airdome Theatre.
3215 Tulane Ave.,
New Orleans, La.

READY-TO-WEAR SERVICE.

Laemmle Film Service,
Des Moines, Ia.

Dear Sir—I wish to say after having used Universal Service for four consecutive years that I will probably repeat the dose if permitted to remain here. I may be swallowed up in the maelstrom of special war county and city tax, censorship, Sunday closing, operators' wages, increased rents, high cost of starving, and a million incidentals, too numerous to mention.

Frankly speaking, I believe it to be the only Ready-to-Wear Service; fulfilling all the requirements of a satisfactory diversified program, sending the fan away at all times feeling that he has received his money's worth, and as you know he is the hard one to satisfy.

Yours Universally,
H. S. EARLL,
Mgr. Star Theatre.
Davenport, Ia.

M. D. Motta, Peerless Theatre, 5612 *Fifth Avenue, Brooklyn, N. Y.*

SCREEN MAGAZINE IMMENSE.

Universal Film Mfg. Co.,
1600 Broadway, New York.

Gentlemen: We are indeed surprised at the showing the Screen Magazine is commencing to make throughout the Canadian territory. There is rarely a day passes now that inquiries are not received from exhibitors throughout the Province as to dates, prices and so forth on this interesting Weekly.

The idea is immense and all subjects have been good. It hits every class of audience, and is a little thousand feet of film that Universal should be proud of.

The progressive exhibitor is commencing to realize this is a class of one-reel subject that his audience will look for from week to week. It is now being placed in this territory in nearly all houses, and is taking the place of the Mutual release of "Real Life" in this territory so much so that the Mutual have discontinued buying their copy.

I thought this little word of praise could be handed out by you to the staff behind the movement.

With best wishes, we are,

Yours very truly,
CANADIAN UNIVERSAL FILM COMPANY, Ltd.,
J. R. LENNON, Mgr.
Toronto, Ont., Can.

Along with Hundreds of other Theatres
You can get the Money with this
Crackerjack Serial

"The VOICE on the WIRE"

If every Exhibitor in the United States followed in the footsteps of so shrewd a man as MARCUS LOEW, Exhibitors would soon pile up a real bank roll. Marcus Loew wanted a serial. Marcus Loew wanted THE BEST and the price cut no figure. Mr. Loew hunted the field; saw "THE VOICE ON THE WIRE" and said: "That's the serial I want for my entire circuit." Mr. Loew's judgment has been reflected in the capacity houses that have greeted "THE VOICE ON THE WIRE" at every performance. You don't have to gamble. You don't have to take chances. Here's the judgment of the shrewdest mind in pictures. With such stars as—

Ben Wilson—Neva Gerber—Joseph Girard

and a brilliant supporting cast of players you are assured of capacity houses at every showing of "THE VOICE ON THE WIRE". A score of big stunts can be pulled on this serial. The title suggests it, calls for it. Our complete Ad Campaign Book tips you off to the big ideas; shows you the ready-prepared ads—tells you everything to help you get the tall money. ANY Universal Exchange will send you a campaign book. Send for a copy today—then BOOK "THE VOICE ON THE WIRE" for 16 weeks big business.

Chosen by the
Entire
MARCUS LOEW
Circuit of Theatres
IN
Greater New York

Book thru any of the 73 Universal Exchange

UNIVERSAL FILM MANUFACTURING CO

One Big Exhibitor said:—"When my Big Feature of the evening flops I can bank on my Episode of 'The Perils of the Secret Service' to pull me out."

No short series ever turned out by any film company on earth can surpass this 7 Episode series, "The Perils of the Secret Service"

The writer of this advertisement actually witnessed the occurrence of this very incident. A BIG five-reel feature was shown at a 2000-seat house in Harlem, N. Y. It flopped badly. Next was shown an episode of "THE PERILS OF THE SECRET SERVICE" series. Where the feature flopped, the episode of "THE PERILS OF THE SECRET SERVICc" was greeted with applause and received applause at the finish. The BIG feature lost this Exhibitor $85.00. The "PERILS" episode cost him $——. What's the answer? "THE PERILS OF THE SECRET SERVICE" is going over BIG in hundreds of houses, because—

Brilliant KINGSLEY BENEDICT

and the great cast, acting these thrilling Yorke Norroy stories, written by that brilliant author, George Bronosn Howard, are what the public like. They "eat 'em alive," as one Exhibitor states. Each episode a thriller. Each different. Each a complete story. Biggest short series ever filmed. Book through any Universal Exchange.

UNIVERSAL FILM MFG. CO.
CARL LAEMMLE, President
"The Largest Film Mfg. Concern in the Universe"
1600 BROADWAY
NEW YORK

"The Perils of the Secret Service"

Every Episode a thriller; Every Episode a crowd getter. Two reels of swift action, often surpassing the big, expensive 5-reel feature of the show.

VIOLET MERSEREAU Breaks Broadway Theatre Attendance Record

IN spite of the fact that Violet Mersereau, Bluebird star, played a number of years on legitimate stage, notably in "Rebecca of Sunnybrook Farm," before entering the world of the screen, she made her first pernosal appearance as a screen star before an audience last Monday night. Her hesitancy was caused by the number of stars she has seen go on a stage and "flop." Miss Mersereau's personal appearance, however, was one of keenest enjoyment to herself and pleasure to her audience. It took place at Marcus Loew's Broadway Theatre, Brooklyn, on Monday night, and was made in connection with "Little Miss Nobody," the current Bluebird picture which is playing all of the Marcus Loew houses.

"It's an easy thing for any actress," said Miss Mersereau, "to speak lines written for her in character, but it is quite different to get up before an audience which wants to see what you really look like, and hear what you really have to say to them. As a matter of fact, you have very little to say, except, 'Good evening, I am glad I am here, and I am glad you are there. Good night.' I have refused countless times to make appearances with my pictures until Mr. Loew asked me personally to make a tour of his houses in connection with 'Little Miss Nobody.' He said I could make a patriotic speech, and I worked hard on it, because I am proud of my French descent and of my American citizenship, and I want to show it. So I wrote a little speech all my own. It was not very long, but they seemed to like it, and I enjoyed the experience, although it was a tempestuous one. I never had such difficulty getting into and out of a theatre in my life as I did on Monday night at the Broadway, and the other Loew theatres were almost as densely packed as that one."

When Miss Mersereau arrived near the Broadway Theatre it was discovered that all of the approaches to the theatre were so congested with people who were anxious to see the little Bluebird star, that it was absolutely impossible even to approach the entrance. The uniformed attendants of the theatre were helpless, and it was necessary for Mr. Granlund to summon the ushers of another theatre, and it is worthy of note that most of them were ex-pugilists, to form a flying wedge in order to save Miss Mersereau from her admirers, and get her inside the theatre doors. Coming out there was another scramble, and in it Miss Mersereau lost portions of her scarf and chiffon dress to several who wanted souvenirs of her visit. Incidentally, the Broadway Theatre broke its house record all to smithereens for attendance for any day except a holiday.

Violet Mersereau's very latest picture.

* * *

"THE CASE OF DR. STANDING"

IMP Two-Reel Drama, with Charles Ogle and Marie Wierman. Story of a falsely accused surgeon whose skill saves him from conviction.

CAST.

James Standing	Charles Ogle
Ben Hammatt	Frank O'Keif
Betty	Marie Wierman
Mother of James	Minnie Murdock
Judge Hallows	Jack Ridgeway
Hal Willard	Henry Wesbert

STANDING and Hammatt, two young surgeons who have quarrelled because Hammatt is a drug fiend, and neglects his business, agree to dissolve partnership. Later they both meet Betty, at the home of Willard, who is giving a party. Hammatt, to disgrace Standing, puts dope into his glass. The drug makes him appear to be intoxicated, and Betty shrinks from him in horror. Willard places James on a couch, behind a screen. Then Hammatt suggests that they play cards. Willard is called to the telephone, and Ben takes advantage of his absence to examine his cards. Willard notices that the order of his cards has been changed. and accuses Ben of cheating. This leads to a fight, in which Ben stabs Willard with a paperknife. Ben is about to leave, when the screen falls and he sees James on the sofa. He arranges the room to throw suspicion on James, and disappears. James is arrested.

When Betty reads the news of the murder she faints. The jury brings a verdict of guilty against James. Ben is one of the chief witnesses against him. Later we see Betty visiting him in prison. She begs the warden to allow James to visit his dying mother. The warden has to refuse. James escapes and is pursued. He reaches the residence of the judge who convicted him. There is a terrific thunderstorm.

The judge's daughter is eating plums, and a pit sticks in her throat. She is at the point of suffocation. James appears and pleads with the judge to save him as he is innocent of intentional murder. The judge promises to help him if he, as a surgeon, will operate and save his daughter. The judge orders out the guards when they arrive. James performs the operation successfully. The judge then sends James to his mother's bedside in his auto.

Ben has been going down hill under the influence of drugs. In a fiit ot insanity he confesses. James and Betty are reunited and his mother recovers.

make
one day
each week
A BLUEBIRD
DAY
in your house

BLUEBIRD'S NEW DIRECTOR

FOR the Bluebird Photoplay, "The Flashlight," Dorothy Phillips, whose splendid work in recent releases has won for her a prominent place among the "fixed stars," was under the direction of a new producer. All her recent work has been under Joseph De Grasse, from scenarios prepared for them by his wife, known to the profession as Ida May Park. When "The Flashlight" was under consideration, De Grasse was just about to set out on a well-earned vacation. His wife, who has co-operated with him in all his Bluebird pictures, was given the opportunity of proving her skill as an independent director. She went to work with the company composed of Dorothy Phillips, William Stowell and Lon Chaney, on the story which was written by Albert M. Treynor for the All-Story Magazine, for which she had also prepared the scenario, thus taking her place among the very few women directors of motion pictures.

The company was taken to one of the most picturesque parts of the Sierra Nevada Mountains, where they lived for several weeks, while scenes were taken amid exteriors of unusual beauty. Miss Phillips and Stowell had many scenes in a canoe, and as neither of them had mastered the art of paddling, they had to do a great deal of practising before the order came to "Shoot." A character new to the screen is that of Jack Lane, played by Stowell, who is a photographed of wild animals in their natural haunts. Mr. Stowell in real life is an ardent amateur photographer, and the camera that he carries in the picture was really loaded with plates most of the time. He brought home beautiful views of the woods and streams as a souvenir of the trip.

Scene from "The Flashlight," coming Bluebird, with Dorothy Phillips.

* * *

Realism Extraordinary in "Like Wildfire"

VISITORS to Universal City have to see that their capacity for wonder is in good working order, or they are in danger of its suffering a severe strain. Scenes from every period of history, and from all the four quarters of the globe are being enacted all around them, while the sets in which the action is taking place are so realistic that it seems as if one were taking a ride on the magic carpet of the fairy story. Some of the stage settings are so exactly like the real thing that the visitors are deceived. There was a case in point during the making of the Butterfly Picture, "Like Wildfire," in which Herbert Rawlinson is starred. Many of the scenes are laid in a village five- and ten-cent store, and a perfect representation of one was constructed with counters, piled with goods, signs, posters, a mechanical piano playing the latest ragtime, salesgirls, cashgirls, and all the hundred and one details which go to make up a nickel and dime emporium. Two women visitors were overheard discussing the set. One of them said:

"I wonder what this place is for?"

And the other replied:

"Oh, that's a place for the actors and actresses to buy things they need, I suppose. They certainly do have everything out here, don't they?"

Rawlinson, who overheard the remark, said to his leading lady, Neva Gerber:

"Well, there's realism for you, when visitors take our set for the real thing."

"Like Wildfire" is one of the modern sort of pictures, in which a love story is interwoven with business, so that it is like a real chapter from life.

It affords a delightful opportunity for the display of the talent for light comedy which is the distinguishing characteristic of Herbert Rawlinson.

THE BUCKMAN LEADER PATENTED Watch Fob 10¢

Five- and Ten-Cent Store constructed for coming Butterfly, "Like Wildfire."

"A GOOD LITTLE BAD BOY"—L-KO

The bad little boy is exiled.

His chance to earn forgiveness.

VIN MOORE and J. G. Blystone co-operated to give Phil Dunham one of the best chances he has ever had in the two-reel L-Ko, "The Good Little Bad Boy." Whether he is stealing pie from his little sister, or rescuing his station-master father from being smashed to death by an express train, Phil is funny. When he is converted by Salvation Liz and her accordion, he is a scream. Something like this takes place, and a perfectly good railroad station was destroyed to give the final punch.

Phil is the black sheep of the family. He steals pie from his little sister, and breaks her Teddy Bear. When he makes her cry, her parents try to pacify her by putting money in her bank, and then Phil schemes to steal her bank. For this pa kicks him out, and he wanders into the cruel world.

Claude Worcestershire and Tobasco Lil have read in the paper that the station master is to receive a consignment of $2,000,000. This determines them to stop at Beetville. Phil is in the billiard parlor when the villain and villainess arrive. The sheriff throws Bill out. and falls a victim to the charms of Lil. Phil enters a saloon, where he vainly tries to take some free lunch from the counter. But the proprietor has a sliding cover for it which works by a push button and Phil is foiled. Salvation Liz appears with her concertina, and starts right in to convert Phil. She is successful, and he joins in the singing. She leads him to his home and begs forgiveness for him. Unfortunately he meets Tobasco Lil, who decoys him into going for a walk.

L—KO KOMEDY, featuring Phil Dunham, who does all those things he ought not to do and leaves undone the rest. Directed by Vin Moore and supervised by J. G. Blystone.

CAST.

The Black Sheep	Phil Dunham
Salvation Liz	Merta Sterling
Claude Worcestershire	Charles Inslee
Tobasco Lil	Lucille Hutton

She gets him to climb a tree for her, and goes off and leaves him there. Then she tries the same tactics on his father, the station master, so that Claude can get to the safe. Phil manages to get down by sawing off the bough and falling with it.

In the meantime Claude has opened the safe, and is waiting for Lil to make a getaway. Phil, however, has converted Lil, and she leads him to the station to fight Claude. While they fight she gets into the safe with their guns. Claude ties a rope to the safe, after knocking out Phil, and tying him to the track. He jumps on a passing train, and the safe pulls the whole station after the train, while Claude holds the rope. Salvation Liz saves Phil, and on a hand car they pursue the flying station. Phil climbs on the roof and cuts the rope. He drags Lil out of the safe just as a train comes and crashes through station and all.

L-KOMIUMS

J. G. BLYSTONE, the director general of the L-Ko Komedies, has completed three original stories which he has turned over to the directors of the company for production.

Dan Russell, under the direction of Noel Smith, is working on a picture called "Beach Nuts." He assumes the role of a life-saver, and there were so many thrilling scenes incorporated in the action that he had to live up to his title in earnest.

Vin Moore, directing the English comedian, Phil Dunham, has just completed a department store L-Ko called "Dry Goods and Damp Doings." One of the largest department store owners in Los Angeles visited the set in the course of the picture's making, and declared that if it were not for the banks of lights, he would think himself in his own store.

Dick Smith is working on a two-reel comedy, the title of which has not been decided upon. He is now directing Robert McKenzie.

make one day each week a BLUEBIRD DAY in your house

EPISODE 10

Two scenes from "The Guarded Heart."

"The VOICE on the WIRE"

"THE GUARDED HEART" is the title of the tenth installment of the Mystery Serial adapted from the novel by Eustace Hale Ball by J. G. Alexander and produced by Stuart Paton, with Ben Wilson starred.

CAST.

Shirley	Ben Wilson
Polly	Neva Gerber
"Red" Warren	Francis MacDonald
Renolds	Jos. Girard
Cronin	Howard Crampton
"Pale" Ida	Evelyn Selby
James Welsh	Wadsworth Harris

"THE GUARDED HEART" is the suggestive title of the tenth chapter of "The Voice on the Wire" which is still an impenetrable mystery with no hint of solution. Stuart Paton continues to hide the secret so that the author himself, Eustace Hale Ball, would find it difficult to find it. Ben Wilson proves himself more and more at home in the character of Shirley, the baffled investigator.

"Red" is warned that the second special is following them and he quickly instructs his men to unhook the rear coach and leave it on the track while the other coaches go on; the second special will collide with the deserted coach. When Cronin orders the train stopped, it is just in time to prevent the collision and this the engineer reports to them immediately. There is no way to go on, so Cronin and his men hurry on foot to the next station and there force a chauffeur to drive them to the city.

Polly is put in an auto with Renolds and the crooks and they hasten to "Frisco" Ida's gambling house, where Polly is locked in a room and Renolds is kept bound. Polly is now hopeless and lies on the bed in utter dejection. "Red" and Ida sneer at her misery. Finally they force Polly to speak through the phone to James Welsh, a man of about fifty, who shows the marks of a von-vivant. She has to tell him she will keep her engagement and that she will call for him at his place. But she is determined she will not concede to "Red's" orders further. She is again put in the room. Warren and Ida are afraid that she may give away their game. Then "The Voice" informs them that Polly will be there.

Shirley at last arrives at Welsh's apartment, and with his cloak wrapped well around his figure and face hurries in. Welsh greets him and laughs as he looks at the cloak. Shirley tells him "The Voice" has threatened to get him if he leaves his apartment that night, but Welsh merely laughs. Then the phone rings and Welsh hears Renold's voice telling him not to go out without Polly in person; that he fears Shirley is delayed. When Shirley snatches the phone and tries to find out more details, he can get no connection.

Renolds, sitting near the phone in Ida's apartment, has succeeded in knocking it over and then rolling onto the floor, and has been able to send the message. Now he finds that he cannot loosen himself and lies on the floor in an exhausted condition.

"The Voice" now tells Shirley that "It" was on the wire; to remember eight o'clock. Getting a promise from Welsh that he won't leave without Polly herself, Shirley hurriedly leaves the apartment and is attacked by Cronin and his men, who have also come to the apartment, for they do not recognize him. Questioning the double-crossing crook, Shirley learns that "Red" has taken Polly to "Frisco" Ida's gambling house and they all start for that place, Cronin's machine following Shirley's.

It is now eight o'clock. Polly lies on the bed, her eyes closed; she is exhausted. Slowly the mysterious hand appears and starts toward her throat. She stirs restlessly while the fingers of the hand extend toward her.

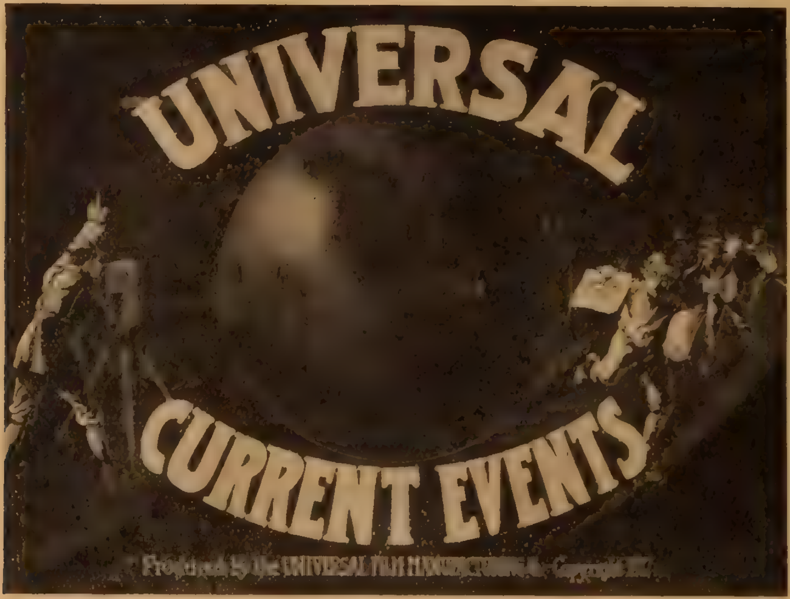
MAKING "THE VOICE."

"THERE'S a man overboard—stop the boat!" excitedly cried a passenger on the steamer President while that vessel was plowing its course through the waters of the Pacific from San Pedro to San Diego a few days ago.

"There goes another man overboard!" exclaimed another passenger. "Look," he continued, "my God! still another!" as two men leaped from the rail into the ocean.

Word was conveyed immediately to the captain, who was about to give orders to reverse the engines and have a boat lowered over the side, when suddenly he recalled that the Universal Film Manufacturing Company had one of its little bands of players aboard and these people under the direction of Stuart Paton were making the scenes for a picture.

Famous, Over Night



In one single week: practically over night, the "UNIVERSAL CURRENT EVENTS" leaped into instant popularity. In seven short days we have heard from a greater number of Exhibitors than our fondest hopes dreamed of. Scores have written, wired and telephoned for full particulars regarding this brand new weekly release (one reel per week). If this isn't proof positive that Exhibitors constantly watch the mighty UNIVERSAL for the newest and biggest things in moving pictures, then there can be no proof.

"UNIVERSAL CURRENT EVENTS" will be released each week. It will be a highly fascinating record of the big events of the world that are making history. The release of "UNIVERSAL CURRENT EVENTS" has been hailed with delight by hundreds of Exhibitors, who (through previous bookings by competitors) have not been able to secure either the UNIVERSAL ANIMATED WEEKLY or the UNIVERSAL SCREEN MAGAZINE. Thus "UNIVERSAL CURRENT EVENTS" opens a brand new opportunity for Exhibitors in every part of the world.

We have only one word of advice to give to Exibitors and that is "Book UNIVERSAL CURRENT EVENTS" NOW before your competitor grabs it away, as was done in every territory on the UNIVERSAL SCREEN MAGAZINE as soon as it was issued and on UNIVERSAL ANIMATED WEEKLY. "UNIVERSAL CURRENT EVENTS" is destined to sweep the country with its popularity. BOOK IT NOW—through any UNIVERSAL Exchange, or communicate with

UNIVERSAL CURRENT EVENTS
1600 Broadway, - New York City

Bluebird Ideas

"TREASON" contains a powerful story of the consequences that come as the result of a weak man's folly and selfishness. It contains a moral that will strike home to every individual who seeks immediate reward for doing that which is nothing more than his plain duty.

Since the production is of a military nature, imbue your advertising with a military atmosphere. If you can borrow a machine gun from your local militia organization, place it in your lobby. Rifles and similar apparatus should also be displayed.

A novel idea for a teaser newspaper campaign consists in using the following copy in your ad about four days before the picture is presented:

"There is treason in this city. All faithful, loyal citizens beware!" Three days before the picture is shown, insert the following copy in your ad: "It is your duty and the duty of every red-blooded American to be on the lookout for treason!" Then, two days before the showing, come out with this announcement: "To-morrow we will prove that treason does exist. To-morrow we will specifically state where it can be found. Citizens, wait and watch—watch and wait!" On the day prior to the presentation, come out with a smashing ad running something like this: "Here is 'Treason'—the greatest war story ever filmed." Then go on and describe the production, using the copy already prepared for you by the Bluebird advertising department.

You might dress a man up in the uniform of a foreign soldier and have him parade through the streets, carrying the following sign: "See 'Treason' at the (name of theatre here), the greatest war story ever filmed. Shown on (day and date here) performances at (hours of showing here)."

Another attention-attracting stunt is to have a man dressed as a foreign soldier parade up and down in front of your house as though he were doing sentry duty. Or, he might walk the length of the entire block. This would attract the attention of the people walking up and down the cross streets. Red fire burned in front of your house at intervals during the evening will bring people to see what is going on.

Mr. Exhibitor—The following copy, multigraphed or printed on a postal and mailed to the people in your community will bring you business that otherwise might go to your opposition. If you are a busy man and haven't the time to work up a mail campaign, ask the publicity man at the nearest Bluebird Exchange to lay out a direct advertising campaign for you. He will be glad to help you. This assistance is free.

BLUEBIRD PHOTOPLAYS, Inc.

Dear Friend—If you want to see a picture that will make you think while entertaining you—

If you want to see a production of special timeliness because of the present crisis in our National affairs—

If you want to see a drama so wonderful in quality and story that it will cause you to leave the theatre saying "That is the best film I have ever seen!"

—See "Treason," the Bluebird Photoplay to be shown at the (theatre name) on (day and date).

Cordially yours,

THE MANAGEMENT.

P. S.—Your money back if "Treason" isn't everything we say it is.

CHAIRMAN OF NAVAL AFFAIRS COMMITTEE DISCOVERS NEW NAVAL ASSET.

"EVERYTHING under the sun," remarked Congressman L. P. Padgett, Chairman of the House Committee on Naval Affairs, as he and the other members of the Committee were taking a trip through the vast property rooms at Universal City. "But," he added, "there is one thing lacking and that is a submarine. Of course, though, a submarine would be the last thing on earth one would expect to find here."

"Really?" questioned his conductor with a suspicion of a twinkle in his eye, as the little party moved out of the property rooms and visited one of the nearby stages. Drawing aside the backings, was disclosed to the view of the party an under-the-sea set, and there, resting on the ocean's bottom was a submarine used in a Joker burlesque.

THE
Purple
Mask

Two Big Stars—

Yes—two of the biggest and best known names in serial pictures will prove a big drawing card to "THE PURPLE MASK."

GRACE CUNARD

AND

FRANCIS FORD

—supported by a huge cast, present 16 weeks of exciting photoplay. Ask your nearest Universal Exchange for an ad campaign book that shows you all the big helps to put this serial over for you.

"The Purple Mask".

—affords a style of photoplay for those who want action. Plenty of thrills and lots of pep that makes the fans come back for more. Book through any of the 73 Universal Exchanges.

Universal Film Manufacturing Co.

CARLE LAEMMLE, Pres.

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK.

make
one day
each week
a BLUEBIRD
DAY
in your house

STORIES OF THE ONE REEL PHOTOPLAYS

"THE BRAND OF DEATH."

Big U Drama.

A small party of surveyors had invaded the solitude of the Hopi country. Singing Pine, an Apache and a graduate of Carlisle, was the life of the party. He met a Hopi maiden called Laughing Water, and they fell in love. The surveyors wondered what had become of their comrade. He had returned to the life of his people, with the Hopis. The marriage day was set, and the tomtoms beat out the news to all neighboring tribes. After the wedding Laughing Water discovered the brand of the Apaches on Singing Pine's shoulder. According to Indian tradition the marriage of an Apache and a Hopi meant death to both. The cry went up, "There is an Apache among us!" Singing Pine was seized and bound to the stake to await his death, but Great Bear, his friend from childhood, rescued him just in time.

"WHEN DOES A HEN LAY AN EGG?"

Powers Animated Cartoon Split Reel.

Zippy buys a hen, thinking that he will have fresh eggs every day. He does everything that he can think of, but she refuses to lay an egg. Six months later a professor sees the hen, which has grown fat under Zippy's treatment. He recognizes it as a rare specimen of an almost extinct breed. He wishes to buy it and will give $1,000. Zippy meets him and invites him to dinner. This is a fine time to get the worth of the hen, he thinks. It is killed and served for dinner. When he hears that he has lost the thousand he has a fit.

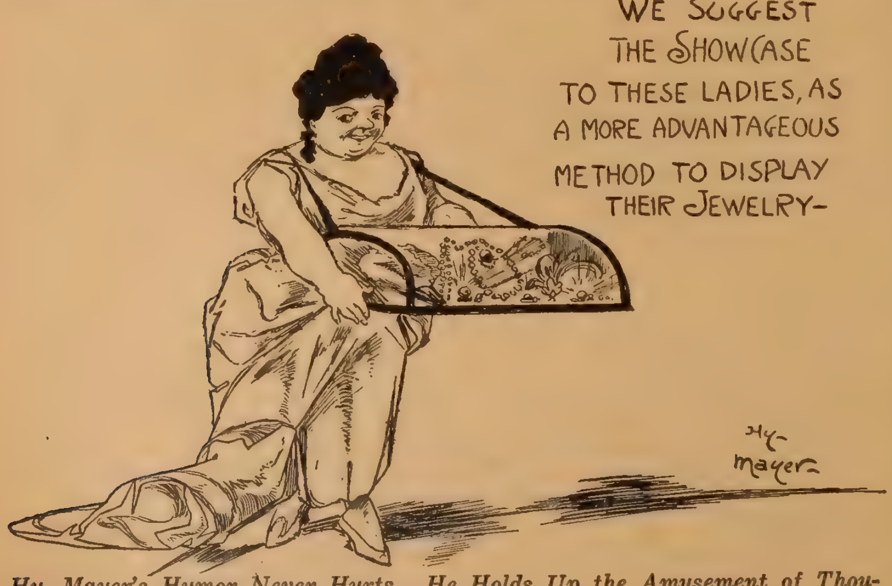
"THE GIFT OF THE FAIRIES."

Rex Juvenile Comedy Drama.

With Baby Early and Elsie Albert.

Marion was a little crippled girl who lived with her grandmother. One day the old lady told her the story of a little lame boy who was healed by the fairies. Marion went out to look for the fairy queen to heal her. She peeped through a hedge and saw a girl whom she took for the fairy queen. She entered the garden and asked the girl if she were a fairy, telling her the story of the lame boy. The girl made a plan to help the little girl, telling her to return that night.

When she came again there was a man with the girl, whom she took for a magician. He gave her a flower to smell, and presently she went to sleep. When she woke, she found herself in a strange place, feeling very queer. But soon she was better, and after a time she found that she could walk. Then she returned to her grandmother, saying that the fairies had made her well. In reality, the magician was a famous doctor, who had cured her lameness.



Hy. Mayer's Humor Never Hurts. He Holds Up the Amusement of Thousands, the forbles of a few. This drawing was made for the Universal Animated Weekly.

"THE ONION HERO."

Joker Comedy.

Story by Wm. Franey.
Scenario by C. B. Hoadley.
Produced by W. W. Beaudine.

Carlotta Highsee	**Gale Henry**
Lizette	**Lillian Peacock**
Onion Tim Brady	**Milburn Moranti**
Seldom Feeds	**William Franey**

Carlotta, the prima donna, is a vampire. She meets Onion Tim, who is always covered with onion jewelry and followed by the Secret Service men. He meets and falls for Carlotta. Seldom Feeds is a tramp. He begs of Onion Tim, who drops an onion out of his ring. Seldom grabs it and takes it to an onion expert, but can't sell it because it is twenty-one per cent garlic. Tim has a million-dollar collection of onions set into a necklace for Carlotta, and exhibited in the jeweler's window. He takes it to Carlotta, who is enraptured. Seldom sees her put it in the safe. He steals it, but can't sell it as no one has enough money to pay for it. He is finally forced to eat the onions to keep from starving. Then he sees that a reward of twenty-five thousand dollars is offered for it, and has a fit. Carlotta has notified Tim of her loss, but he first refuses to believe her and then says that he has spent a million on her and that's enough.

"FAT AND FOOLISH."

Victor Comedy.

Written by Harry Wulze.
Produced by Roy Clements.

CAST.

Bill	**Ed. Sedgwick**
Old Maid	**Violet Eddy**
Roger	**Harry Mann**
His Sweetheart	**Belle Bennett**
Dude	**Jay Belasco**

Bill finds a note in a bottle from an old maid saying she will marry the finder. As she is rich, he consents. Bill sees Roger's girl, and stealing the old maid's purse, goes off with the girl. Roger thinks the dude is at fault, and buries him in the sand. Bill goes to a cafe with the girl, and the dude tells Roger where they are. The old maid discovers the loss of her purse and goes after Bill. Roger is also after him. They all end up in the water, where a cop arrests both Roger and Bill, while the dude rescues both the women, gets the old maid's money and the girl's heart.

STORIES OF THE ONE REEL PHOTOPLAYS

"BREAKING THE FAMILY STRIKE."

Victor Comedy.

Written by H. J. Shepard.
Produced by Matt Moore.

CAST.

Mr. Carter	Matt Moore
Mrs. Carter	Jane Gail
Dolly Dimples	Margaret McRae
The Policeman	M. McGovern

Mr. and Mrs. Carter have a falling out and she goes on strike. She tries to make him sign the "demands" of the Wives' Club to which she belongs, and leaves him when he refuses. He telephones to the Strike-breaking Bureau, and the manager gets a girl from the burlesque troupe to act as strike-breaker till wifie gives in. Dolly Dimples fits wonderfully well into the Carter household, and all goes merrily till wifie telephones to ask hubby if he is ready to accede to her demands. Dolly's voice over the phone and the reply of Carter that her place is satisfactorily filled by the strike-breaker makes her furious and she sets out in hot haste for the house. Hubby has telephoned that he needs police protection, and when the cop appears he gives Carter a whistle, saying that he is to blow it if help is needed. When wifie sees the blonde beauty she rushes at her to scratch out her eyes. Hubby calls the cop and threatens to have her arrested. She succumbs, and he makes her tear up the "demands" before his eyes. She consents, so that she may have the pleasure of dismissing the blonde strike-breaker.

"THE RIVER OF LOST SOULS," AS SEEN BY DR. DORSEY.

Powers Educational Split Reel.

The Yangtze River is the busiest in China. It flows through densely populated regions. Special types of steamships are built to navigate its dangerous waters. Captain Plant was the first to take a ship into the upper river. Thousands of Chinese junks are operated by the natives. They have to have long, heavy oars for steering against the swift current. The rapids are so strong that not one man in a thousand who falls in ever comes out alive. For a hundred and fifty miles the river flows through rocky gorges.

"TO OBLIGE A VAMPIRE."

Nestor Comedy.

Written by Palmer and Hoadley.
Produced by Louis Chaudet.

CAST.

Harold	Eddie Lyons
Willie	Lee Moran
The Russian Dancer	Olive Adair

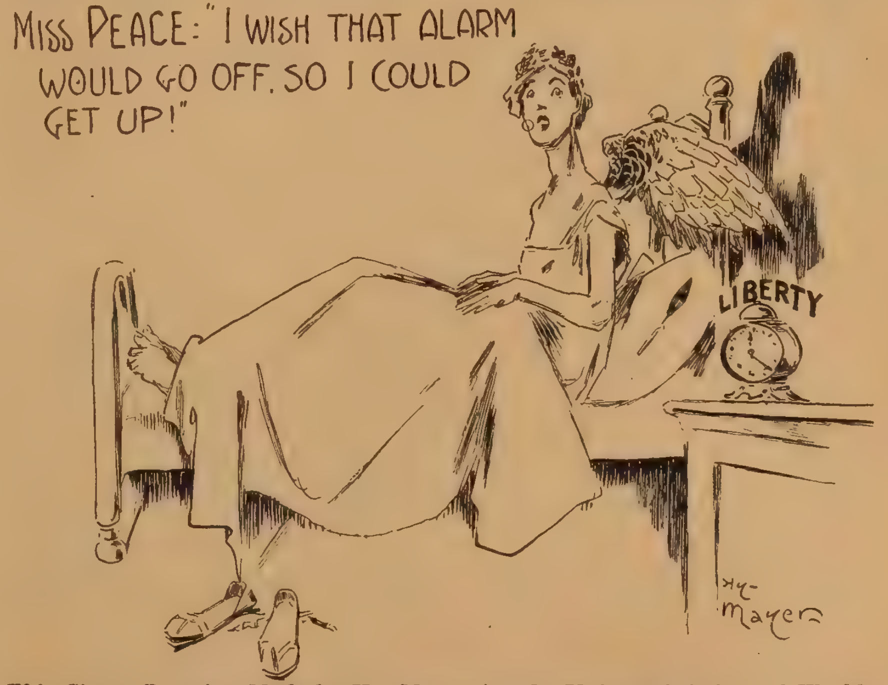
Harold and Willie are broke and hungry, but they stop to admire the poster of the Russian Dancer. She passes and drops her purse, which Harold picks up. He returns it to her apartment and she takes a great fancy to him. He refuses a reward, so she gives him a rose. He is charmed, but Willie is disgusted. That night they sleep badly on account of hunger.

The landlady brings them a note and a box for the performance. At the show the dancer throws kisses at them and invites them to her dressing-room. She takes them home, and shows Harold the picture of a man whom he is to kill for her. As he is hesitating, two bearded men enter and inform him that they will hold Willie captive and kill him if Harold fails. Harold goes to the man's house and manages to stab him. He is chased by the servants, but eludes them and returns to the dancer. Here he finds her making love to Willie. She tells Harold to fade away. The two boys begin a furious fight, and just then Harold rolls out of bed and realizes that it has been a dream.

"SUCH IS LIFE IN SOUTH ALGERIA."

Powers' Hy Mayer Travelaugh.

This is a Travelaugh with Hy Mayer through some of the unfamiliar spots of southern Algeria. We see a view of the Bogharie Road, which changes into a cartoon of a family outing. A weaver is seated at his historic trade. Then we see a street in Sidi-Okba, and the famous oasis of Biskra, the first of the desert cities. Dances of the natives to the music of a drum orchestra are shown. Then an oriental caravan, and a fete day in Ouled Nails. A squad of cavalry in the picturesque Spahi rides by, and then we see a group of Nomads traveling towards the south. The gorges of El-Kantara finish the picture, which is interspersed with amusing cartoons from the clever pen of Hy Mayer.


MISS PEACE: "I WISH THAT ALARM WOULD GO OFF. SO I COULD GET UP!"
LIBERTY
Hy-Mayer

This Clever Drawing Made by Hy. Mayer for the Universal Animated Weekly After Hearing a Peace Rumor from Europe.

"SEVENTEEN YEARS OF KNOWING HOW"

Conduct Your Own Investigation
and Learn for Yourself That
EXTREME ACCURACY
and
SUPERIOR GRADE MATERIALS
Form a Foundation for the
SERVICE AND DURABILITY
That Characterize Power's Cameragraph
We Invite an Inspection of Our Plant Which is Open to Visitors at All Times

Our Dealers Are in Position to Give You the Facts Regarding Our Product

Write for the name of our dealer in your territory and spend a profitable hour with him.

CATALOG "U" MAILED UPON REQUEST.

NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK

PUTTING IT OVER

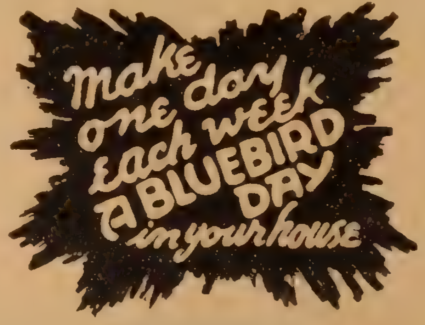
A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

"LIKE WILDFIRE."

THE action of this Butterfly Picture is mainly laid in a ten-cent store, but this angle has not been brought out in the title for the very reason that it does not lend itself to advertising as some other title might. Herbert Rawlinson, who plays the lead in this picture, is a young man who does things like Wildfire, and he has an automobile which is geared up to ninety miles an hour. This might be taken as a symbol for the photoplay if you can find a racy looking little speedster which you can hire, put a sign "Like Wildfire" on it, and get a young man in the latest sporting togs, and tells him to drive as fast as the laws permit.

"BEACH NUTS."

BEACH NUTS," as the title suggests, is a picture taken at the seashore. It is an L-Ko. At this particular time of the year it will make a very good lobby display for any theatre. You might get in touch with a dry-goods department store, and let them put some of their bathing-suit manikins in your window, and if you make an arrangement for doing a little co-operative advertising with them, you ought to get very good results.



EXHIBITORS!
When you put over one of these stunts, take a picture of it and sends us the details.—EDITOR.

"DROPPED FROM THE CLOUDS."

THE Bison feature for this week, "Dropped from the Clouds," has a great deal to do with an aeroplane, and if you can find an aeroplane model in your town or city, or construct something that looks like one, it will illustrate the title of this picture as well as anything else. This bunch of cowboys goes to sleep on an aeroplane after taking a couple of drinks of what the salesman told them was Turkish Opal, and they have a wonderful adventure in a Turkish city, wafted there from the aeroplane from which they are dropped into the scene after their dream.

"A 44-CALIBRE MYSTERY."

THE Gold Seal is entitled, "A 44-Calibre Mystery," and if you have an extra large Colt revolver, or several of them, you could make a lobby display of this which would be effective.

Screen Magazine No. 19

Scenes from U. S. Gov. Aviation School.

THE great skill required to make cut glass is demonstrated in Number 19 of the Screen Magazine. The design is painted on the crystal and then cut in with steel grinders. Then the raw edges are buffed on a wheel to remove roughness, and the glass is coated with a film of wax, to protect it when it is dipped into an acid bath to remove all surface impurities. After this it is polished, and is then ready for sale.

One of the Government Aviation Schools gave permission to the Screen Magazine cameraman to set up his tripod and make a record of what is being done to prepare airmen for our army. Compared to the European flying corps, our aviation department is almost negligible, but this deplorable condition is being remedied. Hundreds of young men have volunteered to fly for Uncle Sam, and the process of their instruction is interestingly revealed in the Screen Magazine. First the students must familiarize themselves with the construction of the machine in the most minute detail. The mechanism is most intricate and the would-be aviator must be absolute master of it. We are shown some of the details of the construction, including the 125-h. p. engine which has a speed of 120 miles an hour. Actual work on the airplane follows the study of construction. At first the student merely rides in the observer's seat, watching the instructor as he controlls the machine.

A modern Paul Revere is the man who takes his place on horseback on "Death Avenue," the most dangerous thoroughfare in Greater New York, where the trains run right through the street, and the pedestrians are warned of their approach by the man with his red flag.

Life's simplest children are shown as the inhabitants of a drop of pond water, magnified thousands of times by a powerful microscope lens. The tiny beings which then become visible have a tremendously long name. They are called "Paramoecia Caudata," and belong to one of the first forms of animal life. We see them as minute organisms only when they have been magnified 60,000 times! They are the invisible scavengers of our lakes and ponds, for they have voracious appetites, and are always eating. Their life is beset with terrors, for there is a worm, not as big as the point of a pin which preys upon them. After one of its enemies dies, the tiny beings collect to devour its carcass. The 19th Issue ends with a "Miracle in Mud," by Willie Hopkins, who makes the modeled cartoons in clay for the screen magazine; one of its unique features.

UNIVERSAL
SCREEN MAGAZINE

The One Reel Feature That Is
Demanded by Patrons Every Week

After the movie fans have seen one release of the Universal Screen Magazine YOU WILL HAVE TO SHOW IT EVERY WEEK. It was intended to be released every two weeks. It made such an instantaneous hit that we were forced to release it every week to meet the demand of Fans, Exhibitors and Exchange Managers. That is proof of its pulling quality.

On the Regular Universal
Program or Booked Separately

Book it now and BOOK IT FOR THE DULLEST DAY OF THE WEEK. It will draw the people into your theatre when all else fails. It appeals to men, women and children. You ought to know all about it. Send for FREE booklet which tells you what you need to know. Write any Universal Exchange, or UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

THEY DEMAND IT

Will You Answer Questions, Mr. E

What do you do when you have a costly feature that's a fine production, but with a weak title that doesn't pull the crowds ?

What do you do after you have spent a barrel of money advertising a big feature and then it rains all day ?

What do you do when only half the crowds you may attract to a big feature are unable to get in to see it ?

What answer comes to your mind when, on losing out on your costly feature, you are repacking the films for reshipment ?

When you have a good feature with a weak title and you fail to get the money with it, you often resolve to book pictures that only have strong titles irrespective of whether the picture is good, bad or indifferent. Isn't that often so? And what is the result? Your patrons get to know your house as the "hit or miss" house—the "Take a chance" house, and they come only once in a while, instead of regularly, and you lose.

What do you do with your costly feature when it rains? You lose out, don't you? Sure you do, for people figure: "Well, it's raining tonight, let's not go out tonight; we'll see that picture advertised tonight in Smith's Theatre tomorrow night at Jones' Theatre." and Jones gets the crowds and the benefit of your advertising. And what do you do when a big feature attracts such big crowds that you can only accommodate half the people? You lose the money of the people who can't get in, don't you? And what's your answer to these problems.

Repeat Bookings

Is The Answer

Repeat bookings automatically correct every fault. Connect repeat bookings with every question asked and see how PERFECTLY repeat bookings answers each one.

Hundreds of Exhibitors are rebooking and replaying BLUEBIRD PHOTOPLAYS with marvellous results. Many are beginning way back with the first BLUEBIRD releases, and are getting splendid results.

Many are booking BLUEBIRD PLAYS for three and four days, with the crowds growing each night.

Take our advice. Play all BLUEBIRDS for several days instead of one day. Allow that wonderful mouth-to-mouth advertising of your patrons, pay you dividends, without one cent of extra expense for advertising. Start repeat bookings NOW—Begin with early BLUEBIRD RELEASES.

these xhibitor?

Begin your repeat Bookings on such BLUEBIRDS as these:

SARAH BERNHARDT in "JEANNE DORE"

If you have already played Sarah Bernhardt in "Jeanne Dore," you have the opportunity of your life now to "clean up" by rebooking and replaying this tremendous timely production. Mention ANY feature now on the market that any one dares compare with the drawing power of Sarah Bernhardt. You CAN'T name a single one. Yet you can secure Sarah Bernhardt in "Jeanne Dore" from any BLUEBIRD Exchange at a price you can afford and which will allow you to play capacity not for one day, but for several days. BOOK SARAH BERNHARDT in "JEANNE DORE" NOW. Don't delay.

HELEN WARE and a great cast in "SECRET LOVE"

Helen Ware, Ella Hall, Harry Carey, Harry Carter, Jack Curtis, Lulu Warrenton, Marc Robbins and many others. The biggest all-Star cast of the year in "SECRET LOVE," a tremendous Bluebird play. Helen Ware in the lead of this great BLUEBIRD production. A powerful play and great story of Wales. If you've played it you are in line to play capacity houses on a several day run on repeat booking. If you haven't played it, you can show your patrons something they haven't seen this season in the way of truly great all-Star casts.

IDA SCHNALL in "UNDINE"

"UNDINE" with Ida Schnall has been pronounced greater than "Neptune's Daughter"—that brought hundreds of thousands of dollars to the coffers of Picture Houses. "UNDINE" is a masterpiece waterwitch picture, and among the scenes are many that outclass any water scenes ever photographed. Book it now through any BLUEBIRD Exchange. Paper, heralds and advertising props for all these productions all ready.

Here, Mr. Exhibitor, are three tremendous BLUEBIRD Productions. You can fine-comb the market and you CAN'T find their equal in any feature productions today. Book or play repeat on these three NOW.

Communicate with your nearest BLUEBIRD Exchange for all three. DO IT NOW—IMMEDIATELY!

The
Mighty
Universal
Program

Special Releases on the Universal Program for the week of May 28th, 1917

EVERY Exhibitor in the world—regardless of the kind of program he is giving—is in constant need of just such subjects as are listed here. If you are showing features you will want to add another reel or two for good measure. This type and class of photoplay you will find among the Universal "Specials." If you are giving a program of short subjects you will find here the punch pictures you need to make your show strong.

- BUTTERFLY—"MONEY MADNESS" (Five-Reel Drama), Mary MacLaren and Eddie Polo.
- NESTOR—"TELL MORGAN'S GIRL" (One-Reel Comedy), Eddie Lyons, Lee Moran and Edith Roberts.
- VICTOR—"THE GUNMAN'S GOSPEL" (One-Reel Drama), Jack Mulhall.
- L-KO—"ROPED INTO SCANDAL" (Two-Reel Comedy), Harry Lorraine, Bert Roach and Eva Novak.
- "UNIVERSAL ANIMATED WEEKLY"—Weekly No. 74.
- "UNIVERSAL SCREEN MAGAZINE"—Issue 21.
- JOKER—"UNEASY MONEY" (One-Reel Comedy), William Franey.
- POWERS—"WHEN NOAH'S ARK EMBARKED" (Comedy Cartoon), and "PERILS OF THE YANGTZE" (Dorsey Educational) Split Reel.

Regular Releases on the Universal Program for the week of May 28th, 1917

YOU can't go wrong if you pin your faith to the big dramatic subjects listed as "regular" releases on the Universal Program. If you are taking the complete Universal Program Service you get all these and the "specials" listed opposite as well. If you are giving your patrons what they want you can always bank on getting the "goods" from the mighty Universal Program. Get in touch with your nearest Universal Exchange today and get full particulars.

- GOLD SEAL—"THE STOLEN ACTRESS" (Three Reel Society and Mountain Drama), Ruth Stonehouse.
- VICTOR—"AN EIGHT-CYLINDER ROMANCE" (Two-Reel Comedy-Drama), J. M. Foster and Rena Rogers.
- BIG U—"DEFIANCE" (One-Reel Drama), Margarita Fischer.
- VICTOR—"BY SPESHUL DELIVERY" (One-Reel Comedy-Drama), Zoe Rae.
- IMP—"THE PUZZLE WOMAN" (One-Reel Drama), Grace Cunard and Francis Ford.
- BISON—"NO. 10 WESTBOUND" (Two-Reel Railroad Drama), Elieen Sedgwick and Kingsley Benedict.
- REX—"THE PURPLE SCAR" (Two-Reel Drama) Constance Johnson.

LOOK them over. And whle you read this honor roll please remember that in both quantity and quality the Universal is greater than all competitive programs combined. Regardless of all loud advertising claims, the fact remains undisputed—that the Universal has—on the strength of its program of short subjects—built the greatest business in the film world. Get in on the Universal success wagon. Communicate now with your nearest Exchange, or

Universal Film Mfg. Co., CARL LAEMMLE, Pres. "Largest Film Mfg. Concern in the Universe" **1600 Broadway, New York**

THIS WEEK'S PROGRAM

SPECIALS FOR WEEK OF MAY 14.

02409 BUTTERFLY—"The Phantom's Secret" (5 reels) (Mignon Anderson, Hayward Mack and Molly Malone). 1-3-6
02410 NESTOR—"To Oblige a Vampire" (Com.) (Eddie Lyons-Lee Moran). 1
02411 GOLD SEAL—Harry Carey in "The Honor of An Outlaw" (3 reel Western dr.) with Claire Du Brey). 1-3-6
02414 UNIVERSAL ANIMATED WEEKLY—Weekly No. 72.
02419 UNIVERSAL SCREEN MAGAZINE—Issue 19.
02413 L-KO—"A Good Little Bad Boy" (2 reel com.) (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling). 1-3-6
02422 JOKER—"The Onion Hero" (Com.) Gale Henry-Wm. Franey). 1
02423 POWERS—"When Does a Hen Lay An Egg?" (Com. Cart.) and "The River of Lost Souls" (Dorsey Ed.) (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02416 UNIVERSAL CURRENT EVENTS (NEWS)—No. 1. 1
02425 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber (Episode No. 10) (2 r.) "The Guarded Heart." 1-3-6

REGULAR RELEASES.

02412 VICTOR—"Fat and Foolish" (Com.) (Edward Sedgwick-Belle Bennett). 1
02415 VICTOR—"Breaking the Family Strike" (Com.) Matt Moore-Jane Gail). 1
02417 REX—"The Gift of the Fairies" (Juvenile com. drama) (Babe Early). 1
02418 LAEMMLE—"Her Great Dilemma" (2 reel dr.) (Lee Hill-Louise Lovely). 1-3-6
02420 BIG U—"The Brand of Death" (Drama) (Wallace Reid-Margarita Fischer). 1
02421 BISON—"Casey's Border Raid" (2 reel military com. dr.) (Neal Hart-Janet Eastman) 1-3-6
02424 IMP—"The Case of Doctor Standing" (2 reel drama). 1-3-6

NEXT WEEK

SPECIALS FOR WEEK OF MAY 21.

02426 BUTTERFLY—Herbert Rawlinson in "Like Wildfire" (5 reels) with Neva Gerber). 1-3-6
02427 NESTOR—"Moving Day" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02428 GOLD SEAL—Harry Carey in "A 44-Calibre Mystery" (3 reel West. dr.) with Claire Du Brey. 1-3-6
02430 L-KO—"Beach Nuts" (2 reel com.) (Dan Russell-Gladys Varden). 1-3-6
02431 UNIVERSAL ANIMATED WEEKLY—Weekly No. 73.
02435—UNIVERSAL SCREEN MAGAZINE—Issue 20.
02437 JOKER—"The Boss of the Family" (Com.) (Wm. Franey-Gale Henry). 1
02440 POWERS—"Cupid Gets Some New Dope" (Com. Cart.) and "Navigation in China" (Dorsey Ed.) (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02438 UNIVERSAL CURRENT EVENTS—Issue 2.
02442 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber, (Episode No. 11.) "The Thought Machine" (2 reels). 1-3-6

REGULAR RELEASES.

02429 VICTOR—"Who Said Chicken?" (Com.) (Ernie Shields-Marcia Moore). 1
02432 VICTOR—"Mary Ann in Society" (Com. dr.) (Ruth Stonehouse). 1
02433 REX—"Unmasked" (Drama) (Grace Cunard-Francis Ford). 1
02434 LAEMMLE—"Money's Mockery" (2 reel Society dr.) (D. Gerrard-Francelia Billington). 1-3-6
02436 BISON—"Dropped from the Clouds" (2-r. cowboy com.) (Eileen Sedgwick-Gypsy Hart). 1-3-6
02439 LAEMMLE—"The Light of Love" (dr.) (Jessie Arnold).
02441 BIG U—"The Smashing Stroke" (2 reel war dr. (Jack Conway). 1-3-6

The WEEK AFTER

SPECIALS FOR WEEK OF MAY 28.

02443 BUTTERFLY—"Money Madness" (5 reels) Mary MacLaren-Eddie Polo). 1-3-6
02444 NESTOR—"Tell Morgan's Girl" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02446 VICTOR—"The Gunman's Gospel" (Dr.) (Jack Mulhall). 1
02447 L-KO—"Roped Into Scandal" (2 reel Com.) (Harry Lorraine. Bert Roach and Eva Novak). 1-3-6
02448 UNIVERSAL ANIMATED WEEKLY—Weekly No. 74.
02452 UNIVERSAL SCREEN MAGAZINE.—Issue No. 21. 1
02456 JOKER—"Uneasy Money" (Com.) (William Franey). 1
02457 POWERS—"When Noah's Ark Embarked" (Com. Cart.) and "Perils of the Yangtze" (Dorsey Educational) (Split reel.) 1

SPECIALS WITHOUT RELEASE DATE.

02455 UNIVERSAL CURRENT EVENTS—Issue 3.
02459 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber ((Episode No. 12) "The Fifth Victim" (2 reels). 1-3-6

REGULAR RELEASES.

02445 GOLD SEAL—"The Stolen Actress" (3 reel Society and Mountain drama) (Ruth Stonehouse). 1-3-6
02449 VICTOR—"An Eight Cylinder Romance" (2 reel comedy drama) (J. M. Foster-Rena Rogers). 1-3-6
02450 BIG U—"Defiance" (Dr.) (Margarita Fischer) 1
02451 VICTOR—"By Speshul Delivery" (Com. dr.) (Zoe Rae). 1
02453 IMP—"The Puzzle Woman" (Dr.) Grace Cunard-Francis Ford). 1
02454 BISON—"No. 10 Westbound" (2 reel Railroad Dr.) (Eileen Sedgwick-Kingsley Benedict)1-3-6
02458 REX—"The Purple Scar" (2 reel dr.) (Constance Johnson). 1-3-6

BOOK UNIVERSAL COMEDIES

Give Your Patrons

what they want and watch your business prosper. . . . . . .

The demand for good comedies is growing all over the country. People WANT comedies. Then why not give the public what they want? The wise showman studies his patrons. He gives them what they want and his business grows. UNIVERSAL COMEDIES give you a variety not obtainable through any other source. In UNIVERSAL COMEDIES you can get—

L-KO-NESTOR-JOKER

—three types that for variety and punch cannot be duplicated. In L-KO'S you get the cyclonic side-splitters. In NESTORS you get the smooth, quiet kind. In JOKERS you get the combination of the other two and then some besides. Real Comedy Stars in all three brands. Communicate with your nearest Exchange and BOOK UNIVERSAL COMEDIES right now.

UNIVERSAL FILM MFG. CO., CARL LAEMMLE, President "The Largest Manufacturing Film Concern in the Universe" 1600 Broadway, New York

Musical Program to "TREASON" Specially Selected and Complied BY M. WINKLER

QUIETUDE (4-4 MODERATO ESPRESSIVO) BY GREGH

THEME THEME

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	1 Min. & 20 Sec.	Olympia (heavy Dramatic Overture) by Ascher
T	G. Natarre, head, etc.	1 Min. & 20 Sec.	Pastel Menuet (3-4 Allegro Giocoso) by Paradis
T	Josef Florias brother	1 Min. & 15 Sec.	Marseillaise, French Air
T	Just a little reminder	50 Seconds	Battle Hurry—to action
S	Flash back to former Scene	1 Min. & 5 Sec.	Dream of the Flowers Flower Song (4-4 Andante by Cohen)
S	Young Man Talking to Girl	1 Min. & 25 Sec.	Sparklets (6-8 Moderato) by W. E. Miles
S	Interior of Office...	2 Min. & 15 Sec.	Ecstasy (4-4 Allegro Passionato) by Zamecnick
T	To Floria it Seemed, etc.	35 Seconds	Farewell Song by Schubert
T	Petrus Looked Upon, etc.	35 Seconds	....Continue to action
S	Soldiers Marching ..	50 Seconds	March Loraine by Ganne
S	Girl at Piano.......	50 Seconds	Love Theme by Herzberg
T	Where Human Lives, etc.	14 Minutes	.... Theme
S	Crowds in Streets..	2 Min. & 30 Sec.	.... Theme
T	Seddrick Radore, Minister	45 Seconds	Dramatic Maestoso by Ascher
T	It Seems to Me, etc.	50 Seconds	Dramatic Adagio by Margis Berger
T	Invalided Home	2 Min. & 20 Sec.	Partant Pour La Syrie, French Air
T	My Dear, You Must, etc.	3 Minutes	Bon Vivant (2-4 Allegro commodo) by Zamecnick
T	Days of Promise....	2 Min. & 50 Sec.	Dolorosa (Allegro moderato) by Tobani
T	I Feel That My Days	40 Seconds	Dramatic Tension by Reissiger
S	The Fight	30 Seconds	.... Continue ff
S	Telephoning	2 Min. & 50 Sec.	L'Adieu (12-8 Dramatic) by Favarger
T	At Last Denick Felt, etc.	1 Min. & 45 Sec.	Ecstasy (4-4 Allegro passionato) by Zamecnick
T	Let Us Be Frank...	2 Min. & 15 Sec.	Dramatic Tension by Winkler
T	In the Shadow of the Night	2 Min. & 40 Sec.	Andante Mysterioso by Lake
S	Man Leaving House	1 Min. & 10 Sec.	.... Marseillaise
S	Telephoning	3 Min. & 20 Sec.	Serenade (2-4 Allegretto) by Drdla
S	On Letter — Petrus Bariot, etc.	1 Min. & 30 Sec.	.... Dramatic Tension
T	Have Secured Code..	1 Min. & 15 Sec.	.....Hurry by Becker
T	Our Country First..	5 Minutes	The Chase (Grand Galop) by Koelling
S	Automobile Accident	1 Min. & 25 Sec.	Watch Explosion followed by Dramatic Andante by Ascher
T	And With the Coming of Peace......	1 Min. & 10 Sec.	.... Theme

NOTE—All scenes from Title "Where human lives," etc., until—scene "Crowds in Streets"—are heavy Battle Scenes —lasting little over fourteen minutes.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Musical Program for "The Phantom's Secret"--Butterfly and the Universal Program for the week of May 14.

Specially Selected and Compiled by M. Winkler.

Theme—"*Dreams of Love,*" (6-4 Poco Allegro) by Liszt.

1. "*Ava Maria,*" by J. Ascher, (Watch Bell) until "Last of an illustrious line." 2. "*Cavatine,*" (4-4 Larghetto) by Raff, until "Girl reading paper.". 3. "*Andante Mysterioso,*" by Lake, until "A raid on the underworld." 4. "*Heavy Hurry,*" to action, until "Girls in beds." 5. "*Sweet Summer Rose,*" (3-4 Andante) by Ch. Armand, until "That was a close call." 6. "*Dramatic Tension,*" by Funck, until "Your father is very ill." 7. "*Amo,*" (3-4 Andante) by A. G. Robyn, until "The wife of Andre Lereaux." 8. "*Lost Happiness,*" (12-8 Andante Sostenuto) by R. Eilenberg, until "Miss Liberty of the U. S. A." 9. "*America,*" National Air, until "As the months pass." 10."*Creepy Creeps,*" (Moderato Mysterioso) by Taylor, until "No, Jane, I'm not happy." 11. "*Dramatic Tension,*" by Reissiger, until "Send for the police." 12. Finale from "*Ariele,*" (Allegro-Agitato) by Bach, until "Plunging Southward." 13. Continue to action (with ad. lib. Railroad effects), until "Train in tunnel." 14. "*Long Furioso,*" to action, until "The homecoming of Jane Elliot." 15. "*Daisies,*" (4-4 Andante) by Bendix, until "At the rendezvous," etc. 16. "*Dramatic Andante,*" by Ascher, until "Through the long sunny days." 17. "*Little Puritan,*" (Gavotte) by Morse, until "The house party." 18. *Cupid's Caress,*" Valse Lenton, by Roberts, until "Interior of restaurant." 19. "*Dramatic Tension,*" by Reissiger, until "The police raid." 20. "*Hurry*" to action, until "Girl near mirror." 21. "*Dramatic Adagio,*" until "Days of gladness." 22. "*Theme,*" until "You have evidently forgotten Paris." 23. "*Dramatic Tension No. 15,*" until "End of Reel 4. 24. "*Dream of the Flower,*" (4-4 Andante Expressivo) by Cohen, until "Beat it and double crossed," etc. 25. "*Cavatine,*" (Oramatic), by Bohm, until "Now I know why." 26. "*Theme,*" until "An hour later." 27. "*Mysterioso,*" until "Let me in." 28. "*Agitato,*" to action, until "Pardon my intrusion." 29. "*Dramatic Adagio,*" until "Leroux is shot." 30. "*Dramatic Tension No. 1,*" by Ascher, until "You are yourself," etc. 31. "*Theme,*" until end.

LAEMMLE—"Her Great Dilemma"

REEL I.

1. "*Serenade,*" by Widor," until "Her husband whose energies," etc. 2. "*Cavatine,*" by Bohmn, until "As five years," etc. 3. "*Romance,*" by Morse, until end of Reel 1.

REEL II.

4. "*Romance,*" by Rubens, until "The following evening." 5. "*Dramatic Andante,*" by Ascher, until "Sims keeps his appointment." 6. "*Ein Maerchen,*" Fantasia," by Bach,

NESTOR—"To Oblige a Vampire"..............(Comedy)

1. "*Clown Band Trot*" (Popular). 2. "*Frozen Bill,*" by Losey, until end.

GOLD SEAL—"The Honor of An Outlaw" (3 R.)

REEL I.

1. "*Admiration,*" by Jackson, until "In reception room." 2. "*Dramatic Tension,*" by Winkler, until "I'd like to see him again." 3. "*Wild Rosebud,*" by Tobani, until "Train in view." 4. "*Dramatic Tension,*" by Funck, (watch for railroad effects and shots) until "The alarm." 5. "*Allegro,*" by Bach, until end Reel 1.

REEL II.

6. Continue "*Allegro,*" by Bach, until "Interior hut." 7. "*Daisies,*" by Bendix, (watch for railroad effects), until "Dawn was breaking." 8. Finale from "*Ariele,*" by Bach, until "The fight." 9. "*Long Agitato*" to action, until "After the fight." 10. "*Dramatic Andante,*" by Ascher, until "A hero perhaps," etc. 11. "*Tendresse,*" by Ravina.

REEL III.

12. Continue "*Tendresse*" until "Now a trusted and competent," etc. 13. "*Lillies,*" by Bendix, until "I can't resist the call of the plains." 14. "*Morning on the Plains,*" by Wheelock, until end.

VICTOR—"Fat and Foolish"

1. "*Debutante,*" Waltz, by Santelman. 2. "*Dreams of Delight,*" by Milok, until end.

L-KO—"A Good Little Bad Boy"............(Two Reels)

1. "*Serio Comique,*" by Sorensen. 2. "*Wash Rag,*" by Losey, until end Reel 1.

REEL II.

3. "*Trombone Frolic,*" by Lake. 4. "*Noisy Bill,*" by Losey, until end.

BISON—"Casey's Border Raid" ....(Two Reels)

REEL I.

1. *Le Secret,*" Intermezzo, by Gautier. 2. "*Lunita,*" by Loraine, until "The fight." 3. "*Rustle of Spring,*" by Sinding, until end Reel 1.

REEL II.

4. "*Olla Podrida,*" by Puerner. 5. "*Manzano,*" by Brooks, (once through). 6. "*La Grace,*" by Bohm, until end.

VICTOR—"Breaking the Family Strike"..(Comedy)

1. "*Longing,*" by Armand. 2. "*Sparkling Eyes,*" until end.

REX—"The Gift of the Fairies"....................(Drama)

1. "*Fairy Tales,*" by Komzak. 2. "*Blissful Dreams,*" by Meyer Helmund, until end.

"Hell Morgan's Girl"

Read - Read - Read

Then Consider What It Means

BLUEBIRD PHOTOPLAYS, INC., 1600 B'WAY, N. Y. JENSEN AND VON HERBERG, MANAGERS NEW RIALTO THEATRE, COSTLIEST MOVING PICTURE PALACE IN NORTHWEST, OPENS TODAY WITH "HELL MORGAN'S GIRL." THIS BLUEBIRD FEATURE BOOKED TO THEM AT RENTAL PRICE THAT ESTABLISHED PRECEDENT IN HIGH FILM RENTALS IN ENTIRE HISTORY OF MOVING PICTURE THIS TERRITORY RIALTO SELECTED THIS FEATURE FROM SIXTEEN OTHERS SUBMITTED TO THEM FROM PRACTICALLY ALL THE BIGGEST FEATURES PRODUCERS IN THE BUSINESS.

G. A. HAGER, MGR., BLUEBIRD, BUTTE.

"HELL MORGAN'S GIRL"-- picked by the biggest and best Houses Throughout the world. . . . . .

Read that last line again, Mr. Exhibitor.—RIALTO SELECTED THIS FEATURE FROM SIXTEEN OTHERS SUBMITTED TO THEM FROM PRACTICALLY ALL THE BIGGEST PRODUCERS IN THE BIGGEST FEATURE PRODUCERS IN THE BUSINESS.

Sixteen of the best known biggest feature makers in the country in competition and "HELL MORGAN'S GIRL" carries off the honors. Does that mean anything to you?

Does or doesn't it impress you with the power and quality of BLUEBIRD PHOTOPLAYS? The Rialto has the money to choose the BEST no matter what the cost and they choose BLUEBIRDS.

Indisputable evidence of the acclaimed leadership of BLUEBIRD PHOTOPLAYS over ANY features on the market.

In Los Angeles this production outdrew the biggest productions featuring the biggest stars in the film business, simply because "HELL MORGAN'S GIRL" has them all beaten.

If evidence like this doesn't convince you of the value of "HELL MORGAN'S GIRL" as a Box Office Attraction then you aren't open for conviction. Create a sensation in your town. Book and show "HELL MORGAN'S GIRL," and pack 'em in. Book through your nearest BLUEBIRD Exxchange, or communicate with—

BLUEBIRD PHOTOPLAYS, Inc., - 1600 Broadway, New York

GRIPPING SCENES FROM THE GREAT
LOIS WEBER PRODUCTION
"GOD'S LAW"

STATE RIGHTS NOW SELLING

Unusually valuable State Rights territory now selling on "GOD'S LAW" (formerly known as "The People Against John Doe"). Full page ads and front page editorials were published on this great LOIS WEBER Production in Philadelphia.

"GOD'S LAW"

—produced by LOIS WEBER, has been pronounced the most gripping drama and human-interest story since the inception of the moving picture industry.

To appreciate the power of this great production, arrange to see it. We defy the most calloused picture man to sit through this picture without showing and feeling thrills of emotion never before experienced in ANY production. "GOD'S LAW" is a box office attraction of unusual power. Bookings on "GOD'S LAW" considered in unsold territory. State Rights Buyers and all others interested in this gripping LOIS WEBER picture should communicate at once with the STATE RIGHTS DEPARTMENT of the UNIVERSAL FILM MFG. CO., 1600 Broadway, New York City.

Six States Sill Open for State Rights Sale on

"20,000 Leagues Under the Sea"

Oklahoma, Kentucky, Nebraska, Kansas, Indiana, Missouri are still open either for State Rights sale or direct bookings to Exhibitors. Communicate for either State Rights or direct bookings with the STATE RIGHTS DEP'T. of the UNIVERSAL FILM MFG. CO., 1600 B'way, New York.

STATE RIGHTS GOING FAST

Lois Weber's
Powerful Production

"Even As You And I"

A Drama of Souls at Bay.

LOIS WEBER'S latest dramatic masterpiece has been eagerly bought by shrewd buyers of State Rights. These men realize that it follows this gifted producer's other screen triumphs in the matter of financial possibilities.

They know the marvelous records of the Lois Weber productions —"Where Are My Children?" "Shoes," "Idle Wives," "Jewel," "Open Shutters," "Hypocrites," "Scandal," and others.

QUICK ACTION Is necessary if you want to take advantage of this unusual offering. Write for complete information as to unsold territory. OFFERS FOR BOOKINGS WILL BE RECEIVED UNTIL ALL TERRITORY IS SOLD. Exhibitors write. Address all communications regarding either bookings or State Rights to

LOIS WEBER STATE RIGHTS
DEPARTMENT
3d Floor 1600 Broadway, New York

Andre C. De Takacs

THE tremendous rush of Exhibitors to book PREPAREDNESS pictures has made BLUEBIRD Exchanges the busiest spots in every City where they are located. BLUEBIRD Exchangemen have been working nights, Sundays and holidays to fill orders and will continue to work at break-neck speed to accommodate every Exhibitor who has awakened to the immense pulling power of the four magnificent—

BLUEBIRD PREPAREDNESS PRODUCTIONS

—as listed and briefly described here below. If you can arrange to see these productions at your local BLUEBIRD exchange—DO SO—if not, book either or all on our recommendation. Book them for MORE than one day. Play them for several days. Here's the climax of opportunity NOW. Join the throng of Exhibitors who are GETTING THE MONEY with these 4 tremendous BLUEBIRD PREPAREDNESS PRODUCTIONS.

"EAGLE'S WINGS"

is as far ahead of the average jingo, sham battle and studio "war" picture as it is possible to imagine.

It received the heartiest endorsement of the highest officials in Washington, D. C., when shown them at a private view. It has received the same through their National President from 1,500 Chapters of the Daughters of the American Revolution.

"The BUGLER of ALGIERS"

is one of the most notable pictures ever filmed, regardless of subject. It is from that intensely absorbing story by Robert H. Davis and Perley Poore Sheehan, called "We Are French." It reaches the greatest heights of heroic patriotism, and will thrill and sway any audience that ever attended a theatre.

"TREASON"

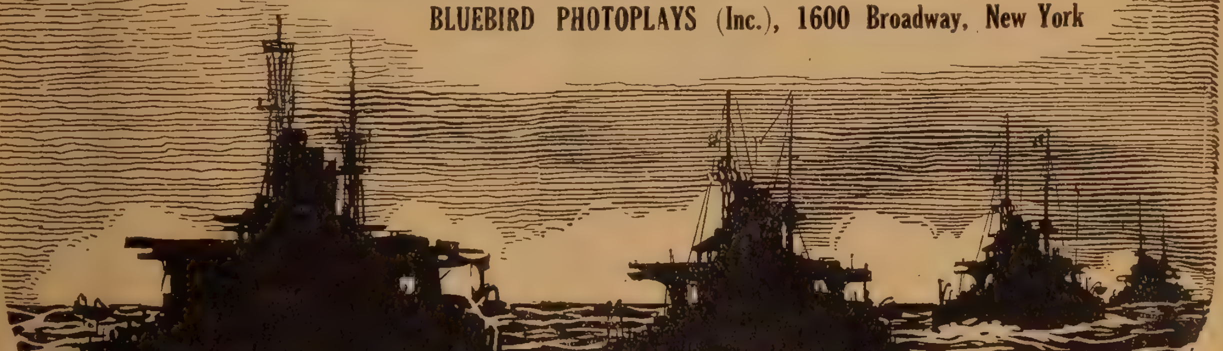
is a tremendous picture that for real heart-interest; for tense scenes that will stir the emotions to their depths; for convincing and faithful pictures of modern warfare—will perhaps never be surpassed. Featuring that brilliant young BLUEBIRD star Allen Holubar; beautiful Lois Wilson and stalwart Jos. Girard, it presents a story that will get the sympathy of the audience at the very start and hold it.

"BEHIND THE LINES"

featuring Harry Carey and Edith Johnson, is a timely picture of Mexican intrigue, love, adventure and of actual conditions along the Mexican Border. It is thrilling; abounds in the truest atmosphere, faithful in every detail; it will make a hit in any community.

Special posters, heralds and advertising props. Book through your local BLUEBIRD exchange or communicate direct with—

BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York



"BEACH NUTS"

"Another L-KO Side Splitter!!!

"BEACH-NUTS" is a corkin' L-KO Komedy scream. It is packed with side-splitting situations, stunts and novelties. A magnificent marble swimming pool constitutes one of the big sets in this production. A bevy of beautiful bathing girls adds to the endless variety of mirth. With Dan Russell playing the lead and his flock of beauties, "BEACH-NUTS' will make your audiences come back for more.

L-KO'S will keep your House Packed

L-KO'S will play capacity in your house, and when backed up by the convulsing NESTORS and JOKER Comedies, you have a trio of comedy attractions that can't be equalled in the trade. If you can get L-KO Komedies sign 'em up immediately and insure your patrons a season of joy. If you can't get L-KO'S, get NESTORS, and if you can't get NESTORS get JOKERS. They're all the best comedy attractions before the public.

Start an L-KO Comedy Night

Start a COMEDY NIGHT in your house. Get your patrons to know that one night is the BIG comedy night, and watch your receipts increase on this night. Hundreds of Exhibitors have started Comedy Nights on our tip with splendid results. Now it's your turn. Book L-KO'S, NESTORS or JOKERS through any of the 73 Universal Exchanges.

BOOK IT THRU ANY UNIVERSAL EXCHANGE

This is the most Important Page in this Magazine

Blue Ribbon Advance Notices

Every Exhibitor Should Read Every Word Every Week

Feature Releases in the Universal Program of Two Weeks from This Week

"Money Madness." With Mary MacLaren and Eddie Polo. A Picturization of one of the famous Whispering Smith Stories by Frank H. Spearman. Fourth Butterfly Release. Directed by Henry McRae. Released May 28. Maybe the Butterfly pictures aren't showing some class, what? If there are two more popular or more able players than the featured stars in this big picture you'll have to think hard and long to name them. And the story has been read by several millions of fans. It is all about certain supposedly clever tricks in the financial game—and it holds the interest at the tensest point for five full reels. Mary is the daughter of a bank president who is opposed by all the bank's directors, and when in the beginning of the story there is a run on the bank, there are some of the biggest scenes ever filmed. And right up to the climax there are punches that get over big. This is a picture that you can boost till the cows come home. It will please every patron in your neighborhood and make them ask for more Butterfly Pictures.

"The Gunman's Gospel." With Jack Mulhall. One Reel Victor East and West Drama. Directed by Raymond Wells. Released May 29. Can you show me any other program on earth that gives you one-reel subjects that are so big and strong that they can be featured like a five-reeler? Absolutely not. Think of it. Here on the regular Universal Program Service you get a big popular star; a strong and original dramatic plot and a supporting cast such as you usually see in the biggest productions. Jack is an Eastern "gunman," who finds it wise to go West. He lands in a frontier town on the stage with a preacher and his daughter. The roughnecks tell the preacher to get out. Jack takes the town marshall's badge away from him and covers the crowd in the dance hall while the preacher delivers a sermon. For sheer novelty and for swift dramatic action this one-reeler is stronger than the average feature. It will please your patrons. Book it.

"By Speshul Delivery." Featuring Little Zoe Rae, with Gertrude Aster and Val Paul. One Reel Victor Heart-Interest Drama. Directed by Geo. Sargent. Released June 1. There is no cleverer child actor living than little Zoe Rae. In this pretty story she is given ample opportunity to display her powers, and she rises to the occasion in a manner that will delight your patrons. Briefly, she is "little Miss Fixit," and brings two estranged hearts together in a most unusual manner. Everybody that comes to your theatre will like this picture, and you can boost it as strong as you would a long subject.

"No. 10 Westbound." With Kingsley Benedict, Eileen Sedgwick and an all-star cast. Two Reel 101-Bison Railroad Drama. Directed by Henry McRae. Released June 2. Here is a typical Henry McRae picture and that means, punch, punch. It means that there are thrills galore and swift action plus. It tells the story of a series of railroad holds-ups, and how the chief of the railroad secret service, disguised as a hobo, runs down the gang. There is a pretty love story woven into the tale, and the production is lavish. This is the kind of picture that your patrons enjoy. Book this and boost it hard.

REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

APRIL—
15—*Boomer Bill Goes To Sea*........(Com. Cart.)
and *On the Streets of India*....(Ed.) (Split R.)
22—*A Good Story About a Bad Egg*....(Com. Split)
and *"Intimate India"* ....(Ed.) (Split reel)
29—*In the Heart of China*..................(Educational)
and *Under the Big Top*......(Com. C.((Split R.)
MAY—
6—*A Barnyard Nightmare*..................(Com. Cart.)
and *"Industrial China"*..................(Educational)

REX.

APRIL—
15—*Her Primitive Man*..........................(Drama)
19—*The Sorceress* ....(Drama)
26—*The Townsend Divorce Case*..............(Drama)
29—David Craig's Luck....................(2-Reel Drama)
Matt Moore-Jane Gail.

UNIVERSAL SPECIAL FEATURE.

APRIL—
9—"The Purple Mask (Episode 16), "The Prisoner of Love" ....(2 Reels)
Francis Ford-Grace Cunard.
9—Ben Wilson in "The Voice on the Wire," Episode No. 5, "The Spectral Hand"..............(2 Reels)
Neva Gerber.
16—Ben Wilson in "The Voice on the Wire," Episode No. 6, "The Death Warrant"..................(2 Reels)
23—Ben Wilson in "The Voice on the Wire," No. 7, "The Marked Room"..............................(2 Reels)
Week of—
30—Ben Wilson in "The Voice on the Wire," (Episide No. 8) "High Finance"................(2 Reels)
With *Neva Gerber*

VICTOR.

APRIL—
24—*The Thousand Dollar Drop*......................(Com.)
26—Her Wayward Parents ....(2-R. Com.-Dr.)
J. Belasco.
27—*The Woods Are Full of 'Em*..................(Com.)
MAY—
1—*Flat Harmony* ....(Comedy)
3—Pots and Poems ....(2-R. Com- Drama)
Matt Moore-Jane Gail.
4—*A Darling in Buckskin*..........................(Comedy)

LAEMMLE.

APRIL—
7—*The Blue Print Mystery*.......................(Drama)
12—*The Silent Prisoner*..........................(Sea Dr.)
18—*Chubby Takes a Hand*........................(Drama)
25—*Twixt Love and Desire*......................(Drama)
28—*A Woman of Clay*..............................(Drama)

UNIVERSAL ANIMATED WEEKLY.

APRIL—
11—*Animated Weekly, Vol. 2, No.* **67**..........(**News**)
18—*Animated Weekly, Vol. 2, No.* **68**..........(News)
MAY—
25—*Animated Weekly, Vol. 2, No. 69*............(News)
2—*Animated Weekly, Vol. 2, No. 70*............(News)

UNIVERSAL SCREEN MAGAZINE.

APRIL—
13—*Universal Screen Magazine.* ***Issue No.*** **14.**
20—*Universal Screen Magazine. Issue No. 15.*
27—*Universal Screen Magazine. Issue No. 16.*

BIG U.

APRIL—
19—*The Pace That Kills*..............................(Drama)
22—Her Great Mistake............(2-R. Animal Drama)
Marie Walcamp.
26—*The Warrior's Bride*..............................(Drama)
MAY—
3—*The Penalty of Silence*..........................(Drama)
6—True to Their Colors..............(2-R. War Drama)
Grace Cunard.

GOLD SEAL.

APRIL—
10—Harry Carey in "Hair-Trigger Burk"
Claire Du Brey.
17—For Lack of Evidence....................(3-Reel Drama)
Tina Marshall.
24—The Forest Nymph..................(3-Reel Mountain)
MAY—
1—Bill Brennan's Claim............(3-R. West. Drama)
Neal Hart-Janet Eastman.

IMP.

APRIL—
21—*The Blazing Secret*..............................(Drama)
27—The Rogue's Nest..............(2-Reel Crook Drama)
MAY—
4—A Midnight Mystery ....(2-R. Mystery Dr.)
Thomas Jefferson-Betty Schade.

BISON.

APRIL—
14—The Kidnapped Bride ....(2-Reel Drama)
Marie Walcamp.
21—The Tell-Tale Clue ....(2-R. Dr. of the Woods)
Molly Malone.
28—The Trail of Hate........(2-Reel Western Drama)
Jack Ford.
MAY—
5—Little Moccasins ....(2-R. Mountain Drama)
Millard K. Wilson-Edith Roberts.

L-KO.

APRIL—
16—Love and Blazes..............................(2-R. Comedy)
Phil Dunham.
25—Little Bo-Peep..............................(2-Reel Comedy)
Dan Russell.
MAY—
2—*The Cabaret Scratch*..............................(Comedy)
6—*Scrambled Hearts* ....(Comedy)

RED FEATHER PRODUCTIONS.

APRIL—
9—Jack Mulhall in "Mr. Dolan of New York" (5 Reels)
16—The Flower of Doom..............................(5 Reels)
Gypsy Hart-M. K. Wilson.

UNIVERSAL SPECIAL ATTRACTION.

23—Jack Mulhall in "The Hero of the Hour" (5 R.)
30—The Birth of Patriotism..................(5-R. Drama)
Irene Hunt.

JOKER.

APRIL—
14—*The Careless Cop*..............................(Comedy)
21—*Take Back Your Wife*..............................(Comedy)
28—*The Leak* ....(Comedy)
MAY—
5—*Left in the Soup*..............................(Comedy)

NESTOR.

APRIL—
9—*Under the Bed*..............................(Comedy)
16—*Follow the Tracks*..............................(Comedy)
23—*The Home Wreckers*..............................(Comedy)
30—*What a Clue Will Do*..............................(Comedy)

$1,979.00

One Day's Receipts In One House on

"20,000 Leagues Under the Sea"

"20,000 LEAGUES UNDER THE SEA" is bringing home more money to State Rights Buyers and Exhibitors than any feature in a decade. In several big Eastern Houses it was necessary to start the matinees advertised at 2.00 P.M. at 11:00 A. M. to accommodate the crowds that strung out for over two city blocks waiting to get in. This is happening in scores and scores of theatres. If that interests you, Mr. Exhibitor, write or wire for direct bookings in the following unsold States—Missouri, Kansas, Nebraska, Indiana, Kentucky, Oklahoma.

These unsold states as advertised above will be sold within the next few days. Quick action is absolutely necessary on the part of State Rights men who want to get in on this "gold mine." No feature you ever handled ever presented such tremendous present and repeat bookings as "20,000 Leagues Under the Sea," which will be as good for bookings, 2, 3, 4, or 5 years from today as it is right now. Consider that carefully and wire for terms on the territory still open. Exhibitors—write or wire collect to the Universal Film Mfg. Co., 1600 Broadway, New York City, for bookings on

☛ See Pages 36 and 37

In This Issue for one of the most important announcements ever made by BLUEBIRD Photo Plays

BOOK IT NOW
For the Big Clean-Up

"THE EAGLE'S WINGS"

Book it Now For the Big Clean Up

Pronounced by Exhibitors Exchangemen and Even Competitors--The Greatest Preparedness Production Ever Filmed. . . .

When your production Cleans Up so big throughout the entire country—and does it so quickly, and so wonderfully that you have Competitors talking about it—"then you've got something.

Competitors have pronounced "THE EAGLE'S WINGS" the best preparedness production the world has ever seen. They can't help but admit it, because it is cleaning up for hundreds of theatres. NOW—this minute.

At Keith's Hippodrome in Cleveland, 35,000 people saw this feature in 8 days, and thousands more couldn't get in to see it on account of the crowds.

That kind of a record, Mr. Exhibitor, beats all the talk in the wide world. And remember, please, that "THE EAGLE'S WINGS" is the first 5-reel feature that ever played a Keith house during the regular season. When houses like Keith's choose "THE EAGLE'S WINGS" you have nothing further not know about a production, because the Keith people KNOW what they are about and they LOOK before they leap.

Book "THE EAGLE'S WINGS" and clean up right now. Nothing like it on the market.

BLUEBIRD Photoplays, Inc.

1600 BROADWAY, NEW YORK

MAY 19. 1917

PRICE 10 CENTS

The Museum of Modern Art
LIBRARY
Periodical

THE MOVING PICTURE WEEKLY

HERBERT RAWLINSON in
Stuart Paton's Butterfly Production
"LIKE WILDFIRE"
with Neva Gerber

VOL. 4

NO. 14

BLUEBIRD PHOTOPLAYS

PRESENTS

DOROTHY PHILLIPS

IN

THE FAMOUS DRAMA BY
THE GREAT HENRIK IBSEN

"A DOLL'S HOUSE"

with LON CHANEY and WM. STOWELL

Directed by JOSEPH De GRASSE

THE MALL THEATRE,
Cleveland, Ohio.

BLUEBIRD Photoplays (Inc.),
New York.

April 25, 1917.

Gentlemen:

The BLUEBIRD Pictures that we have used seem to have more than pleased our patrons. We just finished running "The Clock" four days, and will say that such entertaining stories of this kind ought to go over in any class of theatre. The tendency seems to be that the public wants lively stories of human appeal, devoid of "smut," mystery and murders.

Very truly yours, (Signed) L. H. BECHT, Mgr.

The success of BLUEBIRD Photoplays is proven by the hundreds and hundreds of Exhibitors who have similarly expressed themselves. BLUEBIRD Photoplays ARE clean and wholesome and devoid of "smut." They are the kind that make people like to go to the movies. The most successful Exhibitors in the country are those who are not only showing BLUEBIRDS, but who show them regularly on a certain day each week. "START A BLUEBIRD DAY IN YOUR HOUSE."

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway - - - - - New York

Butterfly Pictures

"MONEY MADNESS"

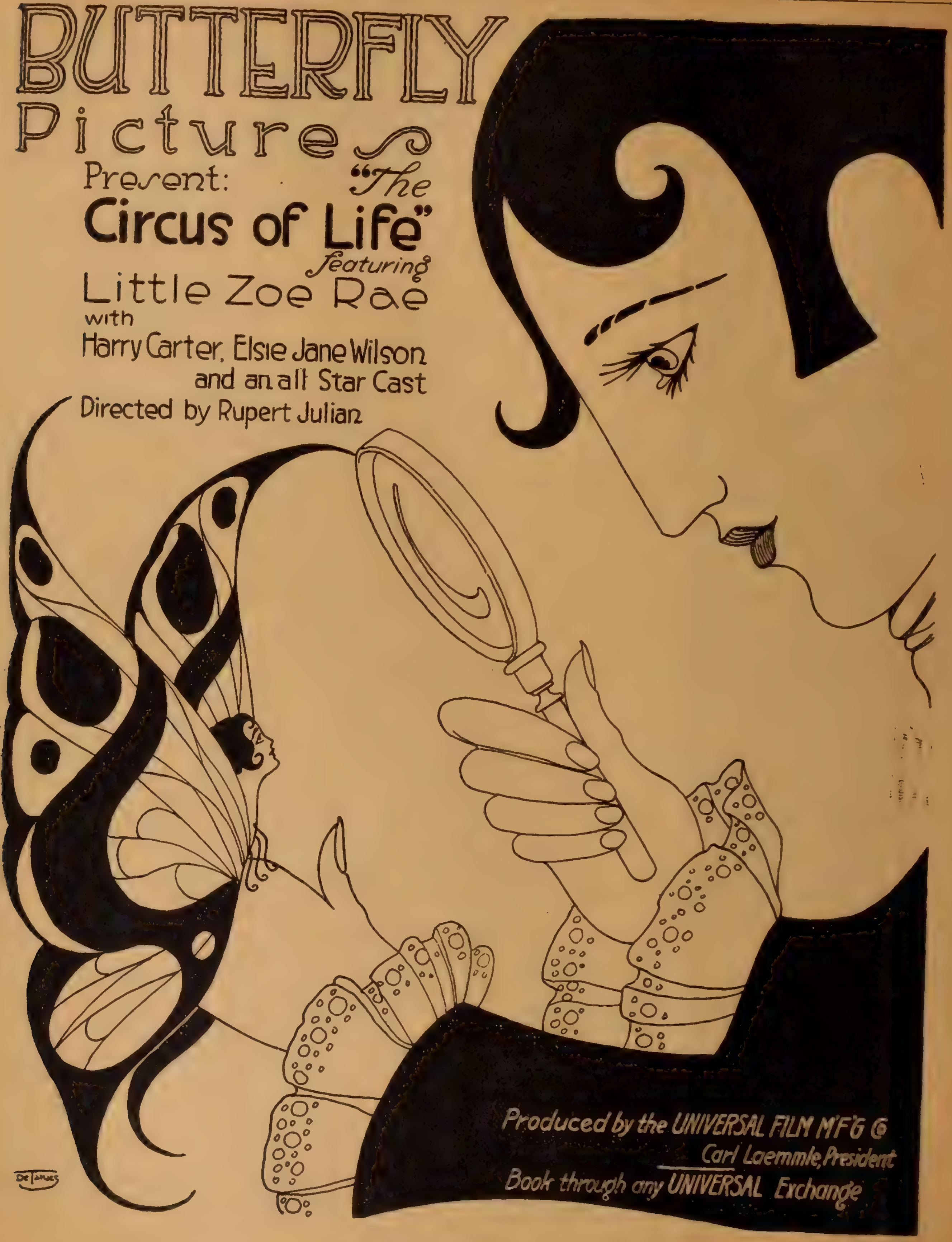
WITH MARY McLAREN AND
EDDIE POLO

ADAPTED FROM ONE OF THE
FAMOUS "WISPERING SMITH" STORIES
BY FRANK H. SPEARMAN

DIRECTED BY HENRY McRAE

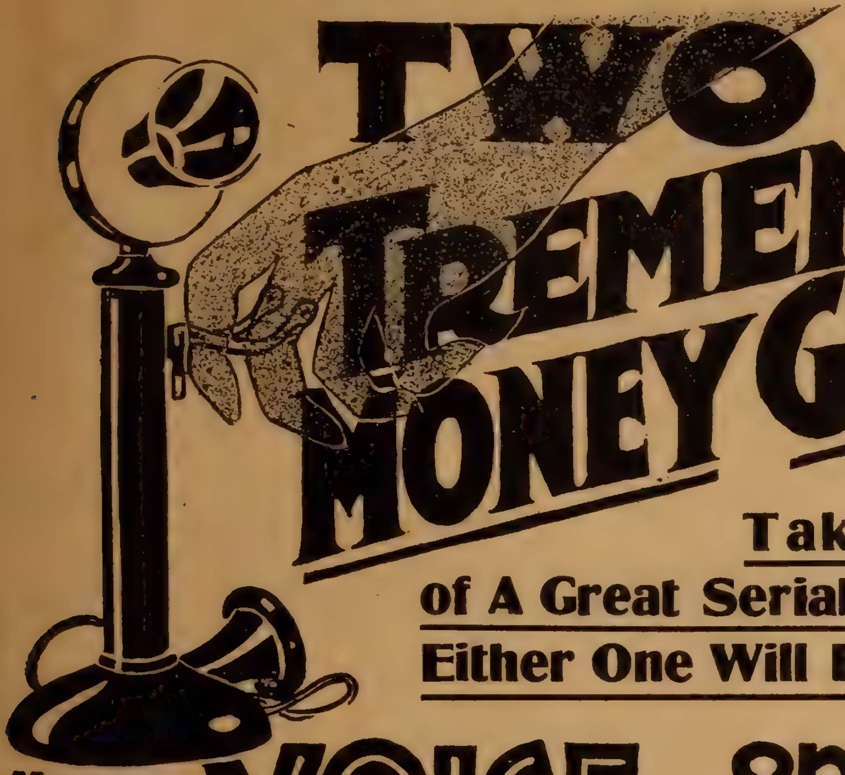
PRODUCED BY THE UNIVERSAL FILM
M'F'G CO. CARL LAEMMLE, PRESIDENT

BOOK THROUGH ANY UNIVERSAL EXCHANGE



BUTTERFLY
Pictures
Present:
"The
Circus of Life"
featuring
Little Zoe Rae
with
Harry Carter, Elsie Jane Wilson
and an all Star Cast
Directed by Rupert Julian

Produced by the UNIVERSAL FILM M'F'G C°
Carl Laemmle, President
Book through any UNIVERSAL Exchange



TWO TREMENDOUS MONEY GETTERS

Take Your Choice

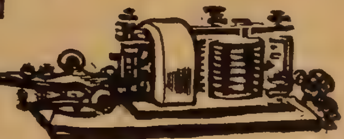
of A Great Serial or a Great Series

Either One Will Bring You Capacity

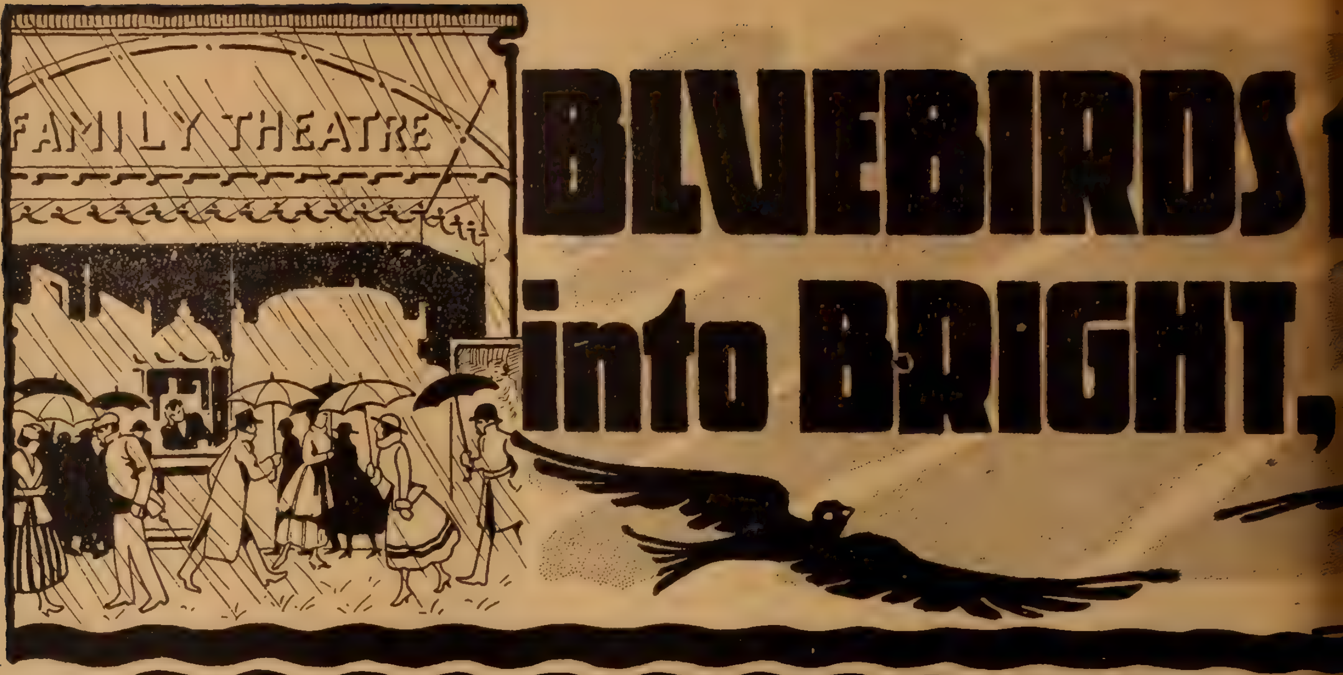
"The VOICE on the WIRE"

The tremendous Universal Surprise Mystery Serial that has captured the country with its novel plot; the muffled figure; the ghostly "voice" over a disconnected telephone; the rivalry between the chief of detectives and the scientific investigator, John Shirley—and the fascinating love affair between Shirley (BEN WILSON) and Polly Marion (beautiful Neva Gerber). Founded on the famous novel of the same name by Eustace Hale Ball, "THE VOICE ON THE WIRE" found an eager public awaiting its first episode. Everywhere Exhibitors report "capacity." Book it through any Universal Exchange, or from the Home Office, and clean up.

"The PERILS of the SECRET SERVICE"



The thrilling series, which depicts the inner workings of the Secret Service, and the dangers to its intrepid operatives. Founded on the "Yorke Norroy" series, already popular with millions in story form as written by George Bronson Howard, directed by Mr. Howard and featuring Kingsley Benedict, "The Perils" offers a rare opportunity to Exhibitors who do not care to book a serial, but who do welcome continued capacity business. There are seven powerful two-reel dramas, EACH COMPLETE IN ITSELF. Book through your nearest Universal Exchange, or direct from the UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe, 1600 Broadway, New York.



Booking a BLUEBIRD for a Certain Day Each Week is Like Booking a Passage to a Home of Continuous Profits--

Think about Feature Days all you want—comb the film field over as carefully as you will, and after you have investigated you must feel convinced that A BLUEBIRD DAY EACH WEEK IS THE ABSOLUTELY SURE WAY OF PULLING IN THE CROWDS AND MAKING THAT ONE BLUEBIRD DAY EACH WEEK A WINNER AS A MONEY-MAKING DAY.

Read what Ascher Brothers (who operate one of the largest circuits in the Country) Say about BLUEBIRD Photoplays-

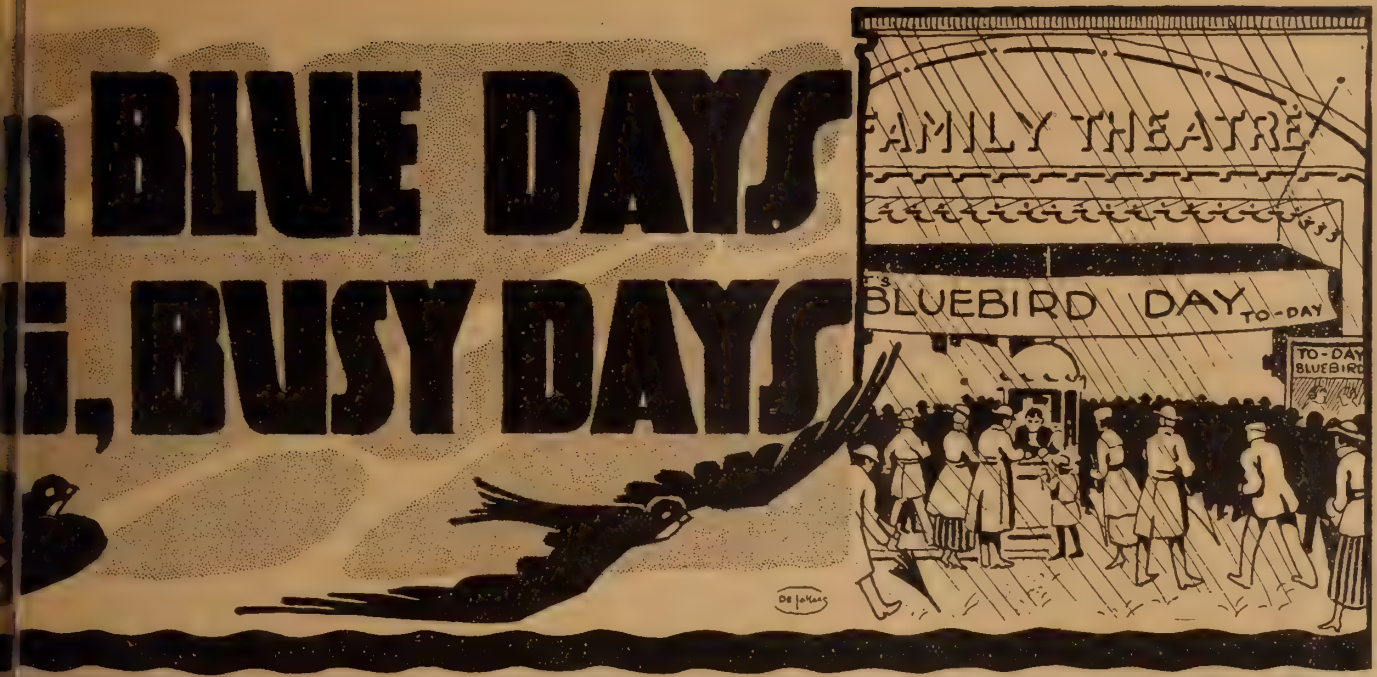
Bluebird Photoplays, Inc., New York, N. Y.

Gentlemen:—I have your letter asking what I think about your Bluebird pictures. The best answer to it is the fact that WE ARE USING BLUEBIRDS IN ALL OF OUR 14 CHICAGO THEATRES. These theatres represent too much of an investment for us to take any gamble on what kind of pictures we show, so you can see that we must think highly of Bluebirds.

But what we consider even more important than what we think of your photoplays is what the people think. And it is a pleasure to assure you that our patrons are delighted with Bluebirds, especially since you have hit your stride and are showing a constant improvement week after week, instead of going up and down in quality the way so many producers have done in the past.

Your stories are always good, your photographic and lighting effects are unequalled, your casts are exceedingly well chosen, your settings, acting and directing are above criticism. But, best of all, the people like Bluebirds and always have a good word to say for them. Keep them as clean in the future as you have in the past and accept the congratulations of, yours sincerely, ASCHER BROTHERS.

BLUEBIRRD Photoplays, In



A BLUEBIRD Will Always Pack Your House On Your Present Poorest Day "Start a BLUEBIRD DAY in YOUR HOUSE"

Your house will be packed on any day of the week that you run a Bluebird. But it will do its biggest and best work if you will appoint one certain day each week as your BLUEBIRD DAY, then use the ads, cuts, banners, posters and other advertising helps to DRIVE HOME TO YOUR PATRONS THE NAME OF YOUR BLUEBIRD DAY.

Just as Soon as Your Patrons Know That You Are Making One Certain Day Each Week BLUEBIRD DAY They 'll Be Sure To Hold That Day Open For You

When you switch your Bluebird Day around you lose the value of concentration—of centering the attention of your patrons. They want to see the Bluebirds, but they also want to see and do other things. That is why you must set aside a certain day each week to get the greatest amount of cash that there is in a Bluebird Day for you.

When such big circuit operators as Ascher Brothers find that a Bluebird Day will pay them, surely it will pay you to follow in the same road for profits that their letter very clearly shows that they are treading.

Each week you pass up a Bluebird Day you are passing over a lot of good profits that you might just as well have—profits that belong to you and you CAN have if you will just take the advice that we offer and accept the proof that we place before you, on its full face value. If you are willing to take this advice and accept the proof, get in touch with your local BLUEBIRD Exchange and arrange a Bluebird Day to START NEXT WEEK.

600 Broadway, New York

UNIVERSAL PREPAREDNESS PICTURES Pull the Fans to their feet and the coin to your till

Wave upon wave of patriotism is rolling over this country and electrifying its inhabitants. More than NINETY MILLION PEOPLE ARE THINKING, TALKING, DREAMING, READING ABOUT PREPAREDNESS.

No star's love and adventures are as absorbing to the people as Uncle Sam and Miss Columbia in their gigantic drama now being staged before the eyes of the world.

This intense interest of the people is like a certified check on the U. S. Treasury. You can cash this interest through UNIVERSAL PREPAREDNESS PRODUCTIONS.

Don't let another night pass over your head without taking the step toward getting the full particulars about the Universal Preparedness Production from your nearest Universal Exchange, or UNIVERSALSAL FILM MFG. COMPANY, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"Liberty" A 20-week Preparedness Serial that astounds every one who sees it through its very bigness. It is a wonderful subject, telling with the mercilessness of a scientist everything that happened along the Mexican border. Featuring Marie Walcamp—Eddie Polo—Jack Holt—G. Raymond Nye and a mammoth cast... Twenty instalments—2 reels each. Complete ad props.

"Uncle Sam At Work" Both arms of the service with sleeves rolled up and hard at it. Based on Frederick J. Haskins' remarkable book: "The American Government." Shows the achievements of the army, navy and industrial plants. Complete ad props.

"The War Waif" Allen Holubar, Zoe Rae and Claire McDowell carry the audience through two reels of breathless adventure based on a war theme.

"The White Feather Volunteer"

Shows the "slacker" difficulties in England. Shows what America can only escape through universal service. Featuring Rupert Julian and Elsie Wilson. Two reels treating on a mighty timely subject.

"Court Martialed" Featuring Allen Holubar, Frances Nelson, Hobart Henley and William Welsh. A story that grips the heart with its big, tense moments; a clean, strong, patriotic story that gets to the root of its subject.

"If My Country Should Call"

Dorothy Phillips, supported by a brilliant company bring out this red-blooded story with a care and fidelity that makes it a masterpiece in its appeal. It carries a powerful message home to men of military age, to fathers and mothers, boys and girl. No one who has seen the play will ever forget it.

TUM - TE - TUM - TUM!

(No. 178. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

THE other night I attended a theatre where a five-reel war picture was being shown. It was a fairly good picture, but it was almost entirely ruined by the namby-pamby-wishy-washy music that the orchestra ground out.

One of the scenes showed a drummer boy, calling the villagers of a little French town to arms by marching up the street and banging on his drum. With half way decent music it was the kind of scene that would send cold shivers of ecstatic patriotism scooting up and down the spinal column.

But the orchestra never changed its tune. It went right on with a monotonous tum-te-tum-tum. Never a change of tempo. Never a bit of phrasing. Never a drum beat or a smash on the piano to fit the scene.

The best brains in the world of art and literature and play-writing are given nowadays to the preparation of great moving pictures. Young fortunes are spent to produce every scene properly. Masterpieces are turned out one after another. And then—

They are projected in a theatre where the orchestra doesn't give a Tinker's dam, where the piano player is gumming a mouthful of Wrigley's and the drummer and violin players are dreaming away the hours.

Rothapfel of the Rialto owes the major part of his phenomenal success to the fact that he has always used his brains in staging his shows. He pays more attention to proper music than any showman in America. And his theatre is an amazing success, as a result.

Don't you know that these are stirring times? Don't you know that you can give your audiences a real thrill if you will only put some guts or some brains or some pep into your music? Listen to the music in your theatre today and see if it emphasizes the picture or spoils it.

The people of America WANT to be stirred up. They are eagerly expecting a thrill. They want you to WAKE THEM UP. If your music is asleep, it's a sure sign that YOU'RE ASLEEP yourself. Get out the old ginger bottle and give yourself a shot of it. Then give your orchestra a poke in the nose and wake it up!

And then take every dollar you make and buy Liberty bonds!

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"The Largest Film Manufacturing Concern in the Universe"

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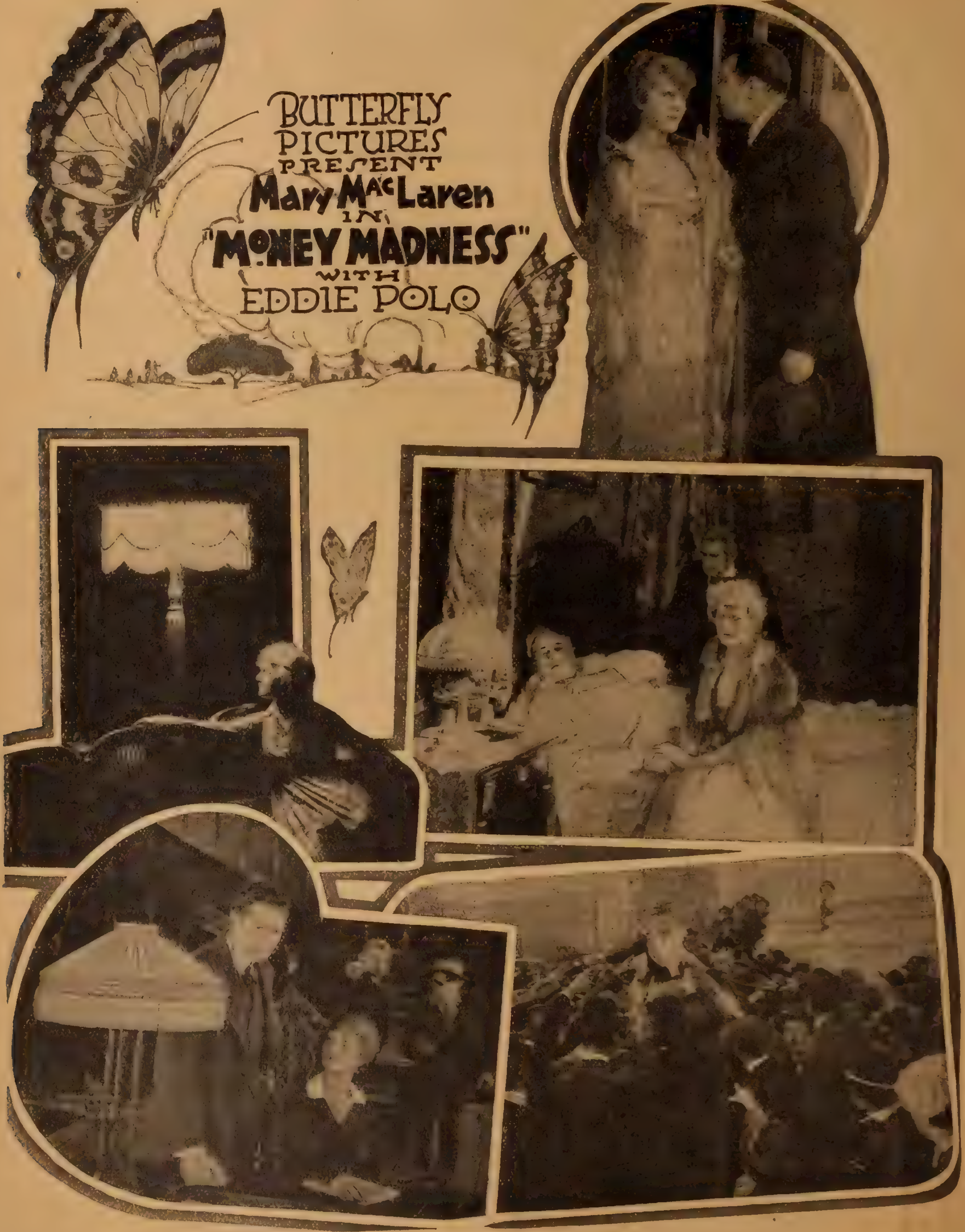
BUTTERFLY PICTURES PRESENT
Mary MacLaren
IN
"MONEY MADNESS"
WITH
EDDIE POLO

Sleeping on an airplane brings queer dreams.

Below—Two scenes from their Oriental dreams.

"DROPPED FROM THE CLOUDS"

BISON Two-Reel Western Drama, written by W. B. Pearson and produced by Henry McRae, with Eileen Sedgwick and the Universal cowboys. A new sort of dream story.

CAST.

Kewpie Morgan	Cowboys
Eugene Walsh	
Clarence Hodge	
Leonard Clapham	
Babe Lawrence	
Turkish Woman	Gypsy Hart
American Girl	Eileen Sedgwick

SOMETHING new in dream stories is this Bison comedy-drama, with a mixture of Western-Oriental-comedy-melodrama flavors, which make it a unique release. It was written by W. B. Pearson and produced by the famous Henry McRae, who never misses a chance for a laugh or a thrill in the whole two thousand feet. Here is the story:

A western saloon sells more liquor than a distillery can make, and a salesman, to fill the heavy demand, tries to introduce a new drink (Turkish Opal) into the town. The saloonkeeper agrees to take one thousand cases if the boys like it and the two await the arrival of customers.

The boys from the Bar U, five in number, are towing to town an aeroplane which has broken down. They arrive in town in time to have the salesman try his "Turkish Opal" on them. The drink wins favor at once and they then return to resume the towing. The drink is potent and is all the salesman claims it to be.

Returning to the plane, one of the boys points to the ground where a turkish rug appears. They decide to see how it feels to sit in an aeroplane; and the machine gently rises with them. They approach a town, and on close view it proves to be a typical Turkish City. The streets are crowded with Turks who all stop and look up at the machine. Then the boys crash through the roof into a palace room, where a beautiful woman is discovered.

They win her favor and she becomes their guide as they leave to inspect the city. They meet the King who asks them to step into the anteroom. They bow, and back into the room into an opening in the floor, and come shooting down into a wild-beast arena. The sides are lined with cages full of lions; one boy says "Daniel ain't goin' to have nothin' on us, very soon," and they realize they are in a tight fix. Their fair guide aids them to escape.

While going up the street, a big auto swings around the corner with an American girl in it, evidently a captive. Their guide suddenly stops, and shows them a train approaching. One of the boys grabs her and they then watch an express tear down the main street. A note flutters to their feet from a high window. It is from the American girl asking for help. They determine to rescue her, and a fight ensues. They are just escaping with her when their dream comes to an abrupt end. They accuse the new drink and return furiously to the saloon resolved to run the salesman out of town.

BARNEY'S MILK DIET.

BARNEY is the name of the baby camel at the Universal City zoo. The little animal is now six weeks old and is still taking the bottle, Mother Baldy steadfastly refusing to pay any attention to her long-necked, long-legged child. Barney's daily diet consists of eight pint bottles of milk.

FROM UNIVERSAL CURRENT EVENTS—Issue No. I.

Colonel Roosevelt Snapped at Oyster Bay, L. I.

Thomas A. Edison Working on U-Boat Problem.

FROM UNIVERSAL ANIMATED WEEKLY—Issue No. 72.

Eastern Horse Wins Kentucky Derby.

Kohlemainen, Winner of the Mail Marathon.

The next morning Lane learns that Brixton has been murdered and the sheriff, John Peterson, arrests him because his footprints coincide with the prints near the cabin of the recluse. These prints are Lane's, but they were made when he came to the cabin and was turned away by Brixton. Lane continues to protect the picture.

That night they stop at Barclay's cabin in the mountains and while Peterson is sleeping, Barclay guarding Lane, the latter pretends to take a picture of the old man and instead, causes an explosion which fills the room with smoke. Lane escapes from Ferguson, and his followers, typical crude mountaineers, determined to lynch the murderer, rush to the cabin just after Lane has left.

Lane jumps into a canoe and paddles furiously down the river pursued by the two groups of men. Approaching some rocks, the canoe capsizes. Clutching a paddle, Lane flounders about on the rocks, finally crawling out of the water. When morning comes, Lane is awakened by the heat of the sun and sees the girl of the picture standing over him. She still carries the rifle. They decide to help each other, for she says she is in a hurry to get down the river, and Lane confesses to being a fugitive from [illegible] talk about the

CAST.

Delice	Dorothy Phillips
Jack Lane	William Stowell
Porter Brixton His Half Brother	Lon Chaney
Mrs. Barclay	Evelyn Selbie
John Peterson	Alfred Allen
Barclay	George Berrill
Deputy	Clyde Benson
Howard Lane's Servant	O. C. Jackson
Judge	Marc Fenton

They start down the river but later discover that they are in a trap, for men are coming from both directions of the river. So they beach their canoe and start through the forest. They are lost and soon suffering from lack of food. Lane goes to hunt for food and finds that they have unconsciously returned to the scene of the murder. When he returns to her, he relates how he happens to be accused of murdering Brixton and she begins to sob.

Looking at the camera plate, Lane has discovered that the girl could not have fired the shots as she was going in the opposite direction to Brixton's cabin. Now on further study, he finds that in developing the picture, he has reversed the plate, thus reversing the direction in which she was going. He destroys the plate, but keeps the picture.

The girl suddenly disappears and a

[illegible] page 29)

[illegible] troubles were over!

tion Again Open To [illegible] since Declaration of War, famous grounds scene of beauty as Evanston, Ill., presents stand of colors.—*Chicago. Ill.*

British War Mission's Visit To New York.—After strenuous session in Washington, foreign Secretary Balfour and party are royally welcomed in world's financial capital.—*New York, N. Y.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

COLONEL BRADY HEADS SCENARIO DEPARTMENT.

COL. JASPER EWING BRADY, magazine writer and playwright, has become head of Universal's scenario department and has left for the coast to take complete charge. "Cleanliness and a departure from war-time pictures is what we need, no sex stuff, no religious stuff, pictures that any mother's sixteen-year-old daughter could see," said Colonel Brady. "There should enter now a combination of commercial efficiency and artistic economy. Either element alone is deadly. The combination will see the biggest factor for good that pictures have yet known. Another thing, army

[illegible] Eltinge Theatre, will produce Colonel Brady's play, "It Is the Law" in September, and he has just signed a contract with a producing company to present "The Philanthropist."

A little story of Colonel Brady's answer to a prominent woman writer who asked him what type of scenario he would consider for production by the Universal Film Company, illustrates the aim and purpose of the Universal Scenario Department under his management.

"What kind of stories do you want?" she asked.

"Have you children?" asked Colonel Brady, in return.

"Yes, a daughter of fourteen and a son of sixteen," answered the author.

"There's your answer," said the colonel. "Give the Universal stories which you would be willing to have these children see, and there will be no trouble with censorship. Let the authors be their own censors.

"The Universal," continued Colonel Brady, "has a diversified program, and therefore our scenario needs are many. We want comedies, dramas, and comedy-dramas of one, two, three and five reels. Good stories of any length, with wholesome atmosphere about them, will always be welcome."

Show it [illegible]
Dullest Day and
Get the Money

Although released regularly on the Universal Program, it can be booked separately. Find out from your nearest Universal Exchange if YOU CAN GET IT for your patrons. If you can, it will pack your house on your dullest day, or write the

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WEEKLY, 1600 Broadway
New York.

BOOK THE
UNIVERSAL
ANIMATED
WEEKLY

The MOVING PICTURE WEEKLY

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PAUL GULICK.. Editor
M. WINKLER.................................Music Editor
PETER PEPPER................................ Interviews
MARJORIE HOWARD..................... Interviews
JOE BRANDT .... Business Manager
J. W. CAMBRIDGE..Canadian Representative
JULIUS BERNHEIM......Minneapolis Corresp.
KINTARO SAKAMOTO..Japan Correspondent
ROBERT S. DOMAN....London Correspondent
BURTON RICE................................Paris Artist

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Mus

"THE FLASHLIGHT," the Bluebird Photoplay in which Dorothy Phillips is starred, with William Stowell and Lon Chaney as usual in her support, is the first picture to be directed by Mrs. De Grasse, known to the screen as Ida May Park, who has written most of the scenarios which her husband has produced for Bluebird. The story in this cast was not her own, being adapted from a tale by Albert M. Treynor which appeared in the All Story Weekly. De Grasse was just starting on a vacation as this story was prepared for the screen, and his wife, who has co-operated with him in many releases, was given an opportunity to prove her qualifications for the slim ranks of women picture-producers. She has won a place for herself with this single release, and the plan is now for her to alternate with De Grasse in the production of five-reel features with Miss Phillips' company. This story was produced in the mountains among some of the loveliest of Californian scenery, and received high praise from the advance showings in New York and Chicago. Here is a synopsis of the story:

Jack Lane, a wealthy sportsman, with a love of adventure, takes a trip through the Northern forest to photograph wild animals. He stops at the cabin of Porter Brixton, the recluse of Crayportage, but the hermit unceremoniously tells him to move on. That night, sitting by his campfire, his camera adjusted so that the moving of a certain twig will snap the picture, he is startled by a weird, smothered cry which is immediately followed by the exploding of the flashlight. He sees something white pass by, but upon searching, finds nothing to substantiate the scream. He closes the shutter of the camera and hastily packs his knapsack. While thus engaged, he is again shocked by the twice repeated report of a gun.

Returning to the lodge, Lane begins to develop the plate and is astonished to see the picture of a beautiful girl, in an attitude suggesting flight, and on her face an expression of anxiety and fear. She clutches desperately at a rifle. He has an instinctive feeling to let no one see the plate and hides it carefully in his pocket.

Arrested for murder.

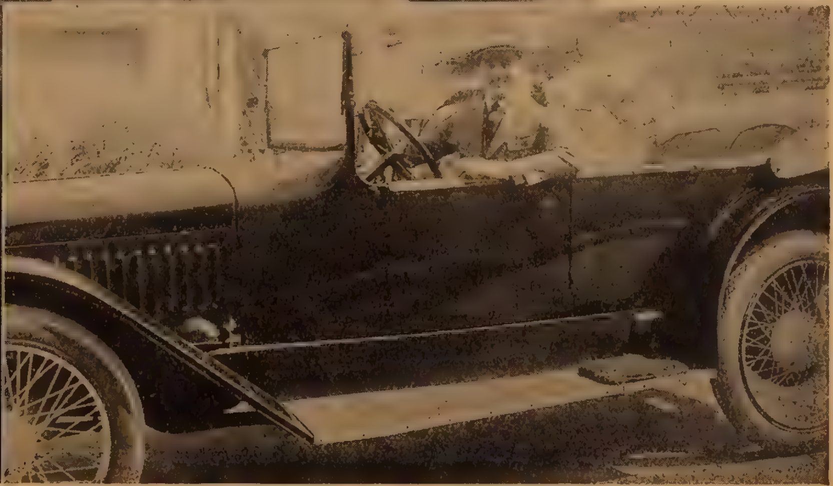
Rawlinson's Ambition

By MARJORIE HOWARD

SCREEN stars' ambitions, as revealed by the biographical blanks they are asked at the studio to fill out, are many and various, ranging all the way from a modest desire to be the most popular player in the world, to such materialism as a longing for an income of $100,000 a year. Herbert Rawlinson's is rather different from the others. "As long as you are wishing for something," he seems to think, "you might as well pick out an objective to which there is some possibility of attaining." So he gives as his "ambition" the desire to be considered the best-dressed man on the screen. And he has a lot of reasons for it, too. Here are some of them:

"A very respectable old person, who lived several hundred years ago, made the remark that 'Manners Maketh Man.' What he meant, of course, was 'Clothes Maketh Man,' because they have the greatest effect upon manners. Dressing well is always worth while, but for the screen it is an imperative requirement. In the first place, it is certainly the duty of any person constantly before the public to make himself as easy to look at as possible. For a screen player whose only appeal is to the eye, it is much more important. His own self-respect demands minute attention to his personal appearance, but when he realizes that twenty million persons attend motion picture theatres in this country alone every day, and that many of them have in this way their sole opportunity to see what a properly dressed man looks like, it becomes a positive duty to put before them a proper conception of what a well-dressed man is. No one in his senses attempts to deny the influence of clothes upon the individual. It is much easier to behave like a gentleman when you are dressed like one, and to be rude and inconsiderate to the public when you are wearing the clothes of a tramp. Every man who has ever found himself on the downward path, in danger of slipping out of sight of his class altogether, knows that as his personal appearance degenerated through the depreciation of his outer garments, a subtle degeneration took place in his moral attitude as well. That is another reason why the picture actor should take advantage of his opportunity to improve the outward appearance of his public, by putting a high ideal before them; because the way a man looks does affect the way he feels inside."

The cuts on this page show "Rawley" recovering from the accident which kept him out of pictures for several weeks. The cut below shows him in his automobile, for motoring is his favorite recreation after his film work.



L-KO KOMEDY

"BEACH NUTS"

Elaborate set built for L-Ko Komedy.

L—KO Komical Komedy of keen kompetition between a knight and a knave. Directed by Noel Smith, under supervision of J. G. Blystone, with Dan Russell and a lot of other nuts.

SOMETHING new for slapstick comedy to erect elaborate sets. Yet for this L-Ko, directed by Noel Smith under the supervision of J. G. Blystone, one of the most elaborate bathing pools imaginable was constructed. Dan Russell, as the handsome life-saver of the beach, has a role which gives him a chance to be screamingly funny, and he is splendidly supported by Gladys Varden and Bert Roach.

Ima Knutt was the life saver on the beach and the idol of all the girls. Every new one who came to the beach was given the O.O. by the dashing Ima, and thought herself lucky to find favor in his eyes. He liked girls to be small and slim, and was much disconcerted when the biggest nut on the beach, an enormous lady in a black bathing suit, insisted upon having his services to teach her to swim.

CAST.

Ima Knutt	Dan Russell
Knutt Sunday	Bert Roach
Hazel Knutt	Gladys Varden
Krazy Knutt	Walter Stephens

Into the bathhouse comes Krazy Knutt, with "nutting" on his mind. He decides to go in swimming. So does Hazel. Ima brings water wings for her and is delighted with the chance to teach her. He invites her to go for a ride in a beach chair. It runs away with them and Knutt Sunday gives chase. At last they return to the bathhouse. Krazy is pushed into the water, and Ima and the girl sit on the edge making eyes at each other. Krazy ties their shoelaces together, and they both fall in when they try to get up. Ima then seizes Krazy and makes him his assistant life saver. He then goes off with the girl to get some ice-cream. Knutt ties a weight to his leg as he is eating it and the weight drags him into the pool. Ima pulls Knutt in with him.

They rush out onto the beach. Ima and the girl hide behind a beach umbrella. Knutt removes the umbrella and puts it over a hideous girl. Ima returns to her and is disgusted. Ima and the girl go for a ride in the flying boats and Knutt follows and spills Ima into the sea. A crab grabs him, and he rushes to the shore. He puts the crab on Sunday. Sunday determines to be revenged. He decoys Ima and the girl into a bathhouse, and then chloroforms them with a bicycle pump through the key hole. He hires two confederates to push the machine into the sea and drown Ima and the girl. The police see the suspicious characters and arrive in time to rescue Ima and Hazel.

"THE VOICE ON THE WIRE"

"The Thought Machine" No. II

Below—Shirley and Reynolds see the Thought Machine.

Above—Red hypnotizes Polly. Centre—Scene at the cafe after the lights come on again.

THE Eleventh Episode of the serial, adapted by J. G. Alexander from the novel by Eustace Hale Ball and produced by Stuart Paton, with Ben Wilson starred.

THE THOUGHT MACHINE" is the alluring title of the eleventh episode of the record-breaking serial, "The Voice On the Wire" which Stuart Paton has produced from the novel by Eustace Hale Ball. A strange invention, a development of wireless telegraphy along the lines of thought transferrence, gives its name to this chapter, which concerns itself mainly with the efforts of Shirley to prevent the death of the fifth victim of the "Voice."

Dr. Renolds still is bound and lies on the floor helpless. When Polly, her expression slightly dazed, passes by him without so much as looking at him, he can only gaze after her in wonderment. She is put in a limousine with Taylor, a crook, at the wheel. "Red" stands at the side of the machine and talks with her, then gives instructions to the driver. Meanwhile James Welsh in evening clothes awaits Polly.

CAST.

Shirley	Ben Wilson
Polly	Neva Gerber
Cronin	Howard Crampton
Dr. Renolds	Jos. Girard
"Red" Warren	Francis MacDonald
James Walsh	Wadsworth Harris
"Pale" Ida	Evelyn Selbie

Shirley with the double-crossing crook speeds toward "Pale" Ida's house and is followed by Cronin and his men in another car. They are seen by some crooks as they draw near the place and "Red" is quickly warned. Shirley dashes into the and with the help of his men, forces the door of the sitting room. The crooks carry Renolds upstairs and the other men follow them. A terrific struggle takes place. One crook and a policeman are dead, while several on both sides are wounded and when Shirley regains consciousness, he finds that Warren and all of his crooks have disappeared. Cronin is disgusted and while talking with Shirley hears "The Voice" saying that "It" would meet them at the "Poisson d' or," a cafe. They discover Renolds who tells them that Polly has gone to meet Welsh and immmediately Cronin asserts that he knew she was double-crossing them. He and Renolds drive to Welsh's home.

Meantime, Welsh has been summoned by Polly, who waits for him in the limousine and while they chat gayly they are driven to the cafe.

When Shirley inquires for Welsh the butler informs him that his master has just left with Miss Polly Marion and Shirley bows his head, hurt at the conviction of his suspicions. Telling Renolds to warn Cronin that Welsh has gone to the Cafe, Shirley remains in the apartment while Renolds hurries way. And again "The Voice" speaks to Shirley telling him that though he is very clever, Welsh will die in the Cafe at twelve o'clock that night.

At fifteen minutes before the hour of twelve, Cronin and Renolds stand

(*Continued on page* 27)

EXTRA! EXTRA!

EILEEN SEDGWICK RIDES "CHARLIE."

CAN you imagine being delighted with an assignment to play leading lady with a troup of lions, tigers, elephants, and leopards? Most of us would consider it very little of a privilege. But Eileen Sedgwick is differently constituted. She has been given the lead in the company of Universal Director Henry McRae, who has produced a picture with the working title of "In African Wilds," and most of the inhabitants of the Universal City zoo are with her in the cast. Yet she declared that she is tickled to death, as she has always wanted to work with wild animals, and that the ambition of her life is now realized! Truly there is no accounting for tastes.

She admits that the sensation of being treed by a lion, who then lay down at the foot of the trunk and waited for the chance of her descending, was a peculiar one, and that she was rather relieved when Mr. Leo was induced by the persuasive power of a rope to return to his cage. But she declares that the thrill was really not so great as that which she experienced when Charlie, the big Universal elephant, decided to take a nap while she was mounted upon his massive head.

"An elephant lies down with a certain suddenness," she explains, "and you feel rather as if you were going down on the crest of a mountain avalanche. I hung on by his ears, which are not quite as conveniently placed as the straps in the subway cars."

Intrepid Eileen on her mount.

JACK FORD'S COMPANY.

THERE are so many dare-devils in pictures, that it seems a difficult matter to award the palm for courage to any particular company of screen players. But certainly Jack Ford's would give the others a run for their money. This is the way they looked when they began work on Jack's picture, called "The Trail of Hate," but no one could induce them to pose after the picture was completed. When Jack has finished a picture his players are not fit for publication. He has directed the destinies of three films for Universal. The first "The Tornado" set a hot pace, but the last, "The Scrapper," beats it. Picture fans never saw such a fight as that which takes place in the last reel of this Bison.

Jack Ford (kneeling at left) with his company.

Fritz Kreisler with U City Orchestra.

FRITZ KREISLER'S PICTURE DEBUT.

FRITZ KREISLER, the great violinist, made his debut in the movies recently under the auspices of the Universal Film Company. He was paying a visit to the film capital, accompanied by the well-known impresario, L. E. Behymer, Madame Eleanor Gerhardt, the famous lieder singer, and several other people of note. They spent the day at the studios, and were particularly interested in the filming of an episode in the great mystery serial, "The Voice on the Wire," which was being directed by Stuart Paton.

A cafe scene was being filmed, and Mr. Kreisler was asked if he would make use of the violin of a member of the orchestra, and play while the actors went through the tense scene. He graciously consented, and his music soon attracted every one in the neighborhood who could possibly get away to join the spell-bound audience. Pictures of the great musician were secured, and it is the intention of the company to use them in the Animated Weekly. If the consent of Kreisler's manager can be obtained, the incident will be incorporated in the serial itself, so that the famous violinist will become a member of the cast of "The Voice on the Wire."

MOVIEGRAMS

JOSEPH DE GRASSE AT WORK.

DO you see the gentleman without a collar who is pointing with his hat into the direct foreground? That is the Bluebird director, Joseph De Grasse, director of the company in which Dorothy Phillips is starred with William Stowell and Lon Chaney as her supporting actors. This picture was snapped while he was directing some of the scenes in "Vengeance of the West," the play upon which the company is engaged at the present time. The seated personage with the white pompadour is our old friend Lon Chaney, who has donned one of his inimitable make-ups for this picture. The girl at the side is Claire Du Brey, borrowed from Harry Carey's company for the occasion.

Some of the best of the Bluebird releases have been the work of this director, who came to motion pictures from the painter's studio. His photoplays proclaim the artist in their arrangement and lighting. He was responsible for a whole series with Louise Lovely before Miss Phillips arrived at the Coast. His "Gilded Spider," "Grasp of Greed," "Bobbie of the Ballet," are some of the plays that are not forgotten. With Dorothy Phillips he has put on "The Price of Silence," "The Piper's Price," "The Girl in the Checkered Coat," "A Doll's House" for Bluebird; not to mention "The Place Beyond the Winds," in which he played in person, "The Mark of Cain" and "If My Country Should Call," Red Feather releases.

De Grasse and his company at work.

Edith wears this in "Jilted in Jail."

EDITH SAYS SHE'S GROWN UP.

THIS picture of Edith Roberts, the little ingenue of the Nestor Company, came in the other day, with a group of others in very sophisticated attire. Edith sent a letter with them to ye Ed, in which she declared that she was "grown up" now. She has played Mrs. Newlywed to Eddie Lyons' blushing bridegroom so often, since she was appointed to the Nestor Company, that it has naturally made her feel somewhat mature.

PICTURE PLAYERS IDEAL SOLDIERS.

HERE is a picture of the only U. S. Recruiting Station ever established in a motion picture studio, about which we told you last week. Fred Church is "at bat," and one of the other actors is "thinking it over." The station was a branch of that at Los Angeles, and was set up inside the gates of the picture city, under the giant pepper trees which give a grateful shade to some of its streets. A flag with the legend "Men Wanted for the United States Army" was hung from a branch of the tree, and the Stars and Stripes were suspended in the background. The sergeant in charge was able to report the enlistment of several men, and declared that the picture players were some of the finest military material he had ever seen.

"They are a husky, fearless lot," he said, "used to an outdoor life and to exposure and risks. They are most of them athletes and fine horsemen, and would certainly make ideal soldiers. And surely men who are used to the excitement and confusion incidental to the filming of a big production would stand the nerve strain of modern war better than those who come to it fresh from the sedentary life of an office or a store. I am afraid if I had my way, I'd round up the whole Universal force!"

The only recruiting station in a picture studio is at U City.

"LIKE WILDFIRE"

BUTTERFLY PICTURE, STARRING HERBERT RAWLINSON. WRITEN BY LOUIS WRITZENKORN, ADAPTED FOR THE SCREEN BY KARL COOLIDGE AND PRODUCED BY STUART PATON. A CHARMING ROMANCE OF LOVE AND BUSINESS.

THE five- and ten-cent store has come into its own, and been immortalized in the movies as the background of a Butterfly Picture. The story "Like Wildfire" was written by Louis Writzenkorn, adapted for the screen by Karl Coolidge, and produced by Stuart Paton, who has some very big achievements to his credit, including "Twenty Thousand Leagues Under the Sea," and the present serial "The Voice on the Wire." Herbert Rawlinson is starred in the production, which gives him a splendid opportunity for the display of his talents for light comedy, and Neva Gerber found time besides her arduous work in the support of Ben Wilson in the serial, to play the feminine lead opposite Rawlinson. Here is an outline of the story:

CAST.

Tommie Buckman	Herbert Rawlinson
Nina Potter	Neva Gerber
Mr. Buckman	L. M. Wells
Mr. Potter	Johnnie Cook
Tobias	Howard Crampton
Brown	Burton Law
Phil	Willard Wayne

"I'll buy all the ribbon in Winton if I like!" said Tommie.

In the small town of Winton, Phillip Potter keeps the only Five- and Ten-Cent Store. He is a typical small-town merchant who shows no progression in either action or attire. He is a semi-invalid.

Nina, his daughter, possesses a fine brand of American courage. She is a complete antithesis to her father. When the town doctor urges Potter to take a vacation, Nina forces him to follow this advice and determines to run the store herself. She immediately begins to advertise and to clean up the whole store.

William Tobias, the real estate dealer, threatens to raise the lease of the store for the coming year, because Nina will not consent to marry him. He writes to John Buckman, the founder of the Buckman chain of Five- and Ten-Cent Stores, that he can offer him a store in the heart of the city, directly opposite the only Five- and Ten-Cent Store and that he will hold the option for thirty days.

Upon receiving Tobias' letter, Buckman sends for

"Pretty nice little firm!"

his son Tommie, a gilded youth whose one big problem is escaping work, and orders him to go to Winton and report on the advisability of placing a store there. It is Tommie's chance to make good. Buckman then sends Brown to Winton so that he can check his son's report.

Tommie arives in the small town, visits the Five and Ten Cent Store, and to cover his tracks, buys a dollar's worth of ribbon. When Tobias taunts him for his purchase, a fight is begun and Tommie lands in jail. He sends a telegram to his father, saying that he is innocent, but the answer is that God takes care of the innocent and that Mr. Buckman is through with him. Tommie then appeals to Nina who arranges to have him released from prison.

In order to pay the lawyer, Tommie accepts a position in the store as delivery boy, as he still has his racing car. But soon he becomes the manager of the place and a general favorite with Nina and all the clerks.

Meanwhile, on Brown's enthusiastic report, Buckman has opened a store in competition to Nina's. But Tommie watches closely and eventually outdoes Brown in every way. Brown becomes very discouraged and finally wires Buckman to come to Winton to give him advice.

Nina invents a "sad iron" and Tommie goes to the city to sell the patent. His friend Phil manages the business end of the deal and sells the iron to Buckman for five thousand, the money necessary to pay the new lease on the store. But, celebrating with his club-fellows, Tommie is put on a train going in the wrong direction so that he does not arrive in Winton when Nina expects him.

Tommie has gone by the name of John Jones in Winton, but Tobias discovers that he is really Buckman's son, and informs Nina of this fact, telling her that Tommie is only a spy, working for his father's interests. She also sees a large advertisement of the "sad iron" in the opposite store and conludes that Tommie has betrayed her trust in him. Stumbling to the office, she begins to weep and Tobias, taking advantage of his opportunity put his strong arms about her.

Tommie, meantime, arrives in Winton and rushes to the store with his good news. He pushes open the door of the office and nearly falls over as he sees Nina in the arms of Tobias. He then writes a note to her, confessing to being Buckman's son, but

Nina takes charge.

denying being a traitor or spy, enclosing the check for five thousand and congratulating her upon her coming marriage.

A clerk hands the note to Nina and she runs from the office and catches Tommie as he and Phil are just getting ready to leave in the racer. She explains her side of the trouble and he adds his explanation. Tommie grabs Nina and impulsively embraces her.

Buckman comes to Winton, and he and Brown walk into the store across the way, and are shown to the office where they find Tommie and Nina sitting on top of a desk, their arms about each other.

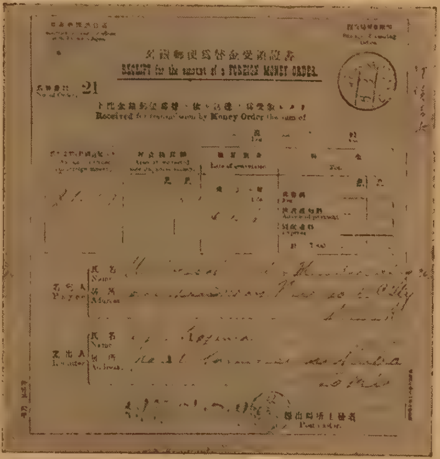
* * * * *

JAPANESE SUBSCRIBER FOR THE WEEKLY.

DID you ever see a Japanese money order? When the editor of the Weekly received the document, of which the cut on this page is a reproduction, in his mail one morning, together with a letter in Japanese, he was entirely at a loss to understand what it meant until he consulted his Japanese correspondent, when he found it was a money order covering a six months' subscription to the Moving Picture Weekly.

He very politely acknowledged it, and in order that there should be no possible mistake, photographed it before turning it over to the post-office.

It is therefore presented for the eduification and information of those who have never seen a Japanese money order.



This is a regular money order and has now been cashed.

RAWLINSON FULL OF GINGER.

IT was a real treat for the visitors at Universal City to watch Herbert Rawlinson acting before the camera in "Like Wildfire," in which he is featured with Neva Gerber. His dialogue is very laughable and he constantly is joking with other members of the company. However, the joke was turned on him a few days ago when his director called for the cameraman to begin cranking. After about ten feet of film had been finished the director called, "Cut, where is my leading man?" Rawlinson had not heard, from a door on the set, the order for action and he was calmly awaiting instructions to enter. All the others on the set joked him about it, so he requested the director in the future to use the megaphone.

UNIVERSAL CURRENT EVENTS IS DEDICATED TO PATRIOTISM

Marshal Joffre.

A NEW pictorial review makes its appearance this week on the Universal program. It is called Universal Current Events, and will be released as a special without release date each week, being shipped on Saturday. The spirit that inspired this news weekly is a very patriotic one on the part of the Universal, and in furtherance of this idea the subject matter of the first number is entirely patriotic. It has to do with events which have shaped themselves about the entrance of the United States into the World War.

It is the intention to make this weekly deal largely with events of national and world importance, although any event of sufficient importance to warrant it, will be incorporated in this film. A large corps of cameramen in different cities of the United States and Canada has been engaged, and the new weekly has representatives in every foreign country as well.

In conformity with the importance and character of the reel, the main titles and sub-titles have been made in the form of newspaper headings, an innovation in pictorial reviews, and one which will be particularly agreeable. There is scarcely any one in the United States who is not accustomed to reading newspapers, and we are so busy that it is said we are a nation of "newspaper head readers." Thousands of people have time in reading the paper to read the headlines only, and the eye naturally falls into the form which newspaperdom prescribes for the heading of its stories. In the first issue of the Universal Current Events, the following items which principally concern Woodrow Wilson and Marshal Joffre, whose pictures adorn this page, are listed in the following order:

GREETING.

"The UNIVERSAL CURRENT EVENTS, coming to you for the first time in this issue, offers itself respectfully and patriotically to your and the nation's service. Timely, inspiring news gathered by expert cameramen in all parts of the globe, will be served in record time. A living newspaper, clean, readable and aggressive. THE UNIVERSAL CURRENT EVENTS greets you!"

Wilson and Marshall at America's Helm Will Pilot to Victory. — After tempestuous voyage, our Ship of State is on a steady course to Port Victory.—*Anywhere in U. S.*

Thomas Alvah Edison, Wizard of Wizards, Out After U-Boats. — Creator of incandescent light, phonographs, motion pictures and other marvels, now seeking solution of submarine menace. —*West Orange, New Jersey.*

Sub-Title. — Telegram. "Uncle Sam, Washington, D. C. Have heard your call. And am on the job.—Edison."

Appeals To Russian Workingmen To Stand Firm For Humanity.—Samuel Gompers renders great patriotic aid by co-operating with President Wilson in labor matters.—*Chicago, Ill.*

Back To Old Friends—Wooden Ships Again Come Into Their Own.—Necessity for carriers to get food and supplies to our Allies causes re-adoption of old standards in ship-building.—*Lake Charles, La.*

Middle West Greets French Mission With True American Spirit.—Chicago throngs welcome Joffre, Viviani and distinguished party on first visit there.—*Chicago, Ill.*

Sub-Titles.—St. Louis, Mo. Honoring the honored.

(*Continued on page* 30)

President Wilson.

Mary MacLaren A Speed-Demon

MARY MACLAREN, featured in the fourth Butterfly Picture, "Money Madness," is rapidly earning the reputation of being one of the most reckless auto drivers in California. It is only recently that she has been a car-owner, for a short year ago, Miss Mary was only an "extra" girl, and extra girls don't earn salaries which allow them to support automobiles in the luxury to which they have been accustomed. However, Miss Mary's rise has been of the meteoric character, and she has been the proud possessor of a car for some time. As soon as she had acquired it, she fell a victim to a bad case of speed mania, which has grown steadily worse.

So the role of "Ethel Fuller" in "Money Madness" which calls for some speedy driving on the part of the heroine, suited her down to the ground, and she did not have to be urged to take any of the risks which Frank H. Spearman, who wrote the story, and Henry McRae who directed it, had arranged for in the script. If you have sensitive nerves you had better not try for the position of leading lady in a McRae company, but the veteran director had no fault to find with his heroine in this picture.

When she drove the car after the fleeing villains, she came very near having a serious accident. Nothing but the fact that she had that week taken out an accident policy saved her, in her own opinion. She was required to back the car away from the camera and around a curve, on the edge of a steep railroad embankment. She started her machine at a fast clip, and it struck the curb opposite the embankment, throwing the car across the street against the rail. Fortunately the machine struck one of the iron posts of the fence and was saved from going over the bank.

Scene from "Money Madness," coming Butterfly Picture.

Background of Blossoms for Bluebird Photoplay

THE Bluebird Photoplay, "Southern Justice," is the work of Lynn Reynolds, who has earned the title of "Nature director" because all his Bluebird pictures are photographed with some phase of nature as a background. "The End of the Rainbow" was taken amid the glorious forests of the redwoods; "The Girl of Lost Lake" at the side of one of the most beautiful lakes in the Sierra Mountains; "Mutiny" at sea; "God's Crucible" in the Grand Canyon of Arizona; "The Code of the Klondyke," which is being held for summer release, in the snowfields. His latest, "Southern Justice," written, like most of the others, by himself, shows nature in her springtime mood, and places many of its most important scenes in blossoming orchards.

The story was called originally "The Three Guardians," and concerns the efforts of the three most important men in a little Kentucky mountain village, to provide for a boy who comes to them from 'way back in the country, with a burning ambition to achieve an education at all costs. The three guardians, are the judge, played by George Hernandez, the printer, Jack Curtis, and the shoemaker, Jean Hersholt, and never were three types put upon the screen with greater faithfulness to life. The boy whose future they make their aim in life, becomes the means of straightening out the tangled love story in which Myrtle Gonzalez plays the feminine part. Miss Gonzalez is shown to us as the embodiment of the spirit of spring, photographed with a background of apple-blossoms.

Scene from the coming Bluebird, "Southern Justice."

IT'S
BLUEBIRD DAY
TO-DAY
FAIRMOUNT FEATURE

New Buick car used by the City Sales Manager of the Philadelphia Bluebird office and shows the remarkable increase in business in that territory. The Exchange also has another just like it to cover all the ground. Fairmount Exchange in the background.

FROM A CLERGYMAN.

Bluebird Photoplays, Inc.,
708 Hennepin Ave.,
Minneapolis, Minn.

Dear Sirs—As preachers are so often made ridiculous in movies, I wish to thank you for the manly and wholesome way in which one was presented at the Met recently.

It represented a young minister who had lost out at college ("The Measure of a Man"), but made good among the sons of nature, in the big woods. It was in every way helpful and uplifting, and sent every one home feeling good. It was one of those plays that shows the possibilities of the movie in way of interest and moral improvement at the same time.

It is not necessary to be vulgar, as many plays frequently are, in order to be popular. I am quite sure people would flock to see such plays as the one mentioned, and I wish to encourage you in their production. Sincerely,

Pastor First Methodist Church.
Your Friend, A. H. THOMPSON,
Grand Forks, N. Dak.

COMPLETE SATISFACTION.

Bluebird Photoplays,
St. Louis, Mo.

Gentlemen—I have been running Bluebirds since last August, and they are giving me complete satisfaction. Otherwise I would not be using them. I believe this is the strongest endorsement I can possibly give.

Very sincerely,
(Signed) W. A. RAISER.
Fourth Street Theatre, Moberly, Mo.

BEGGING FOR MORE.

Bluebird Photoplays, Inc.,
Portland, Ore.

Gentlemen—On March 8th we received a letter from you, asking us to tell you how we liked Bluebirds. "Bluebirds" are the thing. We like them, our patrons like them. Anything that we could say would fall way short in doing justice to the merits of the pictures. We think they are the cleanest and most wholesome pictures put on the screen.

They are the best drawing program that we have and we are always sure of a full house Bluebird night. Our patrons are not backward in complimenting us on the quality of Bluebirds, and are begging for more. Our only fault with Bluebirds is, we can't get more of them. We would run two Bluebirds per week if we could get them.

Yours for more BLUEBIRDS,
(Signed) W. H. DURHAM.
Grand Theatre, Camas, Washington.

INCREASED BUSINESS.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Dear Sir—I want to thank you for the trouble and expense you went to last evening to get my picture to me. That surely is service. Your Bluebird pictures are sure going good here. They have increased my business in good shape. Thanking you again, I am,

Yours truly,
B. C. HARRIS.
Lewis, Iowa.

PRAIS
BLUE

THE MOVEMENT TO STAR
HAS TAUGHT BLUE
RUN AT LEAST TWO
OF THEM ARE WAKING UP
THEM TWO DAYS AT A TIM

LIKES "POLLY REDHEAD."

Bluebird Photoplays,
New York City.

Gentlemen—It was my pleasure the other evening to see your Bluebird photoplay, "Polly Redhead," and it pleased me and those with me so highly that I thought I would not be doing my duty if I failed to write our appreciation.

The story is a lovable one, the cast acts their part in a perfect manner and all in all, I honestly believe it is the best feature I have seen in months, and one that will win friends for the theatre and for better movies wherever shown.

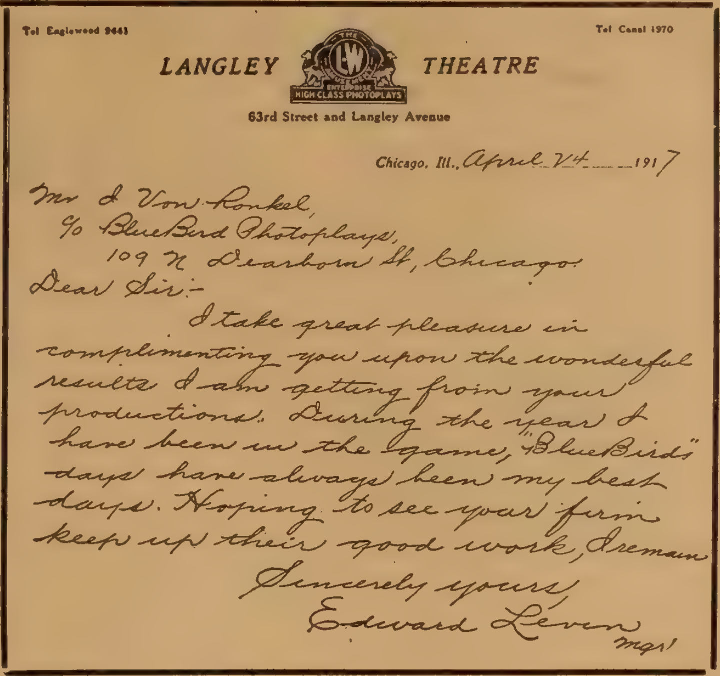
Sincerely and cordially,
(Signed) E. R. ANDERSON.
St. Louis, Mo.

"Hell Morgan's Girl" Comp

LONG runs are getting to be th
specials. "Hell Morgan's Gir
records for attendance and for
received that the Central Theatre
Girl" for six weeks very nearly to
town outside of New York and Chi
legitimate productions attain in an

E FOR
BIRDS

BLUEBIRD DAY ONCE A WEEK
) EXHIBITORS THAT THEY CAN
JEBIRDS A WEEK. NOW SOME
THE FACT THAT THEY CAN RUN
STEAD OF ONLY ONE.



Tel Englewood 9441 Tel Canal 1970

LANGLEY THEATRE

63rd Street and Langley Avenue

Chicago, Ill., April 24 1917

Mr I Von Ronkel,
c/o BlueBird Photoplays,
109 N Dearborn St, Chicago.

Dear Sir:-

I take great pleasure in complimenting you upon the wonderful results I am getting from your productions. During the year I have been in the game, "BlueBirds" days have always been my best days. Hoping to see your firm keep up their good work, I remain

Sincerely yours,
Edward Leven
mgr

This letter speaks for itself.

COIN MONEY LIKE RAIN.

Bluebird Photoplays,
1600 Broadway, N. Y.

Gentlemen—I am very much pleased with the result I am obtaining with Bluebirds. I wish it will always continue the same. As a matter of fact, the Bluebird Photoplays are the best pictures in photograph line—they can't be beat.

Your features are unquestionably clean, and they certainly are a drawing card. Every time I run them on Sunday the theatre is packed to the doors. Your pictures coin in money like rain. I will always recommend Bluebirds as best in filmdom.

Wishing you continued success, I am, Yours respectfully,

(Signed) C. W. BRILL, Mgr.
Norga Theatre, Akron, Ohio.

6 weeks St. Louis Run

with several of the Bluebird
articular has been hanging up
h of run. Word has just been
it. Louis ran "Hell Morgan's
ity. That is a record for any
and it is a record that very few
pt these two cities.

READ THESE TWO LETTERS FROM HILLMAN TOGETHER

Bluebird Photoplays,
Sioux City, Ia.

Gentlemen—I cannot speak too highly of "Eagle's Wings" as a picture and also as a drawing card, but made a mistake in not raising the price of admission.

I did some very heavy advertising to put it over, but the results certainly show that it paid me to do it.

I had some photographs taken of my lobby display, and also street ad, and would advise that you get a copy of them to show to any Exhibitor who is thinking of booking the film.

Tell them if they are any way dubious about it to write me and I will certainly advise them to book it as it is *some* film and a winner.

Yours very truly,
(Signed) L. HILLMAN.
Mfg. Hill-San Amusement Co.
Lincoln, Nebr.

MADE LOTS OF FRIENDS.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—Your attraction last night "Love's Lariat," was a very fine picture and made lots of friends. I have a little advertising stunt that I am putting over myself.

Yours sincerely,
PAUL WELCH,
Mgr. Maynard Theatre.
Mitchell, S. Dak.

Gentlemen—Replying to your letter of the 16th requesting the privilege of using my former letter to you in regard to "Eagle's Wings."

I did not write you with the intention of having the letter published, but just to give you an honest opinion as to the merits of "Eagle's Wings" and the money-making possibilities of it, as demonstrated by the two days run here.

Believing that the showing of this picture at this time will greatly assist the Government in preparing for a Defense Program, and that every true blue America should see it, I gladly consent to the use of my letter.

Kindest personal regards,
(Signed) L. HILLMAN.
Hill-San Amusement Co.
Lincoln, Nebr.

TAKE FRONT RANK.

Bluebird Photoplays, Inc.,
Calgary, Alta., Canada.

Gentlemen—I feel it is my duty to compliment you on the Bluebird Photoplay, "The End of the Rainbow," which was the feature shown here last night.

I cannot speak too highly of Bluebird Photoplays in general.

In photography, colorings and characters they easily take front rank and even the most critical audience is forced to admit the superiority of Bluebird service.

Yours very truly,
(Signed) P. W. SHACKLETON.
Mgr. Olds Opera House.
Olds, Alberta, Canada.

Moving Pictures Are Now New Zealand's Solace

By ROSE SCHULSINGER.

Mme. Jenkinson and Alfredo, the "Vagabond Violinist."

IF you had a hard day's travel before you and a very good story in a very good magazine brought about a meeting that made it very easy on the nerves you'd feel forever grateful to it, wouldn't you?

The traveler had shamefacedly removed it from the seat of a man press agent when he sought the solace of the smoker as men press agents have a habit of doing and the other traveler straightway began to enjoy it shamefacedly over the original swiper's shoulder. Ordinarily, that thing gets your goat. But, when you've been there yourself, you're not a beast. And when you feel that some one, beside yourself, is crazy about pictures and just can't help reading a perfectly good movie story, even over your left shoulder, then you're not exactly a beast either, especially if it's Sunday on a New York-bound train.

"What the movies need is imagination, yes, pure, liquid, golden imagination," thundered Creel, the invincible director, to the grand old man president of the story, when they're both fishing for reasons why the other guy's grabbing their number.

Retrospectively, the first swiper laid the printed philosophy down, thereby making it impossible for the second tresspasser to pursue the interesting theory, and then deliberately turned for contradiction or acquiesence.

"That's just perfectly, ex—actly what I think," returned the second sympathetic swiper, without an instant's hesitation, and in a voice that made the first swiper inquire, without an instant's hesitation, where it hailed from.

"Auckland, New Zealand, where we're just crazy about pictures," came back the foreign accents triumphantly.

"We've 150,000 persons in Auckland, one hundred very smart picture theatres, two caustic critics on two good newspapers—the Star and the Herald—and a craving for serials that only Universal's 'Trey o' Hearts' ever fully satisfied. We depend for recreation almost wholly on the movies now that the cloud of war hangs so heavily over our country, which has sent more men for its size than any other one of England's colonies. We like the movie that leaves a rent in the heart and a tear in the eye. We think Lois Weber the biggest woman in pictures and Dorothy Phillips a very wonderful actress. We are very proud of Louise Lovely, who hails straight from our country, you know, and we never miss a single number of the Moving Picture Weekly."

Was there ever such luck and for a press agent—on Sunday!

The inspired angel, in her foreign lingo, continued: "American pictures appeal more to the heart of our people than any other because they are not only clever and smart and modern, but because they are sincere. We take them more seriously than you do because now we do no dancing, no entertaining and cannot fully enjoy our grand opera and drama, because of the aching void caused by the world conflict to which New Zealand, with her million population, has already sent 100,000 men. Pictures to us now prove at once a recreation and a solace that the spoken word could not accomplish today. That would irritate us. We would argue with it. At King's, a modern picture house as fine as any on Broadway and located on Queen's Street, Auckland, we see a big sign every day saying: 'Universal Pictures Here,' and I'm jolly well sure that we know the middle names and number of curls of your actresses better than you do yourself. Pictures mean a great, a very great deal to us, tucked away in our corner in the South Seas. Lois Weber's 'Hypocrites' created a sensation never equalled by any other one attraction, not excepting the concerts of Madame Melba, and we're hoping *some* day to wake up and find a Universal Company perched atop one of our splendid mountains, taking advantage of the hospitality we should offer it."

One didn't have the heart then to catalogue that country's volcanic mounts!

And still I haven't told the name of the follower of Universal pictures 9,000 miles from 1600 Broadway. She is Miss Grace Jenkinson, founder of the only Paris shop in her part of the world, who arrived here several Sunday nights ago on her annual purchasing trip. And, if she talks gowns as well as she talks pictures and war, then you'd better not send wifie to her when you aviate out there.

* * * *

MYRTLE GONZALEZ ORGANIZES ACTRESSES FOR RED CROSS.

IMMEDIATELY after the announcement was made that the United States had declared that a state of war exists with Germany, Myrtle Gonzalez, who is featured in Lynn F. Reynolds' Bluebird Company, commenced the organization of a Red Cross group among the leading actresses of the Pacific Coast studios at Universal City.

A number of the leading women had been taking an interest in nursing for some time, and it was not long before Miss Gonzalez had a formidable list of names for the organization.

During the hours when not employed on the sets the actresses are taking instructions in first aid work and learning the use of bandages and antiseptic solutions. It is planned to have an instructor from the Red Cross service hold regular classes at Universal City. Miss Gonzalez is the star of the coming Bluebird "Southern Justice."

PROBABLY KIDNAPPED.

AMONG a number of unique communications received by the Scenario Department at Universal City this week was the following:

"Strayed from Washington, D. C., on the 8th day of January, one young scenario, named 'The Stroke of Genius,' dressed in a bright blue wrapper. Last heard of cavorting on Broadway, and supposed to have headed West. Keep a lookout, and if found kindly return to its guardian, as below."

Scenario Editor Cunningham reports that the youngster has not yet arrived at the picture city.

Troubles of A Film Distributor

WORLD MAN SPENDS AN HOUR IN THE OFFICE OF THE UNIVERSAL EXCHANGE, NEW YORK CITY BRANCH, AND LISTENS.

By Hanford C. Judson.

(*Reprinted from the Moving Picture World*)

THE manager of a film exchange needs decision and good judgment, for his path is not all roses. The writer might have guessed that the manager's job was no snap, but as he sat near the desk of Mr. Rubinstein of the Twenty-third Street Exchange of the Universal Film Manufacturing Company, the morning's batch of cases and problems turned out to be astonishing.

To begin with, a case of five reels containing all that was left of a print, "The Gates of Doom," was brought in. Mr. Rubinstein remarked, "Look, they haven't even sent back the paper bands." The case looked like a nest of rubbish; but we found the bands when we took out the reels. They had been put in the case first. What remained of the five reels was put in on top, and last of all the rubbish, parts of the film, three inches, or three feet long, tossed in on top of all.

"Where did that case come from?" I asked. "That has just come in from the Paradise Theatre, 472 Ralph Avenue, Brooklyn, N. Y.," was the answer. The house is owned by H. Goettinger. I asked the name of the operator, but it wasn't known. I wanted to know why the film was returned in so outrageous a condition, and was told that it might have been any one of several reasons. The operator might have disliked some recent picture furnished by the exchange; he might have been in a hurry to get away and took his impatience out on the picture. A good guesser can get a number of reasons, but none of them will condone the sending of film back in such a manner. If it had been merely the first time the thing had happened, it might have been passed as a regrettable accident. But I was told that other films had come back from that same theatre in almost as bad a condition even weeks ago when Mr. Barbash was the manager. Letters about it have not been of any avail. "How much has this case cost you?" I asked him. Mr. Rubinstein replied that he didn't yet know the condition of the film, but that at a minimum it would cost $7.50. This is not the only theatre that misuses film.

There have been complaints on this same score from many points across the country. It is happening too often. It is dead waste and it is unnecessary. Probably no one can make an estimate of the yearly damage to the trade, which means to manufacturer, exhibitor and patron. As an added handicap: The exhibitor who expected to run" The Gates of Doom" in his show to-night and has advertised it, has lost his advertisement and may displease his patrons. The exchange has no print of it for him now.

All this goes to prove that there are two sides to the complaint often received from exhibitors and noticed by F. H. Richardson in the Projection Department, that exchanges fail at times to examine film sent out. A poor and careless operator may do a lot of damage to a film, and the same man is often just the one who will be slack in returning the show to the distributing office, leaving it till so late it cannot be examined and sent out for use the same day. The exchange may be careless at times, but the operator who is tearing film without need and the exhibitor who won't take the necessary care to get the show to the exchange in time hasn't much right to kick. Mr. Richardson is coming in contact with one part of the difficulty; here is a glimpse of the same problem from the other side.

There was plenty of talk about delayed film over at the Universal branch this morning, April 25. The best example was pointed out in a courteously written letter from exhibitor William Brown of the Royal Theatre, N. J., who complained of delay caused by his messenger having to wait for the shows he had booked and closed with a request to Mr. Rubinstein to book shows to him that could be counted on to get back to the exchange the night before, so he could be sure to get them in the early morning.

Sixteen shows came back late this morning. Some of these prints will have to lie idle till to-morrow. Half-past nine in the morning is not unreasonably early for the return of film. One man was complaining bitterly because he had to wait for his show. The manager asked him when he had brought his reels in to-day. He replied that he had come in at half-past ten. "That's too late; you'll get your show for to-day at half-past twelve." "That is too late for my show," said the exhibitor. "But why didn't you bring the last show back in time for us to examine the reels?" said the exchangeman. The exhibitor had no answer and doubtless felt abused. He seemed not to consider that others had been badly inconvenienced. So it goes on day by day.

* * * * *

"THE VOICE ON THE WIRE."

(*Continued from page* 17)

before the cafe waiting for Shirley, who does not arrive, and Cronin curses to himself. Shirley has already entered the cafe disguised so well as an old farmer that no one recognizes him. He pretends to be a hired entertainer.

The lights go out several different times during the dances, but finally they fail to come on again. In the darkness, Shirley hurries over to Welsh's table. The dismembered hand approaches Welsh, who screams with fright. Cronin blows his whistle and runs into the cafe, while "Red" and the other crooks run out. Detectives rush in and confusion reigns throughout the place.

Welsh manages to make his escape when Shirley grasps the hand which is threatening him. Cronin interrupts, and Shirley lets go the hand which disappears.

Polly is seized by Red and taken to his home with Pale Ida. He tells her that she must kill Shirley, that he is at the house of a friend of his, an investigator who has invented a wonderful thought machine. Polly, still in a trance, takes the revolver he gives her and goes out to the car with Ida.

Shirley and Renolds have gone to the home of the inventor. He tells them that his machine told him that they would come. Shirley is incredulous. His friend goes to bed, and Shirley sits down before the machine to think. The mirror in it shows him Polly's face. He looks up. She is standing in the doorway with a gun in her hand, which is pointed full at him. She walks forward, still covering him. The picture fades as she presses the gun to his body. He tells her that she cannot fire as she draws back the trigger.

"A 44-CALIBRE MYSTERY"

Three scenes from this strong Gold Seal.

HARRY CAREY, directed by Fred A. Kelsey in a Gold Seal, written by T. Shelly Sutton and adapted for the screen by C. J. Wilson, Junior.

THE picture public loves mysteries and it loves Harry Carey in Western melodrama. In "A 44-Calibre Mystery" it gets both, and a big success with any sort of an audience may safely be predicted for this Gold Seal, written by T. Shelly Sutton, adapted for the screen by C. J. Wilson, Jr., and produced by Fred A. Kelsey. The action is fast and tells this story:

"Bow-Legged" Billy Jenson, Sheriff of Driftwood, declares for law and order. Kitty Flanders, daughter of a pioneer prospector whose wife is dead, admires the Sheriff's bravery and falls in love with him. The Sheriff, fearless in all things else, is timid when its comes to love-making.

A masked bandit, believed to be "Lone Jack," for whom the officers have long been searching, holds up the stage-coach near Flap-jack. A cowboy, riding in the distance, sees the robbery, and reports it to Deputy Sheriff Horton, who immediately starts out on a "still hunt" for the bandit. The bandit, in a secluded spot, is revealed as Pete McGuire.

Kitty becomes uneasy about her father, who is prospecting in a ravine known as "Echo Canyon," on account of the wonderful echo, and goes in quest of him. Bob Flanders has discovered a rich gold mine. Kitty, delighted at their good fortune, returns home to prepare supper for him. She goes to the store for groceries, where Pete McGuire watches her admiringly. Sheriff Billy Jenson is watching Pete suspiciously. Pete surmises that Kitty and the Sheriff are sweethearts. A rough-neck prospector, drunk, approaches Kitty and insults her. Pete McGuire interferes, and plays the "hero" by knocking the rough-neck down.

CAST.

Sheriff	**Harry Carey**
Kitty Flanders	**Claire Du Brey**
Bob Flanders	**Frank MacQuarrie**
Pete McGuire	**Vester Pegg**
Horton	**William Gettinger**
Joe	**Hoot Gibson**

That night the Sheriff and his deputy, Horton, compare notes and become convinced Pete is the bandit. Horton insists on the right to capture Pete unaided. One of the saloon habitues overhears their plan, and "tips" Pete. The latter hides in a deserted outhouse, but is loath to leave camp, as he wants to obtain Flanders' mine. The following morning Pete sees Flanders on his way to the mine and follows him. Deputy Horton sees Pete and follows him. Flanders discovers that he is being followed. Flanders hides behind a rock, gun drawn. Pete also hides, knowing that it is Horton who is after him. Both Flanders and Pete are taking aim at Horton when the latter comes upon Flanders. Before Flanders or Horton can realize their mutual mistake, Flanders and Horton have both fired. Flanders believes the second shot (the one fired by Pete) is the echo of his own. Horror-stricken, he believes he has unintentionally killed the deputy. Pete confronts him and encourages the mistake.

Meanwhile, Kitty has heard the two shots, and runs to the scene. Pete agrees to seal his lips if Flanders will deed Pete one-half of the mine and "fix it" for him to marry Kitty.

Pete woos Kitty and her father pleads with her to look with favor on his courtship. Billy, the sheriff, has no evidence on Pete. He is therefore compelled to step aside and allow the man he believes is a bandit to woo his sweetheart. Kitty and Pete are to be married, and she is forced to tell Billy she loves Pete.

Flanders learns that Kitty is heart-broken over her prospective marriage. He decides to save her, and to make clean breast of everything to the Sheriff. He does so. Billy is amazed and says: "You're crazy! The bullet that killed Horton was a .44 steel-jacket. Your gun shoots a .38 soft-nose." Flanders is amazed and recalls the "echo." The Sheriff tells Flanders it was the "echo" that killed Horton. He decides to take Pete's gun away from him and examine it. Kitty has admitted that she hates Pete and loves Billy, so Billy now has a clear road to kill or capture Pete. Everyone in camp believes that he is afraid of Pete. Billy enters the saloon, walks up to Pete, and quietly lifts the gun from Pete's holster, confirming his suspicions that Pete's is a .44 hard-nose. A gun battle ensues and Pete is slain.

"Money's Mockery"

LAEMMLE Two-Reel Society Drama, written by E. M. Ingleton and produced from her scenario by Douglas Gerrard. The story of the winning over of an old grouch by a young wife.

Right—Jabez and Billy make up.

Left—Nancy at home.

MRS. E. M. INGLETON supplied the story and scenario for this two-reel Laemmle drama, which was then given to Douglas Gerrard to produce. Gerrard plays the role of the old grouch, Jabez, who is finally won over by the sweetness and hospitality of his young daughter-in-law, played by pretty Francelia Billington.

Alone in his elegant dining room, old Jabez Peterson sits at a princely dinner. He has little appetite however, and even the efforts of Daws, the faithful butler, meet with little response. Jabez's mind wanders to the past. Home was a happy place then with a wife and little Billy, and Billy's birthday was always an event of much note. The old man has been absently staring at a calendar on the wall and realizes that it is Billy's birthday.

Billy has met and loved a young girl, Nancy, while studying art, and against his father's wishes continued his love making. Angry at being balked, the father threatened that unless he breaks off with the girl he would disinherit him. Billy's love was true, however, and he had written his father that he had taken the only course for an honorable man and married the girl. They would seek out a place and try to abide by the old man's decree never to come to him for anything.

Times were hard for Billy and his girl wife. Business was poor and there was little market for Billy's work. They had established themselves in a poor tenement. Here their finances reach the lowest ebb and on the day of days, (Billy's birthday) their lights are turned off, the landlord is coming for the overdue rent and the larder is empty. Billy sets out determined to get work of any kind.

Nancy realizes with a start it is Billy's birthday and there is no present for him. It is a hard struggle but she decides to pawn her wedding ring and have a big dinner. She does so, and returning home, loaded down, meets Jabez. He is wearing old clothes and she, thinking he is an old friend in need of help, invites him to share the dinner. The old man is surprised and amazed at the cordial invitation given him, an entire stranger, and he is made to help in preparing the meal. His old heart is touched when he learns the sacrifice the girl has made to celebrate Billy's birthday. He hurries home, making an excuse.

Billy has been unable to find a thing to do. He returns home rejected. He is welcomed by the smiling Nancy and eyes the steaming dinner hungrily. Before leaving, old Jabez has insisted the girl put on a wedding ring he has to hide the absence of her own and Billy sees the ring and recognizes it as his mother's. Nancy then tells of having to pawn her ring and while she is crying on his shoulder old Jabez returns, hustles the bewildered couple out to his waiting car and tells them that Billy's birthday celebration will be on him.

CAST.

Billy	William Wayne
Nancy	Francelia Billington
Jabez Peterson	Douglas Gerrard
Daws	M. Titus

* * * *

"THE FLASHLIGHT."

(Continued from page 13)

little later, Lane is taken prisoner, the sheriff informing him that the girl had betrayed him.

At the trial, Lane is practically a condemned man, when the girl takes the witness stand and gives evidence that leads her to be held as an accomplice. Lane produces the camera picture to prove her innocence, but the sheriff displays her scarf belonging to her which was found in Brixton's cabin. The scarf is around her neck in the picture. There is no help for her or Lane. But when Lane, to save her, determines to make a false confession, she stops him, crying out: "He didn't do it! Nobody murdered Porter Brixton, because he isn't dead."

Brixton soon appears, frightening the credulous mountain people who think it is his spirit. He tells them that the murdered man was Henry Norton, his half-brother, whom he killed, and tells how the grim shadow of Henry's hatred clouded his life from the beginning. As the pet of their mother, he gained control of the estate and then later fastened a crime upon Brixton, the shock of which killed his invalid wife. Delice, Brixton's daughter, while trying to clear her father, aroused her uncle's ire. He managed to have himself appointed her guardian, hoping thus to get her under his control. But accidentally the girl found papers which proved Henry guilty of the crime for which her father was accused and she mailed them to Brixton at the cabin to which he had fled. Henry discovered the loss of the papers and induced her to lead him to her father's hiding-place, promising to make amends. When he entered the cabin and tried to shoot Brixton, the latter was the quicker and Henry was killed. Delice suggested that they garb the dead man in Brixton's clothes and because of their remarkable resemblance, it was thought the recluse had been murdered.

Miss Emma Carus For 2nd Song Hit

THE second "Song Hit in Photoplay" will be a patriotic one, and it is for this reason that the one announced for release on May 29th will be held over until June 19th. In place, then, of "Me an' My Gal," there will be released on May 29th a stirring patriotic song, entitled "Let's All Be Americans Now." This was written by Irving Berlin, Edgar Leslie and George W. Meyers. The song itself has the swing and spirit that will put it over of itself. But in order that it shall get the full benefit of a voice and personality known from coast to coast, Emma Carus has been secured to exemplify the spirit and the main character of the picture. Emma Carus is one of the very best known vaudeville and musical comedy singers in the United States, and has an international reputation as well. She will appear in the principal role of the photoplay, and will be photographed singing the song itself. Miss Carus is at present engaged in a vaudeville tour, and last week played the Palace Theatre, New York, and it was while she was there that "Let's All Be Americans Now" was filmed.

UNIVERSAL CURRENT EVENTS IS DEDICATED TO PATRIOTISM.

(*Continued from page 22*)

Texas Girl Students Form Immense Human Star Spangled Banner.—Dallas high school girls in patriotic exercises show spirit of great Southwest.—*Dallas, Texas.*

Small Town Sets Patriotic Example For All America.—Boys of President Wilson's own State rally to colors in answer to Nation's call for help.—*Madison, N. J.*

Sub-Title.—Recruiting officer Jenning's appeal for recruits answered by many.

$200,000,000 *More For France Loaned by United States.*—Secretary of the Treasury McAdoo and French Ambassador Jules Jusserand, in presence of distinguished group, sign transfer.—*Washington, D. C.*

Where the Kaiser Missed His Guess—Hoboken's Real Reply.—Famous New Jersey terminal of German Trans-Atlantic lines. Shows the real American spirit possessed by all. —*Hoboken, N. J.*

French President Confers War Cross on Noyon's Hero.—Stand made by veteran citizens against German onslaught brings honors from French Government.—*Noyon, France.*

Sub-Titles.—Arrival of President Poincare and M. Briand. President Poincare greets France's fighting officers. President Poincare bestows the coveted honor on Mayor Noel of Noyon.

French Envoys Are Greeted by Millions on Reaching New York.—General "Papa" Joffre, idol of France, former Premier Rene Viviani and aides are given evidences of America's affection for her friend and ally. —*New York.*

Sub-Titles.—First time on Manhattan Island. Arriving at the Battery. Through the Grand Canyon of Commerce to City Hall. A pyramid of American childhood pays homage. Greeted by Mayor Mitchell at City Hall. Up famous Fifth Avenue—into the heart of a nation. Golden Liberty, gift of New York citizens. Receiving degrees at Columbia University. At the tomb of General Grant. The world's greatest living fighter pays respects to the world's greatest silent warrior—both lovers of peace —FIGHTERS to obtain it!

EXTRA! ! New York City Hall Ablaze.—Fire threatens destruction of famous landmark.

Twenty-Four Karat American! And With the Right Idea! !—If every able-bodied man in America will follow Teddy's lead, the Kaiser will regret having picked on us!—*Oyster Bay, L. I.*

Sub-Title.—"Don't stand idle! Get out and FIGHT!"

PATRIOTIC TAIL PIECE—"ENLIST TODAY—YOUR COUNTRY NEEDS YOU!"

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

FORTUNATELY or unfortunately, the title of a photoplay is almost the only angle that exhibitors can work on in making these "Putting It Over" suggestions effective. We have for the last six months been making these suggestions, and we trust they have been helpful. We know a great many exhibitors have used them. We respectfully suggest, however, that it would be a very interesting thing for other exhibitors if those who do use them would take photographs of the stunts that they use for lobby display or bally hoo, and send them in to the Putting It Over Department of the Moving Picture Weekly. It would add greatly to the interest of this page, and the avidity with which it is read, to have a number of actual examples of their use to show other exhibitors how they are being used. We would like to incorporate an illustration of this kind in every issue of the Weekly.

"MONEY MADNESS."

THE title of the Butterfly picture for May 26th is "Money Madness." It is a story of the misuse of banking funds by an intriguing official who wished to discredit the president of the bank, and force him to give him his reluctant daughter in marriage. The sight of money is always a drawing card. Have an artist draw a poster representing a huge pile of money, or better still, get from a theatrical dealer a bag of such money, or a pile of such bills. They cost very little, and will look sufficiently like the real thing for your purpose.

NOVEL BALLY HOO.

AN EIGHT-CYLINDER ROMANCE" the two-reel Victor comedy-drama for Thursday, is an easy feature to bally hoo. Any eight cylinder car with a great big sign, "An Eight-Cylinder Romance," on both sides of it, could be used, but be sure to have in it a girl dressed in a chauffeur's uniform, with great big goggles on. A man should be sitting in the back seat.

A ZOE RAE STUNT.

BY SPESHUL DELIVERY" is another Victor which can be easily put over by a stunt. It is all about a little girl who arrives by special delivery on a train. It would be effective to have a little girl dressed as Zoe Rae usually dresses, with her style of curls, carrying a tremendous special delivery letter. That is, have a board painted with the caption, "Special Delivery," in red, and as large type as possible, an imitation of a stamp, and the name and address of your theatre painted on it. This should make a corking good stunt.

Screen Magazine No. 20

NO one knows very much about the making of bronze statues, but all the secrets of the process are revealed in the Screen Magazine No. 20. All the stages, from modeling in clay to the completed bronze, of the making of the famous statue of "The Hiker" are shown in clearest detail, and the result is one of the most interesting numbers which even the Screen Magazine, famous for its interesting numbers, has turned out. Allen C. Newman is the sculptor who conceived "The Hiker" monument, and the cameraman takes us into his studio and shows him at work upon the clay model with which the work begins. He makes drawings first, then he poses the model in the nude and works on a small clay figure with all the detail which is to be in the finished work.

The cut above shows the model posing in uniform, and the nearly completed clay figure. The figure from which the bronze is cast is larger than life. A plaster cast is made first and taken to the foundry. We see the furnace pits, the crucibles for lifting the molten bronze, and the skilled workmen pouring the metal into the molds. Then the bronze is seen being dug out of the sand mold, and the sculptor himself carefully inspects it for imperfections. The rough sand and the edges of the mold are then removed from the cast. It is now ready for the coloring process. This may take a long time, if an effect of old bronze, with the characteristic greenish tinge, is desired. At last we see the unveiling of the statue, with the crowds waiting for the first view of another monument to American courage.

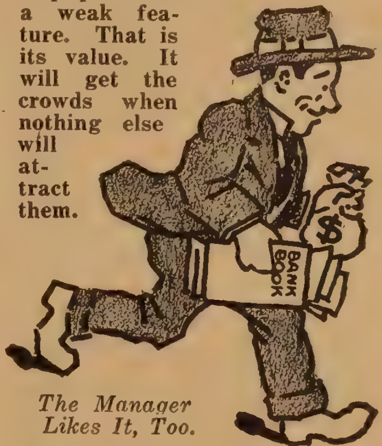
Another interesting section of Issue No. 20 is the reproduction of the famous Virginia Dare caverns, which were made for the American Museum of Natural History. Experts set up the rock formations caused by years of dripping of the lime-impregnated water in the cave.

New York views show the Harbor Police at work, patroling the waters of Manhattan Harbor in their swift craft. Then we see studies made in New York's great aquarium, of the fish gathered from the Seven Seas. The silver moon fish, the angel fish of the tropics, the porcupine fish found in New York Bay, and many other unfamiliar inhabitants of the deep pass before us. The reel ends with a miracle in mud by the Screen Magazine's famous sculptor, who makes the unique animated cartoons in clay.

make one day each week a BLUEBIRD DAY in your house

"The Happy Habit"

Meeting the demands of Exhibitors by giving them what the public wants is A HAPPY HABIT with the mighty Universal. True to its reputation it has scored an immense hit with its great one-reel novelty feature the Universal Screen Magazine. Today it leads the list of novelty features that are booked by Exhibitors to boost a program, bolster up a weak performance, or help put over a weak feature. That is its value. It will get the crowds when nothing else will attract them.



The Manager Likes It, Too.

Book it for your dullest day. It is replete with the most interesting and fascinating subjects such as make the reputation of the big popular magazines—and there is something to please every member of the family—all in moving picture form. Write your nearest Universal Exchange for FREE booklet which gives you what you want to know about this box - office winner. Or address

Universal Screen Magazine

1600
Broadway
New York.

STORIES OF THE ONE REEL PHOTOPLAYS

"MOVING DAY."

Nestor Comedy.

Written by Fred Palmer.
Produced by L. W. Chaudet.

CAST.

Young Husband	**Eddie Lyons**
His Wife	**Edith Roberts**
A Mover	**Lee Moran**
His Assistant	**Harry Nolan**

Eddie and Edith, a young married couple, are ready to move and are waiting for the van. Edith goes on ahead to the new house to wait for the furniture. The movers induce Eddie to take a drink or so and he becomes a little muddled. After much labor, they get the van loaded and start. After lunch, they find what they think is the right house and move the stuff in, only to be informed by the owner that they are wrong. They move out again and after further adventures move back into the house from whcih they started.

Edith returns to find Eddie paying off the movers, and they start to carry the furniture back to the van.

"NAVIGATION IN CHINA."

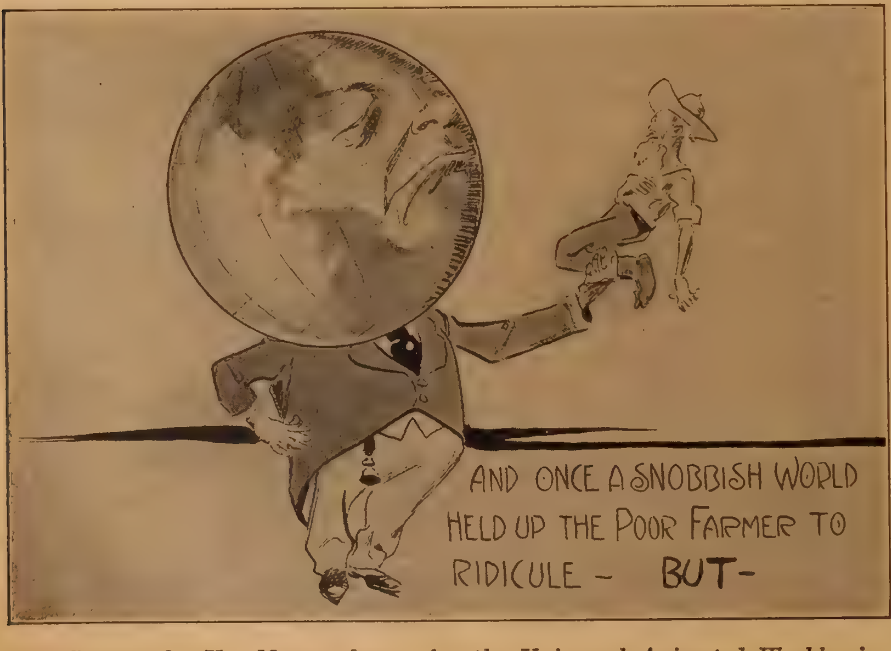
Powers Comedy Cartoon Split Reel.

The Chinese have navigated the Yangtze River for thousands of years, but the gorges are so deep and narrow that there has been a terrible toll of human life every year. Some years as many as 100,000 lives have been lost. The channel keeps changing on account of the constant rise and fall of the tide The junks must be towed through the ravines, by means of a line from the top of the mast to the shore, pulled by from twenty to one hundred and fifty men. The bare feet of these men have worn deep grooves in the rock. Every available foot of land along the river is cultivated by the villagers of the little villages which line the banks.

"CUPID GETS SOME NEW DOPE."

Powers Comedy Cartoon Split Reel—

Sammy Johnsin finds some love potion. He sees a nigger washerwoman about to wake her lazy sleeping husband with a mallet. He squirts some of the potion over her and she kisses her husband instead. Then he comes to a man proposing to a spinster. She is about to refuse him but some of the potion makes her accept him. There is a "Keep off the grass sign" and a nurse with a baby on the forbidden grass. A policemen is about to arrest her, but the potion makes him love her instead. At least, just as he thinks that he had reformed the world, Sammie wakes and finds it a dream.


AND ONCE A SNOBBISH WORLD HELD UP THE POOR FARMER TO RIDICULE - BUT-

This Cartoon by Hy. Mayer, drawn for the Universal Animated Weekly, is not complete. See bottom of next page.

"LIGHT OF LOVE."

Laemmle Drama.

Story by A. F. Statter and Hector V. Sarno.
Scenario by Bess Meredyth.
Produced by Ben Horning.

CAST.

Louise Morgan	**Jessie Arnold**
Donald Morgan	**Thos. J. Crittenden**
Agnes	**Marjorie Ellison**
Amelia	**Virgina Corbin**

Louise Morgan does not care to give up the butterfly life for the duty of motherhood. Her husband is very fond of children and visits the orphan asylums, bringing cheer to numberless little waifs. One day, he receives a note from one of the Sisters, saying that one of the little girls is dying and calling for him. His wife, coming home later, finds the half-burned letter and immediately becomes suspicious. Morgan, returning home, clears up the matter.

Later, her widowed sister, Agnes, with her small girl, Amelia, comes to pay her a visit and soon Louise is jealous of the child and her sister. One day she dreams that she tries to kill the child. She awakens and finds little Amelia with her arms around her.

"MARY ANN IN SOCIETY."

Victor Comedy.

Story by Ruth Stonehouse.
Scenario by Fred Myton.
Produced by Ruth Stonehouse.

CAST.

Mary Ann	**Ruth Stonehouse**
Her Mother	**Lydia Yeamans Titus**
Geraldine	**Edith Kessler**

Mary Ann is the daughter of a washerwoman, who washes for Mrs. Wainwright. Her daughter Geraldine, decides that she will bring a little sunshine into the lives of the poor and begin with Mary Ann. She invites her to spend the afternoon. First she puts her in a riding habit and makes her ride a horse. Mary Ann stands it as long as she can. Then she rebels and her clothes are changed to a frock and half socks which embarrass her very much. She has a horrid time till she sees a man with a hose. She takes it away from him and proceeds to enjoy herself. They all try to get it away from her and every one is soaked. Mary Ann goes home determined to do without "sunshine."

STORIES OF THE ONE REEL PHOTOPLAYS

"WHO SAID CHICKEN?"

Victor Comedy.

Writen by Walter Newman.
Produced by P. C. Hartigan.

CAST.

Ernie	Ernie Shields
Wifie	Florence Noar
Mr. Lane	Eugene Walsh
Mrs. Lane	Marcia Moore
Fatty	Ed Sedgwick
Sally Sloppus	Jane Bernoudy

Ernie has a wife much older than himself, and he flirts with Mrs. Lane. Her husband threatens to have his life. Sally finds a note to Ernie from a friend telling him to go to Bear Lodge as the eats are great, especially the chickens. Ernie has torn the letter and only the part referring to chickens is found by Sally. Lane has made arrangements with Fatty, with whom Sally is in love, to go to Bear Lodge. Fatty is the proprietor of it. When Ernie arrives, too, Lane thinks he has come after Mrs. Lane and is madder than ever. When Mrs. Ernie arrives, Mrs. Lane says that her husband has sworn to kill Ernie. Sally and Fatty are getting the chickens ready for dinner. The wives hear Sally say, "Don't kill him," and think that it is a fight between the husbands. They run off for help and find two huntsmen. Lane has fallen in the mountains and sprained his ankle and Ernie is helping him home. They have explained to each other and are friends. They arrive as Sally and Fatty are picking the chickens, and they are nearly choked with the feathers.

"UNMASKED."

Rex Drama.

Written and Produced by Grace Cunard and Francis Ford.

CAST.

Fred Francis	Francis Ford
Meg, a Crook	Grace Cunard
Detective	E. M. Keller
Another Detective	Harry Schumm
The Speed Demon	Tony Jeanette

The speed demon receives an invitation to Mrs. Montague's ball. She has a celebrated necklace. He drops the card and it is found by Francis, a crook. Meg, another thief, sees him read it. They both resolve to have a try for the jewels.

Meg goes to the ball in a mask, but Francis goes as a guest. He gets the jewel. Two detectives follow him. He jumps from his moving automobile, leaving his cane behind. Meg has followed him. She now goes to his rooms and they see each other unmasked for the first time. She steals his watch to get even. The detectives find his cane and see a monogram on it. They go to the jeweler who made it and he identifies it. He is arrested, tried and pronounced guilty. Meg hears of this. She visits him in jail, and he tells her where the necklace is hidden. She returns it to Mrs. Montague, who then thinks that it was only mislaid. Francis is released. The two crooks marry and resolve to reform.

make one day each week A BLUEBIRD DAY in your house

"THE BOSS OF THE FAMILY."

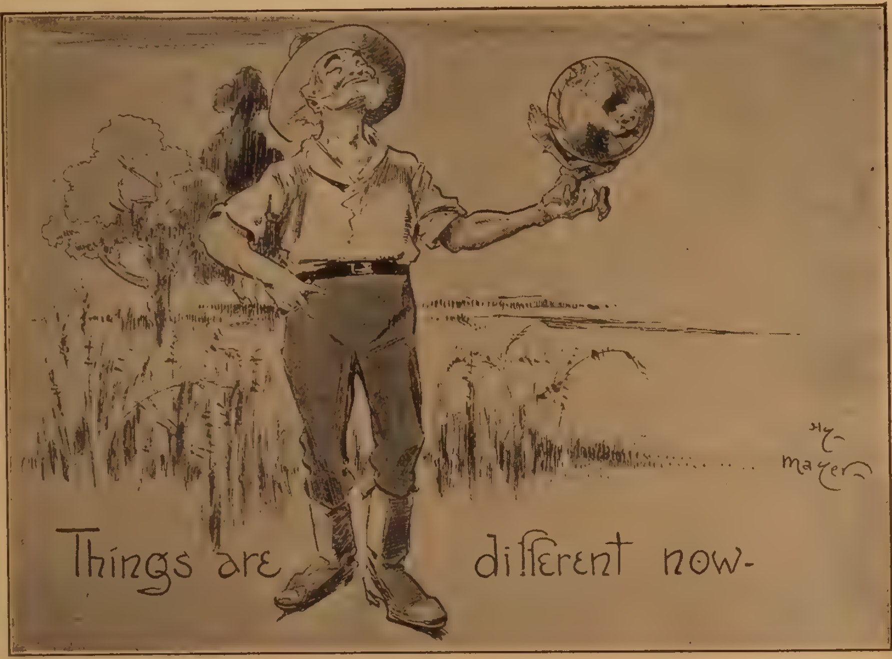
Joker Comedy.

Written by C. B. Hoadley.
Produced by W. W. Beaudine.

CAST.

Pat Kelly	William Franey
Maggie Murphy	Gale Henry
Pansy	Lillian Peacock
O'Rourke	Milburn Moranti

Pat is a plumber in love with Maggie. She won't have him till she hears that he is heir to a million. Then she wants him but he turns her down. He gives a dinner of celebration to his whole union, but in the midst of the festivities a note arrives from his lawyer saying that Maggie is sueing him for breach of promise. He decides to marry her. She rules the roost, and he is not allowed to have his friends in the house. She forbids O'Rourke to have anything to do with Pansy, her daughter. She gives a musical party, and does not invite the plumbers. Pat goes, and he and his friends break up the whole thing with gas pipe for weapons. After this Maggie is subdued.



Here you are with the rest of the drawing that started on the page preceding. Moving Pictures are required to make this idea of Hy. Mayer's entirely effective. This is the best we could do.

UNIVERSAL CURRENT EVENTS

The Latest and Greatest Newspaper of the Screen

The Finest Release of its Kind the Trade Has Ever Seen

UNIVERSAL CURRENT EVENTS shown privately (first release) was pronounced by Exhibitors,—far and away the finest release in news weeklies the Trade has ever seen. Novel — Unique—Startling — the cleverest thing before the public, and it has won its fame practically overnight.

During the NEW YORK FRENCH COMMISSION celebration, wherever the eyes of Marshal Joffre turned, he stared directly into the waiting eye of a UNIVERSAL CURRENT EVENTS cameraman—thus is preserved as a rcord for the world's history a marvelous event for posterity to view in wonderment and glory.

This is the purpose of UNIVERSAL CURRENT EVENTS. To preserve to the world, events that are making and will make history. To book UNIVERSAL CURRENT EVENTS now means much to you. It will surpass any competitive release of its kind by miles. Remember it has no connection whatsoever with the Universal Animated Weekly. Book UNIVERSAL CURRENT EVENTS through any Universal Exchange, or

UNIVERSAL CURRENT EVENTS
1600 BROADWAY NEW YORK

CANADIAN NOTES

By J. W. CAMBRIDGE.

TORONTO, Ont.—Out of seven moving picture houses in London, Ont., five are now running Bluebirds regularly.

Claire Hague, general manager of the Universal Company in Canada, is on a trip to Montreal to make important changes in the Montreal branch.

T. O. Byerle, who has been manager of the Montreal office of the Canadian Universal Film Company for some time, has resigned.

Mr. Gronan has been appointed in place of Mr. Byerley, and S. H. Decker will be his assistant manager. Chandoes Brenon will have charge of the Bluebirds.

The Ottawa Evening Citizen has started a moving picture page in the Saturday edition.

Canadian exhibitors are laying up moving picture carbons in the expectation of a war embargo from the United States.

F. Coulton, for the past two years manager of the Photodrome Theatre, Queen Street East, has designed to become manager of the Globe Theatre, taking the place of Arthur Cohen.

Mr. L. Myer of New York has purchased the Strand Theatre, Toronto, which has been in the hands of the assignee for two months.

Mr. H. Patte, who has been in the Toronto office of the Canadian Universal Film Co., has resigned, and leaves for Northern Canada this week. He expects to conduct a summer camp.

The Strand Theatre, Wellington Street, Ottawa, closed for some time, opened last week under the management of Mr. Murray of the Empire.

MONTREAL, Que.—"The Voice on the Wire" has been hailed as the greatest serial ever shown in Montreal. Every theatre running it cleams a 25 to 50 per cent. increase of business for the days when same is showing.

The Gayety Burlesque House, which regularly closes its season in May, is going to run pictures through the summer. This will crowd the picture houses in this locality.

The Casino Theatre, Montreal, is again closed, and the old "To Let" sign is hanging out. This house is in the midst of many competitors.

TRENTON, N. S.—Work has already begun on the New Trenton, a motion picture house being erected for Messrs. N. W. Mason and W. Woods. The new theatre will open in July, seating 600.

KENTVILLE, N. S.—Clarke & Hiltz are building a new $25,000 picture house, which will be ready some time this summer.

A SCREAMING BLUEBIRD PREPAREDNESS PRODUCTION
"the EAGLE'S WINGS"

3 TREMENDOUS OPPORTUNITIES

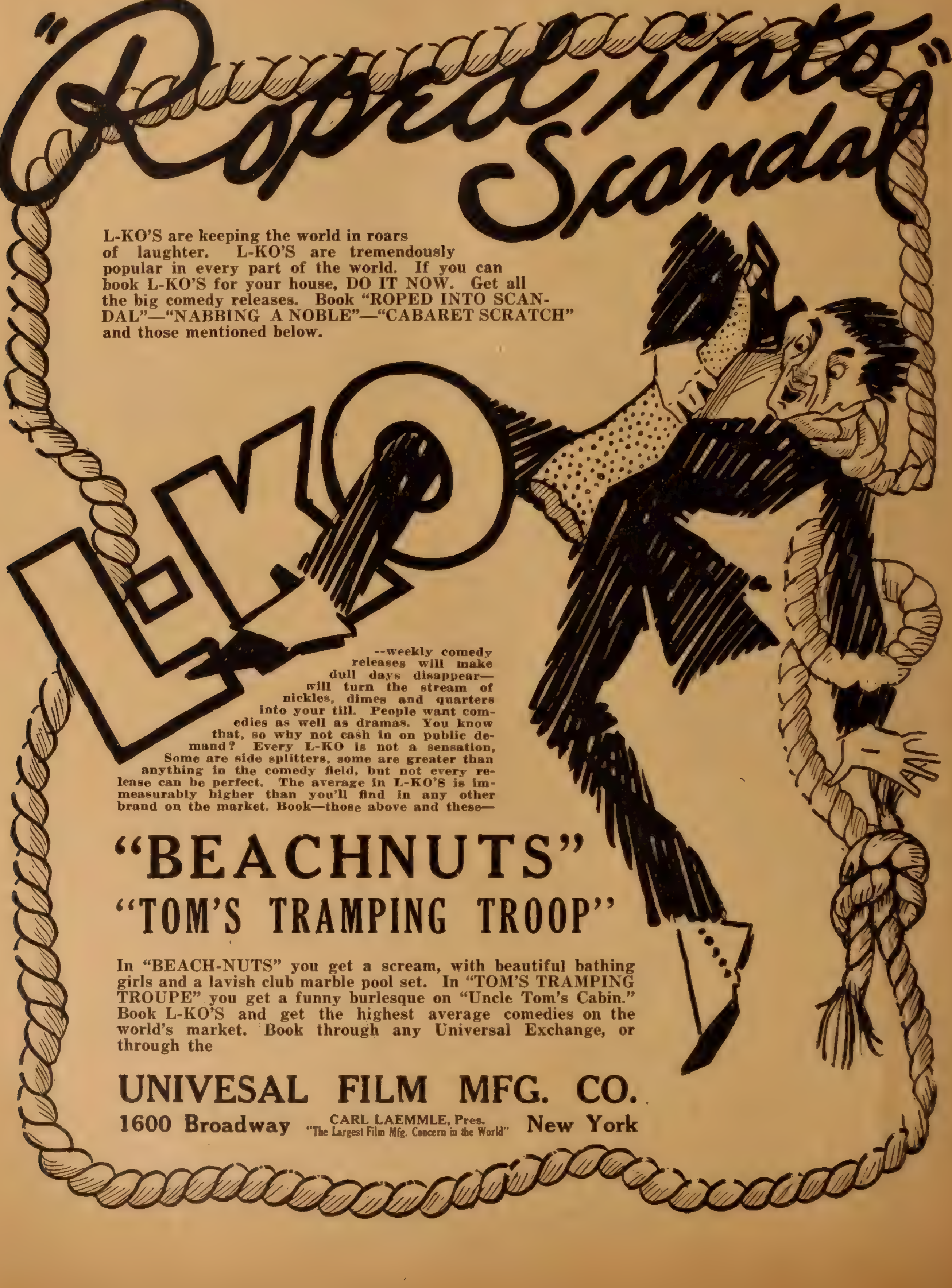
"The Eagle's Wings" is a whale of a production. It has it all over every preparedness or patriotic picture ever released. It does not base its appeal on sham battles, smoke balls, jingo titles or any other form of fakery. It presents a theme of National Defense that has received the greatest commendation from high Washington officials—and the pledge of the hearty support of 1,500 Daughters of the American Revolution. These facts suggest the following:

1 If you have played this superb drama—NOW is the time to repeat your booking. The country is eager for just this sort of feature, and those who did not see it have been told how good it is. Book it again.

2 Make use of the patriotic sentiment among the women's clubs—Home Defense Leagues and Daughters of the American Revolution—and present this stirring picture under their auspices.

3 Remember "The Eagle's Wings" is a Special BLUEBIRD production. If you are showing BLUEBIRDS—START A BLUEBIRD DAY EACH WEEK IN YOUR THEATRE BY PRESENTING THIS PICTURE AS THE FIRST ONE. Pick out the proposition that suits you best and book NOW. BLUEBIRD Exchanges or

BLUEBIRD Photoplays, Inc.
1600 Broadway New York



L-KO'S are keeping the world in roars of laughter. L-KO'S are tremendously popular in every part of the world. If you can book L-KO'S for your house, DO IT NOW. Get all the big comedy releases. Book "ROPED INTO SCANDAL"—"NABBING A NOBLE"—"CABARET SCRATCH" and those mentioned below.

--weekly comedy releases will make dull days disappear—will turn the stream of nickles, dimes and quarters into your till. People want comedies as well as dramas. You know that, so why not cash in on public demand? Every L-KO is not a sensation, Some are side splitters, some are greater than anything in the comedy field, but not every release can be perfect. The average in L-KO'S is immeasurably higher than you'll find in any other brand on the market. Book—those above and these—

"BEACHNUTS"

"TOM'S TRAMPING TROOP"

In "BEACH-NUTS" you get a scream, with beautiful bathing girls and a lavish club marble pool set. In "TOM'S TRAMPING TROUPE" you get a funny burlesque on "Uncle Tom's Cabin." Book L-KO'S and get the highest average comedies on the world's market. Book through any Universal Exchange, or through the

UNIVESAL FILM MFG. CO.

1600 Broadway CARL LAEMMLE, Pres. "The Largest Film Mfg. Concern in the World" **New York**

BLUEBIRD IDEAS

In "The Flashlight"

A FLASHLIGHT picture figures importantly in "THE FLASHLIGHT," the Bluebird Photoplay featuring Dorothy Phillips. This enables you to make use of the following idea in connection with this production:

Arm one of your attaches with a kodak and plenty of films. Have him stroll through the town and snap pictures of the various people he comes across. If yours is a neighborhood theatre, have your attache confine his efforts to the neighborhood. In the event that he is asked as to the use to which the pictures are to be put, have him hand the inquirer a card reading: "ASK THE MANAGER OF THE (theatre name here)."

Announce via your screen, program and all other advertising mediums that all persons identifying their pictures on a certain day would be presented with a pass good for the next performance. Announce that the pictures are to be displayed in the lobby. This could be done by mounting the snapshots on one-sheet boards.

You could also attract considerable attention by placing copies of these pictures on the one-sheet boards and then fastening these boards triangle-fashion on a handcart. This could be wheeled all over the neighborhood.

A novel stunt can be worked by means of a trick camera. This particular idea has been worked with great success by a number of exhibitors. Have a carpenter make a box for you, fashioning it to resemble a camera. By means of a simple spring arrangement he can so fix this "camera" as to allow the front part of it to drop down when the bulb cord is jerked. The dropping of the camera front will expose a painted sign, reading: "SEE THE FLASHLIGHT AT THE (NAME OR THEATRE)." For that matter, the box can be so made as to cause the sign to pop up when the bulb cord is jerked.

In advertising this production do not forget that Dorothy Phillips has a tremendous following and that she was the leading character in "HELL MORGAN'S GIRL," "THE GIRL IN THE CHECKERED COAT," "THE PIPER'S PRICE," etc. Remembrance of these productions will bring the crowds to see "THE FLASHLIGHT."

MR. EXHIBITOR:—

Should you decide to put the kodak idea described above to work, the copy below will help you advertise it. Have it multigraphed on an ordinary postal and mail to the names on your mailing list. The manager of the BLUEBIRD exchange supplying you with service will be glad to help you.

BLUEBIRD PHOTOPLAYS, INC.

Dear Friend:—

Is it YOUR photo that's awaiting identification in front of the (name of theatre here)?

If it IS, a pass good for TWO admissions to any performance of

"THE FLASHLIGHT"
A BLUEBIRD Photoplay
featuring
DOROTHY PHILLIPS

to be shown at this theatre on (day and date here), and an order on (name here), the leading photographer of this community, for SIX BEAUTIFUL PORTRAITS of yourself, will be presented to you.

Visit the (name of theatre here) TODAY and identify the photos.

Cordially yours,
(name of theatre here),
Manager.

Titles of Subjects Completed for the Week Ending April 30th, 1917.

Jilted in Jail
Copped from a Cop
When Sorry Jake Reformed
No Goose So Gray
One Damp Day
Love and Showers
Bobbie, the Universal Lion
The Heart of a Man
The Sacrifice of Love
The Old Derelict
Justice in Guadaluap
Young Lochinvar, 1917
Romance Up to Date
The Fighting Strain
The Hold-Up Man
The Wrong Bandit
The Little Hero
The Great Adventure
Jimmy Gordon's Fight
Homesick Heroes
Vengeance of the West
Half Way to Hell

make one day each week A BLUEBIRD DAY in your house

People clamor for comedies. If you don't give them laughs they'll give you the laugh and the go-by. You're running your house to make money, yes? Then chuck your own ideas and give your patrons WHAT THEY WANT.

Universal Comedies

**NESTOR—
JOKER—
L-KO**

Tickle your patrons' ribs and make your cash register sound like a chime.

Nestor—L-Ko and Joker are three different styles of comedy. They give you versatility. You get them on the Regular Universal Program, or you can book them separately through any Universal Exchange. UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

The MIGHTY UNIVERSAL PROGRAM

"STICK to the program if you want to win," says a Texas Exhibitor in a leading trade paper. (Name on request.) "Quit letting the feature stars make all your money after you spend money building and developing them." This is the experience and advice of thousands of successful Exhibitors. The growing demand for short subjects which patrons may see without having to attend the theatre at a certain set hour under penalty of seeing the show backwards, is responsible for the success of the mighty Universal Program, which in quantity and quality is greater than all competition. Read the list of releases below and you will understand the overwhelming popularity of the mighty Universal Program.

SPECIALS

BUTTERFLY—"THE CIRCUS OF LIFE" (Five-Reel Drama), Little Zoe Rae, Mignon Anderson and Emory Johnson.

NESTOR—"A BURGLAR BY REQUEST" (One-Reel Comedy), Eddie Lyons, Lee Moran and Edith Roberts.

GOLD SEAL—"THE ALMOST GOOD MAN" (Three-Reel Western Drama), Harry Carey and Claire Du Brey.

L-KO—"DRY GOODS AND DAMP DEEDS" (Two-Reel Comedy), Phil Dunham, Lucille Hutton, Charles Inslee and Merta Sterling.

UNIVERSAL ANIMATED WEEKLY—Issue No. 74.

UNIVERSAL SCREEN MAGAZINE—Issue No. 22.

JOKER—"SIMPLE SAPHO" (One-Reel Comedy), Gale Henry and Jack Dill.

POWERS—"THEM WERE THE HAPPY DAYS" (Comedy Cartoon) and "SUPERSTITIOUS CHINA" (Dorsey Educational)—Split Reel.

NO matter whether you are running an "open" booking show; a feature entertainment, or giving a composite vaudeville and picture performance, you need to make a selection from this list of smashing "specials" which you can book separately to suit your needs. They are the class of pictures that will help any performance. They will pull a weak feature through. There are subjects to meet any requirement. If you are fortunate enough to be getting the complete Universal Service you get these without extra charge—but if you book them separately you must expect to pay a slight advance because they will pack your house. Ask your nearest Universal Exchange for full particulars —then you will book them.

REGULARS

VICTOR—"A BOX OF TRICKS" (One-Reel Comedy), Billy Mason and Marcia Moore.

LAEMMLE—"THE MISSING WALLET" (One-Reel Drama).

REX—"TACKY SUE'S ROMANCE" (Two-Reel Comedy-Drama), Ruth Stonehouse and Chester Bennet.

IMP—"DOOMED" (One-Reel Drama). Claire McDowell, Charles Mailes and Jack Nelson.

NESTOR—"WHO'S LOONEY NOW" (Two-Reel Comedy), Eddie Lyons, Lee Moran and Billie Rhodes.

101 BISON—"THE SCRAPPER" (2-Reel Western Comedy-Drama), Jack Ford and Louise Granville.

IMP—"THE HUNTED MAN" (One-Reel Drama), Lee Hill and Mignon Anderson.

IF your patrons are strong for fine, clean dramatic subjects, with brilliant stars, masterly direction and complete and lavish productions, make your selections from this list of "regular" releases on the Universal Program. You can always look to this list week after week for the punch subjects that you need to get the crowds and send them away satisfied. Every week among these "regulars" on the big U. Program there is offered an array of talent not obtainable anywhere else on earth. If you are not watching these pages of the Universal Bulletin every week you are not keeping in touch with all the possibilities open to you. Get in touch now with your nearest Universal Exchange and ask for full particulars, or write the Home Office.

UNIVERSAL FILM MFG. CO., CARL LAEMMLE, President "The Largest Film Manufacturing Concern in the Universe" **1600 Broadway, New York**

THIS WEEK'S PROGRAM

SPECIALS FOR WEEK OF MAY 21.

02426 BUTTERFLY—Herbert Rawlinson in "Like Wildfire" (5 reels) with Neva Gerber). 1-3-6

02427 NESTOR—"Moving Day" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02428 GOLD SEAL—Harry Carey in "A 44-Calibre Mystery" (3 reel West. dr.) with Claire Du Brey. 1-3-6

02430 L-KO—"Beach Nuts" (2 reel com.) (Dan Russell-Gladys Varden). 1-3-6

02431 UNIVERSAL ANIMATED WEEKLY—Weekly No. 73.

02435—UNIVERSAL SCREEN MAGAZINE—Issue 20.

02437 JOKER—"The Boss of the Family" (Com.) (Wm. Franey-Gale Henry). 1

02440 POWERS—"Cupid Gets Some New Dope" (Com. Cart.) and "Navigation in China" (Dorsey Ed.) (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

"20,000 Laughs Under the Sea," (Com. Cart.) by Pat Sullivan. 1-3-6

"The Cross-Eyed Submarine," (3 reel Burlesque) with Gale Henry-Wm. Franey. 1-3-6

02438 UNIVERSAL CURRENT EVENTS—Issue 2.

02442 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber, (Episode No. 11.) "The Thought Machine" (2 reels). 1-3-6

REGULAR RELEASES.

02429 VICTOR—"Who Said Chicken?" (Com.) (Ernie Shields-Marcia Moore). 1

02432 VICTOR—"Mary Ann in Society" (Com. dr.) (Ruth Stonehouse). 1

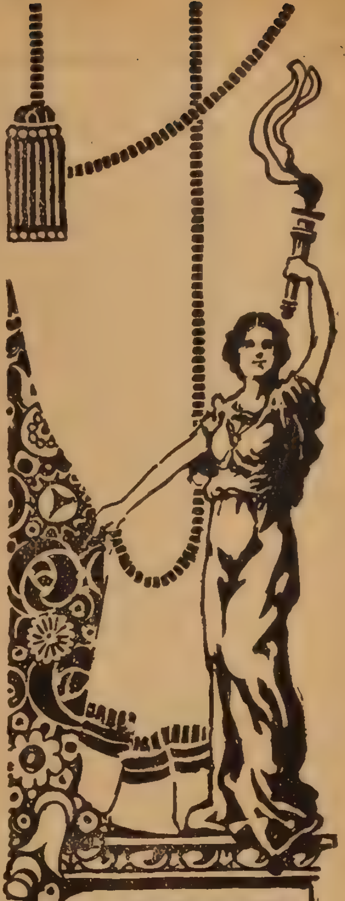
02433 REX—"Unmasked" (Drama) (Grace Cunard-Francis Ford). 1

02434 LAEMMLE—"Money's Mockery" (2 reel Society dr.) (D. Gerrard-Francelia Billington). 1-3-6

02436 BISON—"Dropped from the Clouds" (2-r. cowboy com.) (Eileen Sedgwick-Gypsy Hart). 1-3-6

02439 LAEMMLE—"The Light of Love" (dr.) (Jessie Arnold).

02441 BIG U—"The Smashing Stroke" (2 reel war dr. (Jack Conway). 1-3-6



NEXT WEEK

SPECIALS FOR WEEK OF MAY 28.

02443 BUTTERFLY—"Money Madness" (5 reels) Mary MacLaren-Eddie Polo). 1-3-6

02444 NESTOR—"Tell Morgan's Girl" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02446 VICTOR—"The Gunman's Gospel" (Dr.) (Jack Mulhall). 1

02447 L-KO—"Roped Into Scandal" (2 reel Com.) (Harry Lorraine, Bert Roach and Eva Novak). 1-3-6

02448 UNIVERSAL ANIMATED WEEKLY—Weekly No. 74.

02452 UNIVERSAL SCREEN MAGAZINE.—Issue No. 21. 1

02456 JOKER—"Uneasy Money" (Com.) (William Franey). 1

02457 POWERS—"When Noah's Ark Embarked" (Com. Cart.) and "Perils of the Yangtze" (Dorsey Educational) (Split reel.) 1

SPECIALS WITHOUT RELEASE DATE.

02455 UNIVERSAL CURRENT EVENTS—Issue 3.

02459 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber ((Episode No. 12) "The Fifth Victim" (2 reels). 1-3-6

REGULAR RELEASES.

02445 GOLD SEAL—"The Stolen Actress" (3 reel Society and Mountain drama) (Ruth Stonehouse). 1-3-6

02449 VICTOR—"An Eight Cylinder Romance" (2 reel comedy drama) (J. M. Foster-Rena Rogers). 1-3-6

02450 BIG U—"Defiance" (Dr.) (Margarita Fischer) 1

02451 VICTOR—"By Speshul Delivery" (Com. dr.) (Zoe Rae). 1

02453 IMP—"The Puzzle Woman" (Dr.) Grace Cunard-Francis Ford). 1

02454 BISON—"No. 10 Westbound" (2 reel Railroad Dr.) (Eileen Sedgwick-Kingsley Benedict)1-3-6

02458 REX—"The Purple Scar" (2 reel dr.) (Constance Johnson). 1-3-6

The WEEK AFTER

SPECIALS FOR THE WEEK OF JUNE 4.

02460 BUTTERFLY—"The Circus of Life" (5 reels) (Little Zoe Rae, Mignon Anderson, Emory Johnson and Pomeroy Cannon). 1-3-6

02461 NESTOR—"A Burglar by Request" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02462 GOLD SEAL—"The Almost Good Man" (3 reel Western Dama.) (Harry Carey-Claire Du Brey). 1-3-6

02464 L-KO—"Dry Goods and Damp Deeds" (2 reel Com.) (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling). 1-3-6

02465 UNIVERSAL ANIMATED WEEKLY—Weekly No. 74. 1

02469 UNIVERSAL SCREEN MAGAZINE — Issue No. 22. 1

02473 JOKER—"Simple Sapho" Com.) (Gale Henry-Jack Dill). 1

02475 POWERS—"Them Were the Happy Days" (Com. Cart.) and "Superstitious China," (Dorsey Educational (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02472 UNIVERSAL CURRENT EVENTS—Issue No. 4. 1

02476 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire," with Neva Gerber. (Episode No. 13) (Two reels)). 1-3-6

REGULAR RELEASES.

02463 VICTOR—"A Box of Tricks" (Com.) (Billy Mason-Marcia Moore). 1

02466 LAEMMLE—"The Missing Wallet" (Drama) (Edwin August). 1

02467 REX—"Tacky Sue's Romance" (2 reel Human-Interest Dr.) (Ruth Stonehouse). 1-3-6

02468 IMP—"Doomed" (Dr.) Charles Mailes- Claire McDowell). 1

02470 NESTOR—"Who's Looney Now?" (2 r. Com.) (Eddie Lyons-Lee Moran). 1-3-6

02471 BISON—"The Scrapper" (2 reel Cowboy dr.) (Jack Ford). 1-3-6

02474 IMP—"The Hunted Man" (Dr.) (Lee Hill-Mignon Anderson). 1

"THE SMASHING STROKE"

WITH JACK CONWAY.

Big U Two-Reel War Drama of the Civil War period, in which two brothers take opposite sides of the conflict.

JACK and Robert Walton are owners of a plantation in Georgia. Their overseer, Peter Randall, is brutal to their slaves. He thrashes one of the negroes and Robert remonstrates with him. The two men get into a fight. Jack interferes to stop them, and Randall says, "I'll get even with you, Mr. Robert, and don't you forget it!" Helen Langdon is Robert's sweetheart, and rides over to their plantation. War is about to break out, and Robert and Jack are discussing it. Robert says that he loves the South, but he hates slavery and that it must come to an end. He declares that he will enlist in the Northern army. Jack will enlist with the Confederates. Helen declares that she will break with Robert if he joins the Unionists. The boys have to leave. They say good-by to their mother and their baby sister. Helen will not say good-bye to Robert till he changes his mind about the South. The boys ride off together and then separate, wishing each other well.

A year later, Jack is a secret agent in the Confederate army. They are in the neighborhood of their own plantation. Robert is detailed to supervise the destruction of the bridge to cut off the Confederate supplies. Jack goes to his home and is greeted by his mother and Helen, and the baby. He is called to action, the bridge is blown up and Jack is captured. Randall, who is a spy of the Confederates, though in the Northern army, determines to aid Jack to escape and put the blame on Robert. He sends word to the plantation that Jack is a prisoner. Helen and the baby come over to the camp to beg permission to see him. Robert allows it. He goes into the tent where Jack is confined with Helen and the baby. Randall slips a Union cap and coat with a note to Jack in the pocket under the tent flap. Jack finds it. While Robert is engrossed with Helen, he puts on the clothes and makes his escape. He returns to his mother. The escape of the prisoner is reported and Randall tells the captain that he is Robert's brother. Robert is accused of aiding him and is put under arrest. Randall is sent with an important message. He sends word to Jack by a farmer that the Union army is scheduled to leave for the shore, and that a train wreck is planned. The farmer brings the note to Jack. Randall is accidentally shot. He manages to reach the plantation, and falls off his horse. Dying, he writes a note to sav that Robert is innocent as he alone aided the prisoner to escape. Helen rides with the note to the Union camp.

Robert is about to be shot. Helen comes just in time with Randall's confession. Robert is freed.. He superintends the blowing up of the railroad track as planned. The Confederates, warned by Randall, attack the Unionists. There is a fierce encounter. Jack is killed, and Robert and Helen meet over his body and renew their vows.

⁂ ⁂ ⁂ ⁂ ⁂

Musical Program to "THE FLASHLIGHT" Specially Selected and Compiled

BY M. WINKLER

LOVE THEME—EXTASE (9-8 ANDANTE) BY GANNE
WATER THEME—CHARACTERISTIC BY CH. LOVENBERG

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	2 Min. & 40 Sec.	Rosemary, Reverie (3-4 Andante Moderato) by Barton
T	In All that Wilderness	2 Min. & 35 Sec.	La Chasse (Hunting song) by Tachaikowsky
		(Watch shots)	
T	As the Forest Grew Dim	2 Min. & 45 Sec.	Simple Avou (4-4 Moderato) by Thome
	(Watch for Effect—such as shots—explosion, etc.)		
S	Interior of Room....	1 Min. & 15 Sec.	Dramatic Adagio by Kretschmer
T	Lane's Early Rising	7 Min. & 20 Sec.	Ein Maerchen (Melodious Fantasia) by Bach
T	A Picture of a Friend of Mine	1 Min. & 15 Sec.	Characteristic (for Waterfalls) by Lovenberg
T	We Stop at Barklay's Cabin	2 Min. & 5 Sec.	Dramatic Tension by Winkler
T	Get Your Woman and Kids	3 Min. & 35 Sec.	Simplicity (4-4 Moderato con grazia) by Dorothy Lee
T	Hear Anything?	1 Min. & 40 Sec.	Dramatic Tension No. 1 by Ascher
T	Fire On Him........	55 Seconds	Characteristic (for Waterfalls) by Lovenberg
T	The Steady Beat of the Sun	2 Min. & 40 Sec.	.... Theme
T	It's a Bargain......	3 Min. & 25 Sec.	Salute D'Amour (2-4 Andantino) by Elgar
T	If They Catch Me...	2 Min. & 5 Sec.	Dramatic Andante by Ascher
T	The Passing Hours Brought	1 Min. & 50 Sec.	Characteristic by Lovenberg
T	For the First Time He Felt	1 Min. & 45 Sec.	......Hurry to action
		(Watch shots)	
T	The First Glint of Moonlight	45 Seconds	..Short 4-4 Moderato
S	The Fight	2 Minutes	.....Agitato to Action
T	I Saw You Captured	2 Min. & 25 Sec.	.... Theme
T	Their Scant Supply of Food	4 Min. & 10 Sec.	Atonement (3-4 Andante) by Zameenik
T	The Strangest Part of It Is	3 Min. & 35 Sec.	Paroles D'Amour (4-4 Allegro Appassionato) by Tobani
T	I'll Trouble You. etc.	55 Seconds	Dramatic Tension by Reissiger
T	The Trial Had Been Under Way	6 Minutes	........Orchestra Rest
	Organ or Piano Solo—improvise to action of screen		
T	Backwoods Justice .	4 Min. & 20 Sec.	After Sunset (4-4 Dramatic Moderato) by Pryor
T	I Found the Scarf..	2 Min. & 10 Sec.	Heart Wounds (Dramatic Allegretto) by E. Grieg
T	He Was My Half-Brother	6 Minutes	Serenade (Dramatic Andante) by Widor
S	Interior of Cabin...	2 Minutes	Dramatic Tension No. 1 by Ascher
		(Watch shots)	
T	As Far As You Will		.... Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Musical Program for "Like Wildfire"--Butterfly Picture and the Universal Program for the week of May 21.

Specially Selected and Compiled by M. Winkler.

"Romance" (Melodious Moderato) is the Theme.

1. *"Alita"* (Tempo di Gavotte), by Losey, until "There's a lot of people," etc. 2. *"Melody"* (4-4 Moderato), by Kretschmer, until "I wouldn't let you," etc. 3. Continue ff until "John S. Buckman, founder," etc. 4. Continue to action, until "Let me off at Broadway." 5. *"We Won't Come 'Till Morn,"* Song; first eight bars only, followed by 6. *"Canzonetta,"* (Melodious Moderato Movement), by Schuett, until "Baxter said you wanted to see me." 7. *"Love Song,"* (Melody-Moderato), by Puerner, until "Tommy arrives at Winton." 8. *"In Lover's Lane,"* (Allegretto Intermezzo), by A. Pryor, until "Who is the smart." 9. *"Dramatic Andante,"* by E. Ascher, until "The wise man of Winton," etc. 10. *"Dramatic Tension No. 1,"* by Reissiger, until "Gentlemen, what particular kind?" etc. 11. *"Sparklets,"* (lively Intermezzo), by Tobani, until "That feller is a slicker." 12. *"Dramatic Tension No. 1,"* (for Disputes), by Ascher, until "It looks as though my son," etc. 13. *"Lunita,"* (Intermezzo Moderato), by Loraine, until "The only hope." 14. *"Theme,"* until "And sure enough old Buckman," etc. 15. *"Love in Idleness,"* (Allegretto), by Macbeth, until "This iron is a model," etc. 16. *"Theme,"* until "It's all right we'll renew the lease." 17. *"Pastel,"* (Menuet Vif), by Paradis, until "Yes, let's go the club." 18. *"After Sunset,"* (4-4 Moderato), by Pryor, until "That night at the club." 19. *"Home from the Club,"* (Characteristic on drinking songs), by Laurendeau, until "They spent that night in the hay." 20. *"To Spring,"* (6-4 Allegro Passionato), by Grieg, until "They were guests of that town," etc. 21. *"Gavottee,"* by Gossec, until "Nina had learned to lean," etc. 22. *"Theme,"* until "He is nothing but a traitor." 23. Continue ff until "Letter." 24. *"Little Story,"* (Andantino), by Zimmermann, until "My boy!" 25. *"Theme,"* until end.

LAEMMLE—"Money's Mockery"............(2 Reels)

REEL I.

1. *"Hearts Wounds,"* by Grieg, until "These were bitter memories." 2. *"Memories,"* by Kuessner, until "The twelfth my Billy's birthday." 3. *"Love Song,"* by Puerner, until end of Reel 1..........................

REEL II.

4. *"Tale of Two Hearts," by Roberts."* 5. *"Affection Idyl,"* by Hyman. 6. *"Romance,"* by Rubens, until end.

NESTOR—"Moving Day" ....(Comedy)

1. *"Hilo,"* One-Step (Popular). 2. *"Lucille Love"* (Popular), until the end.

GOLD SEAL—"A 44-Calibre Mystery" ......(3 Reels)

REEL I.

1. *"Maximilian,"* Overture, by Ascher, until "The stage driver tells," etc. 2. *"Ariele,"* Finale, by Bach, until "Girl in room." 3. *"Intermezzo,"* by Pierne, until "Interior of saloon." 4. *"Dolorosa,"* by Tobany (Tympany Rolls during fight), until end of Reel I.

REEL II.

5. "*Love Song,"* by Puerner, until "Pete was hiding." 6. *"Menuet des Follets,"* by Berlioz (watch shots), until "Horton's body was discovered." 7. *"Nubiana,"* Intermezzo, by Ascher.

REEL III.

8. Continue *"Nubiana"* until "Do you love him?" 9. *"Melody,"* by Friml, until "Pete, over confident," etc. 10. *"Dramatic Tension,"* by Ascher (watch shots), until "Kitty acted bravely." 11. *"Ave Maria,"* by Ascher, until "I'm going to have a look." 12. *"Dramatic Tension,"* by Winkler, until "The fight." 13. Agitato to action, until "After the fight." 14. *"Dramatic Adagio"* until the end.

BISON—"Dropped from the Clouds"......(Two Reels)

REEL I.

1. *"Yelva,"* Overture, by Reissiger, until "Thanks, no, I drank some." 2. *"Oriental Love Theme,"* by Oehmler, until "We are wet." 3. *"Intermezzo,"* by Gautier, until "Do not follow her." 4. *"Dramatic Tension,"* by Reissiger, until "We'll stand together." 5. *"Orientale,"* by Cui, until end of Reel I.

REEL II.

6. *"Olympia,"* Overture, by Ascher, until "Old man Noah," etc. 7. *"The Trout,"* by Eilenberg, until "Get the executionist." 8. *"Tension No. 2,"* by Funk, until "Lock that girl up." 9. *"Yelva,"* Overture, by Reissiger, until the end.

LAEMMLE—"The Light of Love"..................(Drama)

1. *"Reverie,"* by Rissland. 2. *"Serenade,"* by Widor, until the end.

VICTOR—"Who Said Chicken"....................(Comedy)

1. *"Chicken Reel"* (Popular). 2. *"Sliding Jim"* (Popular), until the end.

Repeat Bookings

Solve All Your Worries

Run your house on the REPEAT BOOKING plan, and when you are turning them away you can afford to feel happy because they will drop in the next day. If it rains you can say, "That's all right, I have the show for to-morrow."

Repeat Booking plan gives you the grip on your local conditions—it means that every cent you spend to make the picture a patron puller—every poster—every card—every banner that you use will be made to return full pulling power with many golden dollars of interest. And the REPEAT BOOKING plan saves money for you because, instead of paying top price for a new feature every day, you get the full benefit of a sliding scale on booking rentals.

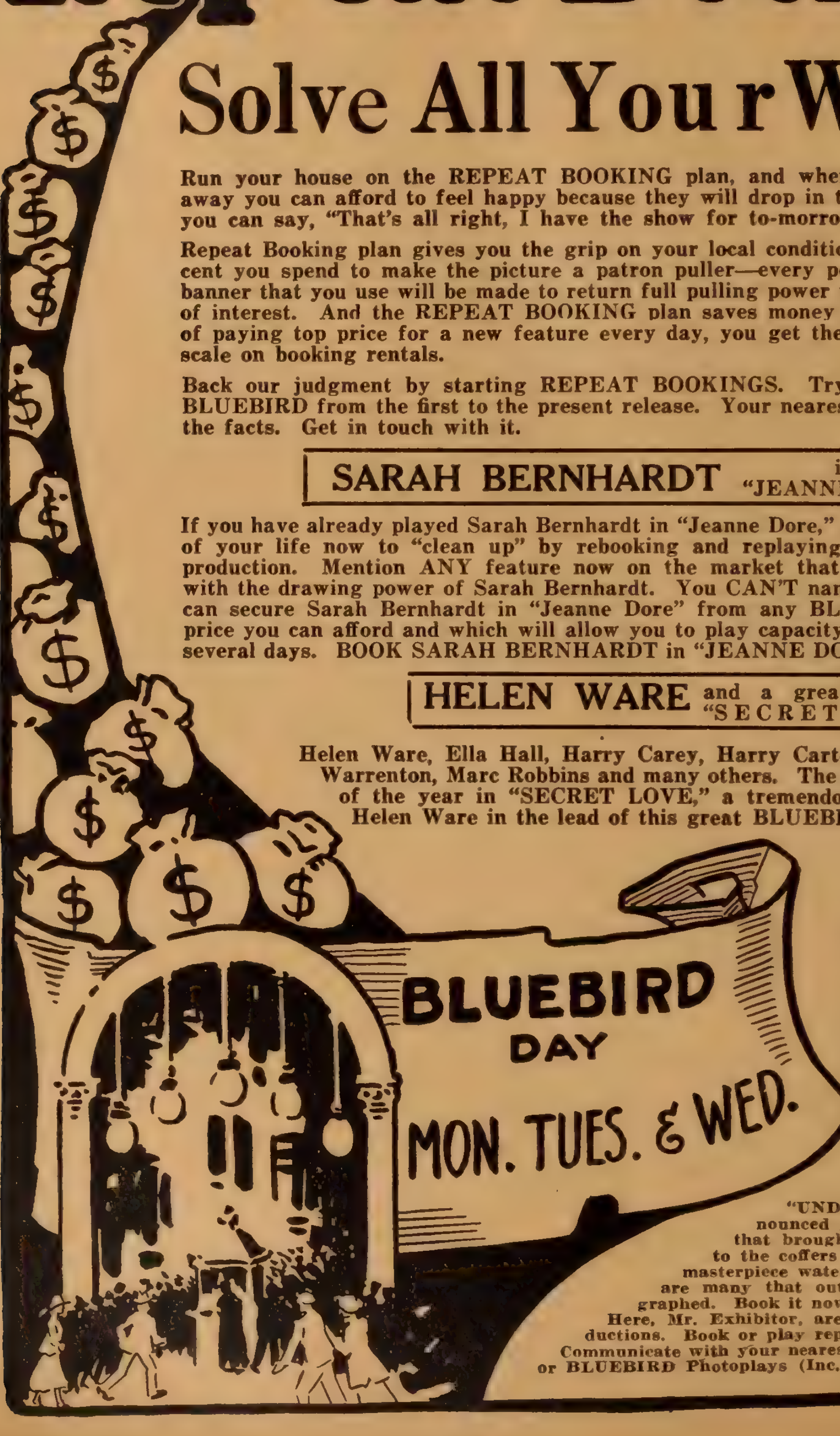
Back our judgment by starting REPEAT BOOKINGS. Try this plan. Play every BLUEBIRD from the first to the present release. Your nearest exchange will give you the facts. Get in touch with it.

SARAH BERNHARDT in "JEANNE DORE"

If you have already played Sarah Bernhardt in "Jeanne Dore," you have the opportunity of your life now to "clean up" by rebooking and replaying this tremendous timely production. Mention ANY feature now on the market that any one dares compare with the drawing power of Sarah Bernhardt. You CAN'T name a single one. Yet you can secure Sarah Bernhardt in "Jeanne Dore" from any BLUEBIRD Exchange at a price you can afford and which will allow you to play capacity not for one day, but for several days. BOOK SARAH BERNHARDT in "JEANNE DORE" NOW. Don't delay.

HELEN WARE and a great cast in "SECRET LOVE"

Helen Ware, Ella Hall, Harry Carey, Harry Carter, Jack Curtis, Lulu Warrenton, Marc Robbins and many others. The biggest all-Star cast of the year in "SECRET LOVE," a tremendous Bluebird play. Helen Ware in the lead of this great BLUEBIRD production. A powerful play and great story of Wales. If you've played it, you are in line to play capacity houses on a several days run on repeat booking. If you haven't played it, you can show your patrons something they haven't seen this season in the way of truly great all-Star casts.



IDA SCHNALL in "UNDINE"

"UNDINE" with Ida Schnall has been pronounced greater than "Neptune's Daughter"—that brought hundreds of thousands of dollars to the coffers of Picture Houses. "UNDINE" is a masterpiece waterwitch picture, and among the scenes are many that outclass any water scenes ever photographed. Book it now through any BLUEBIRD Exchange. Here, Mr. Exhibitor, are three tremendous BLUEBIRD Productions. Book or play repeat on these three NOW.

Communicate with your nearest BLUEBIRD Exchange for all three, or BLUEBIRD Photoplays (Inc.) 1600 Broadway, New York.

BLUEBIRD
PHOTOPLAYS INC
1600 B'way
New York
City

The Feature That is Meteor-Like in its Flashing Brilliance

People literally flock in droves to see this attention-absorbing play. It packed the Garrick Theatre in Los Angeles on the same nights that others were showing such stars as Mary Pickford, Clara Young, William Farnum, Marguerite Clark, Blanche Sweet, Annette Kellerman. The combined drawing power of these stars wasn't anywhere nearly strong enough to hold out the crowds swarming through the doors of the Garrick.

Hell Morgan's Girl Proved the Strongest Magnet or them Al

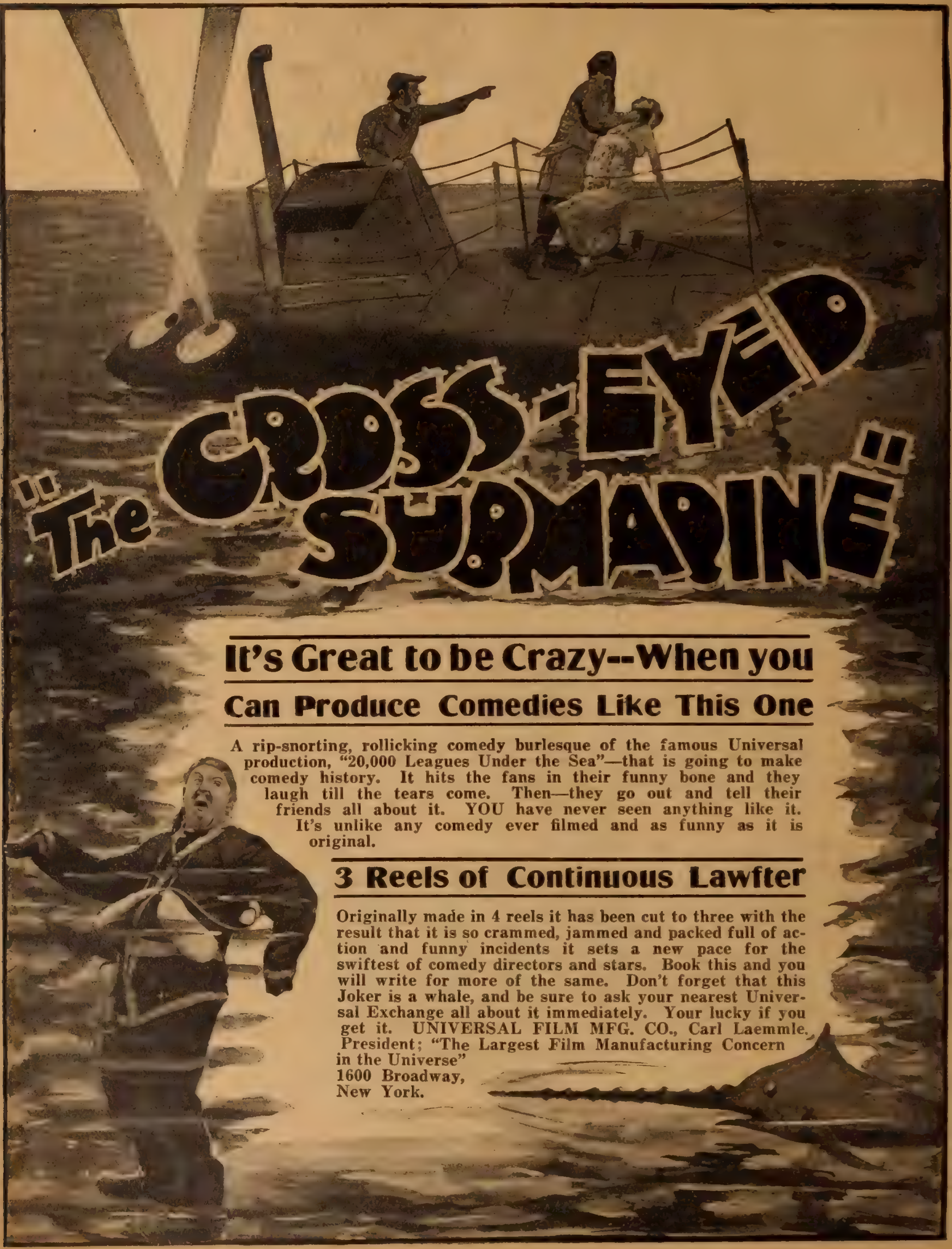
Dorothy Phillips and a radiant cast

Dorothy Phillips puts this story over with a power that no other picture has ever had before. She takes her part in the notorious "Barbary Coast" at San Francisco with a minute fidelity that puts her work over in a big way. This story, taking place the time of the great San Francisco fire, is wonderfully staged and brilliantly played.

Don't overlook the opportunity to book this gold-winning picture. Play it for three or more nights. Get every cent there is in it for you. It will prove itself the biggest event of your history. Wire your nearest BLUEBIRD Exchange — or

Bluebird Photoplays, Inc.
1600 BROADWAY, NEW YORK

"HELL MORGAN'S GIRL"



It's Great to be Crazy--When you Can Produce Comedies Like This One

A rip-snorting, rollicking comedy burlesque of the famous Universal production, "20,000 Leagues Under the Sea"—that is going to make comedy history. It hits the fans in their funny bone and they laugh till the tears come. Then—they go out and tell their friends all about it. YOU have never seen anything like it. It's unlike any comedy ever filmed and as funny as it is original.

3 Reels of Continuous Lawfter

Originally made in 4 reels it has been cut to three with the result that it is so crammed, jammed and packed full of action and funny incidents it sets a new pace for the swiftest of comedy directors and stars. Book this and you will write for more of the same. Don't forget that this Joker is a whale, and be sure to ask your nearest Universal Exchange all about it immediately. Your lucky if you get it. UNIVERSAL FILM MFG. CO., Carl Laemmle, President; "The Largest Film Manufacturing Concern in the Universe"

1600 Broadway,
New York.

BLUEBIRD

PREPAREDNESS PRODUCTIONS

THE EAGLE'S WINGS
TREASON
BEHIND THE LINES
THE BUGLER OF ALGIERS

America expects every man to do his duty—and she is going to see that he does his share. Your part is to rouse the latent patriotism of our people. Do your share by showing the people what they ought to see and WHAT THE PEOPLE REALIZE THAT THEY WANT TO SEE—PREPAREDNESS STORIES TOLD IN A GRIPPING MANNER.

Four great enthusiasm arousing stories are now ready for you—"The Eagle's Wings," "The Bugler of Algiers," "Behind the Lines," "Treason." Book them to-day and hold a patriotic week.

"THE EAGLE'S WINGS" This play has received the endorsement of highest officials in Washington, D. C. It has also received a pledge of support from 1,500 Chapters of the Daughters of the American Revolution through their National President. Intense—absorbing—dramatic—it is far above any silly, weak sham battle, studio "war" picture.

"THE BUGLER OF ALGIERS"

From the world-famous novel, "We are French." A five reel Bluebird featuring the famous trio—Rupert Julian, Ella Hall and Kingsley Benedict. It's a story that sways the patriotic emotions of the audience and thrills them with a force that they seldom feel.

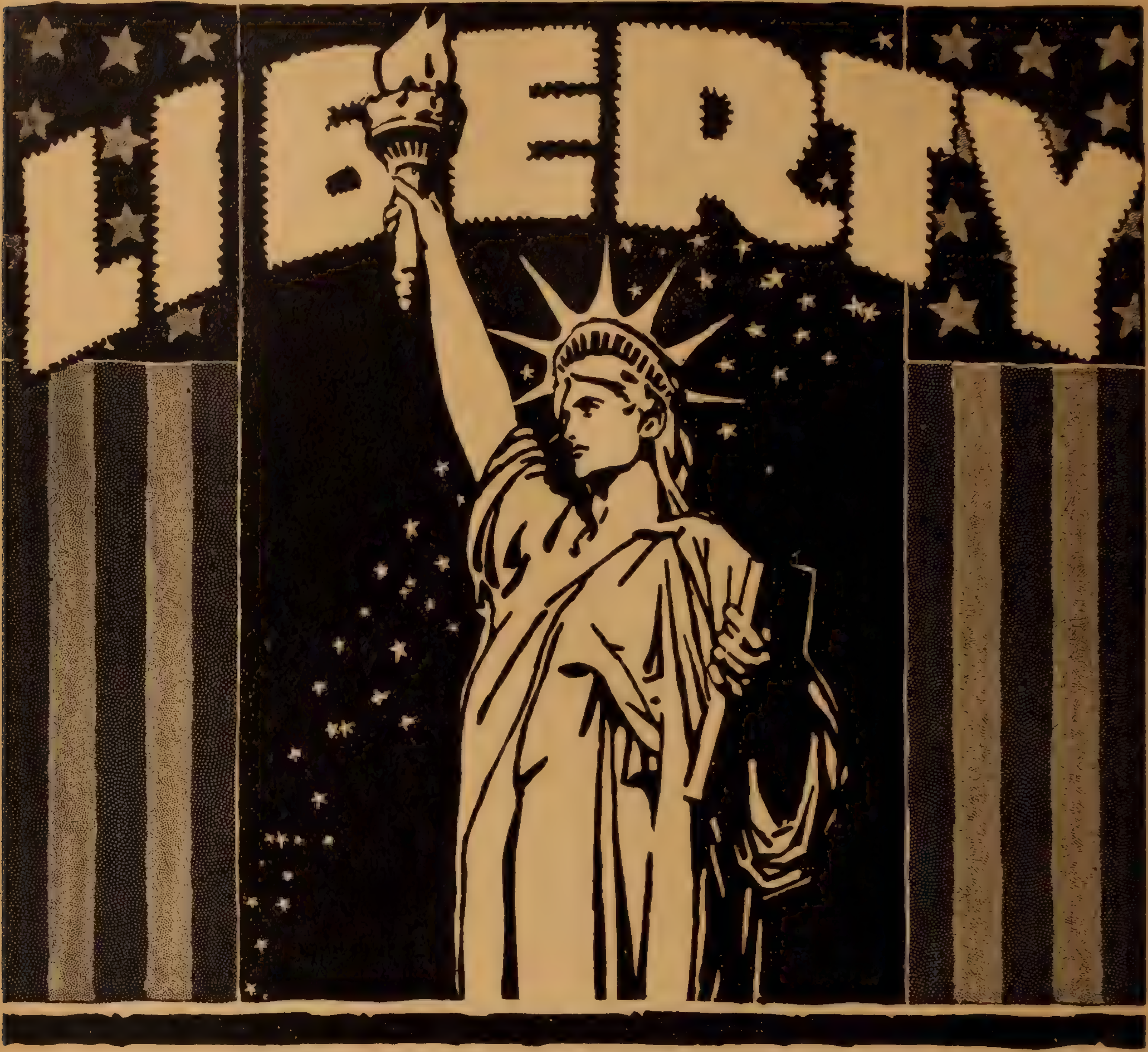
"BEHIND THE LINES" A compelling and timely picture that faithfully reproduces the actual conditions along the Mexican Border. It abounds with intrigue, love, and adventure. It entrances and excites the emotions through its true atmosphere. Features Harry Carey and Edith Johnson.

"TREASON" Featuring Allen Holubar, Lois Wilson and Jos. Girard. These three bend all their inexhaustible energies to get this true lesson in patriotism over. And they do get it over with a strength and pep that is very seldom shown. Its intense scenes and convincing pictures of modern warfare arouse the emotions of movie fans to their very depths.

Get in line today. Book through your local BLUEBIRD Exchange, or communicate direct with us—then tell your local military and patriotic associations, the Boy Scouts, etc., what you propose to do, and command their co-operation. Special posters, heralds and advertising props.

BLUEBIRD Photoplays, Inc.

1600 Broadway
New York.



The UNIVERSAL'S Patriotic Serial

Featuring such popular stars as Marie Walcamp, Eddie Polo, Jack Holt, G. Raymond Nye—portraying life along the Mexican Border, has proven the greatest money-getting serial ever released.

If you have played it once NOW is the TIME to REPEAT

Now, when the public demand is for pictures that give the patriotic thrill, "LIBERTY" is even more timely than when first released. You Exhibitors who have played this picture know it will get the money. Take advantage of the fact that it is a huge success, and that it is in demand and BOOK IT AGAIN NOW. Advertise it—Boost it—and clean up. Any Universal Exchange will give particulars.

It has made money--It will make more

This is the most Important Page in this Magazine

Blue Ribbon Advance Notices

Every Exhibitor Should Read Every Word Every Week

Feature Releases in the Universal Program of Two Weeks from This Week

"The Circus of Life." With Little Zoe Rae, Mignon Anderson, Emory Johnson and an All-Star Cast. Fifth Butterfly Picture. Directed by Rupert Julian. Released June 4. Do you believe that we are all mere puppets or clowns in the three-ring circus of life? Do you believe that what happens, happens, and that the best we can do is to give our daily performances and collect our bit for it at the end? That was the strange philosophy which the artist taught to Mamie, who was engaged to marry Danny, the brewery driver. Before the marriage came Mamie's disgrace which the villainous artist said was merely the fulfillment of her destiny. Here is the groundwork of a plot that opens and fulfills tremendous possibilities. The weaving of the warp and woof of humanity; as well as those silver threads of a child's beauty and love as presented by the fascinating child actress, Little Zoe Rae, makes an absorbing photodrama that will prove an instantaneous hit in your house. A beautiful Butterfly.

Harry Carey in "The Almost Good Man." With Claire Du Brey and a strong cast. Three Reel Gold Seal Unusual Western Drama. Directed by Fred Kelsey. Released June 5. Darn that director! He simply won't let Harry be more than 99 and 44/100ths pure. Of course, he does the square thing and all that, but all it gets him is the undying sympathy of the audience, and that's where **you** come in. Harry is an unwilling witness to the robbing of a safe by the father of the girl he loves, and it is only his previous record that is against him when he is charged with the death of the poor old guy who actually had committed suicide. And there you are. It's no wonder the fans love Harry Carey. He'd rather give 'em the honest-to-goodness heart drama than to win the girl. You can't blame 'em for thinking Harry is about the best that ever came out of the West. Cash in on it.

"Dry Goods and Damp Deeds." With Phil Dunham and Lucille Hutton. Two Reel L-Ko Comedy Funny Business. Produced under the supervision of General Director J. G. Blystone. Released June 6. You've seen a lot of funny L-Ko'S—based on a lot of funny ideas. But you've never seen anything funnier than Phil Dunham let loose with a water pipe in a dry goods store. If it doesn't start screaming laffter in your house when you show it, close up and move out of your town. Such people don't deserve moving picture entertainment.

"The Scrapper." With Jack Ford and Yvette Mitchell. Two Reel 101-Bison East and West Fighting Drama. Directed by Jack Ford. The biggest fight scene in films is the very least you can say about this humdinger. Jack, trying to rescue his sweetheart from a gang of human demons, successfully fights off more than a score of them until his four cowboy pals come to the rescue. In all the history of films there has never been staged such a fight as this. A half dozen times two, three and four men, locked in each other's arms, are thrown down a long stairway. Throwing a man over the banisters is the easiest thing Jack does. Hardened film reviewers who saw this sat there giving gasp after gasp as the fight raged faster and more furious. There is no possibility of adequately describing the supreme punch in this picture in this space. But whatever you do arrange to see it and book it. When you do book it be sure to show it for more than one day, and advertise it to the limit. It will make a lot of money for you.

REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

APRIL—

22—*A Good Story About a Bad Egg*....(Com. Split)
and *"Intimate India"* ....(Ed.) (Split reel)
29—*In the Heart of China*..................(Educational)
and *Under the Big Top*......(Com. C.((Split R.)

MAY—

6—*A Barnyard Nightmare*..................(Com. Cart.)
and *"Industrial China"*..................(Educational)
13—*Such Is Life In South Algeria*..................(Educ.)

REX.

APRIL—

15—*Her Primitive Man*..................(Drama)
19—*The Sorceress* ....(Drama)
26—*The Townsend Divorce Case*..................(Drama)
29—David Craig's Luck..................(2-Reel Drama)
Matt Moore-Jane Gail.

UNIVERSAL SPECIAL FEATURE.

APRIL—

9—Ben Wilson in "The Voice on the Wire," Episode No. 5, "The Spectral Hand"..................(2 Reels)
Neva Gerber.
16—Ben Wilson in "The Voice on the Wire," Episode No. 6, "The Death Warrant"..................(2 Reels)
23—Ben Wilson in "The Voice on the Wire," No. 7, "The Marked Room"..................(2 Reels)
30—Ben Wilson in "The Voice on the Wire," (Episode No. 8) "High Finance"..................(2 Reels)
With *Neva Gerber*

MAY—

7—Ben Wilson in "The Voice on the Wire," Episode No. 9 ,"The Stern Chase".... ....(Two Reels)

VICTOR.

MAY—

1—*Flat Harmony* ....(Comedy)
3—Pots and Poems ....(2-R. Com- Drama)
Matt Moore-Jane Gail.
4—*A Darling in Buckskin*..................(Comedy)
8—*Baseball Madness* ....(Comedy)
10—*Swearing Off* ....(Comedy)
11—*Signs of Trouble*..................(Comedy)

LAEMMLE.

APRIL—

12—*The Silent Prisoner*..................(Sea Dr.)
18—*Chubby Takes a Hand*..................(Drama)
25—*Twixt Love and Desire*..................(Drama)
28—*A Woman of Clay*..................(Drama)

MAY—

12—*The Doctor's Deception* ....(Drama)

UNIVERSAL ANIMATED WEEKLY.

APRIL—

18—*Animated Weekly, Vol. 2, No. 68*..........(News)
25—*Animated Weekly, Vol. 2, No. 69*..........(News)

MAY—

2—*Animated Weekly, Vol. 2, No. 70*..........(News)
9—*Animated Weekly, Vol. 2, No. 71*..........(News)

UNIVERSAL SCREEN MAGAZINE.

APRIL—

27—*Universal Screen Magazine. Issue No.* 16.

MAY—

4—*Universal Screen Magazine. Issue No.* 17.
11—*Universal Screen Magazine. Issue No.* 18.

BIG U.

MAY—

3—*The Penalty of Silence*..................(Drama)
6—True to Their Colors..................(2-R. War Drama)
Grace Cunard.
13—Captain Marjorie's Adventure ....(2-R. War)

GOLD SEAL.

APRIL—

17—For Lack of Evidence..................(3-Reel Drama)
Tina Marshall.
24—The Forest Nymph..................(3-Reel Mountain)

MAY—

1—Bill Brennan's Claim..........(3-R. West. Drama)
Neal Hart-Janet Eastman.
8—The Grip of Love..................(3-R. Mountain Dr.)
Allen Holubar-Louise Lovely.

IMP.

APRIL—

27—The Rogue's Nest..........(2-Reel Crook Drama)

MAY—

4—A Midnight Mystery ....(2-R. Mystery Dr.)
Thomas Jefferson-Betty Schade.
10—*Flames of Treachery*..................(Drama)
11—The Girl in the Garret..................(2-R. Drama)
Jack Nelson-Molly Malone.

BISON.

APRIL—

21—The Tell-Tale Clue ....(2-R. Dr. of the Woods)
Molly Malone.
28—The Trail of Hate........(2-Reel Western Drama)
Jack Ford.

MAY—

5—Little Moccasins ....(2-R. Mountain Drama)
Millard K. Wilson-Edith Roberts.
12—One Wild Night ......(2-R. West Society Drama)
Gypsy Hart-Kingsley Benedict.

L-KO.

APRIL—

25—Little Bo-Peep..................(2-Reel Comedy)
Dan Russell.

MAY—

2—*The Cabaret Scratch*..................(Comedy)
6—*Scrambled Hearts* ....(Comedy)
9—Tom's Tramping Troupe ....(2-R. Comedy)
Phil Dunham-Lucille Hutton.

RED FEATHER PRODUCTIONS.

APRIL—

16—The Flower of Doom..................(5 Reels)
Gypsy Hart-M. K. Wilson.

UNIVERSAL SPECIAL ATTRACTION.

23—Jack Mulhall in "The Hero of the Hour" (5 R.)
30—The Birth of Patriotism..................(5-R. Drama)
Irene Hunt.

BUTTERFLY.

7—Eternal Love ....(5 Reels)
Douglas Gerrard-Ruth Clifford.

JOKER.

APRIL—

21—*Take Back Your Wife*..................(Comedy)
28—*The Leak* ....(Comedy)

MAY—

5—*Left in the Soup*..................(Comedy)
12—*The Man With a Package*..................(Comedy)

NESTOR.

APRIL—

16—*Follow the Tracks*..................(Comedy)
23—*The Home Wreckers*..................(Comedy)
30—*What a Clue Will Do*..................(Comedy)

MAY—

7—*The Lost Appetite*..................(Comedy)

STATE RIGHTS SELLING FAST

Lois Weber's Newest Production "EVEN AS YOU AND I"

State Rights men who appreciate the possibilities in profits of LOIS WEBER cinemadramas will foresee in this latest masterpiece, "EVEN AS YOU AND I," in seven reels, unusual opportunity for profit.
It is lavishly invested, wonderfully directed, subtle, emotional and all-powerful in theme. Seven reels.

Elaborate Advertising Campaign Book All Prepared for State Right Buyers for Immediate Distribution

The Service Department has prepared and ready for distribution to all State Rights Buyers elaborate campaign books with complete information for Exhibitors in handling this production to secure maximum results. Send for a copy of this great book. It tells everything complete. Special ready-prepared display ads, posters, heralds, lobby photos, slides and other high class ad props. For territory, terms, etc., communicate direct with

LOIS WEBER STATE RIGHTS DEPARTMENT
1600 Broadway - - New York

"GOD'S LAW"
Tremendous LOIS WEBER Drama
STATE RIGHTS Now Selling

The Universal Film Mfg. Co. will accept BOOKINGS in all UNSOLD State Rights territory on the followiug Successful Box Office Attractions. . . . .

"GOD'S LAW" A stupendous Lois Weber production that, under the title, "The People vs. John Doe," has captured the country. An unusual picture. Choice open territory.

"EVEN AS YOU AND I" An extraordinary 7-reel Lois Weber production that stampeded Broadway. Elaborate campaign book tells how to put it over. This will get the money. Write for the book.

"20,000 LEAGUES UNDER THE SEA" Four States left—Missouri, Kansas, Oklahoma and Nebraska. Has broken all records wherever shown. $23,000 in two weeks on Broadway. For bookings or remaining State Rights on either of these three box-office attractions, address STATE RIGHTS DEPT., UNIVERSAL FILM MFG. COMPANY, Carl Laemmle, President, 1600 Broadway, New York.

MAY 26TH 1917

The Moving Picture Weekly

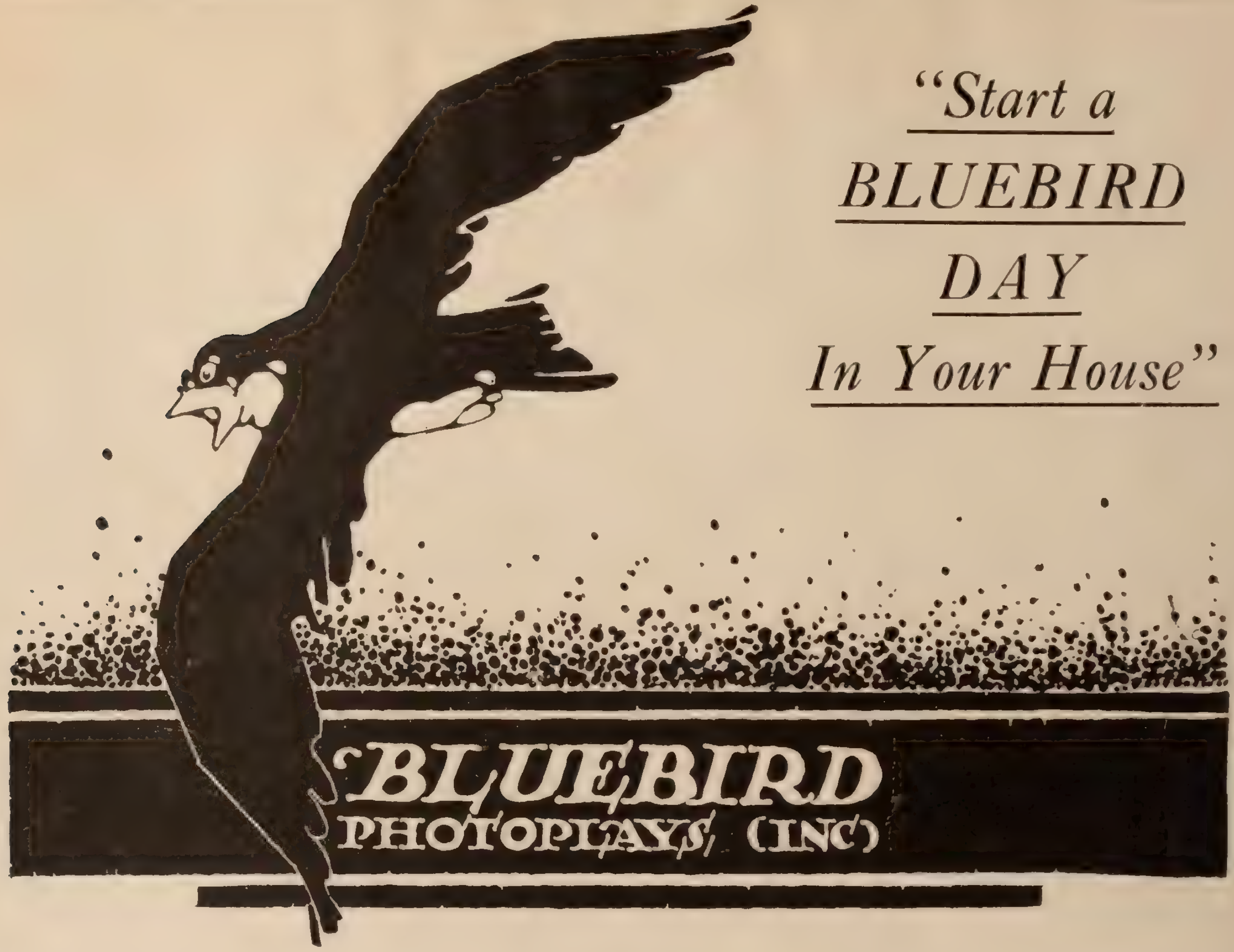
VOL. 4
NO. 15

The Museum of Modern Art
LIBRARY
Periodical

Mary MacLaren in
"MONEY MADNESS"
A BUTTERFLY PICTURE
with Eddie Polo

PRICE 10 CENTS

"Start a
BLUEBIRD
DAY
In Your House"



Presenting

ELLA HALL

in

"THE LITTLE ORPHAN"

A Dramatic Story of
a Belgian War Waif
by H. O. DAVIS

Directed by RUPERT JULIAN

Book Through Your Local BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.
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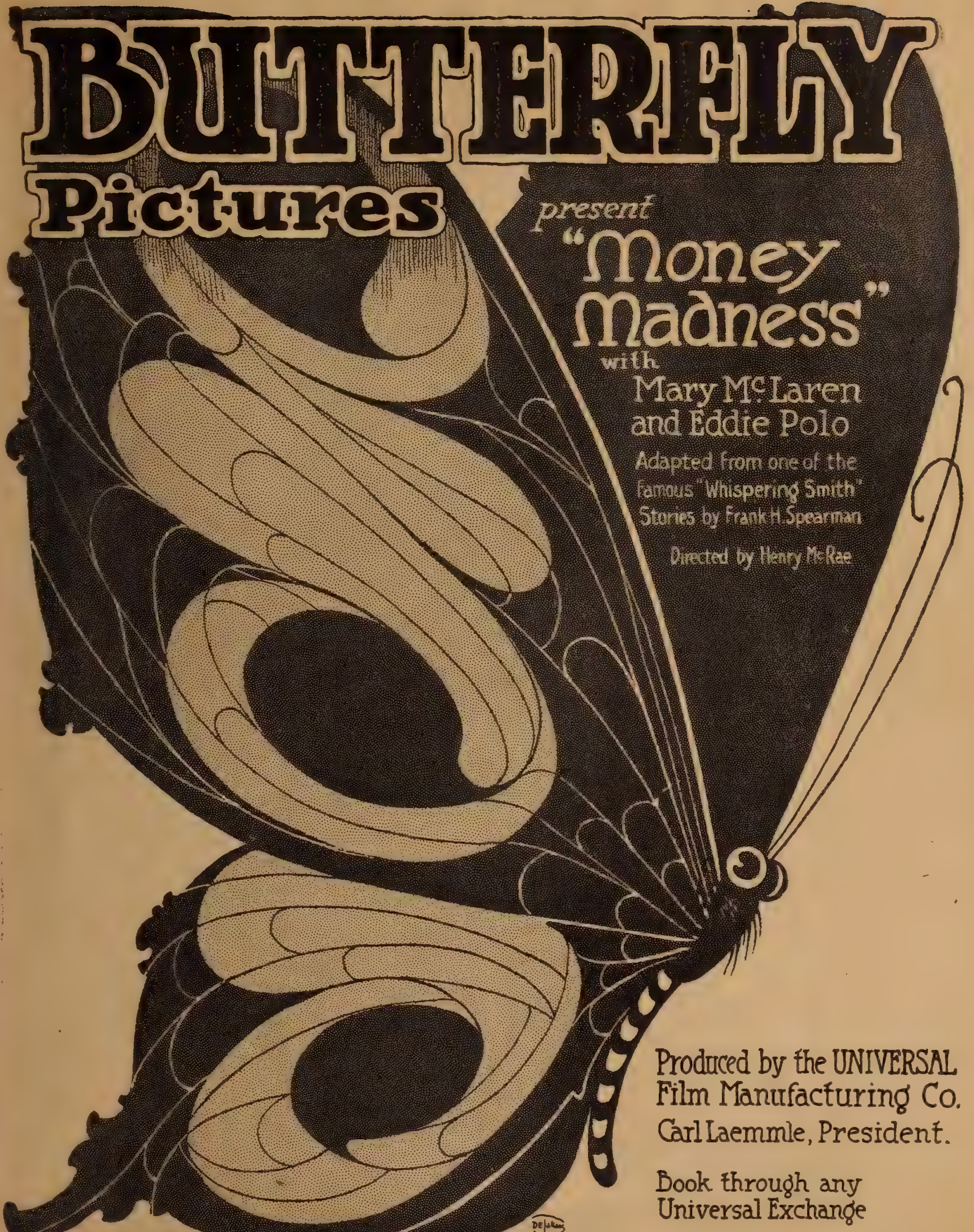


BUTTERFLY Pictures

present

"Money Madness"

with
Mary McLaren
and Eddie Polo

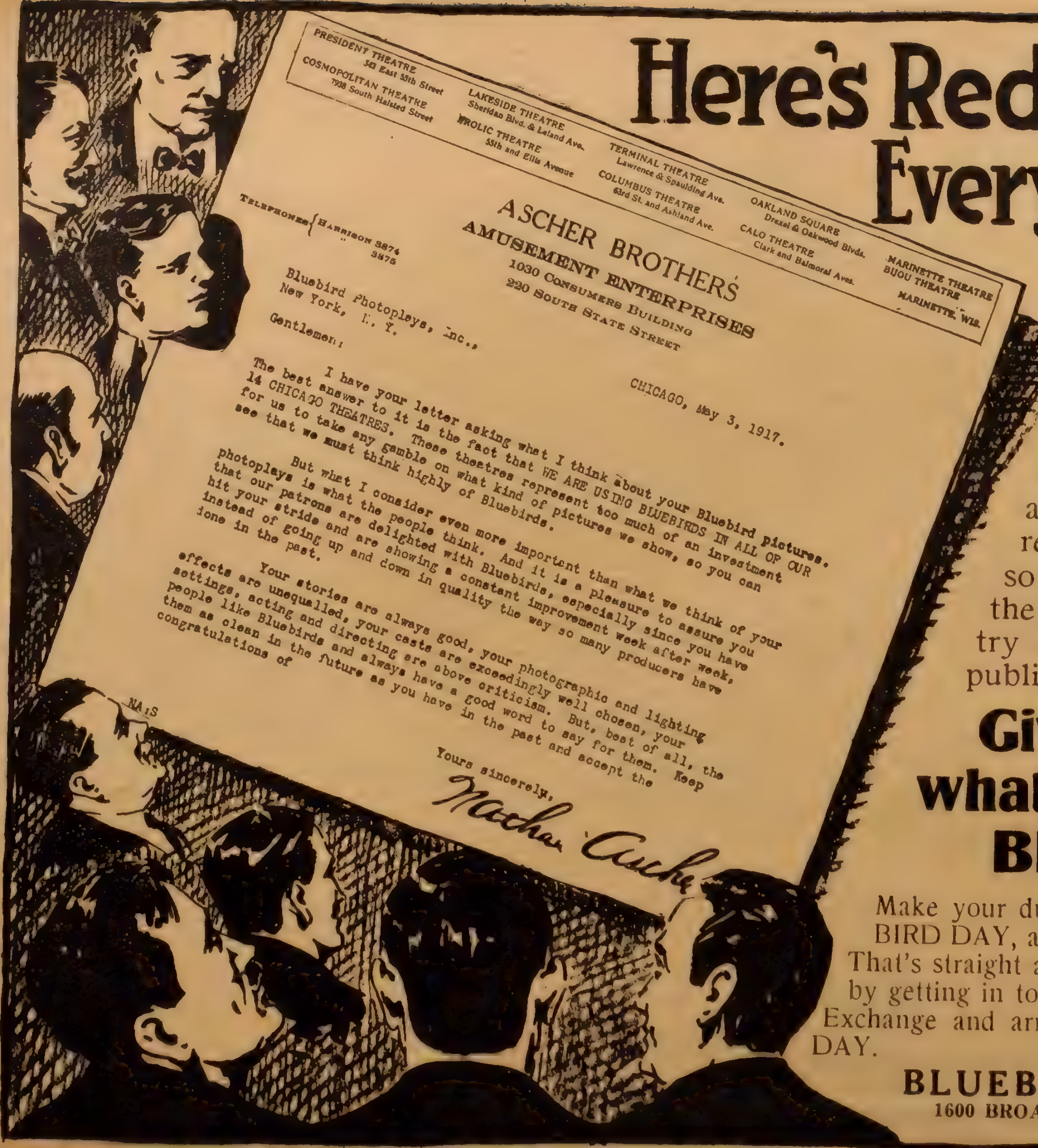
Adapted from one of the
famous "Whispering Smith"
Stories by Frank H. Spearman

Directed by Henry McRae

Produced by the UNIVERSAL
Film Manufacturing Co.
Carl Laemmle, President.

Book through any
Universal Exchange

Here's Red Meat for Every Exhibitor in the Country



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CHICAGO, May 3, 1917.

Bluebird Photoplays, Inc.,
New York, N. Y.

Gentlemen:

I have your letter asking what I think about your Bluebird pictures. The best answer to it is the fact that WE ARE USING BLUEBIRDS IN ALL OF OUR 14 CHICAGO THEATRES. These theatres represent too much of an investment for us to take any gamble on what kind of pictures we show, so you can see that we must think highly of Bluebirds.

But what I consider even more important than what we think of your photoplays is what the people think. And it is a pleasure to assure you that our patrons are delighted with Bluebirds, especially since you have hit your stride and are showing a constant improvement week after week, instead of going up and down in quality the way so many producers have done in the past.

Your stories are always good, your photographic and lighting effects are unequalled, your casts are exceedingly well chosen, your settings, acting and directing are above criticism. But, best of all, the people like Bluebirds and always have a good word to say for them. Keep them as clean in the future as you have in the past and accept the congratulations of

Yours sincerely,
Nathan Ascher

NA:S

Read Ascher Brothers' letter! It's the livest lead that has ever been flashed before any exhibitor's eyes. Study that letter—and it will show you that one reason why Ascher Brothers so successfully operate one of the largest circuits in the country is because they study the public wants and

Give the Public what they want— BLUEBIRDS

Make your dullest day into a weekly BLUEBIRD DAY, and your public will flock to you. That's straight and you can prove it right away by getting in touch with your local BLUEBIRD Exchange and arranging for YOUR BLUEBIRD DAY.

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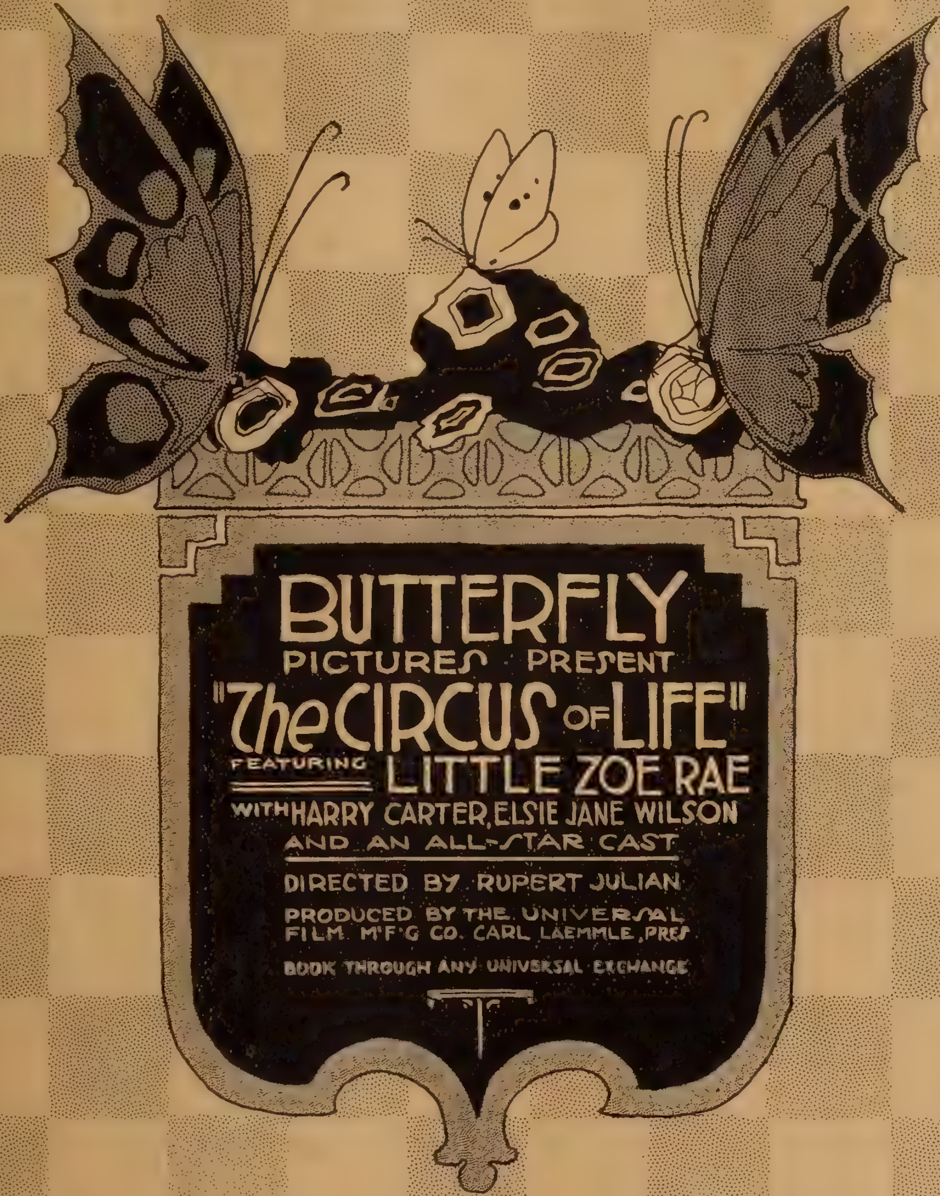
1600 BROADWAY NEW YORK

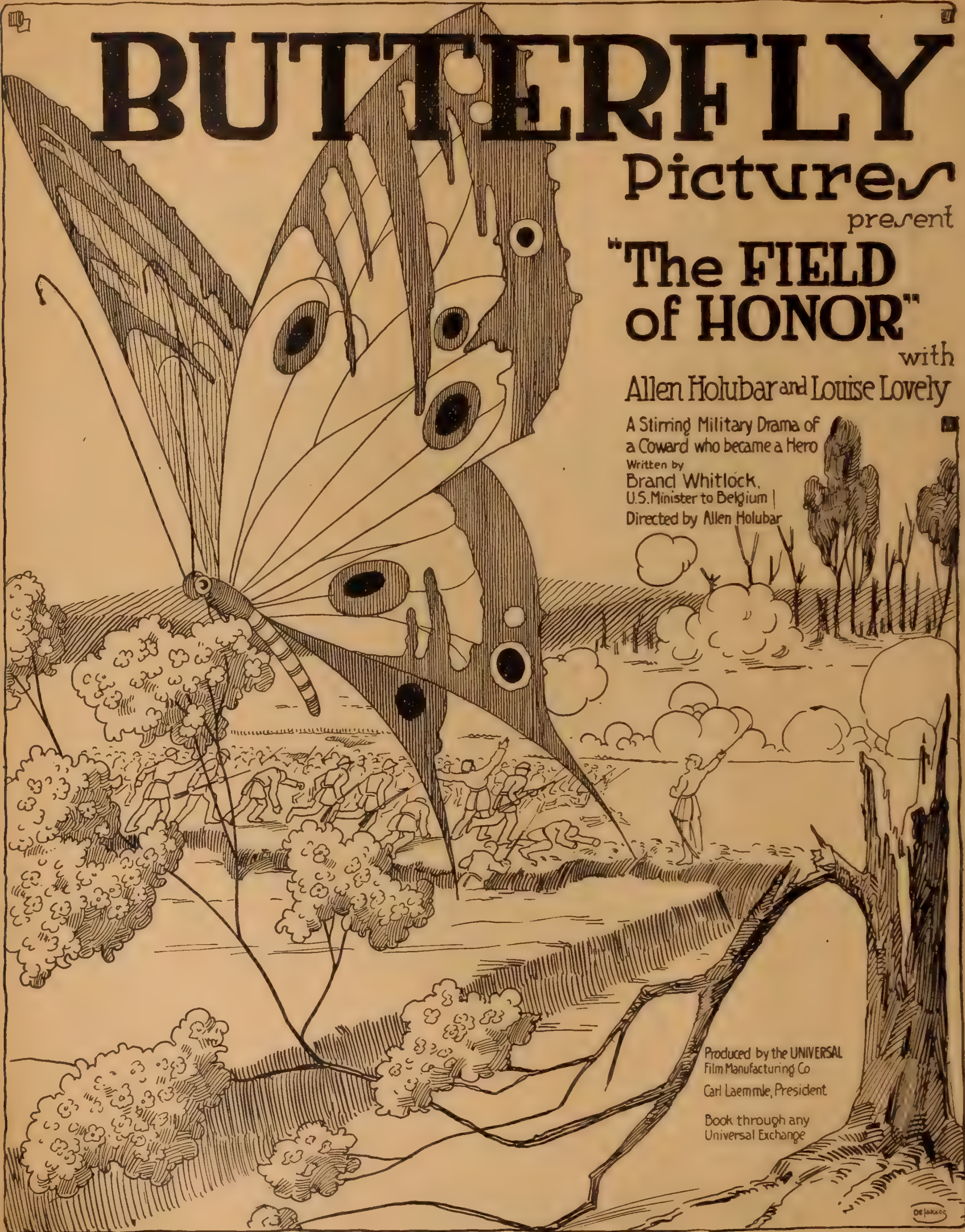


BUTTERFLY
PICTURES PRESENT
"The CIRCUS OF LIFE"
FEATURING LITTLE ZOE RAE
WITH HARRY CARTER, ELSIE JANE WILSON
AND AN ALL-STAR CAST

DIRECTED BY RUPERT JULIAN

PRODUCED BY THE UNIVERSAL
FILM M'F'G CO. CARL LAEMMLE, PRES

BOOK THROUGH ANY UNIVERSAL EXCHANGE



BUTTERFLY
Pictures
present
"The FIELD of HONOR"
with
Allen Holubar and Louise Lovely

A Stirring Military Drama of
a Coward who became a Hero

Written by
Brand Whitlock,
U.S. Minister to Belgium

Directed by Allen Holubar

Produced by the UNIVERSAL
Film Manufacturing Co
Carl Laemmle, President

Book through any
Universal Exchange

BLUEBIRD
PREPAREDNESS
FILMS BRING BIG RETURNS

Show the people what they want to see and you'll play to capacity. The big, successful Exhibitors have built on this foundation, and that is why they are successful. The people are clamoring for PREPAREDNESS pictures. They are absorbed in them with a more intense interest than they ever have been in any other productions. They realize that PREPAREDNESS is to their own self-interest. These four big PREPAREDNESS PRODUCTIONS fill the need. They are timely, patriotic and full of power and punch. Book them through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

"The Eagle's Wings" The most unusual picture on the market to-day. An intense and absorbing story presented in the most dramatic form. It deals with present conditions, and with industrial preparedness. It is as far beyond the jingo pictures with their fake and sham battles and studio atmosphere as it is possible to imagine. It is a real picture for real Americans, and that is why it is playing to repeat bookings and capacity houses everywhere shown. "The Eagle's Wings" is a BLUEBIRD Special, in 5 reels, written by Rufus Steele, featuring Herbert Rawlinson, supported by Vola Smith, Grace Carlisle and Charles Mailes.

"The Bugler of Algiers" Produced by Rupert Julian from the famous novel "We Are French," by Perley Poore Sheehan and Robert H. Davis. Five-reel BLUEBIRD featuring Rupert Julian, Ella Hall, with Kingsley Benedict. An inspiring picture of patriotism that is particularly acceptable at this time. No living American can see this great production without leaving the theatre a better man than when he entered. Yet it does not preach; it simply grips and convinces. A picture you should book immediately.

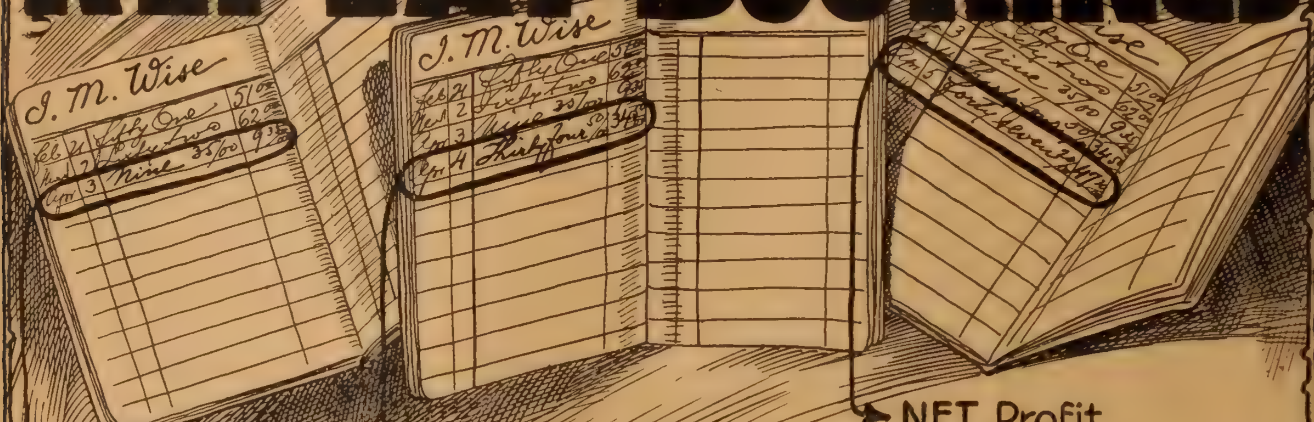
"Behind the Lines" Harry Carey in "Behind the Lines" supported by Edith Johnson, directed by Henry McRae, constitutes a fascinating entertainment of war, political intrigue, romance and adventure. It is a thrilling portrayal of present-day conditions, and has played to capacity houses whereever shown. A BLUEBIRD with a big punch.

"Treason" A notable picture is "Treason," written by Lee Weigert, five stirring reels, produced by Allen Holubar, featuring Allen Holubar, Lois Wilson, Joe Girard and Dorothy Davenport. A big production with some tremendous war scenes and the most intense situation. A picture that will crowd your house for more than one showing.

Book through your nearest BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc. 1600 Broadway, N. Y.

Your own Bank Book is your most Powerful Argument for—REPEAT BOOKINGS



NET Profit
THIRD Day

$60.00

NET Profit
SECOND Day

$45.00

NET Profit
FIRST Day

$35.00

REPEAT BOOKINGS Lower Your Cost and Increase Your Daily Profits

When considering "REPEAT BOOKINGS" the big point to remember is that with each succeeding day your EXPENSES DECREASE. Add to this the advantage that comes from word-of-mouth advertising which you are sure to get on these great BLUEBIRD productions, and you will readily see why you can always clean up on a second run of a BLUEBIRD play.

HERE ARE THREE YOU CAN RE-BOOK FOR PRESTIGE AND PROFIT!

"Hop-the Devil's Brew" is a genuinely typical Smalleys Production which means that it has a strong story and that the direction is perfect. Lois Weber and Phillips Smalley play the leads and the whole is a feature that you can boost as hard as you want to. It will make good.

"John Needham's Double" featuring that powerful American actor Tyrone Power, is one of the greatest screen dramas ever filmed. In it this celebrated star plays a dual role in a manner that has brought only the highest commendation from the most important of film critics. Book it again.

"The Gay Lord Waring" with J. Warren Kerrigan, presents a drama of smiles and tears, of big situations, beautiful settings, a most absorbing love story and the lavishness of production that marks the BLUEBIRD Photoplays. It is a picture that in every way satisfies the most critical.

Get full information immediately on Repeat Bookings from your local BLUEBIRD Exchange, or BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York.

Sam Says: Swat the Film Hog!

THE other night I heard the world's most famous evangelist tell 20,000 people of the fate in store for the man who cusses. What he had to say was mighty interesting—but it would have been a blame sight more so had he let slip an earful concerning the things that were going to happen to the guy primarily responsible for the conditions that result in the cuss words. You conscientious exhibitors know what I mean. You've seen your performances go to smash and your reputation walloped to a fare-ye-well, because of the treatment accorded to the films by the ex-boilermakers who ran them just before you. Being plain human, you promptly and naturally cussed everything and everybody responsible in any way, shape or form for the condition of your films.

Now, a lot of you are inclined to place the blame upon the exchanges supplying you with service. But you can take it from me that no exchange man is crazy enough to want to ship you damaged goods. He knows only too well that poor condition and cancellation go hand-in-hand.

As a general rule, all films are examined as soon as they are brought into the exchange. The only time they are not examined is when they come in late and therefore must be rushed out to the next exhibitor to whom they are booked.

Then it is that pin patches, busted sprocket holes, scratches that run from one end of the reel to the other, to say nothing of defective patches, punch marks and oil spots cause the exhibitor to imperil his immortal soul by cussing loud and long!

We've been trying to remedy this condition. You can help us by immediately notifying our exchange managers whenever you get damaged film, so that the blame can be traced to the guilty parties.

And remember this. We want business—all of it we can get. But we DON'T want it badly enough to put up with the film hog who takes a fiendish delight in destroying our property and, of greater importance, your reputation!

"Universal Sam

Composite Exhibitor.

SCENES FROM THE
BUTTERFLY
PRODUCTION
"the CIRCUS of LIFE"
FEATURING
LITTLE ZOE RAE

Ruth Stonehouse in "The Stolen Actress"

Pap Olden had decided to destroy his mill, but was too late.

"Say, they want you on for a curtain Call." (The End.)

GOLD SEAL Three Reel Drama Written by Fred Jackson and Produced by Ruth Stonehouse with herself in the title role. A story of the stage and the Kentucky Mountains.

THE title role in this Gold Seal comedy drama, which was written by Fred Jackson, provides Miss Stonehouse with a delightful opportunity, of which she takes full advantage. She directed herself in this story of the New York stage, and the Kentucky mountains, and made a mighty good job of it. She had the assistance of a strong cast, most of the members of which have seen their names featured as leading players, in other productions.

Robert Carleton from Kentucky, just about whipped in the battle with the big city, spends his last money to see Margery Manning, a famous actress. He is inspired by her acting and hastens home, where he begins to write a play for her called "Little Miss Moonshine." Jimmy Walker, also from Kentucky, and a reporter on the "News," comes often to see Robert, and finally warns him against working so hard. At last the play is finished.

Margery Manning has ended her season and her manager, Leonard, is anxiously searching for a new play for her. He wants a society drama. When Robert takes his play to Leonard, the office boy doesn't even deign to present the script to the manager, but the stenographer takes pity on the writer, because of his worn, haggard appearance. But when she says it isn't a society drama, Leonard refuses to read it. Robert is desperate and is about to tear it to bits, when Jimmy stops him. He says he will make them read it. Robert receives a letter from his mother, urging him to return home and accept a job in the Revenue Service, which the chief has just offered. So he packs his clothes and leaves for Kentucky that day.

Jimmy kidnaps Margery Manning and takes her to a deserted restaurant. He refuses to allow her to leave or to eat until she has read Robert's play. She finally becomes enthusiastic and soon she and Jimmy are the best of friends. Leonard takes the drama and Miss Manning goes to Kentucky to absorb the necessary atmosphere. Jimmy gives her a letter to the Olden family, and there she spends some time. She takes Jinny, the daughter, for her model, and dresses in rough clothes.

Robert is sent to work the Tamarack Ridge district, in search for moonshiners. There in the mountains he meets Margery, but doesn't recognize her. They become great friends and he gives her lessons in reading, as she pretends she is uneducated.

Jed Skaggs, Jinny's lover, a shiftless fellow, has fallen in love with Margery. One day, when she wanders to the moonshine still where he is working he grabs her and kisses her. She escapes when Pap Olden arrives. Margery persuades the Oldens to give up their still, and Jed, being threatened by Pap Olden, immediately informs the revenue officers of the still. With Robert they start out to scour the country.

Margery meets the revenue men and quickly getting an old gun, points it at Robert. He continues to approach, and she fires at him. Then she breaks down and weeps. She knows that Jed betrayed the Oldens and tells them so. When Jed returns to the house, Pap Olden thrashes him severely and kicks him out.

Margery returns to the city for rehearsal and Robert remains in Kentucky recuperating from his wound. Jimmy often sees Margery. She doesn't know who the author of her play is, but is anxious to meet him. Jimmy sends for Robert to be present at the first performance. Jimmy ushers him into Miss Manning's dressing-room and begins to introduce them; but before he can speak, they are shaking hands and soon have forgotten all about him. Robert is about to take Margery into his arms when she is called on the stage. But at the end of the play she finishes her dance in his arms, as he stands waiting in the wings.

CAST.

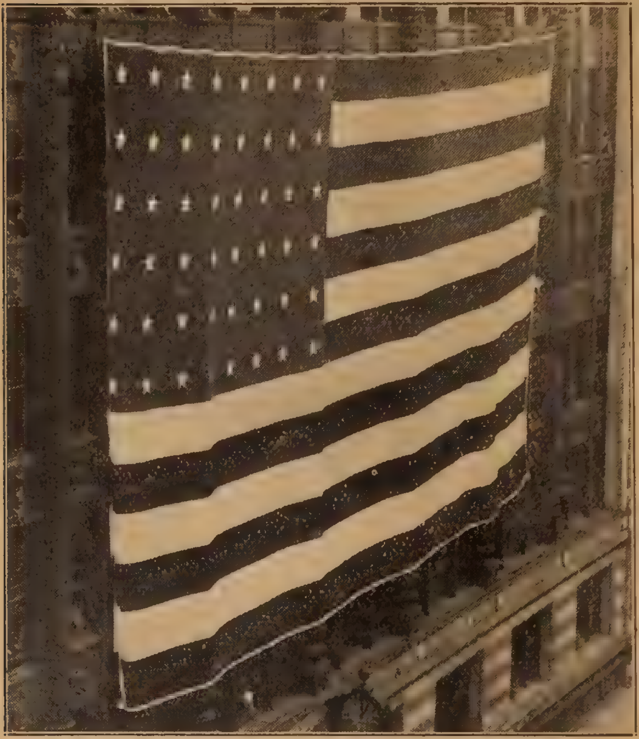
Robert Carleton	Chester Bennett
Margery Manning	Ruth Stonehouse
Jimmy Walker	George Webb
Leonard	Wadsworth Harris
Mrs. Olden	Lydia Y. Titus
Pap Olden	Alfred Allen
Jinny Olden	Jane Bernoudy
Jed Skaggs	Eugene Walsh

REALISM.

THREE women tourists walked past the five-and-ten-cent store set used in the Universal City production, "Like Wildfire," featuring Herbert Rawlinson with Neva Gerber, and one of them said: "I wonder what this place is for?" One of the other women replied as she walked along: "Oh, just a place where people here can buy things when they want 'em."

"That's realism for you," said Rawlinson to Miss Gerber, "when the people consider it a real store."

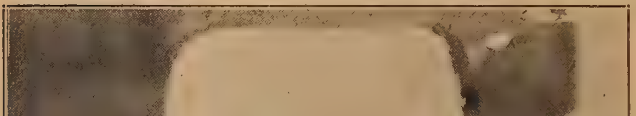
SCENES FROM THE UNIVERSAL ANIMATED WEEKLY



The Largest American Flag Ever Made.

Employees Planting Seed at Bellevue.

UNIVERSAL CURRENT EVENTS SCENES



The Late Joseph Choate.

Some of Uncle Sam's Preparedness.

News from the Weeklies

First Camerawoman with News Weekly

Miss Dorothy Dunn of the U. A. W. Staff.

THE Universal Animated Weekly is distinguished by many unique features. A short time ago a new one was added, when Miss Dorothy Dunn joined its staff of expert and daring photographers, as the first woman attached in this capacity to a news weekly. Miss Dunn is seen in the cut shaking hands with Kohlemainen, the great Finn who won the Mail marathon, thirteen miles through the streets of Manhattan to the City Hall. Miss Dunn covered this event, and obtained fine pictures of the runners, the winner and the immense crowds which lined the streets to watch the race. She has met with unvarying success since she became a member of the staff of the Universal Animated Weekly, and she declares that she finds the profession of camerawoman perfectly delightful. She is received everywhere with a consideration quite out of the ordinary, and every opportunity is given her to get difficult "shots." Even her rivals in other weeklies treat her with a consideration which argues that the days of chivalry are anything but over among the camera fraternity, at any rate.

Miss Dunn visited one of our super-dreadnaughts, recently, to obtain pictures of the big guns, while the ship was in harbor; "Somewhere in America." She was royally received by both officers and crew. The former invited her to luncheon in their mess, and the members of the crew presented her with a tiny billygoat, son of Nanny Nuisance, the prize nannygoat mascot of the Atlantic Fleet.

Advance Subject Animated Sheet

ANIMATED WEEKLY, NO. 73.

Father Knickerbocker Makes Children Care For Teeth.—Health Campaign among school children closes with toothbrush drill.—*New York City.*

Sub-Titles.—A brush in time saves the teeth. A clean mouth, a clean mind, and clean habits make clean citizens.

Winter Sports In Uncle Sam's Gold Patch.—Alaskan youngsters tackle the difficult sport of skiing.—*McCarthy, Alaska.*

Sub-Titles.—Finish of Nezana-McCarthy dog team race. A "bear" of a bout.

Gulf Coast Bathing Season Opens.—Island City crowds dive and swim in tropic waters.—*Galveston, Texas.*

"Creation" Sung On Utah's Capitol Steps.—Red Cross song festival staged with unusual settings.—*Salt Lake City, Utah.*

World's Largest Flag.—Civilization's emblem, borne by human border of five hundred athletes, feature of great Ohio patriotic demonstration.—*Cincinnati, Ohio.*

Osteopaths Prepare for Service Abroad.—Training with nurses in California for field work in France.—*Redondo, Cal.*

Premier Visits Canadian Heroes.—Sir Robert Borden at Military Hospital congratulates fighters just back from the western front.—*Somewhere in Britain.*

Mother's Day In Mid-West.—Frances Willard school children pay Universal tribute.—*Chicago, Ill.*

Nurse To Act As Regimental Mascot.—Texas Marine Militia adopts Miss Lotta Groper who will serve with them.—*Houston, Texas.*

Today's Boys—Tomorrow's Men!—Boy Scouts in Central Park prove existence of "Spirit of '76" in parade and sham battle.—*New York City.*

French Official War Pictures.—England's future king visits French fighters, and decorates famous general.—*Somewhere in France.*

America Day In London.—Royal and civic honors shown Stars and Stripes.—*London, England.*

Sub-Titles.—Old Glory on Victoria Tower, House of Parliament. Arrival of England's King and Queen at historic St. Paul's. Theatrical center bedecked. At Ludgate Hill—United for Victory! Charing Cross Venders reap a harvest. "That's good enough for my money!' American Civil War veterans feel the old thrill.

Cartoons by Hy. Mayer, World Famous Caricaturist.

make one day each week a BLUEBIRD DAY in your house

SOME OF THE SUBJECTS OF CURRENT EVENTS NO. 2.

Young America Must Have its Place in the News.—Preparedness parade in New York City.

Don't Howl at High Cost of Living—Follow This Example.—Employees at Fordham Hospital plant seed.

French Bark Reaches Port With Victims of "Seeadler."—"Cambronne" with crews of eleven vessels reaches Rio de Janeiro.

Joseph Choate, Great Statesman, at Rest.—Last seen in public receiving Ex-Premier Balfour.

American Hornets to Sting U Boats to Death.—Torpedo Destroyer Flotilla from U. S. arrives in European waters.—*Queenstown.*

We Taven't Been Asleep About Some Things.—Our armored cars, motor machine guns and drivers equal to any, but we need more of them.

Preparedness Your Duty Above All Else! — Everywhere-in-America. — Citizens drilling with humble broom. Plattsburg Officers' Training Camp. Bellevue Hospital doctors, nurses and attendants fitting themselves for service.

The Nation Needs Us All—Are You one of Us?

SOUTHERN JUSTICE

Three scenes from the Bluebird Photoplay.

BLUEBIRD PHOTOPLAY, written and produced by Lynn Reynolds, the Nature director, and starring Myrtle Gonzalez, with George Hernandez and a powerful cast.

CAST.

Judge Morgan	George Hernandez
Cabel Talbot	Jean Hersholt
Roger Appleby	Jack Curtis
Carolyn Dillon	Myrtle Gonzalez
Uncle Zeke	George Marsh
Daws	Elwood Bredell
Wallace Turner	Maxfield Stanley
Ray Preston	Fred Church
Major Dillon	Chas. H. Mailes

THIS charming Bluebird Photoplay, written and produced by Lynn Reynolds, Bluebird's nature director, was originally called "The Three Guardians," from the three characters, played by George Hernandez, Jean Hersholt and Jack Curtis, who direct the destinies of the little Kentucky village where the scene of the story is laid. When the picture opens, we are introduced to the three old chaps, who are preparing for spring, each in his own way. The printer, Roger, has written some poetry, which he is reading to the judge and the cobbler. He tells them that what they need is an aim in life. When Daws, a country orphan, comes to the village with the earnest intention of getting an education, by fair means or foul, the three old cronies declare that they have found their aim, and adopt Daws between them.

Major Dillon is superintending his spring planting, and Carolyn, his daughter, is out riding in Wallace Turner's auto. He is her sweetheart, and the accepted applicant for her hand. Meantime, Ray Preston, a real estate broker, is on his way to wake up the town. He sets up an office and hires Daws to sweep it out. Daws is the devoted friend of Carolyn and Wallace.

Within a short time Preston makes himself known and liked throughout the community, where his purchases of real estate continue to add to his popularity. He meets Judge Morgan and offers to buy his swamp lands. The two go to the major's, where Preston is invited to remain. He refuses; but, catching sight of Carolyn on the veranda, quickly accepts the invitation. Wally arrives during Preston's visit. After Preston has left, the major remarks that the town needs folks like him to wake it up, while the judge explain that it is possible that he may do some business with him on the swamp land proposition.

In a few days the judge has transferred the swamp land to Preston in the major's presence. The major invites Preston to Carolyn's birthday dance on the following evening. Wally is also present and takes Preston over to introduce him to Clayton, the surveyor, whom Preston engages to make a survey of his new property. Wally meets Carolyn outside the bank and is talking with her when Preston comes and engages her attention, much to Wally's chagrin.

The night of the party, Daws, on his promise to keep out of sight, has accompanied the judge. Preston is the "lion" of the evening and dances continually with Carolyn. Wally is slightly angered by this, and remains in the garden. He is seen by Daws, who is outside in the judge's carriage.

Clayton, the surveyor, discovers a small pool of crude oil in the swamps. They take a sample in their water canteen to show to Preston. Meanwhile, Wally has called up Carolyn, who informs him that she is going riding with Mr. Preston. This makes Wally determine to have an understanding that afternoon. On reporting the oil find to Preston, the broker suggests that he sends the sample to Lexington for analysis. In the meantime, Wally insists to Carolyn that she must not see Preston again. Angered, Carolyn returns his ring, throwing it into the machine. Wally is almost heart-broken.

Carolyn welcomes the Judge to her party.

Within the week Clayton receives a reply from Lexington, stating that the sample is a crude oil of high test, and that under the conditions in which it was found there probably is a large quantity in the near vicinity. The news soon spreads through the town and Preston is visited by the major and judge. Daws finds the ring in the machine and takes it to Wally, who tells him to keep it. Realizing the trouble, Daws carefully keeps it for future use.

The judge, major, Roger and Talbot call on Preston to find out what his intentions are in regard to his new find. He remarks that since they are his friends and neighbors, he will sell them a half-interest for forty thousand dollars. This is eagerly accepted by all. Wally remarks to Daws that if there is oil in the swamp it has come there since he is a youngster.

With confidence in the judge, the townspeople choose him to take charge of their investments, while the major becomes a large shareholder. That afternoon Carolyn tells her father that Preston has asked her to marry him. She refuses to give any explanation and he insists that she must not marry Preston, as people will imagine she is after his money.

The following day Preston shows Carolyn a telegram from his attorney requesting his immediate presence in New York. He suggests that they make the trip their honeymoon, and she agrees. Daws has enlisted Zeke's aid and gone down to the swamps. They come upon a number of burnt barrels, and Daws finds a half-burned piece of wood in the fire, with the label, "Crude Oil" on it.

The three old rebels together.

That evening Carolyn changes her mind and sends a note to Preston by a servant. Meanwhile, in the shoemaker's shop the three old men are gathered about a strange negro, whom Zeke and Daws have brought in. The piece of board and barrel hoops are on the floor. Roger buckles on his revolver and, accompanied by Talbot, the two set out for Preston's office. In the office Preston is reading the note from Carolyn, stating that she cannot keep her promise that night, as she has never really cared for him. He stuffs the note in his pocket and starts out of the door, where he is met by Roger and Talbot, who inform him that the judge wishes to see him. Roger backs up his request with the revolver. The judge shows that they have traced evidence to prove that the negro present had delivered the crude oil to Preston at the swamp. Preston smiles and says that as the townspeople had insisted on buying the land he defies the judge to prove that he is not within the law. The judge agrees with Preston on the legal question, but still requests that he return the investments. Preston refuses, and the judge takes him to the window, where looking out, he sees a number of men preparing a tar-and-feather party. Preston turns pale and agrees to return the investments. He accidentally drops the note from Carolyn, which Daws finds. It gives him an idea and hastily scribbling a note of his own he places the ring in it and hastens to Wally, who is working late at the bank. He hands the note to Wally, telling him that Miss Carolyn wishes to see him immediately. Wally goes to the house and finds Carolyn in the garden. He delivers the note to her and she shows it to Wally. Daws has written "I lied to Mr. Turner; she didn't want to see him." Both see the humor of the situation and laugh. Carolyn replaces the ring on her finger and tells Wally that she doesn't believe that Daws lied.

"An aim in life—that's what we need!"

make one day each week a BLUEBIRD DAY in your house

The MOVING PICTURE WEEKLY

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PAUL GULICK........ Editor
M. WINKLER........Music Editor
PETER PEPPER........ Interviews
MARJORIE HOWARD........ Interviews
JOE BRANDT........Business Manager
J. W. CAMBRIDGE..Canadian Representative
JULIUS BERNHEIM......Minneapolis Corresp.
KINTARO SAKAMOTO..Japan Correspondent
ROBERT S. DOMAN....London Correspondent
BURTON RICE........Paris Artist

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AT THE FRONT

ROBERT S. DOMAN, formerly assistant editor of the Weekly and now European correspondent, sends in his first story. He is on the Paris edition of the Herald and has made three trips to the Somme front.

By

ROBERT S. DOMAN

I MAY have told you some of this, but here's what I have been doing since the first of the year: Early in January I presented my credentials as correspondent of the St. Louis Republic to the French Foreign Office and about two weeks later I got a letter inviting me on a trip to Verdun, starting January 31. I was the only undistinguished member of the party which was really shown extraordinary consideration.

It was *some* trip. We not only took in the terrible sights at Verdun but made a visit to the Champagne front, the Argonne, the outlying forts of Verdun and wound up with a 3 A. M. visit to the famous Fort Vaux which sustained the brunt of the German attack and which held out for three months after Fort Douaumont fell. Our entire trip lasted four days.

The visit to Fort Vaux was a corker. I saw sights I never will forget. It would fill a book to tell you all. We made our way to the fort under heavy fire and, believe me, I wanted to back out time and time again, but there was no help for it, once we had started. I had the honor of being the first American correspondent to enter the fort after its recapture from the Germans.

How I did hate to leave the shelter of that old fort on the return trip! We stayed in the fort from about 4 A. M. until 6 A. M., when we started back. The sun was up and we made fine targets. We not only had to go through the German barage fire, but had to take the chance of being seen and of getting a few "special courtesy" shells as well. Dead bodies of couriers and corvee carriers lined the road to the fort and, to tell the truth, I thought my last thoughts and said mental good-byes to everybody.

> **WE threw them out a bit by dawdling, and while one of the twenty-one shrapnel and percussion shells which were meant for us landed near enough to plaster one of our party with chunks of clay, we got through all right. The nearest shell to me landed about 70 to 90 feet away. The concussion was something tremendous, for it was a big Austrian howitzer shell. My nose started bleeding, and as I lay on the snow my whole body moved from the rush of wind. The screeching of the shell splinters sounded like heavy sail canvas being ripped in two. I couldn't hear a blasted thing except a shout for twelve or fourteen hours, and my nerves were all shot to pieces for two weeks afterward.**

The German crumps were falling at haphazard around us—nasty black 5.9's they were, each one of which sent up a geyser of black choking smoke about fifty to seventy-five feet high. The shell splinters sounded like a thousand droning bees. Our captain called us together behind a knoll marking the remains of the Petit Depot on the return trip and said to us:

"There's no doubt but what we have been seen. In about eight minutes we can expect a shower." He told us right when and where we would get it—and sure enough we did—almost to the second. You see, after they spotted us, they waited until we had arrived at a point where two paths crossed and then they let us have it. The German artillerymen of course know every foot of the ground, for they have been fighting there now for nearly two years.

You would have laughed to see me standing there, after I finally got to my feet, with a handkerchief to my nose and not knowing whether to go forward, walk sideways like a crab or curl up on my ear. There was no use dodging. It was a case of standing there and hoping that the German gunpointers would have an epileptic fit and shoot wild. The shells fell behind, in front and on each side of us. I'll never forget their whistle and crack if I live a couple of more lives. (*Continued on p.* 34)

"NO. 10 WESTBOUND"

RUSH
To
David McRae
Hedgeville Cal.

ANOTHER of Henry McRae's railroad thrillers. Written by T. Shelley Sutton and adapted for the screen by George Hively, with Eileen Sedgwick and Kingsley Benedict in the leads.

CAST.

Edith	Eileen Sedgwick
Jim	Marc Fenton
Pete	Fred Church
Jack	Babe Lawrence
Harry	Kingsley Benedict
Mason	T. D. Crittenden

A RAILROAD thriller, up to the high standard set by the veteran director, Henry McRae, in these things, is his latest, "No. 10 Westbound," which was written by T. Shelley Sutton, and adapted for McRae's use by George Hively. There is a surprise finish which adds an interest after the big fight in the second reel is over. Eileen Sedgwick has the role of the persecuted heroine, Fred Church is the villain, and Kingsley Benedict is the surprising hero, "Handsome" Harry, a hobo, who turns out to be something quite different in the end.

Jim McLaren, the oldest and most trusted engineer on the White Rock Division, with his fireman, Pete Devins, arrives in White Rock, the end of their run. He is met by his daughter, Edith, and Jack Shannon, her sweetheart. Jim favors Pete and does not like Jack. The Superintendent of the road is being harrassed by hold-up men. The situation has become very annoying as train hold-ups have been frequent. A stranger enters the Superintendent's office and presents a letter, the contents of which are not shown. The next day, Pete calls to see Edith, after having had several drinks in the saloon. He tries to make love to her, but she is not responsive. He becomes angry. She runs from him back to her father. Jack arrives in time to hear of the trouble and tries to fight with Pete, but Edith and her father prevent it. Pete returns to the saloon, where he meets some of his friends, who are the train robbers.

Meantime, "Handsome" Harry, a hobo, has arrived in White Rock and makes his way to the saloon. Pete drinks heavily and forgets to report for duty. The result is that the Superintendent goes to the saloon, finds Pete and discharges him. While doing so, the Superintendent drops a letter, which is found by Harry. After the Superintendent has left, Pete forces Harry to give up this letter, which contains information concerning a shipment of gold. Pete and the bandits plan to rob this train and are forced to let Harry in on the job as he has previously read the letter.

Before executing the robbery, Pete asks the assistance of the gang to help him in getting away with Edith. They kidnap her and take her to a mountain cabin, where they leave her in charge of one of the gang known as "Red," while they go to rob the train. Harry and Sam leave town on a freight train to catch No. 10 at the next town. They are loaded into the express car in boxes and, at a certain point, release themselves and force the messenger to open the safe.

In the meantime, Pete and the others have placed torpedoes on the track to stop the train. The robbery works out as planned and everything looks rosy for the gang until, after the work has been completed, they find themselves covered by Harry's gun and under arrest.

In the meantime, Jack has discovered that Edith is missing and follows her trail to the cabin. A struggle takes place in which Jack comes out victor and "Red" is made a prisoner. Jack and Edith arrive at the station just as "No. 10" comes in "on time" and "Red" is turned over to the authorities. "Handsome" Harry is unmasked as the Chief Special Agent of the road, the man who was in conference with the Superintendent at the beginning of the story.

make
one day
each week
a BLUEBIRD
DAY
in your house

"AN 8 CYLINDER ROMANCE"

Produced by Henry McRae. Bison Two-Reel R. R. Drama—Re-

VICTOR Two Reel Comedy Drama Written by James Douglass and Produced by I. N. Heffron. The story of a girl disguised as a chauffeur.

CAST.

Jack Gleason	J. Morris Foster
Jim Whann	Billy Human
Ethel Whann	Rena Rogers
Mr. Whann	Perry Banks

THIS story of a girl, who in order to test her brother's sincerity, disguises herself as a chauffeur and proceeds to have a night of wild adventure, was written by James Douglass and produced by I. N. Heffron, with J. Morris Foster and Rena Rogers in the leads.

Jack Gleason, a graduate of Harvard, is visited by a chum of college days, Jim Whann, who lives with his father and his young sister, Ethel. Jim invites Jack to his home to meet them but Jack begs to be excused. Ethel thinks that this chum about whom Jim talks so much is really the pretty girl, whose picture is in her brother's room. She decides to find out the facts. When Jim goes out that night she wears the chauffeur's clothes and drives the machine.

Mr. Whann has told Jim what Ethel was going to do, and he treats her as if she were the chauffeur, on the way to the bachelor apartment of his friend.

When Jack has heard Jim's story of Ethel's deception, he joins the plot. They have read of the many auto burglaries and plan to scare Ethel. Jim remains at the apartment and Jack, with a handkerchief tied over his mouth, and an unloaded pistol in his hand, commands Ethel to hold up her hands. She drives the car according to directions, but pretends to have engine trouble and stops in front of a garage. The garage man tells her that there is nothing wrong with the car. He suggests that they get a drink. Jack goes with them. Ethel cannot get away with her drink, so the fellow calls her "Mama's baby boy," and slaps her on the back. Jack fights him. Ethel phones her father telling him she has been held up by a highwayman, and is now at a saloon where the burglar and another are fighting. Her father rushes for the police.

Jack and Ethel escape from the saloon and start down the road. Jack looks back and seeing a machine pursuing them, takes the wheel and starts to race. He slips into an alleyway and the other car passes on down the road. But a tire has gone flat and he orders Ethel to fix it. Frightened for fear he might discover her to be a girl, she begins to work. Jack is sorry for his harshness and is just going to help her, when two masked men suddenly appear and force them to hold up their hands.

Meanwhile Mr. Whann and the policeman, trying to find the other machine, meet Jim, who has just descended from a street car. He tells his father that Jack is the highwayman. Passing the alleyway they see the hold-up in progress. The robbers forcing Jack to drive the car, start away, threatening to kill him if he stops. While they are looking back at the pursuing auto, Jack puts on the breaks very suddenly, throwing the men forward. Before they can regain their poise, he thrusts his empty revolver in their faces. The policemen draw near and take the two men prisoners, but Jim tells them to let Jack go. Ethel is impressed by Jack's looks and courage. She hands him a bill and asks him to try to go straight. Jim and his father are scarcely able to control their laughter. They leave Jack and return to their home.

That evening Jack comes to the Whann home, and Ethel, unsuspecting, enters. He is holding a framed picture of her behind him and is very embarrassed. She takes him for a sneak-thief. Jim enters greatly amused, and tells his sister that Jack is his chum. He and Mr. Whann then leave the room. Jack tells her that he stole a picture similar to the one he now has in his hand, and that he has been in love with the girl for two years.

NOTED SINGER AN EDUCATIONAL FILM FAN.

WARLICH REINHOLD, one of the most noted baritone singers of Europe and whose father was director of the imperial court orchestra at Petrograd, was a visitor this week at Universal City. Reinhold said: "I spend nearly all my leisure time in the theatres where motion pictures are shown, and while I enjoy greatly the dramas and the comedies I find most of my pleasure in the educational films. The most of these educational films are made the stronger becomes the motion picture industry—at least, that is my opinion. I look for the time when the major part of the instruction in institutions of learning will be given by means of the screen."

The Little Frien

By MARJORI

Producing tears to order.

LETTERS! Oh, let's see what they say!" That is the cry of little Zoe Rae, Universal's wonder-baby, when she comes downstairs for breakfast at the beginning of her strenuous day. The mail of a six-year-old is not particularly interesting, as a rule, but Zoe's is an exception. She is the little friend of all the world. Every morning she finds a pile of envelopes beside her plate, some of them with queer stamps on them from some far-off country, which she has to look up in the atlas. Zoe has learned what she knows of the geography of the globe by the study of the stamps and postmarks on her own letters. From all over the big United States they come, and it is fun to look up the distant cities on the map and trace the long route that some of them have had to travel to reach the Hollywood home, where the little lady lives with her father and mother. Sometimes there are very funny ones among them. The other day she had a communication from Tokyo, in far Japan, which addressed her as "Ladies," and told her, "you are a light of artistman in the world!" Zoe laughed till she cried over the quaint phrasing. One morning, there was a note from Georgia from a youth of the mature age of ten years, who told her that he was going to win her love, even if he had to go to Universal City to do it.

This started Zoe on a train of matrimonial thought, during which she became so serious that she almost forgot to eat her breakfast.

"What are you studying over, Zoe?" asked her father.

"I was wondering how I'm going to know about the man I marry," declared the baby earnestly. "You know, I'd never want to marry a man that drinks or swears. But how am I going to know whether he does or not when he is away from me?" She knit her downy brows in perplexity.

"Oh, you'll understand about all those things better when you are older," said her father.

But Zoe was persistent, and drove him into a corner, until he finally admitted that she might smell the man's breath.

Then her eyes opened as round as saucers. "Why, daddy," she exclaimed, "how do you suppose I could smell swear-words?"

Zoe is such a real baby, for all her serious screen work and her stardom, that she is still in the golden age of make-believe, and all the dramatic things which she sees and does at the studio are reflected in her play with her dolls. The other evening Zoe was giving herself her bath—this is a dignity to which she has but recently attained, and her mother, even now, is never very far away while the ceremony is in progress. Zoe had been playing some very dramatic scenes for the Butterfly Picture, "The Circus of Life," of which she is the diminutive star, and presently her mother heard exclamations in a high-pitched voice, coming from the bathroom.

"I'll teach you to treat my child this way, you villain! You would try to drown my child, you brute, would you? Take that, and that!"

Mother entered, to find Zoe striking vigorously at the water in the bat, and she asked what it was all about.

"You see, mamma, I was playing the lady with the child and the bad-man, too—the villain, you know. He took my child away from me, and tried to drown her, and when you came in I was playing that I'd put him in the water and was drowning him. You see, I'd saved my child. Here she is, but she's awfully wet, and we'll have to hang her up to dry."

Time to get up!

Zoe's mother says that the little girl never stops acting. The first thing in the morning she improvises a scene, and at dinner in the evening, after her day's work at the studio, she amuses them with her imitations of the actors and actresses with whom she has been playing that day. Yet Zoe is a real child, enjoying all the things that please others of her age, and her tremendous popularity and success have not turned her head in the least. One reason for this is the immensely high standard which the kiddie has set for herself. She is a real artist in that she never satisfies herself.

"Zoe," said her mother the other day, when the fatigue and excitement of a long scene had, for once, made the little lady fractious, "if you don't behave this instant, I'll knock out a rung!"

Zoe immediately became the picture of an obedient child, and one of the bystanders asked Mrs. Rae the meaning of the cryptic phrase.

"Oh, that is an allusion to the ladder of fame which Zoe has made up her mind to climb," said her mother, smiling. "Whenever I tell her that if she is not good, a round will be missing when she comes to it, she behaves at once."

After all, the career of an emotional actress is rather an exacting one for a six-year-old, though Zoe's sunny temper

# of All the World

HOWARD

As Little Zoe appears in "By Speshul Delivery."

and perfect health is the best proof that she is being handled as wisely as possible. She seldom shows any sign of strain, and is as fond of mud-pies and hide-and-go-seek as any baby of her age in the country. Still, to go through a scene of heartfelt weeping over nothing at all uses up a good deal of emotional force and is not the best thing in the world for baby nerves. Zoe gets through an ordeal of this kind by feeling sorry for herself. When her director wants her to cry to order, she asks for a mirror, and, making as pitiful a face as she can, she stares at it, thinking how sad the little girl in the glass is, until the round tears come rolling from her eyes and hop down her cheeks. But some days she "feels so good," as she expresses it, that she just can't persuade herself to be sorry for anybody—not even herself. One of these days occurred during the making of the Butterfly Picture, "The Circus of Life." Director Julian, who is one of Zoe's staunchest friends, wanted a close-up of her, bathed in tears. Zoe tried her best to be accommodating, but she couldn't squeeze out a single tear to save her life. She declared that the waterworks had run dry and that there wasn't a tear in her whole body. As it was just luncheon-time, Julian said:

"Well, Zoe, perhaps you will be able to cry when you've had something to eat," and he dismissed the company and went off to the restaurant.

"Mamma, you go, too, and leave me here. I don't want anything to eat," said Zoe, much depressed at her failure. She was so insistent that her mother finally left her.

About half an hour later, when Julian and Zoe's mother returned, they found the six-year-old kneeling by a bed in the set, and saying over and over:

"Oh, God, do please make me cry!"

Her prayers were effective, for when Julian called "Camera," Zoe was able to shed tears as copiously as ever.

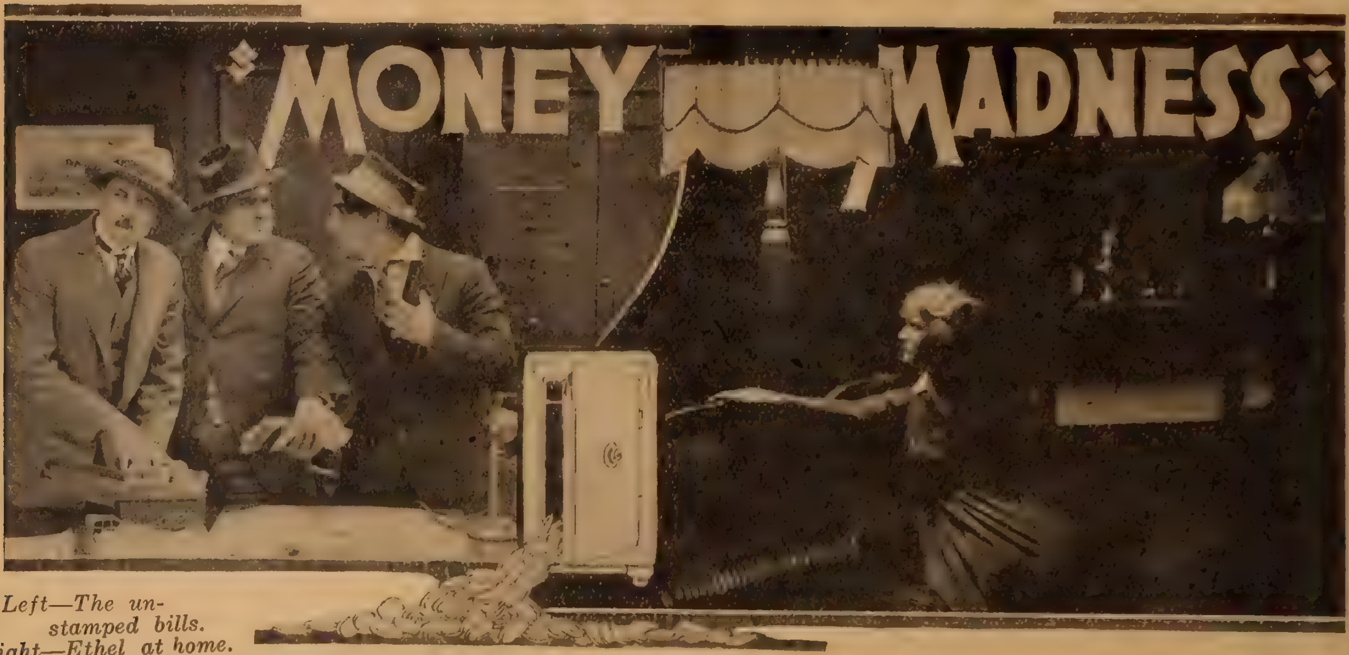
One of the best means of soothing nerves tired out from the noise and confusion of the studio, is motoring. Zoe is one of the youngest auto-owners in the world, and what is more, she operates her own car. Not long ago she had a vacation of several days, and, with her parents, she left Universal City for a little tour in her own machine. She was not satisfied with the speed at which she was allowed to go, and her father finally told her that if a policeman saw them, he would pinch them all.

Zoe's eyes grew very round. "Goodness, daddy, then we'd be all black and blue, wouldn't we?" she exclaimed in horror, and after that she

(Continued on page 34)

Above—Little Zoe in "Heart of Gold."

Below—In her own motor car.



Left—The unstamped bills. Right—Ethel at home.

THE fourth Butterfly Picture was written by the well-known author Frank H. Spearman, adapted for the screen by William Parker and directed by Henry McRae, the veteran thrill producer. The original tale was one of the famous "Whispering Smith" stories, and this celebrated character of fiction was played by Charles Hill Mailes. Mary MacLaren has a sympathetic role as the daughter of the bank president, which enables her to show her remarkable daring at the wheel of a racing car. Eddie Polo is given plenty of opportunity to perform feats of strength, climb up the side of houses, and play around on rushing locomotives. The unusually excellent story may be allowed to speak for itself.

BUTTERFLY PICTURE, written by Frank H. Spearman, adapted for the screen by William Parker and produced by Henry McRae, with Mary MacLaren and Eddie Polo featured.

CAST.

George Fuller	Don Bailey
Ethel Fuller	Mary MacLaren
Tom Williams	Alfred Vosburg
Monroe Simmons	M. Everett
"Hartford Red"	Eddie Polo
"Whispering" Smith	Chas. H. Mailes
Dr. Mercer	Rex de Roselli

"I'm in on that job, Doctor."

Failure of two financial institutions starts a run on the Grand National Bank, of which George Fuller is president. There is a clamoring crowd of depositors outside the building, and inside, the directors with the president and Vice-president Simmons, are holding an anxious meeting. Fuller sends for the cashier, Tom Williams, for a report on how much available cash there is in the vault. Williams tells him that there is $700,000, and that $500,000 will stop the run. Fuller urges his fellow directors to pay the people, saying that pennies mean bread to many of them, but Simmons declares that that is not business, and insists upon the customary thirty days' notice. Most of the other directors agree with him. Fuller asks them to go with him to the window, and points out the poor circumstances of the people who would be paupers without their savings. As he does so, the crowd catches sight of the directors, a stone is thrown through the window, and strikes Simmons on the head.

The president's daughter, Ethel, has called for their family physician, Dr. Mercer, to take him to the home of the night watchman, an old employee of the bank, whose daughter is very ill. The doctor examines her, and says that she must have a change of climate if she is to get well. Jerry and his wife decide to draw the $300 that they have in the bank with which to send her away. Then Ethel takes the doctor in her car to the bank. They arrive just after Simmons has been hurt. Ethel is much upset by seeing the crowd in front of the bank and hurries into the president's room. There she hears him declare that all his available cash, amounting to $75,000, is to be paid out as far as it will go to the depositors. She urges the other directors to follow his example, but they do not heed her. Fuller asks Tom, the cashier, to escort Ethel to her home. The two young people have been interested in each other for a long time. Tom goes to get his hat, and Ethel is accosted by Simmons, who tells her that her father's action will mean his ruin, and that his fate is in her hands. If she will marry Simmons, he will undertake that all the depositors shall be paid and that the run on the bank shall come to an end. Ethel repulses Simmons, and goes home with Tom.

Simmons has other banking interests besides those of the Grand National. Behind tightly closed doors he carries on a gambling establishment, the existence of which has long been suspected by the police. Dr. Mercer also is not quite the reputable physician he appears to be. His office has a back entrance, through which come wretched wrecks of humanity in search of forbidden drugs. Among them is one "Hartford Red," once one of the best engineers who ever ran a locomotive, but now a drug-ridden creature of the doctor's.

When President Fuller returns to his home that evening, he is carrying a bundle. He opens it, disclosing currency, which he places in the wall safe of his sitting room. Doctor Mercer arrives to inquire for Ethel, whom he has seen so upset by the crowds at the bank. Hartford, unknown to him, has followed him, clinging to the back of his automobile. The former engineer declares that the doctor has cheated him, giving him short weight in his drug purchases, and he is determined to have revenge. He drops off the back of the car, and runs around the house, looking in at the sitting-room window. He sees the president placing currency in the wall safe. As he does so, he is overcome with faintness, and the doctor and Ethel rush in to his assistance. While Ethel supports her father, the doctor sees the money in the open safe. Hartford observes all this. The doctor leaves, after seeing Mr. Fuller into bed, but on the way out in his car he is held up by Hartford, who demands that he be given his share of the night's job. He knows that the doctor is planning to rob the safe. Mercer decides to let him in on the job.

"That man followed me!"

Ethel has an engagement for the theatre and supper with Tom. She does not wish to leave her father, but he declares that he is all right, so she goes. After the play they go together to the Follies Cafe, and there Tom sees his uncle, the famous railroad detective, "Whispering" Smith, and asks permission to introduce him to Ethel. It is arranged that Smith shall take the room next to Tom's at his hotel.

In the meantime, Mercer and Hartford, knowing that Fuller is in bed and Ethel at the theatre with Tom, break into the president's house and, opening the wall-safe, remove the bills, with which they return to the doctor's secret office. Then Mercer goes off to the gambling place to indulge his passion for play, while Hartford sinks into a drugged sleep with his head resting on the stolen bills.

"I won't go and leave you!"

While Mercer is gambling with some of the stolen money, the police raid the place, and the doctor and Simmons just manage to escape over the roof. They re-enter the doctor's place, and Simmons discovers the bills on the table. He tells them that they are Grand National bills unstamped by the cashier, and the doctor confesses that he is as crooked as the vice-president. Simmons then tells him to make Hartford place some bills in Tom Williams' room, as he wishes to get Tom out of the way so that he may have a free hand with Ethel. Hartford climbs up the fire-escape, and has just hidden the bills in Tom's bed, when the cashier and Smith return. Hartford has just time to escape without being seen.

"Good-night!" said Ethel.

In the morning at the bank, while the crowds are still clamoring for the money due them, as Fuller's cash has given out, though many are still unpaid, the president tells the directors that the funds are in his possession and that he will restore them when they agree to pay the depositors. Tom is sent to fetch the money from the safe. Of course, he finds it empty. He returns with Ethel in her car. Simmons then accuses Tom, and insists upon his room at the hotel being searched. He also insists that the president be held until investigation is made. While the officers are gone to search Tom's room, word is brought in that the night watchman has not rung out that morning. An officer goes to the basement to search for him, and Jerry is found, lying desperately wounded behind some boxes. Tom's revolver, with two shots fired, is found beside him. In the meantime the officers have found the money concealed in Tom's bed, and he is arrested. He asks Ethel to let his uncle know, and she sets out to do so. She finds Smith in his hotel, and draws his attention to the fact that Simmons has followed her there. She says that it is he who accused Tom, and that he told her that her father's fate was in his own hands. Smith says that in that case they will follow him. Simmons has bribed a bellboy to listen to their conversation, and the boy reports what Ethel has said. He rushes out and jumps into his car, driving to the secret entrance to Dr. Mercer's office. He finds the doctor and Hartford, and tells that Whispering Smith is after them, that he has the cashier's stamp and that they must beat it with the money at once. They prepare to do so and,

(*Continued on page* 34)

"The Purple Scar"

TWO Reel Rex Drama of the remembrance of a service which prevents a crime. Written by Dudley Burrows and produced by A. E. Garcia.

TERESA and "Grip," her brother, are invited to go for a picnic to the beach. At the same time Thornton Van Sant invites Miriam, his sweetheart, and a party of friends to spend the day cruising in his yacht. The humble party have a lovely time and go in swimming. Teresa lags behind the others, and is at last in danger of sinking. Van Sant plunges over the side of the yacht and rescues her. They struggle, and she scratches his face so deeply that it leaves a permanent scar. Grip and the others are much impressed at Van Sant's bravery in saving Teresa, and at his skill in restoring her to consciousness.

Years later, Van Sant has become the head of the Vice Commission, and is relentlessly on the track of the men higher up in the "Dope Trust." Unknown to him, the head is Jeffrey Deane, the father of his sweetheart, Miriam. Grip has become a paid gunman, and lives with his sister in constant fear of the police. Deane carries on his trade in drugs by means of a Chinaman, Chin Loo, who is also the medium through which Deane's orders reach the gunmen. Deane goes to see Chin Loo, to tell him that Van Sant must be disposed of, as he is on their trail. The Chink says that Grip will do the job. He sends for him, and gives him his orders and money. Grip returns to Teresa with the address of Van Sant on a piece of paper. He goes to put the money in a safe place, leaving his gun on the table, and Teresa, who hates his mode of life, bites the bullets out of the cartridges and returns them to the gun. Grip drops the piece of paper and Teresa finds it. She follows him secretly to the address.

Van Sant is working at his desk, and Grip peers through the window at him. He fires once, of course without effect as there is no bullet. Then he sees the scar which was made by Teresa when Van Sant saved her from drowning. Van Sant starts at the sound of the shot, and overpowers Grip. He calls the police. Teresa arrives and begs him to spare Grip as he has never had a chance. She recalls her rescue to Van Sant, who asks why Grip did not fire a second time. He says that he recognized the scar and could not. He shows them the way to Chin Loo's. Deane is there, with a list of the men against whose names he has made a mark. Van Sant's has just been scored off the list. The police break in, and there is a struggle. Chin Loo pulls a cord. A heavy ball falls from the ceiling and kills Deane. Later we see Miriam, still the happy wife of Van Sant in ignorance of her father's life, and Teresa and Grip as their near neighbors in the country.

CAST.

Thornton Van Sant	**Page Peters**
Miriam, his sweetheart,	**Constance Johnson**
Grip	**Eugene Pallette**
Teresa, his sister	**Jill Woodward**
Jeffrey Deane of the "Dope Trust"	**W. H. Bainbridge**
Chin Loo	**Lingah Wing**

Sweet Co-operation

Combination window display for Bluebird Films and Bluebird Chocolates.

CO-OPERATION—that wonderful business boosting method that always spells success—has been put into operation by Bluebird Photoplays in a way that is bound to obtain big results and make friends for Bluebird exhibitors.

Next to good features, photoplay patrons love good candy. So Bluebird Photoplays have joined hands with Bluebird Chocolates. This was done only after a thorough investigation proved that Bluebird candies had the quality to be associated with Bluebird Photoplays.

The real live exhibitors are taking advantage of the plan and are reaping a rich harvest. The one unfortunate feature of the plan is that it cannot be operated throughout the nation. It must, necessarily, be confined to a comparatively few states. This is due to the fact that Repetti, maker of Bluebird Chocolates, operates in only the Atlantic Coast states. Exhibitors in the following states are the lucky ones: New York, New Jersey, Connecticut, Pennsylvania, Tennessee, Georgia, Florida, Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Delaware and Virginia.

The plan simply calls for co-operation between candy dealers and Bluebird exhibitors. Repetti is supplying his dealers with window display material, lobby displays and candy which is furnished to the exhibitor for prizes on his Bluebird Nights. The candy dealer sets up a window display of Bluebird candies, also announcing the fact that they are the prizes for a contest to be conducted at the theatre. The lobby display is furnished the exhibitor to further advertise Bluebird Night. In other words, the candy dealer advertises the exhibitor and furnishes prizes free for the exhibitor's contest. In return, patrons of the theatre are subtly informed as to the excellence of Bluebird Chocolates.

It is, without a doubt, one of the best boosting plans ever conceived and is meeting with the hearty approval of Bluebird exhibitors who are fortunate enough to be included in the territory covered.

In addition, exhibitors who have not been using Bluebirds are contracting for them so as to take advantage of the co-operative plan. They realize that Bluebird is doing for them what other feature producers are not.

Co-operation is one of the conspicuous features of any Bluebird exchange. To assist the exhibitor in every possible way is considered a duty by exchange managers. And the best part of it is that scores of exhibitors are taking advantage of this and, as a result, are increasing their incomes and patronage steadily and permanently.

FARNUM PARADES FOR TEMPERANCE.

Scene from coming Bluebird "Bringing "Home Father," with Franklyn Farnum and Brownie Vernon.

"I NEVER thought that they would persuade me to take part in a temperance parade," said Franklyn Farnum when the big scene in the Bluebird photoplay, "Bringing Home Father," had been completed and he was again safely ensconced in a big chair in the Athletic Club where he lives. "We went down to Long Beach to stage the thing," he continued to an appreciative audience, "and Worthington put on a parade which was so exactly like the real thing that we were cheered en route, and ever so many people asked us where the temperance meeting was to be held. We all wore banners with 'Eliza Swazey for Alderman' on them, and I am sure that the Long Beachites all thought that Miss Mayon, who was playing the part, was a real candidate, and wondered that they had not heard of her in local politics before. Arthur Hoyt, playing the henpecked 'Pa Swazey,' was the object of some good-natured joshing on the part of the crowds, who really thought that he was unable to control the immense white fire-horse on which he rode at the head of our parade. Altogether, we had a hectic time, and I think we earned a little liquid refreshment if any one ever did."

The incident of the fire horse is one of the most amusing which has appeared in recent pictures. "Peter" played by Farnum, has little sympathy with Ma Swazey's reform tactics, but he is in love with her daughter. Pa is forced to join the procession, much against his will, but the resourceful Peter provides him with a fire horse, and then arranges to have the bell rung, as they pass the fire station. The horse responds, and Pa is able to seek the seclusion for which his soul yearns.

* * *

A REAL ALL-STAR CAST FOR "THE CIRCUS OF LIFE."

THAT much abused term, "All star cast," may really be applied with justice to the Butterfly picture, "The Circus of Life," which will be released next week. Little Zoe Rae is the featured player, and this six-year-old star has a part which is after her own heart. She is the sunny-tempered little optimist, whose unconscious philosophy was the means of restoring all the inhabitants of a rooming-house to happiness. The leading "grown up" role is taken by Elsie Jane Wilson, an actress of the first rank, who has been the star of many photoplays, including "The Evil Women Do," a Bluebird photoplay. In private life, she is Mrs. Rupert Julian, and co-operated with her husband in the production of this play. She was well known on the legitimate stage before the screen called her, and supported Geraldine Farrar in the photoplay, "Temptation." Mignon Anderson, the star of the recent Butterfly, "The Phantom's Secret," and one of the best known screen actresses, has the appealing role of the seamstress who tries her best to induce the boy she loves to go straight. The boy is played by Emory Johnson, who has had the lead in several Red Feathers and Bluebirds, and who will play the hero in the next Universal serial, "The Gray Ghost," now under production. The "villain" in this case, an artist with an unfortunate philosophy of life with which he tries to imbue all those with whom he comes in contact, is played by that "super villain" of Universal, Harry Carter, who will have the title role in the new serial, and who is famous wherever pictures are shown for his consummate ruffianism on the screen.

Scene from coming Butterfly "The Circus of Life," with Little Zoe Rae.

Movie News

WILSON ELECTED!

AS a result of a vote for the most popular screen actor, taken by the high school girls of Taylorville, Ill., Ben Wilson, Universal's popular star, was selected and received a letter of notification from his admirers in the Illinois town.

"I think more of what these high school girls have done than anything that has happened to me for many moons," said Wilson, as he showed the letter he had received. "True, they are a long way off, but that adds to the tribute. I consider it a great compliment, and I thank them for it."

The letter, in part, read as follows:

"Some of the girl were undecided which actor they liked best, so we voted your name with a few others, the winner.

Ben Wilson's work in "The Voice on the Wire" has added new laurels to the many he has already gathered. and his popularity has grown apace with the popularity of Universal's big serial the latter episode of which he is directing in conjunction with Stuart Paton, who is now more concerned with "The Gray Ghost," which is to follow, and particularly pertinent at this time.

Ben Wilson answering some of his mail.

INJURED WOMAN TENDERLY CARED FOR BY GALE HENRY.

A FEW days ago an elderly woman was walking with her husband in the road in front of Universay City and slipped, spraining her ankle. The first one to see the accident was Gale Henry, comedienne of the Universal Joker Company, who rushed to her side. Miss Henry took the woman to her dressing-room and tenderly bathed the injured member. Then she procured an automobile and sent her to her hotel in Los Angeles, and all the time Allen Curtis, her director, was looking for his "Simple Sapho." No wonder he could not find her.

MODEL NURSERY AT U CITY.

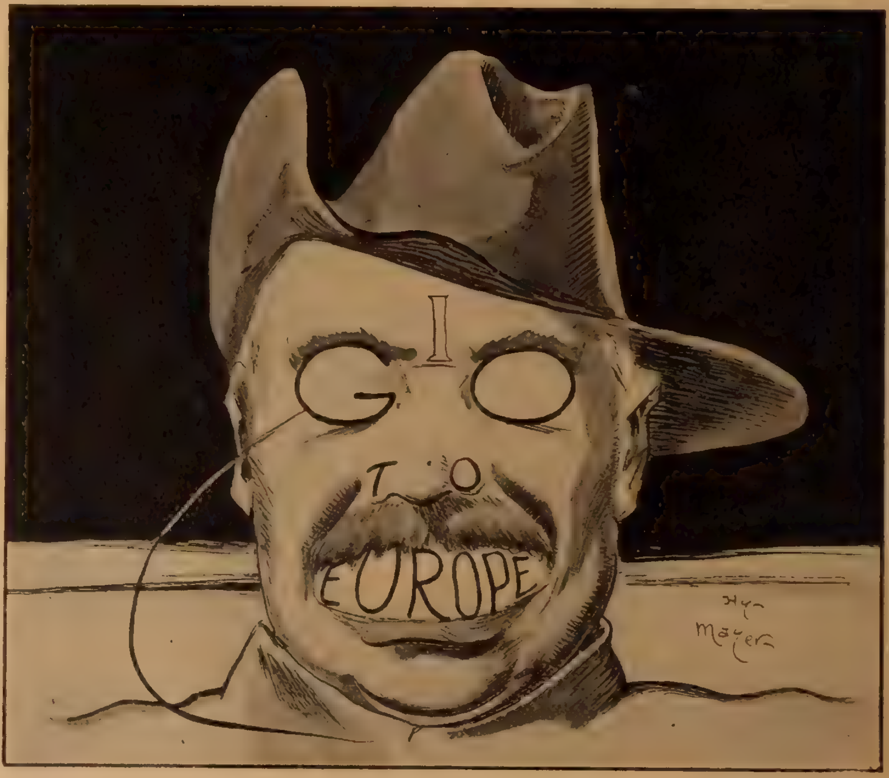
ONE of the most extensive and complete nurseries on the Pacific Coast, born out of the necessity for flowers and plants foreign to the Coast territory, is that at Universal City. The development of this important branch of technical service has proven highly profitable, from the points of view of economy and picture results, in that fresh flowers, ferns and palms, for needed scenes are always available.

The florist item in the manufacture of Universal films became so vast that it was decided to enlarge the nurseries at Universal City, with the result that there are now under cultivation and in bloom 1,200 rose bushes, 1,000 carnation plants, and thousands of other miscellaneous, ornamental, blooming plants.

Thousands of palm, boxwoods, and other picturesque tubbed plants, such as are used for interior decorations are now available for the directorial forces and the elimination of rentals and purchases of necessary flowers and plants has been eliminated.

The technical director at Universal City has added to his staff several of the finest scenic, landscape and decorative gardeners on the Coast and the results of their art are evident all about the plant.

"I GO TO EUROPE."



A study in physiognomy by Hy. Mayer drawn for Universal Animated Weekly.

rom Here and There

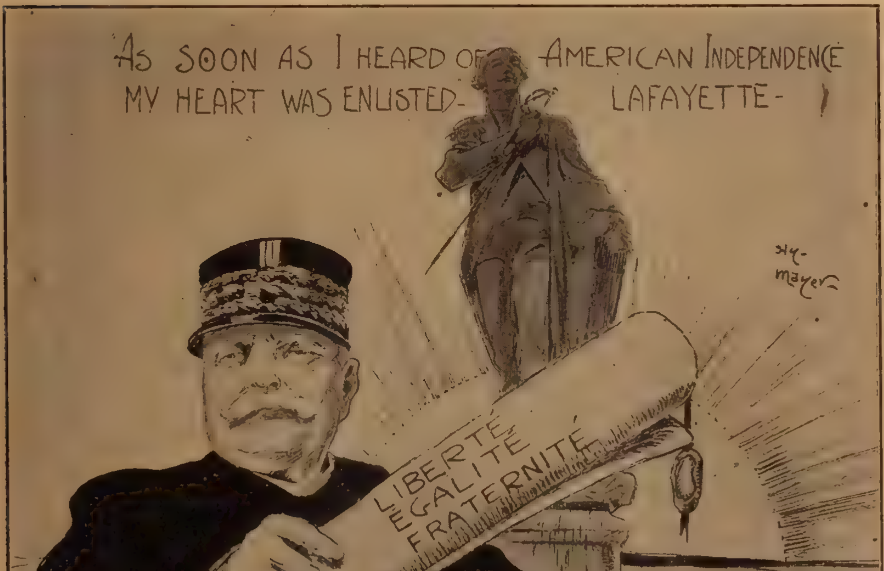
Eva Novak appearing in the L-Ko "Roped Into Scandal."

A PRETTY L-KOMEDIENNE.

IN "Roped Into Scandal" the L-Ko Komedy for this week, we see a new face. It is very agreeable to look at and belongs to Miss Eva Novak, the sister of Jane who was the heroine of the Universal serial "Graft." Eva plays the daughter of a flirtatious father, and having such a high standard at home, it is no wonder that he was a connoisseur of feminine beauty. Miss Novak can do more than look pretty, for she is a clever little player, and willing to do anything which her director may demand of her, in the way of risks. She is an excellent "chauffeuse" and a good swimmer.

Two "alien enemies" who are now loyal Americans.

TWO FAMOUS FRENCHMEN A LA HY. MAYER



AS SOON AS I HEARD OF AMERICAN INDEPENDENCE MY HEART WAS ENLISTED - LAFAYETTE -
LIBERTE
EGALITE
FRATERNITE
Hy-Mayer

Another striking cartoon drawn by Hy. Mayer for the Universal Animated Weekly; one of this great Caricaturist's best efforts.

LET'S ALL BE AMERICANS NOW!

HERE are two Universal actresses who have heard the call. They are Gretchen Lederer, and Betty Schade, and both have renounced their German nationality and become loyal citizenesses of the United States. Miss Lederer, born in the historic city of Cologne on the Rhine, took out her "first papers" some time ago, and was awarded the final ones some time before the declaration of war with Germany. "If I could have become a citizen of the country in which I have made a success, and intend to make my home, any sooner, I should have done so," says this beautiful woman, who had appeared in so many pictures on the Universal program, and is the leading woman of "Bartered Youth," a strong Laemmle drama, soon to be released.

Betty Schade did not go through the same process of naturalization. She becomes a citizen by marriage with Ernest Shields, well known to Universal patrons, who is an officer in good standing of the California Coast Artillery. The ceremony was hurried because the bridegroom expected to be called to duty any day, and he has in fact now joined his regiment. She, also, is well known for her work on the screen, having appeared in leading roles in many recent releases.

"LET'S ALL BE AMERICANS NOW"

Emma Carus Singing the latest song hit "Let's All Be Americans Now!"

FAST work was required to get out the second Song Hit In Photoplay on time, as it was decided at the last moment to put in a patriotic number entitled "Let's All Be Americans Now." This song was written by George W. Meyers and Edgar Leslie, and the star of the picture is Emma Carus. In producing it, Harry Cohn opens the action in this way: Mr. Meyers and Mr. Leslie are seated in their office discussing the compulsory draft, and each one decides that he has some disability which will prevent the government from utilizing his services. They decide to write a song, and the process is shown in the film. After many changes, due to the necessity of more martial vigor and "pep," they finish the song, and then the question is, "Who shall sing it?" At that moment in walks Emma Carus, looking for a patriotic song. "We have it," said Leslie. "Just wrote it this minute. Sit down and sing it." Miss Carus, who looks as though she had been preparing for the draft herself complies, and in a jiffy the whole office is buzzing with "Let's All Be Americans Now."

DORA RODRIGUES IN CUMBERLAND, MD.

HAS Universal Dora come to your town yet? If not, watch out for her, for she'll surely be there, all dressed up like a soldier boy. You know, she's hiking all the way from New York to Universal City, California. That sounds like a tremendous undertaking to you and me, but to Dora Rodrigues, who has performed hair-raising feats of various kinds, this is nothing unusual. Dora's aim in taking this hiking trip is a purely patriotic one. She has given her promise to the Government to obtain forty thousand recruits between New York City and California, and Dora's word is as good as her bond. Her success so far has been overwhelming. While in New York City she obtained more recruits than any of the official recruiting stations.

Therefore, if you see all of the young men in your town at Dora's heels, don't be shocked, but just remember that it is perfectly permissable, inasmuch as these young men are all heeding the call to the colors. Miss Rodrigues is now in Cumberland, Md., and is pushing on fast toward California.

SCREEN MAGAZINE NO. 21.

ISSUE Number 21 of the Screen Magazine begins with pictures of modern methods in the care of those unfortunates, the insane. These were taken at the State Hospital at Kingston, N. Y. Gentle suasion and kind treatment have superseded the primitive devices which increased rather than helped the malady. Hundreds of violent patients have seen cured by such treatment as baths, showers and rub-downs.

Leaving this subject, which arouses our pity, we then enjoy a review of the "Laces of the World" as posed by some of the most beautiful girls in "The Century Girl," the review which delighted all New York for months. Italian Lace, posed by a lovely brunette, makes her appearance from between heavy curtains, and turns slowly before us. Spanish Lace folows her, worn by a beauty of the true Castilian type. A blonde Belgian, wearing some of the most lovely of the threadlike product for which the unfortunate country was famous before the war, comes next. Then we have English Lace, posed by a typical English girl. An Irish colleen exhibits the patterns which were originated in the Emerald Isle; and a real French demoiselle comes after her, with exquisite draperies of French product. At the end of the number, appears a group of Harlequin and Pierrette, dressed in black lace of a cobweb fineness.

Next comes a practical subject—the inspection of the food we eat. This was obtained by following the officials of the New York Health Department, on their tour of inspection to detect the attempted sale of any produce unfit for food. Tons of condemned food are seized yearly, and the offenders fined for offering it to the public. We see the inspectors confiscating a whole shipload of worm-eaten macaroni. A powerful acid pored over it, renders it impossible for the food to be offered for sale. We see the destruction of 1500 tons of spoiled pork, and many barrels of sauerkraut. Then the inspectors pass judgment upon a consignment of chicken which have been frozen in transport. It is agonizing to watch the destruction of so much food at the present prices of commodities, but it is necessary for the pre-

(*Continued on page* 34)

George W. Meyers. Edgar Leslie.
Writers of "Let's All Be Americans Now!"

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

The Butterfly Picture for next week is "The Circus of Life" and here is some dope to help Put It Over

A FEATURE that gives the exhibitor considerable scope for publicity. The child-appeal is strong and is an excellent lead to work from.

In your lobby set a table as though for a birthday party, and on the birthday cake have five candles. This should be placed well in advance of play date. The cake, of course, is a hollow paste-board affair.

In a conspicuous spot on the table place a neat placard reading:

> —(DATE)——is Daisy May's Birthday! COME and help us celebrate her surprise party. It will be "THE CIRCUS OF LIFE!"

Then, shortly before the show date, have a little girl, apparently five years old, pass out cards reading:

> I AM DAISY MAY!
> I WANT YOU TO ATTEND MY SURPRISE PARTY AT THE (NAME OF THATRE) ON—(DATE)——YOU WILL BE SURPRISED AT "THE CIRCUS OF LIFE!"

Naturally, the grown-ups will bring the little ones. You may add to this card, if you so desire, the invitation to every five-year-old child, to be admitted free, at matinees, on that date, if accompanied by an adult. Playing for the friendship of the kiddies is always advisable.

Get the biggest and most powerful appearing man that you can find and have a frail appearing woman accompany him. Have them walk along the street in the vicinity of your theatre, carrying a suit case. When a crowd gathers have suit case fall open, disclosing a sign as follows:

> WE ARE DAISY MAY'S PARENTS! HER BIRTHDAY IS TODAY—THE CELEBRATION IS BEING HELD AT THE (NAME THEATRE). FOLLOW US AND SEE 'THE CIRCUS OF LIFE!"

In the meantime use the attached copy on your mailing list.: IT WILL BRING RESULTS!

Mr. Exhibitor:

Have the following copy written by a child, in the round scrawly hand characteristic of a child, then have a zinc etching made of it and printed on post cards for your mailing list. If you are all at loss how to do this, get in touch with the UNIVERSAL exchange that supplies your service, and you will find them anxious to aid you in every possible way.

> Mr. (name of manager) of the (name) Theatre is giving a party to the kiddies on—date—and I want you to come and join us. You will see "THE CIRCUS OF LIFE."
>
> DAISY MAY.

✤ ✤ ✤ ✤ ✤

CANADIAN NOTES.

By J. W. Cambridge.

TORONTO, Ont.—A new law has been put into force in regard to operators' licenses in Ontario. Each form, or license card, must have a picture on it of the owner, a duplicate of this photo is kept on file at the City Hall, along with the duplicate license. This is to avoid any one getting a license who should not have one.

Mr. Osborne of the Star Theatre, Kitchener, Ont., and Mr. Wilkinson of the Princess Theatre, Stratford, Ont., have been visiting in Toronto recently and stopped long enough at the Universal offices to book several good attractions.

Mr. J. Travis, secretary of the Toronto Exchangemen's Association, reports that the exhibitors have nobly responded to their recent decree that all return express charges must be paid by the exhibitors, excepting a very few who are proverbial kickers.

Some of the outlying Toronto moving picture theatres are now charging 15c admission, instead of 10c, which has been the rule heretofore. Exhibitors attribute the raise to the increased cost of putting on their shows.

The Toronto branch of the Canadian Universal Film Co. is going to such lengths in introducing their new Butterfly Pictures as to erect a special sales office in the lobby of the general office and they are having large banners painted.

HALIFAX, N. S.—The Province of Nova Scotia has put into effect a one-cent war tax for theatre admission. The exhibitors succeeded in getting more concession in regards to this tax.

Nova Scotia exhibitors have succeeded in putting one over on the city of Halifax, by getting their license reduced from 50c to 25c per seat. This clause in the By-Law was not noticed until after it had been passed, and therefore caused considerable consternation among the officials. However, it is a good thing, as there are heavy enough taxes being carried by the exhibitors now.

VANCOUVER, B. C.—Mr. A. H. Stevens, acting on behalf of Okanagan Fruit Co., has a new picture house under construction in the West Summerland, Okanagan District, B. C., which is to be opened for business very shortly.

Mr. Trafton of the O-Row-Nay interest in the Crows Nest Section of B. C., was a recent visitor at the Vancouver office of the Canadian Universal Film Company.

Mr. Thomas Tyler, formerly of the Lyceum Theatre, Gull Lake, Sask., has recently opened a house at Sandon, B. C. Mr. Tyler is running Universal Service.

Mr. E. Huttlemeyer, formerly operator of the Colonial Theatre, Vancouver, B. C., has returned to town after a lengthy visit East. At the time of writing Mr. Huttlemeyer has been delegated to purchase a brand new outfit for a new picture house to be opened in Trail, B. C., very shortly.

Mr. Bob Scanlon, of Powell River, was a recent visitor to Vancouver Canadian Universal Exchange.

"Roped into Scandal"

L-KO TWO REEL SYMPOSIUM OF SENSATIONAL SCINTILLATION DIRECTED BY CRAIG HUTCHINSON UNDER SUPERVISION OF J. G. BLYSTONE.

CAST.

Mr. Wildcherry	**Harry Lorraine**
His Daughter Eva	**Eva Novak**
Mr. Samson Hercules	**Bert Roach**

Mr. Wildcherry begs mercy.

The maid has a fit.

AN awful predicament, to find that a thread from your trouser-leg is threaded into your daughter's sewing-machine, and that your B. V. D.'s are all that remain between you and the chilly air, isn't it? This is the *leit motif*, as it were, of the two-reel L-Ko direct by Craig Hutchinson, under the supervision of J. G. Blystone, the director-general. Plenty of other things happen, including a new kind of elopement in an automobile.

Mr. Wildcherry was a menace to society and a trouble to his daughter Eva. Right across the hall lived Mr. Samson Hercules and his blushing bride. Hercules detested flirts. When he goes out Wildcherry goes across the hall and makes a low bow to Mrs. Hercules, taking off his hat. She sees "I love you" painted on his bald head. But she is adamant. Then Wildcherry ties a string to a purse and pulls it across the hall to get her into his flat. She crawls after it and gets wedged in under the sewing machine and can't get out. Daughter Eva comes to her aid, and she goes home raging. Eva has two suitors, Mr. Beer and Mr. Buller. Both come to call at once, and while they are there Papa goes over to Mrs. Hercules. Eva has been sewing on the machine and a thread from his trousers is caught in the needle. As he sits talking, his trouser-leg begins to unravel, and runs right up to the knee. He hears Mr. Hercules coming and hides. Hercules however finds his hat, and he is thrown out.

In the meantime, Eva's suitors are getting into a fight, when Wildcherry arrives and separates them. Mr. Hercules goes out to take his annual bath to sooth his feelings. Beer sends Eva a message asking her to elope, and Buller reads it, and makes a plan with Wildcherry to circumvent them. They take their places with a gun at the rope which is hanging out of the window, but unfortunately in a second fight between Beer and Buller, the latter is caught in the rope and seesaws up and down the side of the house, finally landing in the water tank on the roof. The end of the rope coils around the auto in which the lovers sit and they can't start the car.

The watertank is upset and Mr. Wildcherry, pulling on the other end of the rope is dragged into the Hercules' bathroom. He makes fast to the bath tub. Mrs. Hercules comes in to take a bath and is dragged out and drawn along the street by the auto of the lovers. En route Mr. Wildcherry falls into the same tub, and the whole outfit crashes through the wall of the bath establishment where Mr. Hercules is bathing. The couples are reunited in the midst of the debris.

HAWAIIAN MOVIE MAGNATE VISITS UNIVERSAL CITY.

JOHN HENRY MAGOON, Hawaiian theatrical magnate, recorded his name recently among those of the Universal City visitors, being escorted to the popular picture-making plant by David Bershon, Manager of the California Film Exchange of Los Angeles. Mr. Magoon is the manager of the Consolidated Amusement Company of Honolulu, which owns four of the leading theatres in the "Paradise of the Pacific."

"The photodrama is just as popular in the Hawaiies as it is in this country," said the head of the Consolidated Amusement Co. to the general manager of Universal City, "and the people are willing to pay good prices for good films, this being especially true of the natives who show even a keener enjoyment of the motion pictures than their white brothers and sisters."

Manager Bershon acted as Mr. Magoon's guide and showed him everything that was worth seeing at the big plant. When the visitor from Hawaii took his departure he remarked, "Well, all I can say is that it is wonderful. I am going to tell all my friends in Honolulu and elsewhere in that region about this wonderful place and"—this to the general manager—"better prepare for a great influx of visitors from the islands in the near future."

"The Voice on the Wire"

TWELFTH EPISODE, ENTITLED "THE SIGN OF THS THUMB."

BEN WILSON himself assumed direction with this episode of the serial, which is adapted from the novel by Eustace Hale Ball by Stuart Paton, the director of the former chapters.

BEN WILSON, who has been starred in the previous chapters of the biggest serial success yet, "The Voice on the Wire," adapted from the novel by Eustace Hale Ball, assumed its direction as well, in the twelfth episode, which is called "The Sign of the Thumb." That he is keeping the serial up to the high standard set by the previous episodes is obvious from this installment.

Red Warren and Pale Ida suspect Polly.

CAST.

Shirley	Ben Wilson
Wetsh	Wadsworth Harris
Cronin	Howard Crampton
Polly	Neva Gerber
"Red" Warren	Francis MacDonald
Renolds	Joseph Girard
Prof. Duval	Nagel de Buillier

As Polly stands behind Shirley with the revolver aimed at his head, he sees her in the crystal and, suddenly switching off the main lights, places himself so that he can look directly into her eyes. He tells her she can't shoot, that his will is her will; her gaze wavers, and after great mental struggle, she drops the revolver, as his will overcomes hers. She awakes from the hypnotic spell, laughing in reactive hysteria. Shirley grasps her in wild relief, and she yields to his arms in the realization of their protection. He tells her to act as if she were still hypnotized, and in that way they may be able to trace the "Voice."

Polly returns to Red Warren's gang, pretending that she is still hypnotized, and informs them that she was unable to kill Shirley, as there were too many people in the room. She is sent back into the bedroom, and is left in the charge of Pale Ida.

While in the bedroom, Polly overhears the gang talking of a secret meeting, which is to take place that night. All are to come masked and knock three times at the door, give the sign of the "thumb" to gain admittance.

Prof. Duval's "Thought Machine."

When everybody has left, Polly escapes from the house by way of the fire-escape and rushes to Professor Duval's home, where Shirley is staying, and divulges what she knows about the secret meeting, which is to take place that night. Shirley decided to go to the secret meeting, and masks himself.

At the meeting the telephone rings and Red Warren answers. It was "The Voice on the Wire," informing Red Warren that there is a traitor amongst them. Red Warren, upon hearing this, orders everybody to unmask. At this instant Shirley fires a revolver shot, and the policemen (whom Shirley has already instructed to surround the house) come rushing in and capture all the gang with the exception of Red Warren.

Shirley and Polly return to Professor Duval's home. The same night Shirley receives a message from the "Voice" telling him that Welch has already been killed, which Shirley confirms by phoning Welch's home, and that his doom was sealed, and he is to die that night.

The episode ends with Shirley seated beside Polly as she is sleeping. Shirley is armed with a gun, expecting any minute to see the disembodied hand.

ST. VITUS'S WEEKLY WIGGLE

AND, behold! it came to pass that two showmen—known by courtesy as MOVIE men, lived in a certain town of moderate size. And they were wroth at one another—likewise sore at each other—also tried to place the indian sign on each other. For, verily, each tried to cop all of the town's business without splitting fify-fifty.

And it further came to pass that whenever they did pass on the highways and the byways they did murmur various and sundry remarks about each other, touching on and appertaining to their ideas of the lives, families and ancestors of 'tother fellow.

Yea, they did even make various and strange high signs as they passed, such as placing a thumb at the nose, spreading out the fingers fan-like and wiggling said fingers or placing a tongue out of the mouth as far as possible and screwing up the face.

Then did they overlook the commandment to "love thy neighbor"—for love with them was as sweet as a cat's love for water or as tender as a bum's devotion to work.

So it came to pass that one morning a red-headed, bright-eyed young man drifted into town whistling, "I'm coming." He had a few talents of silver in his pockets and a few other talents in his koko. And, it is sad to relate, that as he was passing the first movie house, lo! the boss of the shack said unto him, "Go not upon the next block, fair stranger, for there is a shark of an Exhibitor who will take thee in and squeeze thee as tho thou were a lemon. While I am an honest guy who giveth a fine show for a price." So the young man went down the side street and up the back way until he came unto he, against whom he had been warned—such is the cussedness of human nature. And as he was passing the place yea, and behold! he was caught into the arms of the other Picture Man who said unto him, "Harken, dark-eyed one, go not down to the other show in this town, for be it known unto you that there shalt thou be given granite to bite upon, for verily, 'tis a rotten show the geeza offers and he taketh the dimes without shame for a show that was first exhibited in the ark. O, sinful man that he is. Stick to my house, kid, and it shall be that thou wilt always be happy."

Then did the young red-head look thoughtful and he did hasten himself to another block where stood a vacant movie house and did remark through PRINTERS' INK that he would open a real show for the benighted inhabitants. Then was he given the merry ha-ha. A few natives called his attention to the brothers at arms. But he was a stubborn cuss and went his own way in his own way. So set was he to play his own hand that a few high priests in the "busybodies order of-first-to-knock" dubbed him an "upstart-jackass who thinks that he knows more'n we who have lived here all our lives."

But brick-top did much telephoning and telegraphing to that city of sin known as New York. And he was as busy as a man who has been caught holding five aces at a poker game. Then in a few days appeared certain signs which, unless the old eyes deceive, read: Monday, BLUEBIRD DAY—Tuesday, BUTTERFLY and CURRENT EVENTS—Wednesday, Thursday and Friday REPEAT BOOKINGS on Big Features with ANIMATED WEEKLY, UNIVERSAL PREPAREDNESS FEATURES, AND OTHER GOOD ONES FROM THE UNIVERSAL, Saturday, THE BIG NIGHT FURNISHED BY THE UNIVERSAL.

And it came to pass that he of the rosey top did use all the banners, all the ads, all the stunts, and all of the everythings that the Universal folks daily put out to help the Exhibitor. And it further came to pass that the "brothers-at-arms" were soon in his house—the one as ticket-taker and the other as usher. For, verily, the inhabitants soon put their o-k on the show that strawberry was putting over and did flock in "standingroomonly" crowds.

Here endeth the reading of a lesson that every Exhibitor could "go and do likewise."

"Yea Verily"

Richardson faces lioness.

RICHARDSON OF WORLD VISITS UNIVERSAL CITY

"WELL, I never thought I was so popular," said F. H. Richardson, editor of the projection department of the Moving Picture World, as Joe Martin, the famous orang-outang actor at Universal City attempted to kiss him.

Richardson, who is the acknowledged authority on projection, was visiting the big picture-making plant at the invitation of Carl Laemmle, President of the Universal Film Manufacturing Company, in the company of George P. Von Harleman, Pacific Coast representative of the Moving-Picture World; David Bershon, manager of the California Film Exchange; C. L. Theuerkauf, Bluebird manager at Los Angeles, and a delegation from the Los Angeles union of motion picture operators. He and the members of his party after spending some time with John M. Nickolaus, Superintendent of Photography, and Hugh Hoffman, the film critic, who formerly was associated with the World, visited the various stages after which they proceeded to the zoo. Here the projection expert made the acquaintance of the affectionate orang-outang.

While at the zoo, Richardson had his first experience as a cinema actor, being persuaded by Henry McRae to take part in a scene in the jungle arena where the director was making a wild animal picture. In this scene a lioness was used and Richardson took his first "course of sprouts" without a tremor.

A film was taken of Editor Richardson while he was at Universal City and this was shown at the Superba Theatre, the home of Bluebird Photoplays in Los Angeles, the following night, where the World's expert delivered a highly interesting and instructive lecture on motion picture projection to a large audience composed of exhibitors, operators, directors and players of the Los Angeles film colony.

The cut at the top of this page was taken by Henry McRae's cameraman and shows Mr. McRae in the centre, Mr. Richardson and "Dynamite" the animal trainer on the right and left respectively. One of the Universal lionesses who was working in "In African Wilds," which Mr. McRae was directing, is the recipient of a half-hearted caress from the intrepid Mr. Richardson while "Dynamite" holds her securely by the head. Needless to say, Mr. Richardson was much more popular with Joe Martin than with Mrs. Leo Lion.

"BOOK IT "REPEAT""

Timeliness is the big idea behind "LIBERTY." Folks are full of patriotic fervor. They have either seen or heard of the big punch in "LIBERTY." They'll spend their money to see it in your house. Right now "LIBERTY' holds

Greater Drawing Power

Than Ever Before

It dove-tails right in with what the country is most interested in. Its name, "LIBERTY," catches them — its theme, "LIBERTY," holds them—its cast, MARIE WALCAMP—EDDIE POLO — NEAL HART — JACK HOLT—keeps them intensely interested all thru the play. If you want a box-office record-breaker book for REPEAT

"LIBERTY"

Get the jump on your competitor by wiring or writing your nearest Universal Exchange or to UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Mfg. Concern in the Universe," 1600 Broadway, New York.

Just a Few Letters from Unive

David Schaefer, Evergreen Theatre, Brooklyn.

A SUCCESSFUL EXHIBITOR.

DAVID SCHAEFER, whose face appears in the oval above, is not only manager of the Evergreen Theatre, situated at Myrtle and Seneca Avenues, Brooklyn, but is also manager of the Van Cortlandt Arms Corporation, which owns and operates that theatre as well as several others. The seating capacity of the Evergreen Theatre is 1,200, although it opened in 1911 with 600 seats. Mr. Schaefer was the first manager, and in 1913 he decided that a 600-seat house was not anywhere near large enough to accommodate that section of Brooklyn, and it was enlarged to twice its former capacity.

Mr. Schaefer has been a consistent user of the Universal program and features. He has had a varied career in the amusement field, having started when twelve years old with Bostock's animal arena, and was advertised as the youngest animal trainer in the world at that time. He appeared with twelve lions before President McKinley at the Pan-American Exposition, Buffalo, and later with the Great Lafayette Show in Henry Miller's Company.

About ten years ago he went into moving pictures and became manager of Whitney's Theatre. Six years ago he entered the employ of the Van Cortlandt Arms Corporation.

Mr. Schaefer is a leader in all public affairs of his section, and has been Grand Marshal of the Mardi Gras Celebration for four years. He is also prominent in Fourth of July and Memorial Day exercises.

MIXED PROGRAM COMING BACK.

Mr. Carl Laemmle,
Universal Film Mfg. Co.,
New York City.

Dear Mr. Laemmle—I firmly believe that if exhibitors would only wake up to the advantage of using your service in preference to any feature program, they could soon turn their losing proposition into money makers.

Instead of advertising every feature producer's output only to have them advance the price as fast as the exhibitor creates a demand for their players and which in turn places the leverage in the hands of the actors, to demand the exorbitant salaries that many of them are receiving, the exhibitor should advertise the players that are shown at their theatre week after week and derive some of the benefit that naturally results from judicious and consistant advertising.

That the mixed program is gradually coming back into its own is proven by the fact that nearly all producers are releasing short subjects with a vim that is noticeable—then why not Mr. Brother Exhibitor tie up to the Pioneer producer of the varied program, the one that is equipped and ripened with experience—that can and does turn out the average best comedies, dramas, Westerns, news and domestic subjects at a price that is within reach of the exhibitor—the one that has endured the heat of the day and remained faithful—in a word, the Universal.

Yours very truly,
F. M. REYFUSS,
Star Theatre.
La Crosse, Wis.

FEATURE DAYS POOREST.

Universal Film Mfg. Co.,
New York, N. Y.

Gentlemen—We ran the Double Attraction Red Feather to a marked increase in business over the regular Red Feather numbers and wish you would get out more on the same order. In fact, we would not run any five-reelers if the Minneapolis exchange could supply us otherwise, as we have boosted the mixed program through feature craze and all and notice right along that our feature days are our poorest ones.

Was highly pleased to read of Mr. Laemmle's denial of the statement that the Universal was going to discontinue the making of one- and two-reel dramatic subjects. The service as it is suits us fine and we aim to popularize the new actors among our patrons as fast as they come, and hope you will not be led to pay outrageous salaries like some companies which of course necessitates a higher film rental price, which in turn is bound to put the small exhibitor out of business if it is continued.

With best wishes, I am
Yours very truly,
H. M. REYFUSS,
Star Theatre.
La Crosse, Wis.

WHEN YOU WANT TO
MOTION PICTURE INDUST
OPEN THE MAIL RECEIVE
COMPANY LIKE THE UNIV
LETTERS AS APPEAR ON T
CEIVED EVERY MORNING
DENT OF T

NONE THAT BEATS UNIVERSAL.

Universal Film Mfg. Co.,
New York City.

Gentlemen—I have been using Universal service in both the Rex and Strand theatres for a number of years, and I consider it a good, high-class, substantial program. There is none that beats the Universal. It is a program that makes money for me, and that's all I care about. I am very frank to state that no exhibitor could go wrong in using the Universal program. Once used, they will always use the program, and I cannot speak too highly for the service.

(Signed) FRANK McCARTHY,
Manager of the Rex
and Strand theatres.
Beloit, Wisconsin.

sal Exhibitors to the Company

EL THE PULSE OF THE
ALL YOU HAVE TO DO IS
3Y THE HEAD OF A BIG
SAL. TEN TIMES AS MANY
SE TWO PAGES ARE RE-
Y CARL LAEMMLE, PRESI-
UNIVERSAL.

SURE, HE'S RIGHT.

Universal Film Mfg. Co.,
New York City.

Gentlemen—Your letter of the 2nd inst. duly received and contents noted. I admit that I also received yours of December 18th, 1916, as well as yours of January 4th, 1917, also I admit that I read them all very carefully and fully intended to answer them some day, but three times is out, and when a man is such a stickler as you are, he's bound to get an answer some time, especially when he keeps everlastingly whacking at the same old tune.

My reason, in the first place for cancelling Universal service, was because I felt that a change was necessary in order to increase my business—no fault whatever with your service, as I never was used better in my whole life than by your exchange. Therefore, I cannot make my reply "sizzling hot," but I have been more or less afflicted with that common malady, which affects all exhibitors, more or less, and is commonly known as "featuritis," and when taken in large doses is analyzed (as Mr. Laemmle says) as "Tummy-ache in the Box Office." This also answers your letter of January 4th, as to why I decided to go over to another service.

I could say a whole lot more, if my vocabulary would permit of it, but my early education was somewhat limited and it handicaps my power of speech, or rather letter writing abilities.

I'm going to answer your third letter now, and tell you that I have signed up for the whole blooming Universal program from your Rex Exchange at Albany, N. Y.—thirty-one reels each week, including one of your Butterfly Pictures and a serial each week, and being as that is all that you are releasing, I can't go you any better than that, can I?

I believe that the program is the show, and now that I have been convinced in a financial way, I'm going back to where I started several years ago, and make an effort to make what I lost, as I have despaired of maki it where I lost it. I'm going to try and make it where I first found it. A few more of the wise guys will be doing the same thing too, soon, I'm thinking.

The fillum peddlers give me the laugh when I hand that dope, then they go to the next town and say, "Well, I guess he's right about it," and they know he is, too.

Yours for Universal success,
(Signed) W. C. ALLEN,
Casino Theatre,
Antwerp, New York.

ENLARGE THE HOUSE.

Universal Film & Supply Co.,
Oklahoma City, Okla.

Gentlemen—I wouldn't advise any exhibitor to book "Liberty" unless he can arrange to take care of some extra business.

Yours truly,
(Signed) A. L. RAMSEY,
Gem Theatre,
Dewey, Okla.

PLEASED WITH ANIMATED.

Central Film Service Co.,
Indianapolis, Ind.

Gentlemen—We are very much pleased with the Universal Animated Weekly, which we are running in the Lyric Theatre. We find our patrons interested in it and we believe that it has drawing power equal to that of any vaudeville act. We have many comments on events that are mirrored in the Universal Weekly from lawyers, doctors and other professional men, a very good proof that the weekly fills in a unique way such a position on our vaudeville bill that it could not be replaced by any other picture.

Yours very truly,
(Signed) HENRY K. BURTON,
Central Amusement Co.
Indianapolis, Ind.

LIBERTY TO-DAY

This is the second time "Liberty" has played this theatre.

"LIBERTY" BEST SERIAL.

California Film Exxchange,
Los Angeles, Cal.

Dear Sirs—Enclosed find check for "Liberty." I wish to thank you for the best serial that I have ever run, and also for the kind treatment and prompt shipments from your office.

Yours very truly,
(Signed) C. S. GILPIN,
Safford Theatre.
Safford, Arizona.

KEEP THEM COMING.

Laemmle Film Service,
Des Moines, Iowa.

Gentlemen—To your inquiry asking our opinion of Universal Service, will say we are receiving mighty fine service. We have no kick to make. Just keep the good ones coming. Would be glad to have a copy of the Moving Picture Weekly.

Yours very truly,
WHITE & FISHER, Mgrs.
Theatre Cozy.
Van Meter, Iowa.

Twenty-five Dollars Reward

WITH its wide distribution the Moving Picture Weekly has promised to assist the New England Universal Exchange to deliver to the right party a reward of twenty-five dollars. The following letter will tell you what you must do to earn the reward.

Twenty-five dollars reward will be paid for information leading to the return of property of the New England Universal Film Exchange as listed below:

On or about April 17, 1917, Jerry A. Brown of Shirley and Townsend, Mass., entered into a contract with our company for the rental of a certain number of motion picture films for exclusive use at Shirley and Townsend, and on April 26 we made shipment to him of a case containing seven reels of motion picture films for use on April 27 and 28. The titles of the subjects are as follows:

Chapter I of "LIBERTY" (serial) in 3 reels.
"THE BUBBLE OF LOVE" (Rex Drama) in 1 reel.
"A MAN'S HARDEST FIGHT" (Big U Drama) in 1 reel.
"IT'S ALL WRONG" (Nestor Comedy) in 1 reel.

To date these films have not been returned. Neither have we been in a position to get into communication with said Brown. Therefore, any assistance that you are able to give us in locating Brown or the film in question will be rewarded as above.

We have gone to a great deal of expense in trying to locate said Brown. Upon sending a man to the towns mentioned above we were informed by the police that he has left for parts unknown, having taken with him a moving picture machine, booth, screen, etc., together with our films. We understand that he is conveying the same over the country with a Ford automobile.

We will thank any one to advise us by phone or wire at our expense of any information concerning the Brown in question or the whereabouts of the property mentioned above.

Yours very truly,
N. E. UNIVERSAL FILM EXCHANGE, Inc.
J. M. MULLEN, Gen. Mgr.
Boston, Mass.

THE LITTLE FRIEND OF ALL THE WORLD.

(*Continued from page* 19)

gazed apprehensively about for a policeman, if they went faster than twenty miles an hour.

Many of the children at Universal City have enjoyed a ride with Zoe in her car, for she is a generous little soul, and very thoughtful of the comfort of others. Last Christmas it was she who suggested that the "regulars"—these are the children who are under contract with the Universal—should give a party for the "extras," or those who are only occasionally employed. With Lena Baskette and several of the others, she arranged an entertainment for them which included a tree, presents for everybody, and a theatrical performance, which was devised and carried out by the children themselves, with no help from their elders. Zoe, of course, was the moving spirit of it, and her imitations kept the older part of the audience in fits of laughter.

"The Circus of Life" is the second five-reel feature of which Zoe has been the star. Her first ambitious effort was "Glorianna," a Bluebird Photoplay, written especially for her. But the short pictures featuring her are some of the most popular releases on the program.

SCREEN MAGAZINE No. 21.

(*Continued from page* 26)

servation of the health of the community, and the Health Department takes no chances.

A hospital for disabled ships makes a timely and intensely interesting subject. Hundreds of freight carriers have been damaged or disabled during the war, and we watch their repair in the latest type of dry-dock. Hundreds of "patients" are treated here each year. We see a crippled liner being towed to its berth. A pontoon platform below the water in the dock is raised by powerful electrical machinery, and carries the ship with it. This is an improvement upon the old method, in which the water was pumped out of the dock. After the repairs are made, we see the patient leaving the hospital cured and ready for further service.

"MONEY MADNESS."

(*Continued from page* 21)

rushing out, get into their car. Ethel and Smith have followed, and are hidden behind a doorway.

After a long chase the three men overhaul an engine which is standing on the track. Mercer tells Hartford to take possession of it, and, holding up the engineer and fireman, whom they force to leave the locomotive, the three men set off in the engine. Ethel and Smith drive after them, and at last overtake them. The doctor jumps, and Hartford, trying to do so, is caught by his coat and hangs helpless. Simmons has emptied his revolver at the car, and Smith easily subdues him. The engine crew returns to take possession of their engine, and Ethel and Smith, with Hartford and Simmons, set off in her car to return to the bank.

In the director's room, Simmons breaks down and confesses. He says that he overheard the plan of the president to take the bank's funds to his own house. Jerry had entered to ask for his money in order to take his daughter away, and the president, who could not bear to refuse his old employee, had told him to go into the basement and fire two shots to attract the clerks. When they rushed down he was to say that he had seen a burglar. He carried out the plan, and the president removed the bills while all the clerks were in the basement. Simmons has seen that this would ruin his plans, and had deliberately shot Jerry, hidden him in the basement, and then carried out his plans to bring ruin to Tom by firing the cashier's revolver twice, and placing it beside the body. Jerry, however, was not dead; the ambulance surgeon revives him in time for his corroboration of the story. Williams is freed.

AT THE FRONT.

(*Continued from page* 15)

That Austrian howitzer shell sounded like a New York subway train taking the curve at Forty-second street. There's no use of my attempting to describe the whole experience. I could write from now till Christmas and then you wouldn't "get it."

That was my first experience with shell fire. Since then I have made two other trips to the front—one at the beginning of the German retreat in the Oise valley. Last week I made my third trip, this time through the zone devastated by the Huns. We got to the front at Coucy-la-Ville on April 12 when the big fighting was going on there. The French were creeping steadily forward behind their barrage—a curtain of fire which ate into the German lines like a monster street-sprinkling cart backing up—a wonderful spectacle. The din was tremendous. We didn't mind our own danger for the German shells were falling haphazardly around us and as long as they didn't pick us out for a target we felt comparatively safe.

Two hours before we came to Coucy we went to the Butte Prinz Eitel Friedrich, an old German observation post beyond Ham, where we saw St. Quentin burning. The French and British artillery was raising merry

(*Continued on page* 36)

"THE GUNMAN'S GOSPEL."

Victor Drama of East and West.

Scenario by Fred Myton.
Produced by Raymond Wells.

CAST.

Harry Donovan	Jack Mulhall
Bill Tait	Harry Griffith
Parson Brown	Edwin W. Power
Betty Brown	Ann Kromann
The Mayor	Jean Hersholt

Larry Donovan is on trial for murder but the evidence is only circumstantial. The case is dismissed, but his reputation as a gunman causes him to be made to leave the state. He sets out for Tombstone Flat, a small and notorious Western town. Parson Brown and his daughter Betty are in the same stage. They become friends. Tombstone Flat does not intend to be reformed. As the Marshall, Bill Tait, who owns the only saloon in town, persuades the boys to send the Parson back on the same stage he came in. Larry, however, thinks otherwise.

He goes to the Mayor who is playing poker, tells him his Marshall is no good, and gets him to give him a note to Bill, saying that he is appointed in Bill's place. They all expect the instant dissolution of Larry, but he is quicker on the draw, wounds the Deputy in the arm with one of his guns, and holds up Bill with the other, forcing him to give him his badge. Larry locks the two up in jail, and when the Mayor and his friends go to the saloon to rejoice with Bill, they find a prayer meeting in full progress, with Larry leading the singing with his gun for a baton.

"BY SPESHUL DELIVERY"

Victor Comedy Drama

Scenario by Karl Coolidge.
Produced by George Sargent.

CAST.

Zoe	Zoe Rae
Muriel	Gertrude Aster
John Watkins	Val Paul
Tom	Frankie Lee

Zoe is visiting her aunt, and is much disappointed when she hears that the horse which she particularly wanted to see, has been sold. She finds some letters in an old trunk, and takes them out to Tom, a little boy, and the two children play post office with them. Zoe sees a man on horseback, and writes a note asking God to send her a horse like the one she has just seen. She tells Tom to send it by "Speshul Delivery." John Watkins was the rider of the horse. Years before he had left town on account of a quarrel with Muriel, and he has just returned. He stops to speak to an old friend, leaving his horse outside. Tom takes the horse by the bridle and leads it to Zoe, who takes it to her aunt. John comes out and misses it, and Tom tells him that he has taken it to Zoe. He follows her, and on the way picks up the letters which are strewn over the grass. He recognizes them as his own. John enters the house with the letters, and confronts Muriel. Zoe is absorbed in the horse, which she has brought right into the sitting room. Reading Muriel's face, John tells the child that he thinks they can arrange to keep the house.

BABY WOLVES AT UNIVERSAL ZOO.

THIRTEEN baby wolves made their appearance at the Universal City zoo this week. They are of the species known as Siberian grays. Superintendent Hoover says the little ones are all "doing nicely," and that next winter they will make a splendid Alaskan team for the snow pictures that are being planned for the latter part of the year.

"The Eagle's Wings" Can and Will Repeat this Manchester Record for You . . . .

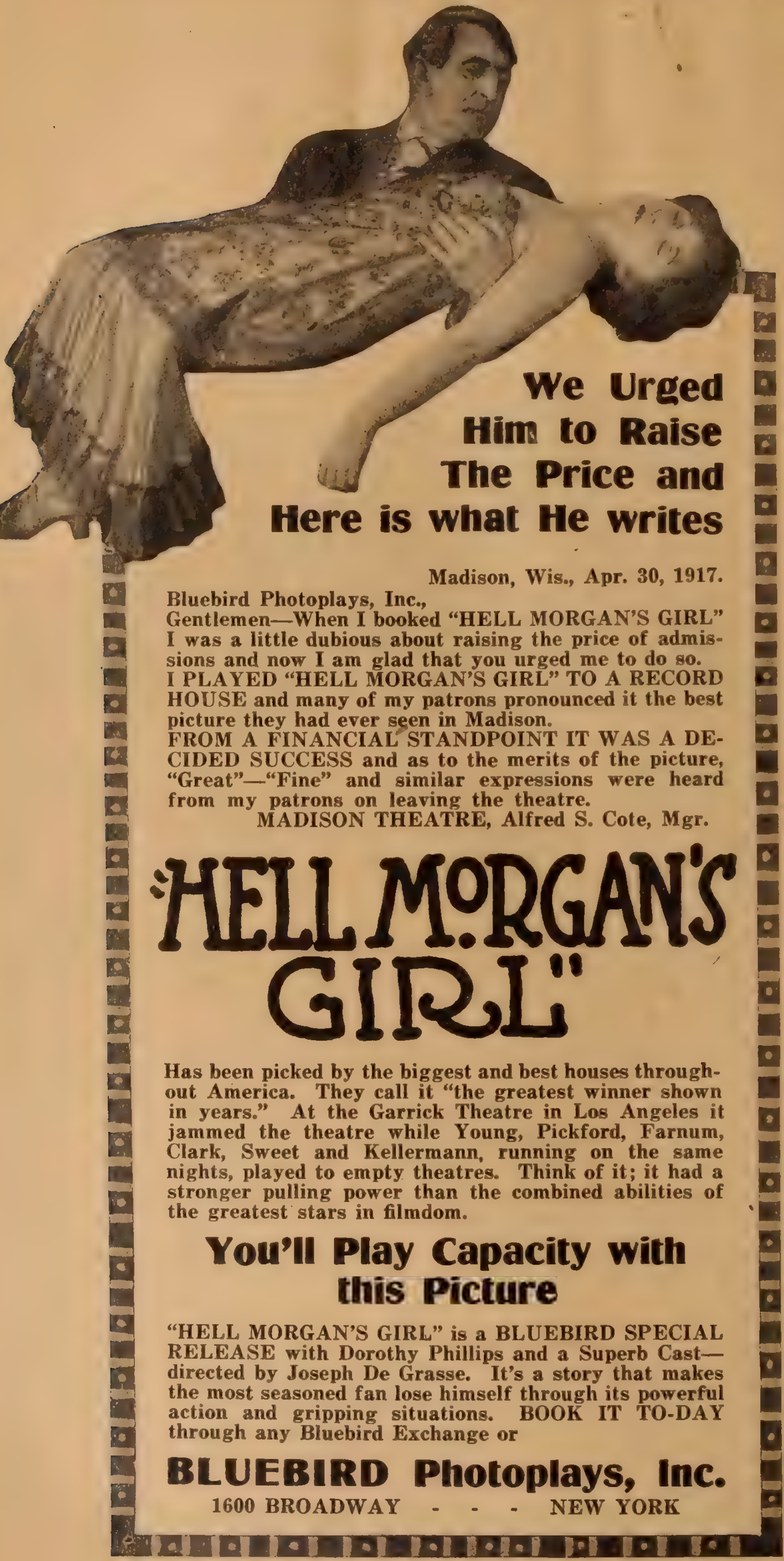
"The Eagle's Wings" hits your patrons between the eyes and makes them thrill with its big preparedness story. It doesn't depend on flag-waving, smoke, bombs or sham battles to get over. It's a flesh and blood story—a powerful human-interest story that gets under the skin of your crowd and holds their supreme interest until the last flicker fades. Endorsed by patriotic associations wherever shown. Book it through your nearest BLUEBIRD Exchange, or direct from

EAGLE THEATRE IS DOING GOOD BUSINESS

Last night the Eagle theatre was packed to the doors by an enthusiastic audience, who witnessed the great patriotic photodrama, "The Eagle's Wings." The judgment of the audience upon this great picture was that it was the most thrilling in subject, the most authentic in detail and the most magnificent in setting of any war picture which has ever been seen in Manchester

The picture brings home to the American people what they are facing today—industrial preparedness. "It takes five men at home to keep one man at the front fed and equipped."

BLUEBIRD Photoplays, Inc.
1600 BROADWAY, NEW YORK.



We Urged Him to Raise The Price and Here is what He writes

Madison, Wis., Apr. 30, 1917.

Bluebird Photoplays, Inc.,
Gentlemen—When I booked "HELL MORGAN'S GIRL" I was a little dubious about raising the price of admissions and now I am glad that you urged me to do so. I PLAYED "HELL MORGAN'S GIRL" TO A RECORD HOUSE and many of my patrons pronounced it the best picture they had ever seen in Madison. FROM A FINANCIAL STANDPOINT IT WAS A DECIDED SUCCESS and as to the merits of the picture, "Great"—"Fine" and similar expressions were heard from my patrons on leaving the theatre.
MADISON THEATRE, Alfred S. Cote, Mgr.

"HELL MORGAN'S GIRL"

Has been picked by the biggest and best houses throughout America. They call it "the greatest winner shown in years." At the Garrick Theatre in Los Angeles it jammed the theatre while Young, Pickford, Farnum, Clark, Sweet and Kellermann, running on the same nights, played to empty theatres. Think of it; it had a stronger pulling power than the combined abilities of the greatest stars in filmdom.

You'll Play Capacity with this Picture

"HELL MORGAN'S GIRL" is a BLUEBIRD SPECIAL RELEASE with Dorothy Phillips and a Superb Cast—directed by Joseph De Grasse. It's a story that makes the most seasoned fan lose himself through its powerful action and gripping situations. BOOK IT TO-DAY through any Bluebird Exchange or

BLUEBIRD Photoplays, Inc.
1600 BROADWAY - - - NEW YORK

AT THE FRONT.

(*Continued from page* 34)

Hades on both sides of the town, while the Germans were blowing up all the houses of the non-combatants. I have discounted some of the tales of dirty German work hitherto, but in the zone they have evacuated I saw sights and heard stories that wouldn't bear repetition. I saw a photograph the other night of a Canadian soldier who had been crucified on a wagon tongue and whiffle tree. He had otherwise been horribly mutilated. Now, I am willing to believe anything. It's a deliberate policy of their General Staff—to frighten the world—but I don't believe the German soldier approves of it.

It certainly is thrilling at the front. The Foreign Office sets aside two or three limousines for the correspondents and officers. Going down the bunch is a gay outfit—half hysterical with anticipation. But, believe me, when those old Black Marias and Jack Johnsons commence kicking up craters in the ground, now two hundred yards away, now half a mile off and now a hundred feet up the road, expressions change mighty quickly and the bunch becomes strangely silent and thoughtful. The spice of danger affects each one differently. To some it gives a hilarious feeling, like looping the loop at Coney Island. The sound of those guns is the greatest experience on earth.

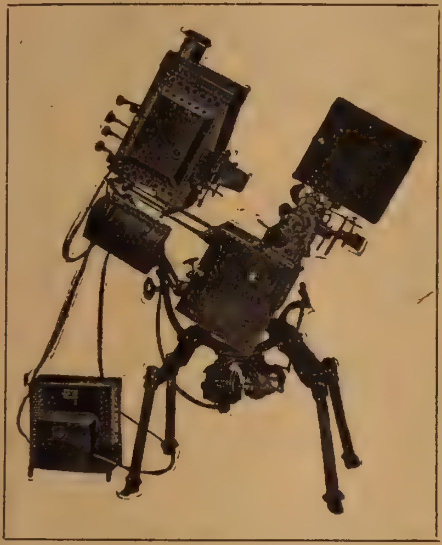
We have had several Zep alarms in Paris since I have been here, but the only one that got near the capital, the L 39, was brought down at Compiegne about 30 miles away. A motor fire engine roared through the streets on the morning of March 17, about 4 a. m., just after I had finished work on the *Herald*. The engine had a siren on it which made a piercing howl as it sounded the "alerte." As I came home to the hotel I noticed seven or eight little balls of fire in the sky which I thought at first were exceedingly bright stars, then some sort of atrial trap. Watching intently for a few minutes, however, I discovered that they were the searchlights of aeroplanes guarding the city.

At 7 o'clock I get a telephone call from the Maison de la Presse asking me if I would like to go down to Compiegne to see the Zep that had just been brought down. An hour later we were speeding along through Senlis on our way to where the wreckage lay. The firemen were still pouring water on the white hot mass of aluminum and fabric. The bodies, or rather bits of bodies, which were taken out were charred beyond all recognition. Wythe Williams of the New York Times went down with me.

I certainly was glad to hear that we had declared war. Now an American

(*Continued on page* 42)

"SEVENTEEN YEARS OF KNOWING HOW"



WHEN YOU ARE INTERESTED IN LONG DISTANCE PROJECTION OF MOTION PICTURES, THINK OF THE RECORD MADE BY

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300 FOOT THROW
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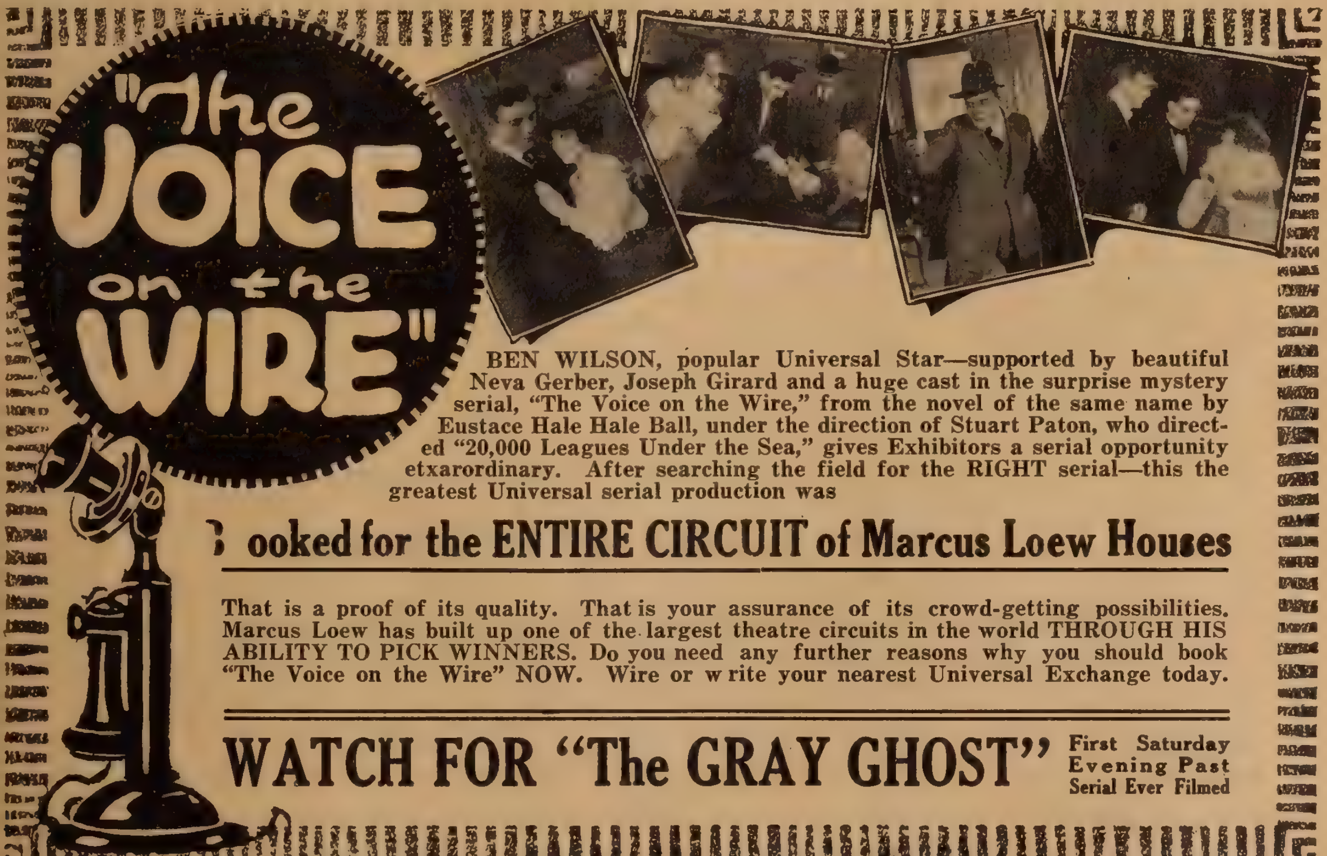

"The VOICE on the WIRE"

BEN WILSON, popular Universal Star—supported by beautiful Neva Gerber, Joseph Girard and a huge cast in the surprise mystery serial, "The Voice on the Wire," from the novel of the same name by Eustace Hale Hale Ball, under the direction of Stuart Paton, who directed "20,000 Leagues Under the Sea," gives Exhibitors a serial opportunity etxaordinary. After searching the field for the RIGHT serial—this the greatest Universal serial production was

Booked for the ENTIRE CIRCUIT of Marcus Loew Houses

That is a proof of its quality. That is your assurance of its crowd-getting possibilities. Marcus Loew has built up one of the largest theatre circuits in the world THROUGH HIS ABILITY TO PICK WINNERS. Do you need any further reasons why you should book "The Voice on the Wire" NOW. Wire or write your nearest Universal Exchange today.

WATCH FOR "The GRAY GHOST" First Saturday Evening Past Serial Ever Filmed

the UNIVERSAL PROGRAM

SPECIALTIES

For the Week of June 11.

BUTTERFLY—"THE FIELD OF HONOR" (Five Reel Military Drama), Allen Holubar, Louise Lovely and M. K. Wilson.

NESTOR—"TO BE OR NOT TO BE—MARRIED" (One Reel Comedy), Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"CHICKEN CHASED AND HENPECKED" (Two Reel Comedy), Phil Dunham, Lucille Hutton and Merta Sterling.

UNIVERSAL ANIMATED WEEKLY—No. 76.

UNIVERSAL SCREEN MAGAZINE—Issue No. 23.

JOKER—"ONE DAMP DAY" (One Reel Comedy), Gale Henry -Wm. Franey.

POWERS—"A PESKY PUP" (Comic Cart.), and "CHINA AT WORK AND PLAY" (Dorsey Ed.) (Split Reel).

REGULAR RELEASES

For the Week of June 11.

GOLD SEAL—"THE BLACK MANTILLA" (Three Reel Drama), Claire McDowell. "BEYOND THE WAR ZONE IN FRANCE" (Short Scenic).

GOLD SEAL—"HEART OF GOLD" (Two Reel Heart-Interest Drama), Little Zoe Rae and Gertrude Aster.

VICTOR—"THE FLOPPING UPLIFTER" (One Reel Comedy), Ernie Shields.

VICTOR—"A BLISSFUL CALAMITY" (Two Reel Comedy), Fred Church-Fritzi Ridgeway.

IMP—"THE THIEF MAKER" (Two Reel Crook Drama), Molly Malone-Jack Nelson.

101-BISON—"THE MYSTERIOUS OUTLAW" (One Reel Drama). Harry Carey.

IMP—"HER STRANGE EXPERIENCE" Louise Lovely.

Book these specials to strengthen your program, no matter what kind of show you are giving. They are the cream of the special subjects available. They will help put over a weak feature and "save the show" any time. They are released on the regular Universal Program, but may be booked separately at a slight advance. They are worth more, because they will bring you capacity at every performance. The regular releases listed here are the backbone of the mighty Universal Program. The best plays, the greatest stars that are appearing on the screen.

The Program that Commands the Patronage of Millions

People hate to see an entertainment backwards. They hate to go to a feature performance and find that reel has been run, and they have to see the last four reels first. They like to go to a theatre and see a good program show. They can drop in any time and get the whole show. That is but one of many reasons why the Universal Program is followed by millions of fans throughout the world, and why it is now in both quantity and quality greater than all competition combined.

THIS WEEK'S PROGRAM

SPECIALS FOR WEEK OF MAY 28.

02443 BUTTERFLY—"Money Madness" (5 reels) Mary MacLaren-Eddie Polo). 1-3-6
02444 NESTOR—"Tell Morgan's Girl" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02446 VICTOR—"The Gunman's Gospel" (Dr.) (Jack Mulhall). 1
02447 L-KO—"Roped Into Scandal" (2 reel Com.) (Harry Lorraine, Bert Roach and Eva Novak). 1-3-6
02448 UNIVERSAL ANIMATED WEEKLY—Weekly No. 74.
02452 UNIVERSAL SCREEN MAGAZINE.—Issue No. 21. 1
02456 JOKER—"Uneasy Money" (Com.) (William Franey). 1
02457 POWERS—"When Noah's Ark Embarked" (Com. Cart.) and "Perils of the Yangtze" (Dorsey Educational) (Split reel.) 1

SPECIALS WITHOUT RELEASE DATE.

02455 UNIVERSAL CURRENT EVENTS—Issue 3.
02459 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber ((Episode No. 12) "The Sign of the Thumb" (2 reels). 1-3-6

REGULAR RELEASES.

02445 GOLD SEAL—"The Stolen Actress" (3 reel Society and Mountain drama) (Ruth Stonehouse). 1-3-6
02449 VICTOR—"An Eight Cylinder Romance" (2 reel comedy drama) (J. M. Foster-Rena Rogers). 1-3-6
02450 BIG U—"Defiance" (Dr.) (Margarita Fischer) 1
02451 VICTOR—"By Speshul Delivery" (Com. dr.) (Zoe Rae). 1
02453 IMP—"The Puzzle Woman" (Dr.) Grace Cunard-Francis Ford). 1
02454 BISON—"No. 10 Westbound" (2 reel Railroad Dr.) (Eileen Sedgwick-Kingsley Benedict)1-3-6
02458 REX—"The Purple Scar" (2 reel dr.) (Constance Johnson). 1-3-6

NEXT WEEK

SPECIALS FOR THE WEEK OF JUNE 4.

02460 BUTTERFLY—"The Circus of Life" (5 reels) (Little Zoe Rae, Mignon Anderson, Emory Johnson and Pomeroy Cannon). 1-3-6
02461 NESTOR—"Burglar by Request" (Comedy) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02462 GOLD SEAL—"The Almost Good Man" (3 reel Western Drama.) (Harry Carey-Claire Du Brey). 1-3-6
02464 L-KO—"Dry Goods and Damp Deeds" (2 reel Com.) (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling). 1-3-6
02465 UNIVERSAL ANIMATED WEEKLY—Weekly No. 74. 1
02469 UNIVERSAL SCREEN MAGAZINE — Issue No. 22. 1
02473 JOKER—"Simple Sapho" Com.) (Gale Henry-Jack Dill). 1
02475 POWERS—"Them Were the Happy Days" (Com. Cart.) and "Superstitious China," (Dorsey Educational (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02472 UNIVERSAL CURRENT EVENTS—Issue No. 4. 1
02476 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire," with Neva Gerber. (Episode No. 13) (2 reels) "Twixt Death and Dawn." 1-3-6

REGULAR RELEASES.

02463 VICTOR—"A Box of Tricks" (Com.) (Billy Mason-Marcia Moore). 1
02466 LAEMMLE—"The Missing Wallet" (Drama) (Edwin August). 1
02467 REX—"Tacky Sue's Romance" (2 reel Human-Interest Dr.) (Ruth Stonehouse). 1-3-6
02468 IMP—"Doomed" (Dr.) Charles Mailes- Claire McDowell). 1
02470 NESTOR—"Who's Looney Now?" (2 r. Com.) (Eddie Lyons-Lee Moran). 1-3-6
02471 BISON—"The Scrapper" (2 reel Cowboy dr.) (Jack Ford). 1-3-6
02474 IMP—"The Hunted Man" (Dr.) (Lee Hill-Mignon Anderson). 1

The WEEK AFTER

SPECIALS FOR THE WEEK OF JUNE 11.

02477 BUTTERFLY—"The Field of Honor" (5 reels) (Allen Holubar, Louise Lovely and M. K. Wilson). 1-3-6
02478 NESTOR—"To Be Or Not To Be—Married" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02481 L-KO—"Chicken Chased and Henpecked" (2 reel Com.) (Phil Dunham, Lucille Hutton and Merta Sterling).
02482 UNIVERSAL ANIMATED WEEKLY—Weekly No. 76. (News).
02483 GOLD SEAL—"Heart of Gold" (2 reel Human-Interest dr.) (Zoe Rae-Gertrude Aster). 1-3-6
02486 UNIVERSAL SCREEN MAGAZINE—Issue 23.
02488 JOKER—"One Damp Day" (Henry-Franey). 1
02491 POWERS—"A Pesky Pup" (Com. Cart.) and 'China At Work and At Play" (Dorsey Ed.) (Split reel). 1

SPECIALS WITHOUT RELEASE DATE.

02493 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" (Episode No. 14) with Neva Gerber (2 r.) "The Light of Dawn" 1-3-6
02487 UNIVERSAL CURRENT EVENTS—Issue No. 5 (Shipping Date June 9th). 1

REGULAR RELEASES.

02479 GOLD SEAL—"The Black Mantilla" (3 reel dr.) (Claire McDowell and "Beyond the War Zone in France" (Short scenic). 1-3-6
02480 VICTOR—"Making Monkey Business" (Com.) (Eileen Sedgwick). 1
02484 VICTOR—"The Flopping Uplifter" (Com.) (Ernie Shields). 1
02485 VICTOR—"A Blissful Calamity" (2 reel Com. Dr.) (Fred Church-Fritzi Ridgeway). 1-3-6
02489 IMP—"The Thief Maker" (2 reel Crook Dr.) (Molly Malone-Jack Nelson). 1-3-6
02490 BIG U—Harry Carey in "The Mysterious Outlaw" (Drama). 1
02492 IMP—"Her Strange Experience" (Drama) Louise Lovely).

Musical Program to "SOUTHERN JUSTICE" Specially Selected and Compiled BY WINKLER

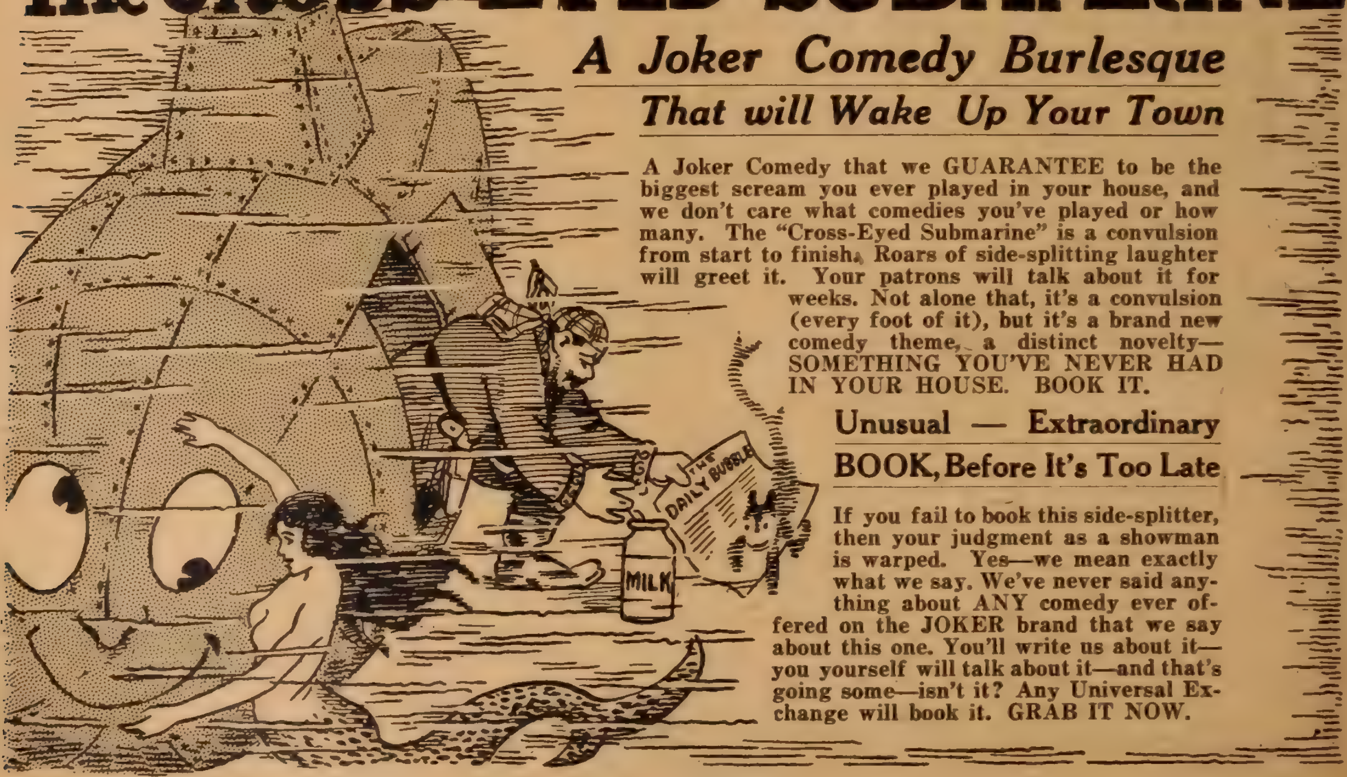
THEME THEME
ROMANCE SANS PAROLES (3-4 ANDANTE CON MOTO)
BY VON GOENS

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	1 Min. & 40 Sec.	My Old Kentucky Hom,e Song
T	Uncle Zake Figured, etc.	6 Min. & 15 Sec.	Southern Reverie, Characteristic (4-4 Andante con moto) by Bendix
T	In the Cumberland Mountains	3 Min. & 15 Sec.	Au Matin (3-4 Andantino) by Godard
S	Old Man With Basket	1 Min. & 10 Sec.	Tulips (4-4 Moderato grazioso) by Miles
T	Three Days Later...	3 Min. & 40 Sec.	Love's Captive (6-8 Andantino) by Brooks
T	Where Are You All?	2 Min. & 10 Sec.	Arkansas Traveler, Fantasia by Peterschen
T	The Next Morning..	3 Min. & 40 Sec.	Spring Morning, Serenade (2-4 Allegretto) by Lacombe
T	Ray Preston, etc. ...	3 Minutes	In Lover's Lane (6-8 Allegro Moderato) by Pryor
T	In a Week Preston Was Known	4 Min. & 40 Sec.	Pastel (Menuet Vif) by Paradis
T	A Few Days Later..	2 Min. & 25 Sec.	Summer Nights, Idyl (3-4 Andante expressiv) by Roberts
T	It Was the Evening of the Party	1 Min. & 25 Sec.	Dreams of the South, Waltz, by E. Ascher
T	Ray Preston of Whom, etc.	1 Min. & 25 Sec.	Good Southern Cake Walk
T	Wasn't This My Dance?	50 Seconds	.... Theme
T	John Clayton Had Been at Work....	3 Min. & 25 Sec.	Wild Rosebud (4-4 Moderato Melody) by Tobani
T	Mr. Preston Ordered Them	2 Min. & 45 Sec.	.... Theme
T	If You Won't Listen	2 Min. & 45 Sec.	For Thee (4-4 Larghetto) by Kate-Vannah
T	Preston Ought to Let Us In.........	3 Minutes	Capricious Ninette (4-4 Andante) by Orth
T	With Confidence In the Judge	1 Min. & 20 Sec.	.... Theme
T	The Next Day Was Saturday	2 Min. & 15 Sec.	Once upon a time (3-4 Moderato) by Mahr
S	Telegram	1 Min. & 40 Sec.	.... Theme
T	It Was Evening.....	6 Min. & 40 Sec.	After Sunset (4-4 Dramatic Moderato) by Pryor
T	Here Is An Important Note	3 Minutes	.... Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

"The CROSS-EYED SUBMARINE"



A Joker Comedy Burlesque

That will Wake Up Your Town

A Joker Comedy that we GUARANTEE to be the biggest scream you ever played in your house, and we don't care what comedies you've played or how many. The "Cross-Eyed Submarine" is a convulsion from start to finish. Roars of side-splitting laughter will greet it. Your patrons will talk about it for weeks. Not alone that, it's a convulsion (every foot of it), but it's a brand new comedy theme, a distinct novelty—SOMETHING YOU'VE NEVER HAD IN YOUR HOUSE. BOOK IT.

Unusual — Extraordinary

BOOK, Before It's Too Late

If you fail to book this side-splitter, then your judgment as a showman is warped. Yes—we mean exactly what we say. We've never said anything about ANY comedy ever offered on the JOKER brand that we say about this one. You'll write us about it—you yourself will talk about it—and that's going some—isn't it? Any Universal Exchange will book it. GRAB IT NOW.

Musical Program for "Money Madness"--Butterfly Picture and the Universal Program for the week of May 28.

Specially Selected and Compiled by M. Winkler.

Paroles (4-4 *Andante Moderato*), *by Tobani, is the There.*

1. *"Dramatic Tension No.* 1," by Ascher, until "Ethel Fuller, daughter of the President." 2. *"Pure as Snow"* (Andante Tranquillo), by Langey, until "There they stand." 3. *"Hurry No.* 4," by Lake, until "You must take your daughter," etc. 4. Continue pp. until "Exterior Scene." 5. Continue ff. until "If I had been selected," etc. 6. *"Ecstasy"* (4-4 Allegro passionato), by Zamecnik, until "Tom, I wish you would escort," etc. 7. *"Mysterioso Agitato,"* by Becker, until "Tom with Ethel in a close-up." 8. Theme, to action pp. or ff., until "Blackies opportunity to get even." 9. *"Poor Relations"* (Moderato Mysterioso), by Bendix, until "Poor daddy, the excitement," etc. 10. Continue ff. until "Behind well-guarded doors," etc. 11. Continue to action, until "Interior of restaurant." 12. *"Vision,"* Characteristic (6-8 Andante), by Blon, until "Burglars near safe." 13. *"Andante Mysterioso,"* by Becker until "Why that's Mr. Smith." 14. *"Serenade"* (6-8 Andantino), by Czerwonky, until "Doctor Mercer bucks the tiger." 15. *"Allegro,"* by Bach, to action pp. or ff., until "The fight." 16. Long Hurry, to action, until "Why, those are grand national banknotes." 17. *Caratine* (4-4 Dramatic), by Bohm, until "The next day." 18. *"Dramatic Tension,"* by Winkler, until "Tom finds the safe empty." 19. Long Hurry," to action, until "Detectives searching Tom's room." 20. Dramatic Andante to action, until "I demand that Mr. Fuller," etc. 21. Hurry to action, until "Interior of hotel lobby." 22. *"Courtesy Intermezzo"* (3-4 Andante), by Wiegand, until "And I know Tom is innocent." 23. *"Rustles of Spring"* (Agitato Movement), by Sinding, until "Automobiles speeding." 24. Long Galop to action, until "Locomotives stop." 25. Repeat *"Rustles of Spring,"* until "I've worked for you twenty years." 26. Piano or Organ, improvise to action, until "Two shots." 27. Produce effect, followed by 28. *"Dramatic Tension,"* by Reissiger, until "That is the whole story." 29. *"Sparklets"* (6-8 Moderato), by Miles, until "We are all greatly indebted," etc. 30. Theme, until the end.

NESTOR—"Tell Morgan's Girl" ....(Comedy)

1. Piano solo, to action, until "You can't get away," etc. 2. Short agitatio, until "Boss, I can play ragtime" (Note—watch action and improvise on rags, turkey trots, etc., through entire comedy).

GOLD SEAL—"The Stolen Actress"....(Three Reels)

REEL I.

1. *"Maximilian Overture,"* by Ascher, until "By dinner time Laura was," etc. 2. *"Eleanor,"* by Deppen, until "This is my next play." 3. *"Chanson D'Amour,"* by Saar, until end of Reel I.

REEL II.

4. *"Idlewilde,"* Intermezzo, by Gottschalk, until "When Uncle Seth had the courage." 5. *"Reverie,"* by Rissland, until "The stage manager takes a hand." 6. *"Heloise,"* Intermezzo, by Langey, until "Are you a stranger in these parts?" 7. *"Melody,"* by Kretschmer.

REEL III.

8. Continue *"Melody,"* by Kretschmer, until "Burning with rags," etc. 9. *"Yelva Overture,"* by Reissiger, until "The opening night." 10. *"Tendresse,"* by Ravina, until the end.

REX—"The Purple Scar"..........................(Two Reels)

REEL I.

1. *"Lunita,"* Intermezzo, by Loraine, until "Girls cry for help." 2. *"Dramatic Tension,"* by Winkler, until "One touch of kindness." 3. *"La Rose,"* Intermezzo, by Ascher, until "Six years later." 4. *"Albumleaf,"* by Kretschmer, until "Jeffre, head of Cocain Trust." 5. *"Chinese Serenade,"* by Puerner,

REEL II.

6. Continue *"Chinese Serenade"* until "Automobile arrives." 7. *"Dialogue,"* by Meyer-Helmund, until "My God, the Scar." 8. *"Dramatic Tension No.* 1," by Reissiger, until "When time had healed." 9. *"Harmony of Love,"* Romance, by Langey, until end.

VICTOR—"By Speshul Delivery"...............(One Reel)

1. *"Pastel Menuet,"* by Paradis. 2. *"Sweet Ponderings,"* by Langey. 3. *"Daisies,"* by Bendix, until the end.

VICTOR—"The Gunman's Gospel" ....(Comedy)

1. *"Secret,"* Intermezzo, by Gautier, until "Hats off in church." 2. *"Glory, Glory, Halleluhah,"* until the end.

L-KO—"Roped Into Scandal" ....(Two-Reel Comedy)

REEL I.

1. *"Noisy Bill,"* by Losey. 2. *"Knock the L"* (Popular).

REEL II.

3. *"Merry Whirl"* (Popular). 4. *"Moana"* (Popular), until the end.

BISON—"No. 10 Westbound"

REEL I.

1. *"Fifth Nocturne,"* by Leybach, until "Harvey Mason," etc. 2. *"Olympia,"* Overture (Dramatic), by Ascher, until "Edith and her lover." 3. *"Serenade"* (6-8 Andantino), by Czerwonky, until end of Reel I.

REEL II.

4. *"Dreams of Love"* (6-4 Dramatic Allegro), by Liszt, until "They got yer gal." 5. Repeat *"Olympia Overture"* once through. 6. *"Dramatic Andante,"* by Kretschmer, until the end.

JOKER—"Uneasy Money" ....(One Reel)

1. *"Intermezzo,"* by Pierne. 2. *"Gavotte,"* by Gossec. 3. *"Le Secret,"* by Gautier, until the end.

BIG U—"Defiance" ....(One Reel)

1. *"Manzano,"* by Brooks, until "During the weeks that followed." 2. *"Olla Podrida,"* by Puerner, until the end.

VICTOR—"An Eight Cylinder Romance"

REEL I.

1. *"Sweet Jasmine,"* by Bendix, until "Lemonade." 2. *"Lullaby,"* by Kjerulf, until end of Reel I.

REEL II.

3. *"Intermezzo,"* by Bohm, until "If we got out," etc. 4. *"Alita,"* by Losey, (once through). 5. *"In Lovers' Lane,"* by Pryor, until the end.

UNIVERSAL PREPAREDNESS PRODUCTIONS

Every one is interested in PREPAREDNESS, and will go any reasonable distance to see UNIVERSAL PREPAREDNESS PRODUCTIONS.

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"The White Feather Volunteer"
Two-reel war drama based on the slacker difficulties of English enlistment. Featuring Rupert Julian and Elsie Jane Wilson. Produced by Rupert Julian.

"Court Martialed" A crackerjack three-reel production, featuring Allen Holubar and Frances Nelson. Produced by Stuart Paton.

"If My Country Should Call" Dorothy Phillips gives a wonderful performance in "If My Country Should Call." It is a red-blooded picture with an especial appeal to men of military age as well as to their mothers and fathers.

Write immediately to your nearest exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Mfg. Concern in the Universe," 1600 Broadway, New York.

AT THE FRONT.

(Continued from page 36)

over here can hold his head up once more. Believe me, the French certainly appreciate our coming in. Paris is bedecked with flags from one end to the other. This afternoon there were celebrations at the Lafayette and Washington statues. It really is touching—their appreciation of our step. I saw poor little shopgirls who could hardly afford it, I am sure, buying American flags this afternoon. Even the kids sailing their boats in the park ponds have put American flags at the mastheads of their tiny craft. The day war was declared the proprietor of my hotel rushed into my room and put up no less than five flags, four feet by eight feet square, outside my window.

The American aviation squadron has been saddened by three deaths lately—Jim McConnell, Genet and Dugan. The squadrilla has done wonderful work and one of the boys, Raoul Lufbery, is an "ace," having brought down five machines. Bennett Maulter, a Wausau, Wisconsin, boy whom I knew in New York and who is still in training outside Paris on a Bebe machine, dropped in to see me yesterday. He is crazy to get to the front and told me a long tale of woe.

It looks now as if the war will be over by the time the American troops get over here. Fro mall accounts Turkey, Bulgaria and Austria are on the verge of blowing up. Let us hope they do. This awful slaughter is getting on everybody's nerves.

As for myself, I am running around in circles just like I did in New York. Hotel, New York Herald office translating French into worse English, meals and sleep. The trips to the front serve to break the monotony. On the side, of course, I am busy with my Graflex camera photographing the odd corners of Paris and taking advantage of the beautiful spring days.

I haven't any plans in particular for the future. One thing is certain, however: I am here until after the war. I haven't decided yet what branch oft he service I shall enter if I am called up under the Universal Service plan, but the artillery appeals to me. If my old regiment, the Seventh of New York, comes over I would like to join up with them. Seeing everybody in the army over here makes a fellow feel like an embusque—a shirker. If I do go up till the finish of the war I certainly will know what I am going up against, for I have been in enough military hospitals and have been under fire enough times to know what war means. But it's much better to get one's head blown off fighting for the old Stars and Stripes than it would be to wait twenty or thirty years for liver trouble or hardening of the arteries to give one the coup de grace.

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"20,000 LEAGUES UNDER THE SEA"

"Even As You and I"

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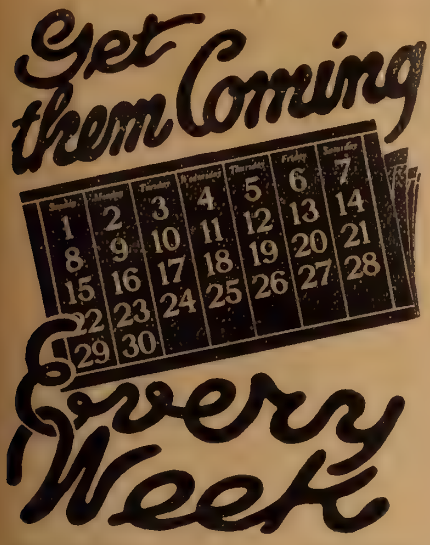

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"The Perils of the Secret Service"

"UNEASY MONEY."

Joker Comedy.

Story and Scenario by Jack Cunningham.
Produced by W. W. Beaudine.

CAST.

Editor	William Franey
Suza	Za Su Pitts
Stranger	Lillian Peacock
Her Accomplice	Milburn Moranti

Bill is the editor of the country paper and Suza his assistant. Lil and Milt arrive in town, and Suza is sent to interview them. Bill sees the stranger and orders Suza back to the office. Milt works an old game on Bill. He takes a diamond ring from his pocket, and when Bill makes a dive for it, Milt picks it up first. Then Bill sees an ad offering five hundred dollars for the return of a diamond ring, and buys it from Milt for $200. Suza races off with it, and shows it to every one she meets. She thinks it is for her. Bill is frantic. Suza shows it to a jeweler who tells her it is worthless. Bill and Suza rush to the depot to catch Lil and Milt but are too late. Suza consoles Bill by telling her that it is worth $200 to her, and placing it on her engagement finger.

"DEFIANCE."

Big U Drama.

With Margarita Fischer.

The scenes of this picture were taken at the famous San Gabriel mission, built in 1771. Don Enrique Carillo has a pretty daughter Rosa, who falls in love with George Curdy, when the latter is sent from the recording office to examine his property deed. Carillo does not wish his daughter to marry an American, and opposes the match. Rosa and George decide to elope. They ride to the mission and ask the monk in charge to marry them. Don Enrique angrily follows them, and arrives just as the ceremony is completed. He attacks George and the two men fight. The monk rescues Rosa and George, who ride away.

"PERILS OF THE YANGTZE."

Powers Dorsey Educational Split Reel

The Yangtze courses through a great plain of material deposited by floods, therefore its perils consist largely of shifting channels. The approach to the gorges is not difficult, but the current becomes very swift and treacherous. In some parts the river is quite safe, while in others there are dangerous whirlpools and currents which engulf the unwary captain. At the end of the gorges we see the river town of Wanshien.

Smiles, chuckles and loud laughs a-plenty are packed into the uproariously funny

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"TELL MORGAN'S GIRL."

Nestor Comedy.

Scenario by Frederick A. Palmer.
Produced by L. W. Chaudet.

CAST.

Clarence Keyes	Eddie Lyons
Bill Mussum	Lee Moran
"Two-Step" Sadie	Edith Roberts
"Soft-Drinks" Sam	Fred Gamble

Clarence leaves home in the country to seek a musical career in the city. He is passing a dance-hall just as the piano player is thrown into the street by the bouncer. Clarence applies for the job. He gets it, but his music is awful, and he is about to meet his fate when "Two-Step" Sadie, who likes his looks, stops Bill, the bouncer, and Clarence is given another chance. Bill cannot stand the limping tempo and drags Clarence to the bar. A drink will fire him with pep. The effect wears off and the ragtime lags again. After a second drink, he plays wonderful ragtime. After a few more, he "cleans out" the place, compelling the toughest of them to drink buttermilk with him.

"WHEN NOAH'S ARK EMBARKED."

Powers Comedy Cartoon Split Reel.

Noah has completed the ark, and calls the animals to go on board. The monkey gives him lots of trouble, but the other beasts respond to the call and embark two by two. The skipper chases them all below, but the monkey won't go. They chase each other around the decks. Finally the monkey leaps ashore and Noah goes after him. Then the animal jumps back, undoes the rope which secures the ark, and it runs down the ways and into the sea. Noah realizes that it has set sail without him, and he plunges into the water and swims after it.

"THE PUZZLE WOMAN."

Imp Drama.

Written by Grace Cunard.
Produced by Francis Ford.

CAST.

Cliff Jordan	Francis Ford
Slim	Irving Lipner
Shorty	Harry Mann
The Girl	Grace Cunard

Cliff Jordan is down and out. He meets two crooks who live in his hotel, Shorty and Slim. He goes to their room, and on the way they flirt with a girl, whom they persuade to come with them. The crooks plan to pull off a safe-robbing scheme, and use Cliff and the girl as unconscious confederates. They hide the money in a box of candy, which they pass to the girl. She gives it to Cliff to hold for her. Detectives are chasing the crooks. Cliff, in his room, opens the box and finds money instead of candy. He goes with his find to the crooks. They tell him that he has been used as a tool. The detectives overhear this. They enter and arrest the crooks. They are about to arrest Cliff too, when he pulls out a card, with "Phil Kelly Detective" on it, and asks them to meet his wife, who is responsible for a large part of their joint success.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 21.

The first subject of the Screen Magazine, Issue Number 21, is taken in the State Hospital for the Insane at Kingston, N. Y., and shows modern methods in the care of the patients. That they are quite happy is evident from the pictures.

Laces of the world, is the title of the next subject, which was photographed in the Century Theatre, and forms a part of the famous "Century Girl," which is now closed for the summer. Pretty girls are costumed in the laces characteristic of Italy, Spain, Belgium, Ireland, France and other countries.

The next subject shows the diligence of the New York Department of Health in confiscating and destroying any food which is unfit for consumption. A hospital for disabled ships, photographed in one of the drydocks of the latest type, is a timely and interesting bit. The reel closes with a study of "Bobby" the Universal lion, who poses for his portrait modeled by Willie Hopkins, the the sculptor. Then the statue comes alive before our eyes.

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This is the most Important Page in this Magazine

Blue Ribbon Advance Notices

Every Exhibitor Should Read Every Word Every Week

Feature Releases in the Universal Program of Two Weeks from This Week

"The Field of Honor." With Allen Holubar, Louise Lovely and M. K. Wilson. Powerful War Drama. Written by Brand Whitlock, U. S. Minister to Belgium. Sixth Butterfly Picture. Directed by Allen Holubar. Released June 11. Every American knows Brand Whitlock, our heroic minister to the stricken country of Belgium. There are many perhaps who do not know that before his appointment he was the fighting mayor of Toledo, Ohio, or that he is the author of several successful novels, of photoplays and is a sociologist of note. All of which leads up to the fact that he is a good story teller and has presented you with one in this BUTTERFLY Picture that your patrons will enjoy. Allen loves Louise. Influenced by her mother she marries George Baring and Allen is heart-broken. The Civil War breaks out and there comes a call for volunteers. Allen is captain of a company and later becomes a colonel. Baring goes, too, becomes a captain and, frightened in a charge, is shot by one of his men while attempting to run away. Allen tells Louise and her son that George died a hero. Then comes the big punch that makes the most unusual story that has appeared in a long time. It will grip your audiences, thrill them and send them from your theatre glad to have seen this remarkable BUTTERFLY.

"The Black Mantilla." With Claire McDowell, Richard Ryan and Gypsy Hart. Written and Produced by Ruth Ann Baldwin. Three Reel Gold Seal Romantic Drama. Released June 12. A wise Exhibitor once told the writer, "If you want to put a strong drama over, cram it with atmosphere." This Black Mantilla Picture has atmosphere plus. The scene is laid down in old Mexico, where they are supposed to love more passionately and hate more fiercely than in more northerly regions. Claire had a shrewdish tongue. She was feared and not very much respected by the villagers. But she was passionately adored by Juan. Cuella's mother made famous tortillas. Juan gave the old lady a cheap mantilla in appreciation of her skill and she in turn gave it to Cuella, who loved Juan. Claire was jealous as the shrewd old lady intended, and Juan's explanation counted not a bit. Claire told Juan to get her a fine silk mantilla and she would be his sweetheart. How he got it and the consequences make one of the most interesting three-reelers we have recorded in many a day.

"Heart of Gold." With Little Zoe Rae and Gertrude Aster. Two Reel Gold Seal Heart-Interest Drama. Directed by Geo. L. Sargent. Released June 14. Book this and boost it hard. Little Zoe gives a performance that will win any one who sees this beautiful picture. It is not only sweet and wholesome, but it is truly strongly dramatic. When her mother dies Zoe goes to live with a childless old pawnbroker, and the story that follows her removal to a beautiful home is full of the sort of situations that make people love the movies. A winning picture.

"A Blissful Calamity." With Fred Church and Fritzi Ridgeway. Two Reel Victor Comedy Drama. Directed by T. G. Heffron. Released June 15. Fred had money and good looks and all the girls were after him. But—Fred was the most bashful chap that ever happened. His friends ask him to a week-end party, supposed to be a stag, but the place was running over with girls. Fred said he was engaged (for protection), and they demanded that he produce the girl. How a regular girl came along; how she and Fred planned a fake marriage to fool the bunch, and how the calamity turned out blissfully, makes a remarkably enjoyable play, with pep and action from start to finish.

REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

APRIL—

29—*In the Heart of China*..........(Educational)
and *Under the Big Top*.....(Com. C.) (Split R.)

MAY—

6—*A Barnyard Nightmare*..........(Com. Cart.)
and *"Industrial China"*..........(Educational)
13—*Such Is Life In South Algeria*..........(Educ.)
20—*When Does a Hen Lay an Egg?*......(Com. Cart.)
and Dorsey Ed..........*"The River of Lost Souls"*

REX.

APRIL—

19—*The Sorceress* ....(Drama)
26—*The Townsend Divorce Case*..........(Drama)
29—David Craig's Luck..........(2-Reel Drama)
Matt Moore-Jane Gail.
17—*The Gift of the Fairies*..........(Juv. C.-D.)

UNIVERSAL SPECIAL FEATURE.

APRIL—

16—Ben Wilson in "The Voice on the Wire," Episode No. 6, "The Death Warrant"..........(2 Reels)
23—Ben Wilson in "The Voice on the Wire," No. 7, "The Marked Room"..........(2 Reels)
30—Ben Wilson in "The Voice on the Wire," (Episode No. 8) "High Finance"..........(2 Reels)
With *Neva Gerber*

MAY—

7—Ben Wilson in "The Voice on the Wire," Episode No. 9 ,"The Stern Chase".... ....(Two Reels)
14—Ben Wilson in "The Voice on the Wire," Episode No. 10, "The Guarded Heart"..........(2 Reels)
with *Neva Gerber.*

VICTOR.

MAY—

4—*A Darling in Buckskin*..........(Comedy)
8—*Baseball Madness* ....(Comedy)
10—*Swearing Off* ....(Comedy)
11—*Signs of Trouble*..........(Comedy)
15—*Fat and Foolish*..........(Com.)
17—*Breaking Up the Family Strike*..........(Com.)

LAEMMLE.

APRIL—

18—*Chubby Takes a Hand*.......... (Drama)
25—*Twixt Love and Desire*.......... (Drama)
28—*A Woman of Clay*.......... (Drama)
MAY—
12—*The Doctor's Deception* ....(Drama)
18—Her Great Dilemma..........(2-R. Drama)
Lee Hill and *Louise Lovely.*

UNIVERSAL ANIMATED WEEKLY.

APRIL—

25—*Animated Weekly, Vol. 2, No. 69*..........(News)
MAY—
2—*Animated Weekly, Vol. 2, No. 70*..........(News)
9—*Animated Weekly, Vol. 2, No. 71*..........(News)
16—*Animated Weekly, Vol. 2, No. 72*..........(News)

UNIVERSAL SCREEN MAGAZINE.

MAY—

4—*Universal Screen Magazine. Issue No. 17.*
11—*Universal Screen Magazine. Issue No. 18.*
18—*Universal Screen Magazine. Issue No. 19.*

BIG U.

MAY—

6—True to Their Colors..........(2-R. War Drama)
Grace Cunard.
13—Captain Morjorie's Adventure....(2-R. War Dr.)
18—*The Brand of Death*..........(Dr.)

GOLD SEAL.

APRIL—

24—The Forest Nymph..........(3-Reel Mountain Dr.)
MAY—
1—Bill Brennan's Claim..........(3-R. West. Drama)
Neal Hart-Janet Eastman.
8—The Grip of Love..........(3-R. Mountain Dr.)
Allen Holubar-Louise Lovely.
15—The Honor Of An Outlaw..........(3-R. Drama)
Harry Carey—Claire Du Brey.

IMP.

MAY—

4—A Midnight Mystery ....(2-R. Mystery Dr.)
Thomas Jefferson-Betty Schade.
10—*Flames of Treachery*..........(Drama)
11—The Girl in the Garret..........(2-R. Drama)
Jack Nelson-Molly Malone.
20—The Case of Dr. Standing..........(2 Reels)
Chas. Ogle.

BISON.

APRIL—

28—The Trail of Hate........(2-Reel Western Drama)
Jack Ford.
MAY—
5—Little Moccasins ....(2-R. Mountain Drama)
Millard K. Wilson-Edith Roberts.
12—One Wild Night ......(2-R. West Society Drama)
Gypsy Hart-Kingsley Benedict.
19—Casey's Border Raid..........(2-R. Com. Dr.)
Neal Hart—Janet Eastman.

L-KO.

MAY—

2—*The Cabaret Scratch*..........(Comedy)
6—*Scrambled Hearts* ....(Comedy)
9—Tom's Tramping Troupe ....(2-R. Comedy)
Phil Dunham-Lucille Hutton.
16—A Good Little Bad Boy..........(2-R. Com.)
Phil Dunham—Lucille Hutton.

UNIVERSAL SPECIAL ATTRACTION.

23—Jack Mulhall in "The Hero of the Hour" (5 R.)
30—The Birth of Patriotism..........(5-R. Drama)
Irene Hunt.

BUTTERFLY.

MAY—

7—Eternal Love ....(5 Reels)
Douglas Gerrard-Ruth Clifford.
14—The Phantom's Secret..........(5 Reels)
Mignon Anderson, Hayward Mack and *Molly Malone.*

JOKER.

APRIL—

28—*The Leak* ....(Comedy)
MAY—
5—*Left in the Soup*..........(Comedy)
12—*The Man With a Package*..........(Comedy)
19—*The Last Scent*..........(Com.)

NESTOR.

APRIL—

23—*The Home Wreckers*..........(Comedy)
30—*What a Clue Will Do*..........(Comedy)
MAY—
7—*The Lost Appetite*..........(Comedy)
14—*To Oblige a Vampire*..........(Com.)

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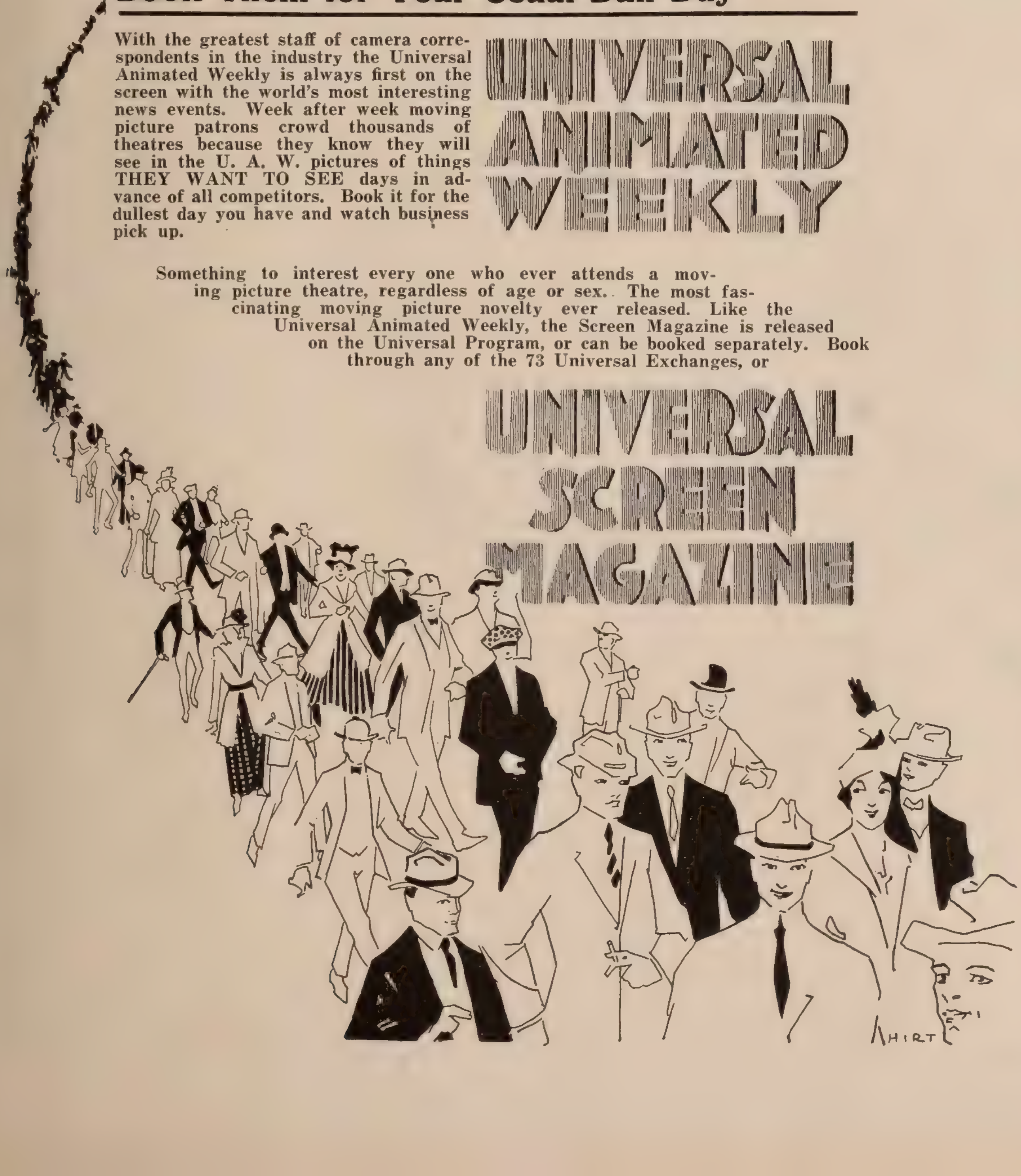
UNIVERSAL SCREEN MAGAZINE



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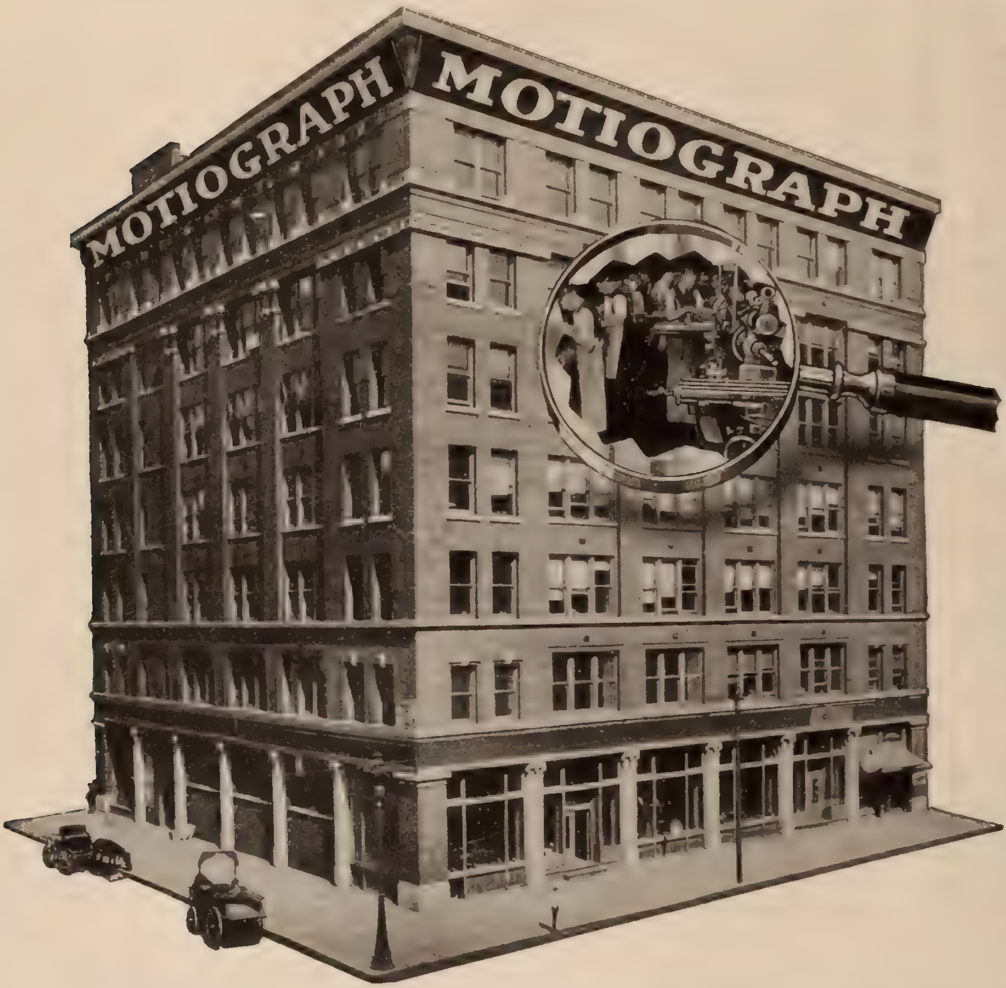

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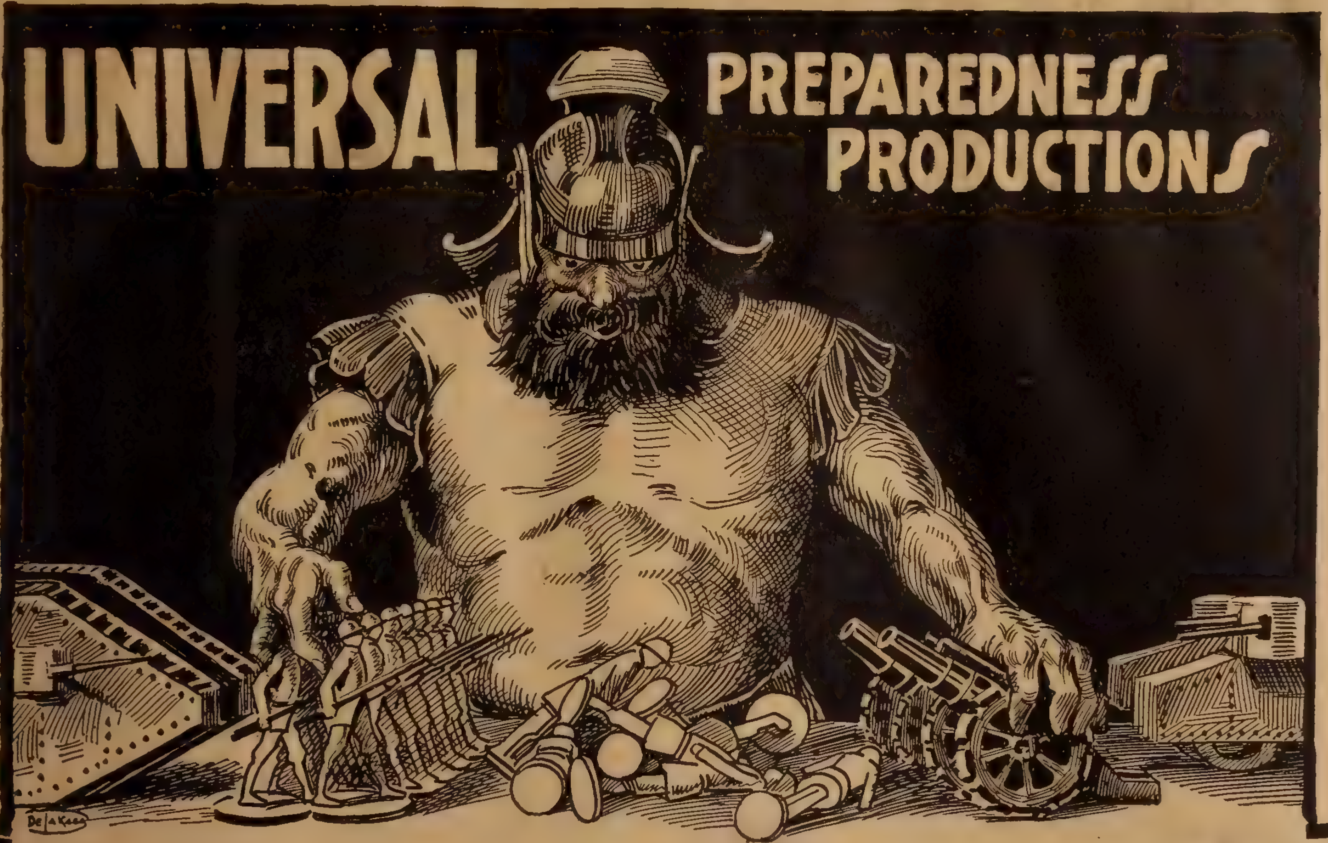

Old Glory is waving in the breeze. Drums are rolling; bugles are calling; the manhood of this great country are falling into line ready to take their places on the firing line. PREPAREDNESS is the slogan of a united country. What are you doing with the opportunity? How are you cashing in on this golden chance for a quick clean-up? Your people want to see these patriotic films—will you show them or is your competitor wider a-wake to opportunity than you?

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Two-reel war drama based on the slacker difficulties of English enlistment. Featuring Rupert Julian and Elsie Jane Wilson. Produced by Rupert Julian.

“Court Martialed” A crackerjack three-reel production, featuring Allen Holubar, Frances Nelson, Hobart Henley and William Welsh. Produced by Stuart Paton. A gripping three-reel picture that will go over big.

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in "The Fire of Youth"

The Dramatic Story of
"A Chip of the Old Block"
Directed by Elmer Clifton
Produced by The Universal
Film M'f'g Co Carl Laemmle, Pres
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L-KO
COMEDY

"DRY GOODS AND DAMP DEEDS"
"BEACH NUTS"

"ROPED INTO SCANDAL"
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An Advertisement on Comedies by Exhibitors

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"Answering your letter would say that I am satisfied with L-Ko's because they satisfy my crowds. I show what my patrons want. They have favored L-Ko's. The immense amusement and genuine enjoyment that L-Ko's seem to bring constantly have proved to me that L-Ko's are there with the goods."

We can show you dozens of such expressions on LKo's from Exhibitors all over the world. Consistency—always there with the punch and laffs—L-Ko's will bring you plenty of business—business that allows you to make a profit. Book the recent releases, among which are these displayed at the top.

There's a Reason—Try L-KO'S and see.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, Pres.

"The Largest Film Manufacturing Concern in the Universe" 1600 Broadway, New York.

JACKASS LAW!

(No. 179. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

ON May 15, according to the current issue of the Motion Picture News, the Pennsylvania House of Representatives unanimously passed a resolution in favor of stopping the playing of "The Star Spangled Banner" by picture houses, because such playing is "slapstick patriotism," and because it "cheapens the American national anthem."

I'm one of the best law-abiders that ever abode, but if I were a Pennsylvania exhibitor and such a crazy idea became law, I would take a fiendish delight in violating it as often as I could.

The moving picture exhibitor is good enough to subscribe toward the Liberty Loan, but he must not "cheapen" the national anthem by playing it in his theatre.

The moving picture theatre is a good place to advertise the Liberty Loan to the millions of movie fans, but it contaminates "The Star Spangled Banner."

Did you ever hear of such jackass law?

The common people are the ones who will eventually fight this war for liberty. The common people are the ones who will eventually furnish the money and the munitions, but "The Star Spangled Banner" must not be played in theatres which are supported by those same common people.

We must reserve "The Star Spangled Banner" for the pianolas and pipe organs of the rich. It must not be "cheapened" by being rendered in any theatre which charges less than $2 admission.

Rule No. 1—No man wearing a ready-made suit of clothes will be permitted to sing "The Star Spangled Banner" in the land of the free, because he will cheapen it.

Rule No. 2—No woman who does her own housework will be permitted to yodel "The Star Spangled Banner," because she will cheapen it.

Rule No. 3—Children under the age of fifty will not be admitted to theatres where "The Star Spangled Banner" might be played, because it isn't good for them.

The most cunning pro-kaiser propagandist in the country could not conceive in his fertile brain a more insidious way of dampening American patriotic ardor and enthusiasm than by getting hysterical legislators to vote for bills telling us just WHERE and WHEN and WHY we can or cannot sing or play our national anthem.

We're fighting for liberty, and we're going to get it even if we have to fight the kaiser with one hand and our own representative with the other.

The more we hear the national anthem, the better for all of us. Only a cheap mind could evolve the idea that "The Star Spangled Banner" can be cheapened.

The tune of "The Star Spangled Banner" itself is not very good. It is hard for the average person to sing it. It hasn't the "pep" that a truly American national air should have. It hasn't the swing and the lilt of "Dixie" or even "Yankee Doodle," for example. But it isn't the tune, and it isn't the wording that really counts, after all. The big thing is THE SPIRIT back of it, and the quickest way to kill that spirit is to smother it with materialism, such as laws defining when we can sing or play it, where we can sing or play it in any other way yanking the prop of Liberty from under our feet and banging us over the head with it.

Any American who says that playing the national air at any certain place is "slapstick patriotism," or who hints that the common people are cheap skates, is NOT an American in spirit, but a SNOB. And if the theatre owners of Pennsylvania stand for this sort of stuff they've got the backbone of the jellyfish and the guts of the cream puff!

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President.

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - - - - - New York

Scenes From the BUTTERFLY PICTURE "THE FIELD OF HONOR" WITH ALLEN HOLUBAR AND LOUISE LOVELY

"WHO'S LOONY NOW?"

Above — Eddie and Billie each think the other is crazy. Below—Dr. Buggs hopes he has a patient.

NESTOR Two-Reel Comedy. Story by A. Van Petten, produced by Al. Christie, with Eddie Lyons and Lee Moran starred. The story of Newlyweds, who each think the other crazy, and a doctor who really is a nut.

VERY unusual to see a Nestor in more than one reel, but here is one, written by A. Van Petten and produced by Al Christie, which is so good that it was a shame to cut it! Eddie Lyons and Lee Moran appear in roles which fit them both to a T, and they prove that as funmakers they are fully capable of sustaining the amusement of the audience through two thousand feet as one thousand. Here is an outline of the action which is as fast as lightning:

CAST.

Eddie Newlywed	Eddie Lyons
Billie Newlywed	Billie Rhodes
A. Archibald Buggs, M.D.	Lee Moran

Eddie and Billie are at their first breakfast after the honeymoon. Billie is making the pancakes. She puts salt instead of sugar in them, and Eddie is afraid to tell her of it, so he hides them in his pocket. He throws the last batch under the table and goes off to the office forgetting them. Just as he is leaving, her old trunk from home arrives. She opens it and finds the picture of the man to whom she was engaged before she met Eddie. She hides it under the bureau cover, but it falls to the ground behind the bureau. At the office, Eddie finds a package of his letters from a girl whom he was engaged to before he met Billie. He decides to hide them, so that Billie shall never know. She discovers the salt in the cakes, and is sorry for Eddie. She resolves to tear up the picture before he can see it. She goes to the bureau, but it is not there. She thinks that Eddie has found it, and reads in the paper that a man has killed himself because he was driven insane by finding a picture of his bride in the arms of her former sweetheart. She is terribly worried.

At the office, Eddie reads of a bride who went crazy on discovering letters written by her husband to another woman. He is called to his employer, and Billie enters while he is gone. When he returns the men in the office tell him that she went dippy and that they sent her home in a taxi. Eddie thinks she has found the letters. He rushes home, where each thinks the other crazed with grief. Eddie sends for a doctor. He calls upon Dr. Buggs, and asks him to come quick as his wife has gone mad. Each humors the supposed madness of the other. Billie phones the police.

(*Continued on page* 35)

UNIVERSAL CURRENT EVENTS' SCENES

Marine Wins Recruits in Philadelphia.

McAdoo Opens Liberty Bond Sale in St. Paul.

Institute of Tech. Meet at Boston, Mass.

$3,000,000 *Fire in Atlanta.*

FLASHES FROM THE NEWS WEEKLIES

UNIVERSAL CURRENT EVENTS No. 3.

President Praises College Athletics As A National Aid.—Massachusetts Institute of Technology meet typical of sport that develops fine Americans and future officers.—*Boston, Mass.*

Marine With Drill Wins Many Recruits.—Shows prospective "Rookies" in busy city streets how to handle arms.—*Philadelphia, Pa.*

Sub-Titles.—Attention! Present, arms! Port, arms! Left shoulder, arms! Right shoulder, arms! Order, arms! The bayonet drill. Don't applaud—ENLIST! !

Mikado's Cruisers As Training Ships Enter Golden Gate.—The Tokiwa and Yakuma with 70 cadets and 900 tars aboard are welcomed by army and navy officers.

Sub-Title.—Gen. Sibert and officers visit the Tokiwa and welcome Rear Admiral Iwamura "Glory of the Orient."

Knight Templars Make Fine Showing At Seventieth Conclave.—Picturesque parade of Kentucky Knights shows military preparedness of unusual quality—*Louisville, Ky.*

Today's Boys—Tomorrow's Fighters.—Boy Scouts in Central Park prove existence of the "Spirit of '76" in parade and maneuvers.—*New York City.*

Future Officers In North and South Are Rounding Into Form.—Uncle Sam's officers training camps working overtime in creation of victorious leaders for new army.—*Forts McPherson and Sheridan, U. S. A.*

Sub-Titles.—Panoramic view of Ft. McPherson Camp. Between drills camp streets are crowded. Lessons in strategy with maps and charts. The daily hike is a man-maker. "Wash and the bunch washes with you—don't wash and you're all alone!" Ft. Sheridan, Ill., where 4,000 more officers are preparing. A camp "pet"—the field kitchen. The food is like our fighters—plain, but ALL there! Where the waiter is *not* tipped—and the meal enjoyed.

Enemies' Crimes On French Soil Make Mankind Shudder.—Words can add little to the indictment of the Germans, WRITTEN BY THEMSELVES, after two years' occupation.—*Noyon, France.*

Sub-Titles.—As the Huns left Noyon's pretty depot. Noyon's railroad yards two days prior to President Poincare's scheduled arrival. Engineers speedily make repairs. The town clock. The fighting spirit of France — RECOVER AND REBUILD! Two days after French engineers came on ruins, the President's train arrives on time! The cameo of a CRIME!

EXTRA ! ! ! Atlanta Swept By $3,000,000 *Fire*—20,000 *Homeless.*—High wind carries flames across city through poor and wealthy residence sections. Greatest calamity to city since Civil War.

Sub-Titles.—Blocks dynamited to check flames. Feeding and sheltering homeless. Outside aid helps fight. Where beautiful homes stood.

Treasury Head Opens Liberty Bond Sale In Great Northwest.—Minnesota crowds respond quickly to personal appeal of Secretary McAdoo who makes clear the necessity for the issue's success.—*St. Paul, Minn.*

Sub-Titles.—Secretary McAdoo and Governor Burnquist. The Liberty Loan carriage.

First Submarine On Way To Final Resting Place.—Holland No. 9, "Daddy" of all underwater boats destined for Bronx International Exhibition.—*New York City.*

Sub-Title.—Out of its element, it balks on the bridge.

SOME OF THE SUBJECTS FROM ANIMATED WEEKLY No. 74.

Naval Flotilla On Wheels Starts 14,000 *Mile Recruiting Trip.*—Western States tour to aid Navy.—*Chicago, Ill.*

Sub-Titles.—"I christen thee Chicago." First elevated fleet in history. Recruit qualifying enroute. Another Jack Tar for Uncle Sam.

Dry Land Battleship To Stimulate Naval Recruiting.—Replica of sea monster built in Union Square where millions pass.—*New York City.*

Sub-Titles.—A horizon of massive buildings. Looking through a porthole on to a sea of traffic.

Famous Philanthropist Gives Home For War Sufferers.—Nathan Strauss abandons palatial residence in order to help needy.—*New York City.*

Sub-Titles.—"The men who have made millions out of this war ought to bear their share of the burden—I have given up my yacht, my horses, and now my home to help those in need."—*Nathan Strauss.*

Searchlight Attachment A Novel Police Aid.—Police autos carrying 'canned daylight' will patrol dark streets and lend aid at fires and uncover crime.—*New York City.*

Italian Commission Visits Capital.—Famous citizens and soldiers of our Latin Ally received with honors.—*Washington, D. C.*

Sub-Titles.—Secretary Lansing greets commission on arrival. S. E. Boscarelli, Inventor Marconi, H. R. H. Prince of Udine, Hons., Francesco Nitti, A. Ciuffelli, and E. Arlotta.

Edison Unit Gathers Red Cross Money.—Campaign among employees of lighting company for funds to aid our fighters meets with generous response.—*New York City.*

Sub-Titles. — Willing hands sort coins for noble cause. Workers' money for fighters' needs.

Unveil Monument Authorized In 1778.—Boston honors French hero, Chevalier St. Sauveur, who lost his life aiding America.—*Boston, Mass.*

Sub-Titles.—Gov. McCall, Major Azan of the French army, Mayor Curley and other notables.

The "Show Me" Spirit of Missouri.—Parade to fill quota of famous Fifth Regiment witnessed by thousands.—*St. Louis, Mo.*

Sub-Title.—Governor Gardner reviews parade.

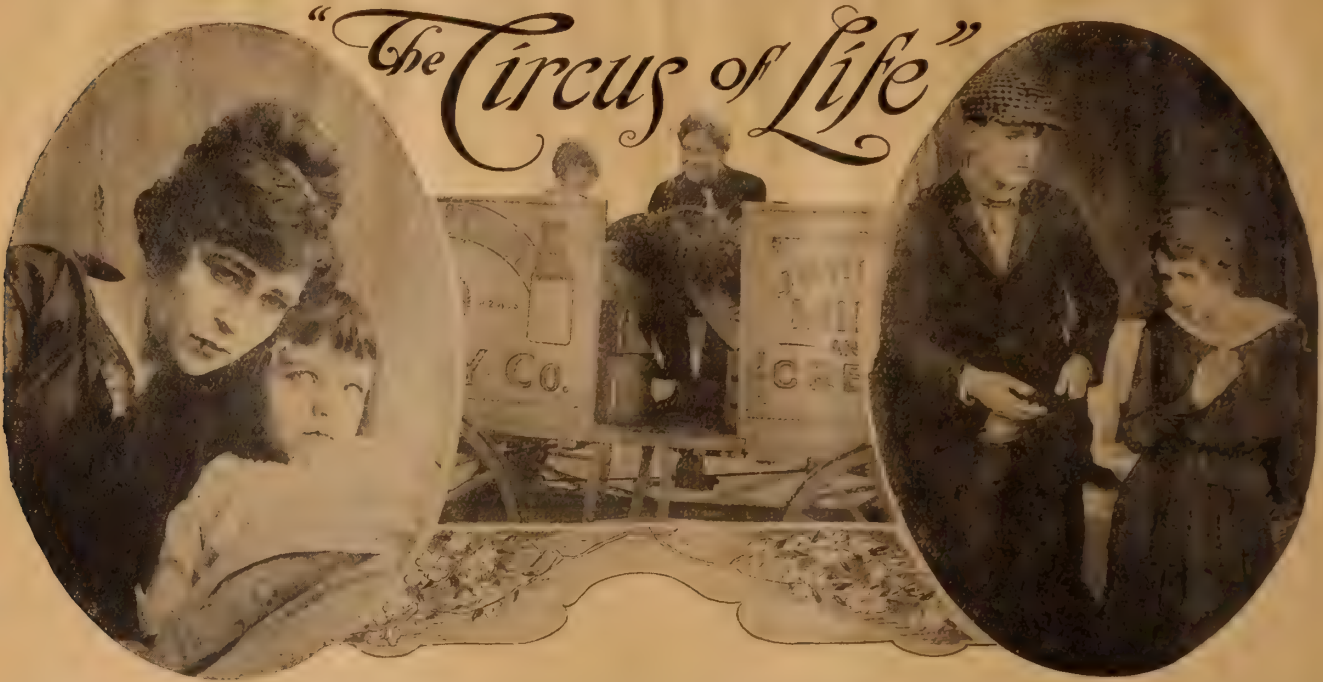
Cartoons by Hy. Mayer, World Famous Caricaturist.

CHICAGO OFFICES AMAZE.

CHICAGO got all fussed up last week when it was honored by presence of a number of Universal and Bluebird exchange managers. They came there to meet E. H. Goldstein, general manager of Universal exchanges, and held a very interesting meeting in the sumptuous offices occupied by both the Bluebird and Universal exchanges in Chicago. They are located in the Consumers Building, 220 South State Street, and are a great credit to the planning abilitiy of C. R. Plough and I. Van Ronkel. They made such an impression on Mr. Goldstein that he suggested to Mr. Plough immediately that he take a number of pictures of the interior of these sumptuous offices in order that the Moving Picture Weekly might show all of the other exchanges what a model of its kind the Chicago exchange is.

Among those who were present were Barney Rosenthal, of the Universal Film & Supply Company of St. Louis, Mo.; George Bowles, of the Kansas City Bluebird; Julius Bernheim, of the Laemmle Film Service, Minneapolis; Joe Diener, of the Cleveland Bluebird; Jerry Abrams, of the Kansas City Universal exchange, and Nat G. Rothstein, of the Home Office.

"The Circus of Life"



FIFTH Butterfly Picture, starring Little Zoe Rae. Written by E. J. Clawson and produced by Rupert Julian, with a real all-star cast, including Elsie Jane Wilson and Harry Carter.

THE fifth Butterfly Picture, written by E. J. Clawson and produced by Rupert Julian, features Little Zoe Rae, but she is surrounded by a cast which is remarkable for the number of well-known names which it contains. There is Elsie Jane Wilson, featured herself in several productions, and in private life the wife of the director, who put on the picture. There is Harry Carter, villian extraordinary, who will play the title role in the new serial, "The Gray Ghost"; there is Mignon Anderson, one of the best-known leading ladies on the screen, and star of the Butterfly Picture, "The Phantom's Secret"; there is Emory Johnson, who will have a leading role in the new serial; last, but not least, there is a player whose name is new to Universal offerings, Pomeroy Cannon, who acts the role of the belligerent driver of the brewery wagon, drinks twelve shots of whiskey without turning a hair, as his favorite "stunt," and cleans up a barroom in single-handed fight with a gang of toughs. That is a pretty formidable array of names for any feature production. But over and above them all is the work of the six-year-old star in the role of the baby philosopher, who brings happiness to the troubled inhabitants of a whole rooming-house, by the irresistible power of her optimistic, sunny-tempered disposition. Here is the story of how she does it:

In a cheap rooming house lived Danny Orth, Gaston Bouvais, Mamie and Kate. Danny was the driver of a brewery wagon and was strong and rugged. He and Mamie were married. Gaston Bouvais, a Latin of picturesque type, a painter and amateur philosopher, believed that every person was a plaything of Nature, and that all acts were predestined by the nature of the person. He jarred Mamie's happiness somewhat, telling her that there was nothing awaiting her but tragedy.

Kate was in love with Tommie, a young fellow who had fallen in with bad companions. He made many promises to Kate—to stop gambling and drinking, but constantly broke them.

Mamie rather admired Bouvais, although she did not understand him; but when he betrayed her she hated and distrusted him, especially when he said that she had fulfilled her destiny. She refused to tell Danny who the man was, even after the baby girl was born. Danny was heartsick, never suspecting such a thing until he visited her at the hospital. Gradually he changed in appearance; he drank more and more, and his manner became gruff and sullen. He loved the child, however; she was the one bright spot in his life.

CAST.

Danny	**Pomeroy Cannon**
Mamie	**Elsie Jane Wilson**
Bouvais	**Harry Carter**
Kate	**Mignon Anderson**
Tommie	**Emory Johnson**
Daisy May	**Zoe Rae**

Daisy May falls from the wagon.

"You can't help your destiny!"

During the next five years these inmates of the rooming-house drifted downstream. But Daisy May, Mamie's child, was very happy with her ragged and broken doll, adoring Danny. Mamie had finally promised to divorce Danny and marry Bouvais, believing him when he promised to marry her and to be kind to Daisy May.

It was Daisy May's fifth birthday. Kate and some youngsters of the neighborhood were preparing a surprise party. Danny took her with him on the wagon to get her out of the way. He met some of his friends, one of whom made a wager that he could not drink the twelve glasses of whiskey, a stunt for which he used to be notorious. The child urged him to take the dare, and Danny won the bet. But on the way home he lost control of the horses; they dashed down the street, and when he summoned forth all his strength to keep them from trampling down a child in the street, Daisy May was thrown under their hoofs with a sudden stop. Danny carried her to the house, stupefied and unable to believe that the little one was unconscious.

Mamie, brought to her right senses by the accident to Daisy May, refused to go with Bouvais, who openly sneered at her. With the help of Kate and Danny, she watched over the child, every nerve tense. Bouvais was also moved, for he was fond of Daisy May. He, one day, told Mamie he had concluded to marry her, but her lips curled and she raged madly at him, rushing to tell Danny who the "man" was. Danny at first was going to kill Bouvais, but finally forced him to leave the house. For the sake of the child they decide to live together again, so that she might have her parents with her.

Tommie suddenly braced up, having hidden in Kate's room from two policemen who wanted him for gambling. Urged by Kate, he gave himself up to the authorities. Kate waited for him, and when he was released from prison they started over again.

Daisy May fulfilled her destiny and got better, and Danny ceased to drive a brewery wagon, but changed to a milk wagon, taking the child with him sometimes, while Mamie remained at the little cottage or worked in the small garden.

Gaston Bouvais fulfilled a tragic destiny, married a tall, heavily built, matter-of-fact woman, who bore his philosophizing for a certain length of time and then boxed his ears.

Mignon Anderson's Career

ONE of the most popular leading ladies in pictures is content to play a smaller role in the support of Little Zoe Rae in the Butterfly Picture, "The Circus of Life." Miss Anderson was the star of a Butterfly herself, a week or so ago, when she played the lead in "The Phantom's Secret" with great success. None of the grown-up actors and actresses object to "supporting" Zoe Rae, for she is a general favorite with all of them.

Mignon Anderson, who plays the role of Kate in the Butterfly Picture.

Miss Anderson is a Baltimore girl, who belongs to the great army of child actors. She played, at the age of six or seven in the companies of Joseph Jefferson, Richard Mansfield, Julia Marlowe, Effie Shannon, and other famous players of the speaking stage. As she grew older, she left the stage, and out of school hours she posed for artists, who found her blond beauty inspiring.

Her screen career was begun with Thanhouser, with which concern she was starred in a number of pictures which made more than an ephemeral impression. She become connected with Universal but a short time ago, and was selected by Miss Lois Weber to create the feminine lead in the multiple reel feature, "Even as You and I," which played for a week at the Rialto Theatre, New York. The camera is very kind to Miss Anderson, who is just five feet tall, weighs ninety-four pounds, and possesses a fair complexion, blue eyes and blond hair. She is an outdoor girl, plays tennis, rides, motors, swims and enjoys all sports. She has a reputation for good dressing on the screen, of which she is very proud, and she expends great care on the selection of gowns for her roles.

"Nothing awaits you but tragedy!" said Bouvais.

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MARJORIE HOWARD.... Interviews
JOE BRANDT....Business Manager
J. W. CAMBRIDGE..Canadian Representative
JULIUS BERNHEIM....Minneapolis Corresp.
KINTARO SAKAMOTO..Japan Correspondent
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Ole Turns the Tables
Ole Makes a Cleanup
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Dropped From the Clouds
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"The Louise Lovely Trench"

Louise Lovely's best asset.

A UNIQUE honor has just been conferred on Louise Lovely, who plays "Laura Baring" so charmingly in the Butterfly Picture of the Civil War, called "The Field of Honor." She is an Australian, you know, and she was what the "Anzacs" call "tophole favorite" in her own country. A company of gunners from the Antipodes who are fighting on the Western front in France have named their trench "The Louise Lovely Trench," and written to tell her about it.

The letters is a strange one. It is written on a piece of brown wrapping paper, and placed in a home-made envelope. It was signed by every man in the company, and told her that, in addition to naming the trench after her, they had called their howitzer "Louise."

"Yesterday we opened fire with 'Louise,'" the letter went on to say, "and bombarded the bally enemy with her for nineteen hours."

Miss Lovely is highly appreciative of the honor conferred upon her, and is making up a box to send to her gunners, which will contain a remembrance for each of the men whose signature is attached to the letter.

"I have never received anything which touched me so deeply," she said, showing the precious piece of wrapping paper. "To think that men in the stress of war should remember a girl from their own country, whom they had seen only on the screen! I do so hope that my latest photoplay will reach them. I think the story of 'The Field of Honor' would be one after their own hearts. I am prouder of the 'Louise Lovely Trench' than of anything else in the world.

"It ought to appeal to them that this Butterfly picture was written by Brand Whitlock, the United States Minister to Belgium, for it was the violation of Belgian neutrality which sent England to war, and brought the men of my country to help her. We have no conscription in Australia, you know, but it was not necessary, for every available man has volunteered, and their record speaks for itself. I am very proud of my fellow countrymen, and flattered immensely by the honor they have paid me. 'Good luck to the howitzer, Louise,' says its godmother!"

Another five-reel feature in which Miss Lovely plays the lead, is in preparation now by Director Allen Holubar, producer of "The Field of Honor."

Louise in an unfamiliar coiffure.

JACK FORD in "The Scrapper"

BISON Two-Reel Cowboy Drama. Written and produced by Jack Ford, who also plays the lead, staging one of the biggest fight scenes ever filmed.

CAST.

Buck, the Scrapper	Jack Ford
Helen Dawson, Teacher	Louise Granville
Jerry Martin, Parasite	Duke Worne
Martha Mayes	Jean Hathaway

Buck proposes to Helen for the twentieth time.

This is the little schoolmarm for whom Buck cheerfully risks life and limb.

THIS Jack Ford is certainly some boy. He has put just three photoplays on the screen, and as each one has been three times as good as the one before it, and the first was a hit, you may figure for yourself what "The Scrapper" stands for. After a conventional start, with the introduction of a school teacher, and a bunch of cowboys, varied by a thrilling rescue of the heroine from a runaway team, some broncho-busting by Jack, and a few other little details, the real action gets started, and the wind-up comes in a scene of carnage which has never been equalled. It is easy to write "never been equalled," but wait till you see this fight! It is a wonder that any one was left alive. The picture was originally made in three reels, and then cut to two, so you may imagine how fast the action is now. Here is the story:

Buck Logan was called "The Scrapper" because he was always spoiling for a fight. With most of the boys on the ranch, he was in love with Helen Dawson, the school teacher. But she was tired of her lonely life, and resolved to return to the city on the first opportunity. When the boys rode over to say good-bye, and Buck proposed to her for the twentieth time, she told him that she could not promise him anything. He had that day saved her life, when the team she was driving ran away with her, but she did not recognize any obligation in this.

In the city, Helen found it a difficult matter to make both ends meet. Day by day her funds diminished, and she was unable to find employment for any length of time. She was seen one day by Jerry Martin, a parasite, who had the reputation of being sharper than a serpent's tooth. She had the misfortune to attract him. That day he visited Martha Mayes, a cold, unprincipled woman, who was the proprietor of a questionable establishment. They laid their plans, for they found Helen the type of girl to attract a certain wealthy Colonel Stanton, whose money they were anxious to get hold of. Jerry and his friend worked the old dodge on Helen. Archie pretended to attack her, and Jerry came nobly to the rescue, and then walked home with her. That was the beginning of the end for Helen.

Several months passed. Buck and the boys were sent by their employer to the city with a shipment of cattle. They set off delighted. Buck had never forgotten Helen, and hoped against hope to meet her in the city, for she had never let him know her address. The boys did not find much to attract them in the city's joys, and went down to the stockyards "for a breath of fresh air." Jerry, however had an adventure. A girl twisted her ankle in the street, and he was forced to help her home.

In the meantime, Jerry had been pursuing his advantage with Helen. He had made her think him a friend, so when he said that his sister was giving an entertainment, and wanted her to be there, she had no suspicion, but accepted promptly. The "sister" was Martha, who received Helen kindly and offered to lend her a pretty evening gown. The girl gratefully accepted, and descended the stairs, to be introduced to Colonel Stanton. He at once began making advances to her which aroused her suspicions, and she tried to push him away. At this moment, Buck, lead by the girl he had befriended, arrived at the house. Helen had just slapped the Colonel's face, when Buck recognized her. Pushing his way to her, he demanded whether any one wanted to fight. His challenge was accepted at once by most of the men in the room, and he had just time to ask Helen to telephone the stockyards for the boys, before he went down under an avalanche of human beings. A terrific fight took place, with Buck holding his own in spite of the numbers against him, for some time. The arrival of the boys came at the psychological moment, and then there was a fine free-for-all. Jerry and Archie seized Helen and carried her to the roof. Buck saw them, and managed to free himself, and pursue them. He threw Archie over the edge of the roof, and downed Jerry with a tremendous blow. Then he followed Helen down the fire-escape, where the boys, in a battered condition, joined him one by one. Inside Martha gazed disconsolately at her wrecked furniture, while the boys escorted Buck and Helen to a train leaving for the West.

"Tacky Sue's Romance"

REX Two-Reel Drama. Written by Tom Gibson and produced by Ruth Stonehouse, who also plays the lead. The story of a "Little Mother" and her plucky fight.

CAST.

"Tacky" Sue	Ruth Stonehouse
Dick Calhoun	Chester Bennett
Henry Calhoun	Wadsworth Harris
Mrs. Clancy	Lydia Yeamans Titus

RUTH STONEHOUSE loves children. She loves them so well that she has adopted a little six-year-old boy, you know; and she likes to have them with her in pictures whenever she can. "Tacky Sue's Romance," which was written for her by Tom Gibson, gave her the opportunity, and she has made the most of it. It is the story of a plucky little worker, with a whole family on her hands. She falls in love, but she won't surrender her independence until the son of her employer, who is devoted to her, steals the children and forces her to come to him for help in finding them. Then there is a charming ending to their romance.

She was called "Tacky" Sue because of her shabby clothes, but while the other office girls dressed well, Sue spent her money to keep herself and the tots alive. Their father and mother were both dead, and she was their sole support. Mrs. Clancy, Sue's staunch friend, tried to help the poor child.

Dick Calhoun, whose father owned the Consolidated Stores, where Sue worked, went to the park one day, and here saw Sue and the tots on their long-anticipated picnic. They saw his racer in the street and, not being aware of his presence, climbed into it and made believe they were on a wonderful journey. Accidentally Sue pressed her foot on the starter and the car wabbled down the street. Dick dashed after them. He scolded Sue severely, and while he was busy with the engine, she and the children quietly slipped away. Dick was sorry for his harsh reprimand and determined to apologize.

The next day as Sue was working in the store, Dick succeeded in begging her pardon. Then the elusive charm of Tacky Sue attracted Dick, and he escorted her home. Arrived at the tenement, she rushed in and began to tell Mrs. Clancy about Dick. He saw the extreme poverty of the little family and, being permitted by Sue to enter, tried to give some money to a tot, but Sue refused to accept charity.

Dick and Sue proceeded to fall in love with each other, but she felt that his feelings for her were caused by pity. Mrs. Clancy immediately went after Dick, demanding to know why he was trifling with the child's heart. The boy, greatly flustered, replied that he wanted to marry Sue. Mrs. Clancy was delighted.

Sue refused to work at the store any longer under the existing circumstances, and looked for another position. She was unsuccessful, and became very sad and weary. One day, on returning home, she found the children gone, and when, greatly concerned, she hurried to Mrs. Clancy's, the older woman suggested that she ask Dick for assistance. This Sue finally decided to do as a last resort.

Mr. Calhoun had been told by Dick of his love for Sue and of her obstinacy in the matter. Dick came for the children one afternoon and took them to his home. She was admitted by the butler and soon was facing Dick, who made a strenuous effort to appear stern, while, fighting back her tears, she told him of the children's disappearance. Dick went into the adjoining room, where his father was trying to keep the tots quiet, and had them march in to Sue. They told her, as they clung about her skirts, that her Fairy Prince wafted them there. She just couldn't help surrendering to Dick, and Mr. Calhoun—a wise man—herded the curious youngsters from the room, leaving the lovers together.

Mrs. Clancy minds the children.

UNIVERSAL NOW IS CREAM CITY.

WHEN Universal City was completed some two years ago all of the buildings were painted white and many were in favor of calling the big Pacific Coast studios of the Universal Film Mfg. Co., the "White City."

However, it was found that the glare was too severe under the strong Southern California sunshine, and the buildings have been repainted a deep cream color. This in addition to being more restful to the eyes, has been found to make equally as good a shade for the general beauty of the studios. It has entailed a great deal of work and expense, but it is declared the results are highly satisfactory.

CHARLIE, the huge pachyderm at the Universal City zoo, has been unable to woo sleep during the past week for some unaccountable reason, and his bellowing at night has played havoc in the zoo, as it keeps all the other animals awake. Apples having been considered to have a somnolent effect, Superintendent Hoover of the zoo has ordered half a dozen boxes and will feed a large number to Charlie evenings and wait for results.

WHY ZA SU PITTS

WHY ZA SU?

ZA SU PITTS is William Franey's new leading lady, and every one is asking how she came by such a name. Here is the why of it: Her mother had two sisters, Elizabeth and Susan. She named the baby "Za" from Elizabeth, and "Su" from Susan, and the combination is so original that Miss Pitts has retained it for her screen work. She plays with Franey in "His Fatal Beauty." This is the first of the Joker comedies in which Franey stars alone, and was directed by W. W. Beaudine.

CANNING HIS SPEECH

THE cut shows Herbert Rawlinson, one of the most popular leading men of the screen, delivering a speech to his admirers, "somewhere in Ohio." The girls, who are members of an exclusive club, wrote asking Rawly to be present at their annual meeting. Of course, the actor could not leave his screen work, but he hit upon a clever scheme in order to gratify their wish. This was nothing less than talking an address to the girls into a dictaphone, the record of which was then sent to his admirers for their meeting.

A supper followed at which the actor was the "guest of honor." After the supper, they all visited a theatre in the town which was showing the Butterfly picture, "Like Wildfire," of which Rawlinson is the star. The girls all voted the celebration a great success, and the "canned" speech the best substitute for the real thing.

CALIFORNIA'S FINE CLIMATE.

WHEN Stuart Paton, Universal director, came to California from New York less than a year ago to complete the big "Twenty Thousand Leagues Under the Sea" production, he was in poor health. At that time he tipped the scales at 127 pounds. Today he weighs 164 pounds.

The other day Paton visited the physician who treated him during the first few months of his stay in California. The medico was surprised to find the director in such an improved physical condition.

"Why, Mr. Paton," he said, "you are in better health than I am—California certainly has been good to you." Paton produced the Butterfly picture "Like Wildfire," starring Herbert Rawlinson, besides directing twelve episodes of "The Voice on the Wire." He is now engaged on the new serial, "The Gray Ghost," starring Priscilla Dean and Harry Carter, with Eddie Polo and Emory Johnson in support. The serial is from The Saturday Evening Post success "Loot" by Arthur Somers Roche.

Stuart Paton directing a scene from the next serial, "The Gray Ghost."

and HOW Hy MAYERS

SOMETHING ABOUT "THE SCRAPPER"

FOR a long time people have said, as they heard the name "Ford" in connection with picture:

"Ford? Any relation to Francis?"

Very soon, unless all indications of the present time fail, they will be saying:

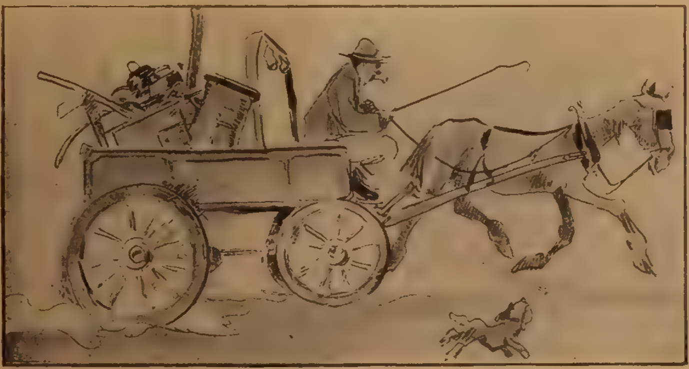
"Ford? Any relation of Jack?"

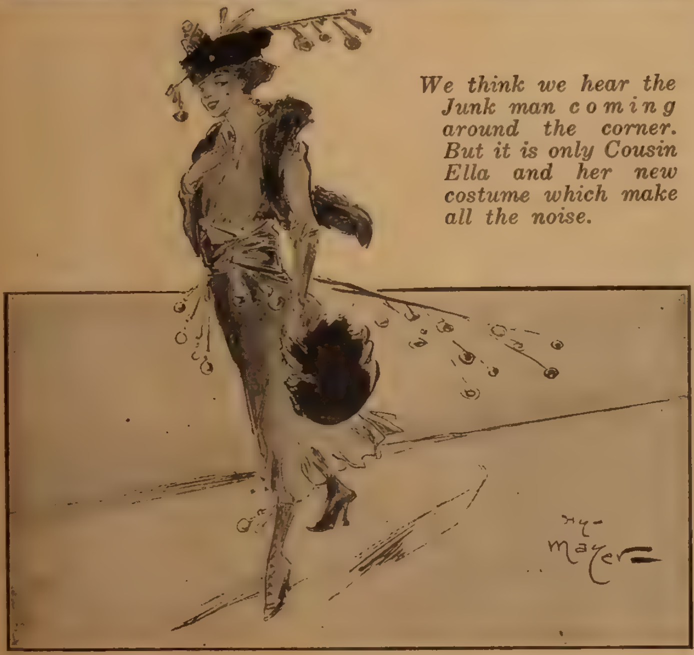
For the young man, who modestly lists his name in the studio directories as "Assistant Director," is coming so rapidly over the filmy horizon and making such swift progress on the road that leads to fame and fortune, that his older brother is warned to look to his laurels, or the "kid" will catch up.

There is so little printed information about Jack Ford that it is hard to write a story about him personally. If the story were to be about his pictures, it would be different. One might wax fairly lyrical over such an achievement as the fight in "The Scrapper," for example. All he says about himself is that he was born in Portland, Maine, in 1895, and educated at the University of Maine. His screen career has consisted of acting as assistant to his brother since July, 1914, and then he goes on to say that he is six feet tall, weighs 168, and has brown hair and blue eyes—and that's nearly all.

He has been directing his own company for a short time and at present is directing a three-reel picture, featuring Harry Carey, entitled "Buckhorn Hits the Trail."

Jack Ford who wrote, directed and acted "The Scrapper" on this week's program.





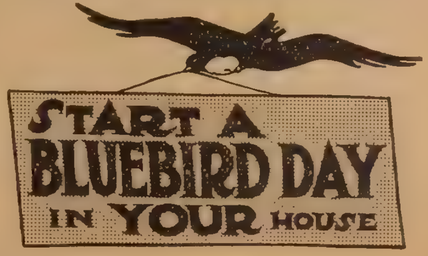
We think we hear the Junk man coming around the corner. But it is only Cousin Ella and her new costume which make all the noise.

Hy Mayer's Cartoons Internationally Enjoyed

HY MAYER'S cartoons are one of the outstanding features of the splendid Animated Weekly. Every week the Moving Picture Weekly reproduces one or more of them, which, however, conveys little more than a suggestion of the real worth and effectiveness of the cartoon. The great point of superiority of the animated drawing over the cleverest "still" drawing, is the development which takes place in the idea. Mr. Mayer himself compares the two by saying that the finished drawing, such as appears in this page, is like the illustrations in a novel, but the Animated Cartoon as shown on the screen, gives the text of the story as well.

Hy Mayer has been drawing cartoons for thirty years. In all his experience of the cartoon as a means of influencing public opinion, he has found that nothing is equal to the animated cartoon as it is shown on the screen to-day. Its possibilities of achievement are limted only by the invention of the artist, and there is no end to the clever tricks which may be used to surprise the spectator. Mr. Mayer has been particularly happy in this use of the invaluable qualities of suspense and surprise. All these effects are, of course, lost in the reproduction of the one phase of the drawing, which is all that we are able to reproduce in print—another demonstration of the superiority of the film over printed matter.

Many millions admire the cartoons of Hy Mayer.



"BRINGING HOME FATHER"

BLUEBIRD
PHOTO-PLAY
WITH
FRANKLYN FARNUM
AND
BROWNIE VERNON

Pete, under the table, hears Pa tell about the burglar.

BLUEBIRD PHOTOPLAY. Written by H. O. Davis and produced by William Worthington from a scenario by Bess Meredyth. Featuring Franklyn Farnum and Brownie Vernon in congenial roles.

CAST.

"Pepful" Peter	**Franklyn Farnum**
Mrs. Swazey	**Frances Mahon**
Her Husband	**Arthur Hoyt**
Jackie	**Brownie Vernon**
Mike	**Richard la Reno**

FRANKLYN FARNUM and Brownie Vernon make a great team, and William Worthington understands exactly how to get the best work out of them. This is another of the series of comedy-dramas, presented by this trio, and it was written for them by H. O. Davis, and then adapted for the screen by Bess Meredyth. Here is the story minus the amusing features of the temperance parade, in which the fire-horse runs away with Pa Swazey, and which is one of the most amusing incidents ever filmed.

This story deals with the Swazey family and Peter Drake, known as "Pepful Pete." Mrs. Swazey is a candidate for alderman on the Prohibition ticket, and her husband is just the type of man who would have married her. Jackie Swazey, however, is a regular girl, and greatly appreciates her mother and father.

The story opens with the rather unusual meeting of Jackie and Peter. He flirts with her from the window across the street, where he is the centre of attraction at one of the younger set's parties.

When he meets Jackie, the mother, who is entertaining her party in the house, comes upon them unexpectedly as she is on her way to stop the riotous party across the street. She demands to know who he is, and Pete, never at a loss for explanations, says he is a member of the Anti-Vice Committee, and is sent to watch the aforementioned party. Mother instantly adopts him, so to speak, and takes him into her party. Peter is miserable, but Jackie hugely enjoys it.

It comes about that he is elected to march in mother's parade on the following day. There is no alternative, and march he does.

He gets father out of the parade by a clever ruse, and after being forced to attend a suffragette meeting, breaks away and meets father at the club. There the two imbibe much liquor, and father becomes quite helpless. Pete, though carrying a gentle edge himself, is in condition to take father home. All goes well until the two do a head-fall down the stairs and awaken mother and Jackie. Pete, who falls under a table, revives in time to hear father explain to mother that a burglar walloped him on the head. Then there is an uproar! Pete ducks wildly about the house, eluding the police, who are called in. Finally Jackie sees him and hides him in her room. When the police break in the door, Pete leaps out the window into another policeman's arms. There is a chase, and in the end Pete is caught and put in jail.

"Walk up like a little man!"

The next morning the Swazey family are notified to come and identify their burglar. Jackie and father are loath to go, but mother insists, and mother sees Pete. She insists that "She always knew he had a bad face."

Pete, wild-eyed, gets word to father to get him out, and tells him to send for Mike Clancy, who is running in opposition to ma. Mike comes, and Pete promises that if Mike will use his influence, he, Peter, will see that ma is taken off the ticket. Mike does this, giving him until midnight of the following day to come through with his promise.

Pete, free again, saunters idly down to the park, and there sees a bunch of bums holding an indignation Socialistic meeting. By the aid of five-dollar gold pieces, he enlists their services, and takes them to Ma Swazey's house in a band.

Ma Swazey is, as usual, holding a meeting with her party, and Pete comes in affecting a hurt and injured air. He says that he will not explain how he was arrested, while trying to capture the real burglar; but tells her that he has returned good for evil, and has spent the morning con-

Above—Ma Swazey says Pete has a bad face!
Left—Pete gets word to Jackie.

verting hopeless derelicts to her cause. Then he has them say the little poem, which he has taught them:

> "We're for Prohibition!
> No more will be lazy;
> We'll see for alderman we get
> Eliza Tilly Swazey!"

Mother is duly impressed and Peter is welcomed back to the fold.

The following evening, Mother Swazey entertains her party at a gorgeous reception. Peter is there, quite the centre of attraction. His peace of mind is destroyed, however, when Mike Clancy telephones him that he has until midnight to make good; otherwise, back goes Peter to the jug.

Peter is desperate, but he has a sudden inspiration. He dashes to a nearby wholesale liquor house and buys up many kinds of booze. He dopes the punch, and mother, who has just finished reading her election speech to her party, imbibes freely. The inevitable happens. Mother becomes hilarious, and insists upon doing skirt dances. The virtuous members of the party confer, and it is one minute of twelve when they sweep out, after informing mother that they have withdrawn their support from her.

Peter telephones Clancy on the stroke of midnight that he has fulfilled his promise. Of course, pa instantly becomes boss, and says that they will go to Africa, or Hawaii, or parts unknown, for a time.

Pete shows Jackie a wedding license, which he has procured, and says that he has a hunch they had better start on their wedding journey that night before mother comes to. And we are left with the impression that they did.

UNIVERSAL PLAYERS IN STAGE-COACH SMASHUP.

EILEEN SEDGWICK and several other members of Director Henry McRae's Universal company were injured in a runaway in Griffith Park, near Los Angeles, recently. Director McRae was engaged at the time in making a number of country scenes for his current production, "Demster's Return," and an old stage-coach which was used in these scenes was being driven along the road when one of the horses tripped and fell. The other three horses became frightened and started to run away. The first horse struggled to its feet and then all four of the animals tore madly along the road.

Miss Sedgwick was on the box with the driver, who told her to jump as they neared a waiting automobile, and she landed on her side in the road. Just at that moment the horses crashed into the machine, badly wrecking it, and then plunged ahead into a large oak tree where they all piled together.

The coach tipped over and Rex Hodge, McRae's assistant, and two others who were riding inside were badly bruised and cut by broken glass.

Miss Sedgwick appears next week in a Victor comedy called "Making Monkey Business."

Father gives advice

"Better make a get-away tonight before Ma recovers!" advised Pa who had been there, too.

Famous Author For Butterfly

Scene from "The Field of Honor," Butterfly Picture.

EVERY one knows that Brand Whitlock was our Minister to Belgium when the European war began, and most of us know something of his splendid record there, for the relief of the unfortunate people of that pathetic country. Not so many know of his record before his appointment to the Ministry of Belgium.

Mr. Whitlock followed Golden Rule Jones as Mayor of Toledo, and his absolute integrity, courage, and far-sighted vision would cause his name to be remembered by every citizen of that city, if he had never done anything else. He is a sociologist of note, and has written much on the subject. He is also a novelist. It is one of his novels which has been produced as a Butterfly Picture by Allen Holubar, under the title of "The Field of Honor," the original title of the book. Several books of Mr. Whitlock's were purchased by Universal last year. Another, dealing with a sociological subject, was produced by Phillips Smalley, but has not yet been released. "The Field of Honor" was written before Mr. Whitlock had had the experiences of modern war which his Belgian appointment brought him. The story is set during the period of our own Civil War, and deals with the contrast between the man of instinctive courage and the physical coward. The tale is intensely dramatic, and the characters are so clearly drawn that on the screen they appear as real men and women.

Allen Holubar has done fine work with the excellent material given him. He plays the lead himself, with Louise Lovely as the heroine.

AN IBSEN STORY ON THE BLUEBIRD SCREEN

IBSEN on the screen! Who would have thought it? And who would have thought that one of his plays would make a picture which interests you from start to finish, and seems just as natural and life-like as if it had been written by John Smith. Of course, "A Doll's House" always has enjoyed a wide public. Some of the biggest actresses of our time have played it, and the galleries were just as full while they were doing it as if the play had been a musical comedy. The great Duse acted "Nora" when she came out to play for us. Mrs. Fiske added it to her repertoire a long time ago, and Alla Nazimova had one of her earliest successes in it. And now it appears again as a Bluebird Photoplay, with Dorothy Phillips, who is making a name as one of the best actresses on the screen, in the part made famous by so many of her sisters of the "legitimate" stage. And the photoplay audiences will find to their surprise, that "A Doll's House" is a big, vital, intense story of a woman and a man, as full of human interest and suspense as if it had been written by a dyed-in-the-wool scenario writer, who had never been accused of being a "high-brow" in his life.

Dorothy Phillips has a role which entirely suits her, and she is supported by William Stowell, as Helmer, Nora's husband, and Lon Chaney as Krogstad, from whom Nora borrows the money to save her husband's life.

Scene from Ibsen's "A Doll's House," coming Bluebird.

Films From Next Week's Program

AMONG the features in next week's Universal program will be found a three-reel Gold Seal of remarkable quality. It is entitled "The Black Mantilla," and features Claire McDowell. It may be briefly described as a Rex Ingram production in three reels. It was written and produced by Ruth Ann Baldwin, and has all of the careful detail, wonderfully artistic lightning effects, character drawing and gripping thrill of a five-reel drama, only it is boiled down into three reels. A wonderful cast has been selected to support Miss McDowell. It includes Gypsy Hart, Richard Ryan, Harry Mann, Walter Belasco and George Pearce. The story has its locale in a Mexican mountain village and the entire action of the piece revolves about the gift of a black mantilla by a dashing cavaliero. Marachita, the part played by Miss McDowell, had only one rival in Poldique, but that rival, through a trick, made Marachita think that Huanto had given her a wonderful black mantilla, and in a passion of jealousy Marachita told another simple-minded swain that she would do anything for him if he would but get her a black mantilla. The only way he saw to do it was to steal a valuable painting from the church, and this is what he did, thereby bringing down upon the whole village of Poldique a punishment which the simple inhabitants regarded as coming straight from heaven.

There is a Harry Carey picture released as a Big U entitled "The Mysterious Outlaw," a single reel; two very funny comedies—the Nestor, with Lyons and Moran; and the Joker, featuring Gale Henry and Wm. Franey; the L-Ko two reel feature entitled "Chicken Chased and Henpecked," in which Phil Dunham and his trusty crew of comedians spring some real chicken stuff; a Bison feature entitled "The Honor of Men"; the usual Powers split-reel consisting of a comedy cartoon entitled "A Pesky Pup," and a Dorsey educational entitled "China At Work and At Play"; a Victor comedy drama entitled "A Blissful Calamity."

WE, TOO, MR. BARBASH.

IN a recent issue of the Moving Picture Weekly an article from the Moving Picture World was quoted in which reference was made to Manager Barbash. After its publication the World felt constrained to make a correction, which they did in the issue of May 26th. The Moving Picture Weekly, not only at the request of Mr. Barbash, but following out its invariable policy of open-mindedness and justice, takes pleasure in printing the same correction, and quotes again from The World:

MANAGER BARBASH NOW
RUNNING THE TIP TOP.

By John L. Johnston.

In an article in this paper, "Troubles of a Film Distributor," we mentioned that film had come back to the Universal Film Exchange in bad condition from the Paradise Theatre, Brooklyn, while Manager Barbash was in charge there weeks ago. We now learn from S. Rubinstein, assistant manager of the Twenty-third Street branch of the Universal exchange, that the mention of his name at the time of the interview was inadvertent and that they are having no trouble with him in connection with the return of film as manager of the Tip Top Theatre. He is, we are told, a careful and conscientious man, and the mention of his name in connection with the matter was not just to him.

Claire McDowell in "The Black Mantilla."

'LET'S ALL BE AMERICANS NOW'

ON Tuesday, May 29th, the second Song Hit in Photoplay was released. The order and schedule of these song hits was changed in order that a patriotic song might be released at this particularly timely moment, and the Universal was very fortunate in obtaining Emma Carus to sing this song and appear in the production of it, which was made by Harry Cohn. The illustration on this page was taken from "Let's All Be Americans Now," which was written by Edgar Leslie and George W. Meyers. The song and the picture together should be a great drawing card for any theatre, and it is expected that it will take its place among the other efforts of patriotic Americans to rouse this country to the proper pitch of enthusiasm.

PRINCIPAL

The Gray

Beautiful Priscilla Dean as she is and—

"THE GRAY GHOST"—sounds spooky, doesn't it? If you are a Saturday Evening Post reader (and if you are not, you ought to be), you will remember the name as that of a light-fingered gentleman, of commanding personality, whose adventures were published in that most popular of periodicals under the title of "Loot." This story, by Arthur Somers Roche, upon whom the mantle of Conan Doyle as a teller of detective tales seems to have fallen, thrilled the millions who read the Post, and its screen-serial possibilities were realized by Universal, on the lookout for something to maintain the high standard set by the present serial, "The Voice on the Wire." The photoplay rights were secured, and the production given into the able hands of Stuart Paton, who has to his credit such successes as "20,000 Leagues Under the Sea" and "The Voice on the Wire."

The name by which the personage in "Loot" is known to the police was adopted for the title of the serial, as being more suggestive than the original one, and so the next Universal serial was decided upon—an event of interest and importance to thousands of exhibitors and millions of picture fans.

The story and the director having been chosen, the next step was the selection of the cast. This is always a matter of the greatest importance. Casting any photoplay is, with Universal, a matter of thought and care. But the choice of the players to sustain the public's interest throughout fifteen or sixteen episodes, of two reels each, is an affair which is not to be undertaken lightly. The acting forces at Universal City present a wide field, it is true, and the officials congratulate themselves that the dramatis personae of "The Gray Ghost" represents the very best exponents of the principal characters that could possibly have been chosen.

The underlying motive of the story is the fight for the possession of a two million dollar necklace. A rich man, engaged to a titled Englishwoman, is to give her the ornament for a wedding present, and determines to send a young lawyer, Hildreth by name, to New York with a certified check, to bring the necklace from the firm of jewelers where it has been made. "The Gray Ghost," the elusive head of an organized band of law-evaders, has other plans for the necklace, and hearing of the unusually large check which has been entrusted to Hildreth, he thinks that he may as well collect that, too.

Of course, there must be a woman in the story—can you imagine any self-respecting serial without a heroine? Certainly not, the thing is unthinkable. In this case, she is a beautiful comic opera star, named "Morn Light," loved by the Gray Ghost, and apparently in his confidence. The element of mystery in the story is the meaning of her connection with this man, against whom she enlists the services of Hildreth. This is not explained until the last episode, and all through the serial she seems to play a double part. Her maid, apparently a spy of the Gray Ghost, watches her like a cat, and the play between the

As she appears as Morn Light

Here is Eddie Polo as he really looks around the studio.

Belo
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Some

Emory is a stylish Englishman in the serial.

THESE PAGES ARE IN ELECTRO AND CAN BE C

CHARACTERS IN

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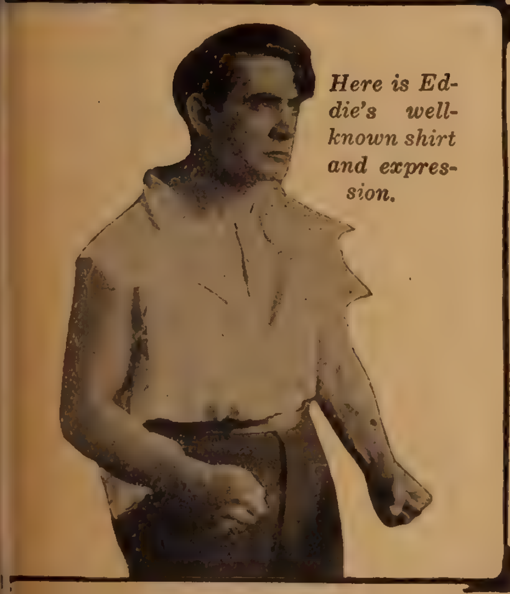
Emory Johnson is a pleasant enough looking chap when they give him a chance.



Here is Eddie's well-known shirt and expression.

two women adds many subtle touches to the development of the plot. The fourth character of importance is that of Hildreth's valet, working heart and soul in his master's interests, ready to risk life and limb for his protection.

These are the principal personages of the story: The Gray Ghost, the young lawyer Hildreth, the actress Morn Light, and the hero's valet. They are played by Harry Carter, Emory Johnson, Priscilla Dean and Eddie Polo. These four players were selected because their talents and their physical appearance exactly fitted the character that each was called upon to portray.

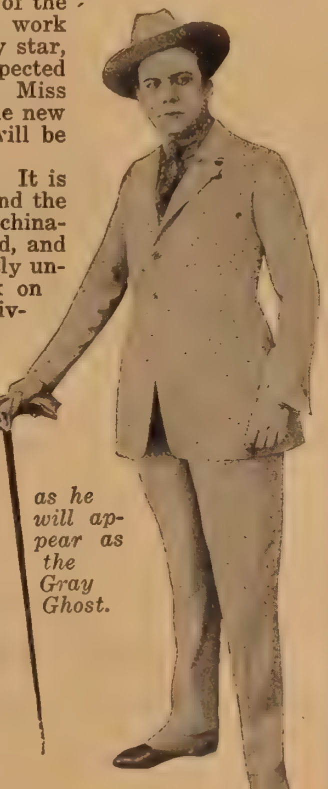
Harry Carter's straight expression and—

To begin with the title role, Harry Carter is the Universal villain par excellence. As the forceful, dominant, strong-armed type of "badman," accustomed to cities, to the usages of society, wearing his clothes like a gentleman, fighting, if need be, like a lion, Carter may be counted upon to give the finest characterization of his career. We are introduced to the Gray Ghost in the flesh. He may be a superman, but he is just flesh and blood like ourselves, and works through means which are comprehensible to all of us. His men are not impelled to obey him by any supernatural force. They do his will because they recognize his authority, because they fear his strength, and tremble before his iron will.

"Morn Light" will be played by Priscilla Dean, one of the most beautiful girls on the screen, who played leads in two of Miss Lois Weber's screen masterpieces—the baby vampire in "Even as You and I," and the conventional wife in "The Hand That Rocks the Cradle." Her role in this serial will call for great versatility as an actress. She has a double part to play. She must sustain the confidence of the Gray Ghost in her, and at the same time work against him. Morn Light is a musical comedy star, and musical comedy stars these days are expected to dress the part, off the stage as well as on. Miss Dean announces that she will wear at least one new gown in every episode, and that each frock will be the newest, the most up-to-date of its kind.

Hildreth will be played by Emory Johnson. It is his task in the serial to protect the necklace and the check, to work with Morn Light against the machinations of the Gray Ghost, outwit him in the end, and win the lovely heroine for his bride. A perfectly unsuspecting Englishman, arrived in New York on the conventional errand of paying for and receiving a valuable necklace for one of his clients he finds himself from the moment of his arrival the storm centre of an intrigue, which he only vaguely understands. It is a very good thing for Johnson that he is an athlete and a good sportsman, for he will need all his prowess before the serial comes to an end.

Eddie Polo, as Hildreth's valet, completes the quartette. You know what his name in a serial stands for. "The Broken Coin" started his fame, and "Liberty" spread it further among the serial public, until, at the present time Polo's name is as big a box-office attraction as any soulful-eyed hero or curly-haired heroine in the game. Stuart Paton has given his solemn word of honor that Polo will have more opportunities to break his neck in this serial than he has ever had before.



as he will appear as the Gray Ghost.

Two
Great
Serial Favorites

Marie Walcamp and Eddie Polo

These two nervy actors will each risk their life any hour, at the request of their director. A calm, unruffled life has no charms for them. Action—speed—thrills—and a gamble with death with the odds against them is the gait they travel in the great patriotic serial—

"LIBERTY"

If you have played this wonderful serial, play it REPEAT. It will not only stand REPEAT BOOKING but the time is now ripe for a REPEAT. You cleaned up on it once—CLEAN UP ON IT AGAIN. Advertise it—boost it—tell your patrons that it is coming and they'll crowd your house at every performance. That is the record it is repeating all over the country.

PLAY IT REPEAT--BOOK IT NOW

RUTH STONEHOUSE SCOURS STORES FOR NO. 3 FOOTWEAR.

RUTH STONEHOUSE, one of the well-known stars, has decided to give up directing her own company until Fall and in the meantime she will be featured under the direction of Louis W. Chaudet. Her first photoplay under her new director is entitled "The Boots of Beatrice," and was written by Eugene B. Lewis.

In this production Miss Stonehouse has to use many pairs of boots and shoes and while the little actress has a great quantity of her own, it was found necessary to use a lot more. This was no easy matter, as Miss Stonehouse wears a number three, a size so small that the supply is limited. However, after combing Los Angeles and Hollywood, a sufficient number of pairs was secured to satisfy the director and the star. Ruth Stonehouse's Gold Seal, "The Stolen Actress," was on last week's program.

RIOT EXPERIENCES FIT YOUNG LAEMMLE FOR WAR.

EDDIE LAEMMLE, formerly of Chicago, and a nephew of Carl Laemmle, president of the Universal Film Manufacturing Company, is ready to answer the call to colors, with an experience possessed by few except those who have seen actual foreign war service.

Young Laemmle, who has been working at Universal City for the past year, was for seven years a member of the First Illinois National Guard, and as such participated with the Illinois State troops in the quell of the race riots in Springfield, in 1908.

The service the State troops received at that time was trying and tedious, this training fitting them for other trying times.

Young Laemmle has offered his services and is expecting a call soon.

EARLY WALKS TO REDUCE WEIGHT.

THE principal topic of conversation at Universal City among the actresses at the present time, appears to be either the increase or reduction of avoirdupois. Nellie Allen, Irene Hunt and Brownie Vernon are adding to their weight while others, including Mary MacLaren, Betty Schade, Eileen Sedgwick and a number of others are living the strenuous life in the effort to reduce the sylph-like forms. Miss Schade and Miss Sedgwick arise every morning at five o'clock and walk at least five miles before breakfast. This serves to stimulate an appetite. But the diet prescribed fails to satisfy and the girls groan until lunch time and then groan again when they realize how little they may eat.

The Kind of Music Cue Sheet That Helps the Exhibitor by M. Winkler

I FIRMLY believe that every musician, or rather every leader playing for pictures, is capable of compiling a musical cue sheet, provided a chance is given him to review the picture at least one day ahead of the opening performance.

Such cue sheets, however, are of use only to himself. They are absolutely no good for publication. By this I mean to be reprinted in different newspapers or on press sheets issued by the different film companies and to serve as a guide and aid to all those musicians whose theatres are booking certain film productions.

This is quite a risky statement, but I will ask the readers of these columns to read the following lines, which, in my estimation, will sufficiently prove that my statement is logically correct. Two days ago I received a cue sheet from a film company located in Chicago, together with the film it was intended for, with the advice to hand this music sheet to my intended orchestra leader, and impress it upon him to use it, as it practically was the solution of the musical problem, as far as this film was concerned. But a careful study of the cue sheet convinced me that it was far from being so. First of all, 50 per cent. of the numbers suggested in this cue sheet were only published for piano or organ: they were not published nor obtainable for orchestra. This fact leads to the surmise that the "she" or "he" who made up this cue sheet is a pianist or organist without any orchestra experience. In case of this person being an orchestra musician, the very same condition might prevail. This means that the suggested music would be obtainable for orchestra *only*, and not for piano or organ. This factor, on the first sight, decreases the value of such cue sheets at least 50 per cent., and if exactly figured it means "half work" or "half done." This is just as much as nothing, for it only confuses the musician instead of being of assistance to him.

The man or woman doing such work must not only be a musician of merit with long years of experience, but also a man in the music business. He must at least have several years of experience in a music house selling everyone's editions and handling an international stock. Our cue sheets printed in these columns consist of numbers which can be bought everywhere and are obtainable and playable for any orchestra combination or single instrument within reason.

There is no necessity to prove the importance of an appropriate musical accompaniment for pictures—it is an established fact. But if an argument is desired, read Mr. Laemmle's Straight-from-the-Shoulder Talk in the Moving Picture Weekly of May 19. The Exhibitor of to-day realizes that proper music is valuable in making his show go over big, but very few film manufacturing companies seem to know that. The Universal and Bluebird Film Companies were the first ones to acknowledge this important factor, and they were also the first ones to engage a music arranger for the purpose of arranging musical suggestion cue sheets for every one of their pictures.

These musical suggestions have been of great assistance to the musician and also to the exhibitor, and as these two film manufacturing concerns were the first ones to issue musical suggestions, it is most natural that they have attained the most experience in this particular field. The result is that the most practical musical cue sheets are Universal and Bluebird sheets. In selecting the music, we are careful to list not only the titles, but we also clearly specify the character of the compositions, which enables the musician to substitute with any other number of a similar kind, if he does not possess the number mentioned on the cue sheet. This also clearly proves that Universal and Bluebird cue sheets are not an advertising medium for any music publisher, but are designed for the sole and only benefit of the Exhibitor who books this excellent program.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

THE Butterfly Picture for next week is "The Field of Honor." Here are some suggestions for putting it over. This is a story of civil war days. What could be more appropriate than to round up the civil war veterans in your town and be their host on the night you show "The Field of Honor."

Get in touch with your local post of the G. A. R., and invite every old soldier to be your guest at this showing. There are comparatively few of them left, they will appreciate it and you will make many friends. Avoid "red tape." Simply announce that every civil war veteran who appears in uniform this night is to be admitted free. Very few of them will come alone. Be sure and notify your newspapers of this and you will get much free spare.

Dress your ushers, doorman and all attaches in the uniform of the period—the girls in crinolines, hoops pantalettes and curls.

If your local G. A. R. has a fife and drum corps, engage them to give a concert on the night, and advertise it.

Get in touch with your local recruiting office. Have them co-operate with you by loaning you uniformed men and any equipment which they might have. Have soldiers in modern uniforms pass out cards, reading as follows:

See How the Boys of '61
Enlisted for
"THE FIELD OF HONOR"
at the (name) Theatre
(day and date)

Then have an old soldier in civil war uniform pass out cards reading:

I attended
"THE FIELD OF HONOR"
in 1861
YOU can see it (date)
at the (name) Theatre

Mail the following letter to all names on your mailing list. If you have none, make one up. If you are in doubt as to how to prepare a mailing list, get in communication with your Universal exchange. They will be glad to assist you in doing this.

My Dear Friend—Is a lie ever justifiable?

That's a world-old question that should have an answer.

About the best answer I have ever seen is in "The Field of Honor," which I will show at the (name) Theatre (day and date).

One man lies to save the girl—who had jilted him and married another—pain. He wants her boy to believe that his father was a hero—not the coward he proved to be.

"The Field of Honor" is replete with tense moments and patriotically thrilling ones. Allen Holubar takes full advantage of his splendid role of "Wade Clayton"—his characterization of the real hero is perfect. Louise Lovely was never truer to her name or more capably cast than as "Laura Sheldon," and her portrayal of the belle of the stirring days of '61 is charming and appealing. The entire cast is excellently selected, and I have no hesitancy in personally guaranteeing this Butterfly feature.

If you favor good picture—the "different" sort—you will mark down (day and date) as one to be remembered.

Cordially yours,
Manager (name) Theatre.

"TWIXT DEATH AND DAWN"

BEN WILSON directed this chapter of the great serial, "The Voice on the Wire," which was written by Eustace Hale Ball, and adapted for the screen by Stuart Paton.

No. 13

"The Voice on the Wire"

Two striking scenes for the thirteenth Chapter of the serial.

BEN Wilson directed the thirteenth episode of the serial, "The Voice on the Wire," written as a novel by Eustace Hale Ball, and adapted for the screen by Stuart Paton, who had charge of the production until the next serial absorbed his attention. The present one has suffered no relaxation of interest and suspense under the guiding hand of Wilson, who thus has the arduous task of acting the lead as well as staging the exciting incidents which come thick and fast as the mystery nears solution. Here is the story:

Shirley has been warned by the Voice to watch for the hour between night and daylight. He sits beside Polly, who is lying on the couch in the house of Professor Duval. Up-stairs the professor is awaiting a call, while in another room is Doctor Renolds. Shirley feels a sinister influence at work in the house. There is nothing to be seen, but outside a dog howls persistently. Duval and Renolds also feel this influence, and resist it with all their power. Shirley sees a shadow on the window shade. He goes toward it, revolver in hand, but there is nothing there. Polly wakes. She rises as one in a dream and goes toward the thought machine. She raises the telephone as if to break the machine, when Shirley catches her hand.

"Red" Warren, alone and a fugitive, is seen coming out of a hotel. He is followed secretly by one of the detectives and seen to enter a beer garden. Here are two of his men, who have managed to escape the police. The two detectives wait outside until Red comes out with the two men. Then they follow him, but almost lose sight of him. One of them goes to the police for help. Cronin is there interrogating Pale Ida. He is trying to force her to tell who the voice on the wire is, but she resists him. She tells him that he is spoiling any chances he had to finding out. He at last offers her money.

CAST.

Shirley	Ben Wilson
Polly	Neva Gerber
"Red" Warren	Francis MacDonald
Renolds	Joseph Girard
Prof. Duval	De Bruillier
Cronin	Howard Crampton

At the professor's, Shirley is still watching Polly. Suddenly she asks him why it is so dark. He calls the professor, who comes to him at once. They realize that Polly is blind. They are terribly distressed, and Shirley goes nervously to the phone when it rings. The voice on the wire warns him that he has now seen another demonstration of power. That unless Shirley drops his investigations at once, Polly's sight will not be restored. The voice will call him again in five minutes.

At the police station, Ida is just about to give Cronin the information he desires, when something seems to catch her throat. She clutches it and falls forward. The phone rings, and the voice informs Cronin that Ida is speechless, and that if he attempts to make her write the name of the voice, she will die on the instant. Cronin is completely baffled.

Red Warren and his two men have apparently eluded pursuit, and arrived outside the Duval house. Red wraps his cloak around him and appears in the familiar guise of the muffled figure. In the house, Shirley begs Duval to do something for Polly. When he says he cannot, Shirley asks Polly to trust him whatever he may do. She says that she loves him. He embraces her, and is called to the phone.

START A
BLUEBIRD DAY
IN YOUR HOUSE

Harry Carey in "The Almost Good Man"

GOLD SEAL Three-Reel Western Drama. Story by T. Shelley Sutton. Scenario by Chas. J. Wilson, Jr. Produced by Fred A. Kelsey, with Harry Carey starred in the role of an outlaw who has not the heart to be a consistent one.

Left—Kitty recognizes her ring. Centre—"Keep still," said Dick. Right—"Why, you're an almost good man!"

THERE is no more popular player on the program than Harry Carey, and one of his Western pictures is a sure-fire success every time. "The Almost Good Man" is in every way up to the standard. It was written by T. Shelley Sutton, adapted for the screen by Charles Wilson, Jr., and produced by Fred A. Kelsey. Claire Du Brey, as usual, supports Carey in the feminine lead. Here is the story:

Dick Glenning, broke and friendless, is footing it back to Red Gulch, when he is noticed by Pete Willis, an outlaw and "bad man" in the need of a "pard," and he recklessly accepts Pete's proposition to hold up the stage that night.

Jim Manville, the Wells Fargo agent in Red Gulch, fears a visit from the company's auditor, for he has been using the money for gambling and has been losing constantly. He receives word that his daughter, Kitty, is to return home on the stage that night.

CAST.

Dick Glenning	Harry Carey
Hal Norton	Al. MacQuarrie
Jim Manville	Frank MacQuarrie
Pete Willis	Vester Pegg
Kitty Manville	Claire Du Brey

Dick and Willis hold up the stage in which Kitty is the only passenger, but find that the money has not been shipped. Dick reprimands Willis for his treatment of Kitty and returns her jewelry. Kitty is impressed and remarks that he seems to be an almost good man instead of a bad man, and she gives him a ring.

Hal Norton, a gambler, who has won much of Manville's money, is suddenly sorry for the wife, and he returns some of the money to Mrs. Manville. He meets Kitty and is much impressed.

A few lays later the pay-roll arrives by a different route and is placed in Manville's custody. Dick and Willis know of this event and the latter immediately plots to gain possession of the money.

Dick meets Kitty and barely escapes being recognized by her ring. He escorts her home, and on the way they meet Norton, who joins them. Dick sees a reward offered for Willis, who is wanted for murder. He tells Willis that he is through with him and warns him to leave the camp. But Willis is determined to stay and get the money. Dick decides to keep a close watch on him.

To relieve her mother's mind, Kitty blankly asks her father where he gets the money from which he gambles. Manville confesses to Kitty, and adds that he must have a thousand dollars or face imprisonment. And then the girl thinks of the reward for the highwaymen and, knowing that Dick is one of them, for he accidentally dropped the ring before her, she has a great struggle trying to choose between the two men. Manville says there is still a way of escape, and Kitty postpones her decision.

That night Manville gambles with the payroll, trying to break Norton, and though he wins at first, he begins to lose rapidly and soon is broke. He staggers out of the saloon and, going to the office, writes a note telling of his embezzlements and shoots himself.

Meanwhile, Dick has followed Willis and at the point of his revolver has forced him to leave Manville's office. While keeping guard there, he is startled by Manville's shot and rushes in to find the man dead. Shortly afterward, Norton, who had been forced to play against Manville, returns to give the money back. Dick sees Norton read the note, which he hastily conceals, together

(*Continued on page* 34)

Bluebird Ideas for "Southern Justice"

A SHREWD, smooth-spoken swindler who takes pains to work within the law, is given a rude jolt and a taste of Southern justice when he attempts to do the citizens of a little community out of their hard-earned savings. What happened is told in "Southern Justice."

A novel stunt that cannot fail to attract considerable attention is the following:

Obtain a suit of black fleshings (this is simply a union suit). Stitch enough feathers over the fleshings to all but cover the material. Have a man don this costume and let him carry a pole sign containing this announcement: "This coat of tar-and-feathers represents 'Southern Justice.' Come to the (name of theatre) and get the details."

If you want to go to the extra expense of a float, you can elaborate on this idea as follows: Get in touch with one of the local clothing merchants and arrange with him for the loan of one or more dummies. The chances are that he will gladly loan you these figures for some screen advertising.

Dress one of the dummies in the tar-and-feathers suit and seat it carefully on a board, crosswise. If you succeed in obtaining two additional figures, arrange the board so as to make it appear as though the man seated on it was being carried by the figures holding the opposite ends.

Alongside of this group, rig up a tripod and suspend a cauldron from it. You can get over the impression that the cauldron is boiling by placing a can of water inside it. An alcohol lamp burning under the can will cause steam to mount out of the cauldron.

Suitable signs should be fastened about the float. One of these might read: "For a sample of 'Southern Justice' drop in at the (theatre name here) to-day." Another might read: "Do you know of any crooks and swindlers in this town who deserve this sample of 'Southern Justice'? See the show at the (theatre name) to-day for details."

For "Bringing Home Father"

A HENPECKED husband who dares not call his soul his own, figures prominently in "Bringing Home Father," the newest Bluebird photoplay.

Have a man make up as a big, fat female. The bigger the better. This "woman" should be armed with a heavy umbrella. Her costume should be along grotesque lines.

Accompanying this woman is a little bit of a man. This individual should be thin and look as though he hadn't had a laugh since the day he married. At intervals, the woman should grab him by the back of his coat collar and drag him along on his heels. Every once in a while, have her drive her husband ahead and prod him in the ribs with the umbrella.

A sign fastened to the woman's back should read: "I'm 'Bringing Home Father.' Visit the (theatre name) and see what happens when he gets there." The same copy can be painted on the umbrella, which should be of the old-fashioned "bombershoot" type.

If you have a Ford, or can rent one cheaply, have a man dressed in evening clothes sprawling on the rear seat. His appearance should indicate that he has dined not too wisely, but too well. His high hat should be battered and over one eye. His collar hangs by one button, while his tie straggles down his shirt front. Have a comedy cop driving the car, and along the sides of the latter fasten a sign reading as follows: "We're 'Bringing Home Father.' For details see 'Bringing Home Father' at the (name here) Theatre to-day." If you get up heralds or circulars for this Bluebird, they can be distributed by "father" at busy street corners.

Don't overlook the fact that two of the most popular Bluebird stars, Franklyn Farnum and "Brownie" Vernon, appear in this production. Advertise this fact and get the benefit of the business their popularity will bring.

START A
BLUEBIRD DAY
IN YOUR HOUSE

Look Out!

For a story that is full of swift action and punchy climaxes—that will keep the fans absorbed from start to finish. In other words, book

KINGSLEY BENEDICT
in
"The Perils of the Secret Service"

Seven two-reel dramas, each complete in itself—each full of a power that grips and holds—WITH A DIFFERENT LEADING LADY IN EACH STORY.

"The Perils of the Secret Service" is founded on the "Yorke Norroy" stories written by George Bronson Howard, author of the literary sensation, "God's Man." Mr. Howard himself directs the series giving to each the vigor and originality of the published stories. Write or wire your nearest exchange, or direct from UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Book Now

Here's Your Answer

BLUEBIRD PHOTOPLAYS (Universal)—"Our Tuesday attendance has increased over one hundred per cent and it is staying there since I put on Bluebird plays. Everybody likes them."—Frank Snyder, Majestic Theater, Danville, Illinois.

to all your Feature Problems

Claims are idle and empty unless they are backed up with WORKS. The advertising writer of any producing company can rattle off claims as fast as he can write. But when an Exhibitor writes, as Mr. Frank Snyder has written, that his

"Attendance Has Increassd Over One Hundred Per Cent"

through his BLUEBIRD DAY, he has said in seven words something that has more vitality—more guts to it—that is of greater importance to you, Mr. Exhibitor, than a five-hundred page book of theory by some advertising writer. Read over what Mr. Snyder says and THINK OVER what he tells you to do to increase your attendance. That is——

Start A BLUEBIRD DAY

then, "go thou and do likewise." The force that moves the world is action. ACT, Mr. Exhibitor, if you want to turn your poorest day into a hustling, bustling, busy day. Jump into touch with your local BLUEBIRD Exchange now and arrange for your BLUEBIRD DAY.

Book through your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays (Inc.)

1600 BROADWAY - - - - - - - - - - - - NEW YORK

THEAT
ELLA HALL in
Polly Red Head
TODAY
TO DAY

BLUEBIRDS ARE SOLIDLY ESTABLISHED HERE.

Bluebird Photoplays,
Los Angeles, Cal.
Gentlemen:—

I don't believe that you have a more enthusiastic exhibitor on your books than the Pastime Theatre.

We are firm believers in your standard of production and in your methods of doing business.

Bluebirds have established themselves solidly in our community. We do not know of any line of features which are giving greater satisfaction from a box office and "Pleasing Patrons" angle than Bluebird Features.

Hoping you will continue to give us money-makers in the future as in the past, we are,

Very truly yours,
GEORGE SCHLESSINGER, Mgr.,
Pastime Theatre,
Bakersfield, Calif.

PATRONS LIKE THEM.

Bluebird Photoplays, Inc.,
New York, N. Y.

Gentlemen—Will you please send me a copy of your new song "Bluebird" with words and music for piano, as you say you will do in your advertisement in the Moving Picture Weekly; I will greatly appreciate this. Am using a Bluebird feature every other week and my patrons like them very much.

Wishing you all success, and thanking you for past favors and service, I am,

Yours very truly,
JESSE H. WELLS,
Mgr. Rex Theatre.
Rifle, Colo.

Bluebird

HAPPINESS IS THE W
WITH BLUEBIRD EXHIB
HUNDRED BREATHING
EXCELLENCE OF THE BL
RECEIVED EVERY DAY
THESE ARE ONLY

COMPLETE SATISFACTION.

Bluebird Photoplays Co.,
Des Moines, Iowa.

Dear Sirs—You have asked me several times my opinion on "The Bluebirds," and how my patrons like them; now, there is never anything but praise for them. They are liked by all.

"Glorianna" was simply great, as was also "Love's Lariat." In fact, all of them and each new one seems better than the one before. They give complete satisfaction, but the show business is quite poor this winter, and could not expect anything else considering the cold weather, high prices and conditon of the country. Will have to hope for better times later on.

Hoping you are having great success with the Bluebirds, as they are worthy of it, I remain,

Yours,
N. W. SHERMAN,
Mgr. Grand Theatre.
Lake City, Iowa.

BLUEBIRD BALANCE.

Bluebird Photoplays, Inc.,
New York, N. Y.

Gentlemen—As to our opinion of Bluebirds, I can freely give you this and give it to you honestly. About six months ago we tried out two or three of your pictures, included in which were "The Eye of God" and "Love's Lariat." They gave such universal satisfaction that we have been using them almost exclusively ever since for our Wednesday and Thursday program, although there have been a few cases where we have laid them off to play some special features of other brands.

We use the Triangle on Monday, Tuesday, Fridays and Saturdays, and frankly, I feel that the Bluebird pictures balance out a week that it would be hard to replace with any other two programs.

Yours very truly,
C. A. LICK,
Mgr. New Theatre.
Fort Smith, Ark.

Messages

D WITH BLUEBIRD AND
ORS—LETTERS BY THE
IANKFULNESS FOR THE
BIRD PHOTOPLAYS ARE
BLUEBIRD EXCHANGE.
FEW OF THEM.

MAKE A LIVE NIGHT OUT OF A DEAD ONE.

Bluebird Photoplays, Inc.,
Des Moines, Iowa.

Gentlemen—When I assumed the management of this house, I found that my Wednesday night receipts were way below what they should be. In trying to better this state of affairs I changed about from Exchange to Exchange to see if I could not find the service that my patrons wanted. I ran serials, I ran features, and I ran diversified programs in an endeavor to stir up a little enthusiasm. During this course of changing about, I ran Bluebirds for a few weeks during the months of last July and August.

At the time that I first started running Bluebirds, my patrons did not seem to be very enthusiastic over them, and it was not until I had changed to something else that they began to speak of the Bluebird merits. The longer I kept away from Bluebird service, the more urgent became the requests of my patrons that I show them Bluebirds until finally these requests became demands and I re-enlisted on November 29 last. My Wednesday night receipts have been steadily growing since then, until now Wednesday night is fighting for place with Saturday night (formerly my best night).

Bluebirds have done me the favor of changing a dead night to a live one.

Yours very truly,
J. A. HALE,
Mgr. Auditorium.
Clarksville, Iowa.

STAYS THERE.

Bluebird Photoplays, Inc.,
Chicago, Ill.

Gentlemen — Our Tuesday attendance has increased over 100 per cent., and it is staying there since I put on Bluebird plays. Everybody likes them.

Yorus truly,
FRANK SNYDER.
Mgr. Majestic Theatre.
Danville, Ill.

Joel A. Levy, Salesman and Advertising Manager of the Fairmount Feature Film Exchange, Philadelphia, and his Henry Flivver Ford. This is the exchange which handles the Bluebirds in the territory and the man who handles the sales and the car. He had to have the car to increase his efficiency in Philadelphia which Bluebird finds far from as slow as it is painted.

NEVER A COMPLAINT.

Bluebird Photoplays, Inc.,
New York, N. Y.

Gentlemen — In regard to your "Bluebird" Program, beg to state that I have been using it since it was wrapped in swaddling clothes and can truthfully say that I have never had a complaint of a bad picture produced by your company, and I attribute a great deal of my success to the splendid pictures which you have produced and which I have had the profit of showing.

Your organization at Oklahoma City, that is, Mr. Sam Benjamin, who is manager of your office, in my opinion is a great asset to your wonderful organization, for the simple reason that Mr. Benjamin is an untiring worker and is always ready to put himself out to accommodate his exhibitors. He is loyal to his "Bluebirds," and his word is as good as his bond. Many exchangemen in my opinion, make a grievous mistake by throwing a good account up for some mushroom exhibitor on account of their offering a little more money, not realizing that this fly-by-night exhibitor cannot last long in the business. But this is not the case with Mr. Benjamin. When he opened up my account he had a great many other exhibitors come to him and try to undermine me and get the Bluebird pictures, saying that it was impossible for me to last on account of not being in the right location and off the main drag, but his faith in my was unshaken and he would not listen to them.

As I have said before, I have used the Bluebirds for fifteen months and believe them as good, if not better, than any program produced to-day; and I say this without any favoritism whatever, but simply because it is a business proposition with me to use the program that is most consistent in my success.

Yours very truly,
W. S. BELLINGS,
Mgr. American Theatre.
Enid, Okla.

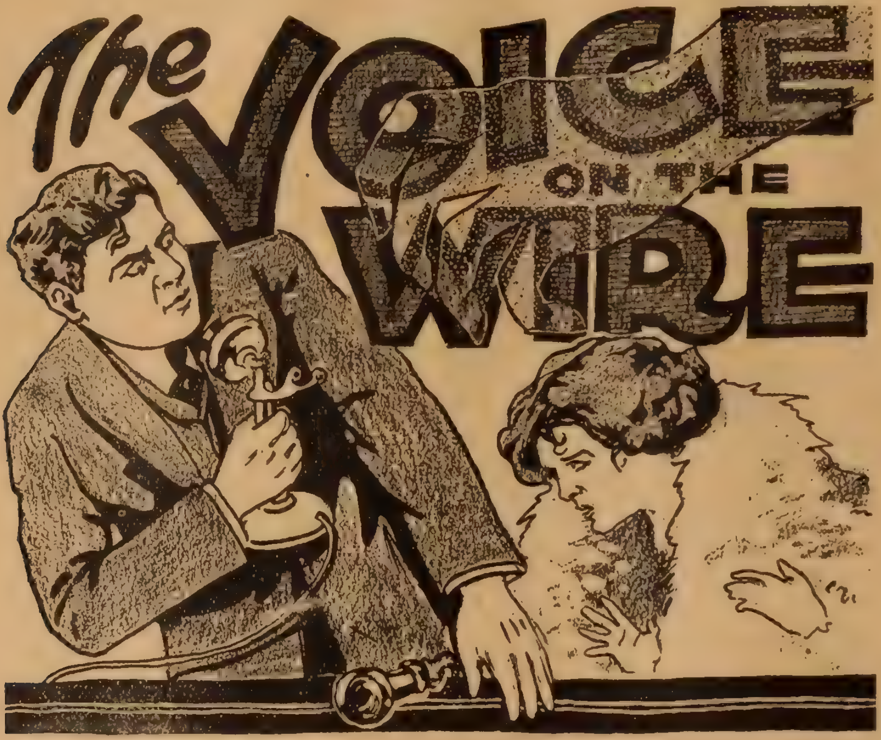
START A
BLUEBIRD DAY
IN YOUR HOUSE

Universal Dora Recruits 4 More

DORA RODRIGUEZ enrolled four recruits in Clarksburg, W. Va., last week. You remember, she is the Universal Film Girl who is hiking from New York to Universal City, California, in a natty soldier's uniform. When war was declared, Dora just bubbled over with patriotism. Being a woman, the outlet for her patriotism had to be different from the usual kind, and she has decided to use it to obtain 40,000 recruits for Uncle Sam's army and navy. In her brief stay in the cities she has visited she has aroused a great deal of enthusiasm and patriotism, much more than was evinced since the declaration of war. Every one is talking about her, and of course, every one is in sympathy with her efforts. This is not due to the fact that she is a girl, and pretty, but that her appeal is strong and sincere. She is received amidst rousing cheers as she enters each city, and recruiting officials are doing a great deal to co-operate with her. She is giving a course of lectures in theatres in conjunction with which moving pictures of the lives of the soldiers and sailors are thrown upon the screen. In Clarksburg, West Virginia, where she spent the early part of this week, she arranged for a parade of the Boy Scouts through the city, which was beautifully decorated to fit the occasion. Of course, the entire town turned out to watch the proceedings, all of which caused a great sensation, and aided her materially in her recruiting work, which is rapidly increasing.

The next city she is to visit is Pittsburgh, where preparations are already being made for her arrival.

Needless to say, Dora is setting a great example to the rest of the country, and is obtaining more recruits than she ever hoped. Here's to more success for her.


The VOICE ON THE WIRE

"The greatest serial ever released by the Universal," is the way the public and Exhibitors speak of this baffling serial. It is playing to crowded houses because it has gripped the people by giving them just what they crave: a story of mystery which they simply cannot solve. The brilliant work of

Ben Wilson--Neva Gerber--

and Joseph Girard, assisted by a huge and well trained company puts each episode over with a force that holds the audience spellbound. Book "The Voice on the Wire" and push it hard BEFORE showing the first episode. After, you will have no difficulty to keep your house packed on each episode night. Write your nearest Universal Exchange for full particulars, ad props, etc., or

UNIVERSAL FILM MFG. CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY NEW YORK

START A
BLUEBIRD DAY
IN YOUR HOUSE

"THE ALMOST GOOD MAN."

(*Continued from page* 29)

with the gun, and places the money in a drawer and upsets the place to give the appearance of attempted robbery.

The next morning on hearing the "attempted robbery," Willis accuses Dick of double crossing him and writes a note, insinuating this fact, which he slips under the sheriff's door. Dick is arrested. Norton tries to exonerate Dick, but the latter prevents his talking. Meantime the sheriff has received a photograph of the man wanted for murder in Arizona and recognizes Willis.

Norton affects Dick's escape from the jail and suggests that they allow the girl to decide, telling her the truth of the whole affair. Kitty is overcome with sorrow. Norton, believing that Kitty loves Dick, is about to leave when she suddenly throws her arms about him. Dick realizes that he has lost, and, gaining permission from Kitty to keep the ring, he rides away into the night.

SCREEN MAGAZINE No. 22.

"ARE you physically fit?" is the question which the Screen Magazine No. 22 asks you in no uncertain tones. If you are not, it suggests that you undergo a rigid examination at least once a year, and shows a step of such an investigation, as it is carried out in the life Extension Institute of the City of New York. In the cut the reflexes of the knee are being tested by the physician in charge. The Institute declares that 60 per cent. of persons past middle age are dying of perfectly preventable diseases, which could be checked if taken in time. The rest of the subjects in this issue will be found on page 44.

"WHO'S LOONEY NOW?"

(*Continued from page* 9)

At the office, the janitor finds Eddie's letters, which have fallen into the waste basket. He sends them with a note, explaining that the bearer does not understand English. When the man arrives, Billie takes him for an officer, and Eddie for the doctor. Finally the misunderstanding is cleared.

START A
BLUEBIRD DAY
IN YOUR HOUSE

HERE'S ANOTHER ONE.

THIS is plain talk from an exchangeman who wishes to protect his territory and that of every other exchange from fraudulent practises and persons. The Moving Picture Weekly last week carried a story about the New England Universal Film Exchange's loss of several reels through Jerry A. Brown of Shirley and Townsend, Mass. This exposure should bring said Brown to book very shortly. This second case is also one upon which the Moving Picture Weekly feels that its wide circulation can be of benefit, and it prints the letter written by C. E. Penrod of the Cincinnati Buckeye Company in the hope that the "C. F. Rogers" will be summarily prevented from annoying accounts in other exchanges:

"Gentlemen—We wish to advise you there was a gentleman in this territory last week who had a card, representing himself to be

C. F. ROGERS
Asst. Sales Manager Bluebird
and Red Feather Features
From the Universal FilmCo.
Office, Chicago, Ill.

and he called on one of our accounts in Springfield, Ohio, and had quite a lengthy conversation with her, also called on Gus Sun, our first-run account in Springfield and talked with him for some time on Friday, May 11th. About 6 p. m., on the same day he returned to Mr. Sun's office, and while the janitor was cleaning the office, he requested the janitor to allow him to sit down at the desk and write a letter. Some way or other he got into the bookkeeper's desk and took a check that had been filled out to some film company. At the same time he appropriated Mr. Sun's stamp that he uses in signing his mail. He then forged the check and cashed it, and at the same time took a blank check from a Springfield bank and went to Columbus. He stamped Mr. Sun's name on the end of the check and forged his signature. This check he made out for $35 and took it to a drug store and made a purchase of $1 and received $34 in change. The first check he forged amounted to about $12. In other words, the two checks amounted to $47.

"We are advising you of this, as we feel that all exchanges should be notified throughout the country as well as the exhibitors to beware of this kind of men. This party informed Mr. Sun and Mrs. Murphy of Springfield that he was sent out as a special field man and was looking after the complaints and troubles of the exhibitor. Yours very truly,

"The Cincinnati Buckeye Film Co.,
"C. E. PENROD, Mgr.
"Cincinnati, Ohio."

Grab It If You Can

The Universal Screen Magazine heads the list of novelty features because it will play big brother to a weak sister of a performance or feature and turn an otherwise failure into a successful and profitable show.

On the Regular Program or You Can Book Separately

Universal Screen Magazine is a popular weekly that fans will always come out to see. It is full of the most interesting and fascinating subjects—something to please both sexes. Write your nearest Universal Exchange for FREE BOOKLET which tells all you want to know about this popular money-maker.

Universal Screen Magazine

**1600
Broadway
New York**

ST. VITUS'S WEEKLY WIGGLE

HOW it came to pass that Knowitall, son of Haswas, the Pastnumber, took counsel to himself, saying:

"Yea, verily am I the biggest noise in this moss-grown burg. For can I not point to a large movie house to which I have given my name and to which the pee-pul do come in goodly numbers to see the wondrous flickers of film that I cause my hireling to flash upon the screen? Yea, it is even true.

"Then why should Knoxal, son of Mudslinger, and his miserable flea-bitten handful of disciples dare to stop me in the market place to say that the pictures that I show are not worth a mill-dam, and that at my charge of a shekel a peep I am in a class with the food price boosters and other malfactors of tainted wealth? Of a truth I know my own business. And, lo, do I decide what the miserable, degenerate inhabitants of this hamlet shall see. For, verily, if I should rent what are known as first run and other costly Feature films, then of a truth would my cash register lose some of its beautiful bell tones."

So it came to pass that Knowitall refused to listen to the demands of his congregation to show plays that were advertised and would hear none of their complaints about the condition of his theatre or such pictures as he exhibited.

Now within this hamlet lived a stripling who was the subject of much discussion, for he was cross-eyed. And some said it was good luck to have him look at one, but Knowital swore a great oath whenever he did meet yon stripling, and did call him "hard luck" and other harsh names. And he did order the stripling to remain into the outer darkness and to never come into his movie house. For, said Knowital, "of a truth I cannot tell whether thou art looking at the films or down thy nose in derision of what I am showing. Out upon thee into outer darkness where thou cans't gnash thy teeth or gum it if thy teeth are gone."

So the stripling went into the woods and wept bitterly and did cry with a loud voice, "Ah, woe is me —yea thrice is my backup. Now will I have my vengeance. Ye gods, but I will put that grafting sonavagun into the pastnumber class. For my name is ISSER, and I will run true to form. Yea, I, even I will open a movie in my father's house, and then will I let him have his ace and king, but I will play a JOKER, likewise an L-KO'S and a NESTORS. Yea, verily, I will have the BLUEBIRDS and the BUTTERFLY and other of the good stuff which the UNIVERSAL tribe are putting over. Even then will I let that mighty organization help me "put it over" this low-life of a Knowitall—by using all the stunts and advertising helps which the Universal bunch are only too tickled to give me without price, yea, without even a farthing of cost to me."

So it came to pass that Isser called for his camel and did hie himself into the large and beautiful city, and when he had come to the street called Broadway, he did find the number of 1600 and entered therein. And he was within for a span of time, and when he came forth his face was as lighted as an angel's at the first night's performance of the show he is backing for love of a buxum dame. Then was he busy as a red-shirted Irishman pacing a bull in a twenty-acre lot. Yea, verily, he hardly took time to eat thereof of beans and ham which the beautiful hand-painted damsel dids't scale dexteriously before him. Yea, so busy was he that even the sound of the sinkers falling into his empty stomach failed of his notice—so he surely was some busy.

Then on the third day did the lights burst forth in splendor before his movie. And, lo, there were many and strange banners and posters and ads in the papers and wondrous eye-catching stunts and small gifts. And the people of the hamlet said, "Behold, the magi are here. Let us then go up and see what strange thing has come to pass." And they did go and came forth later with huge and expansive looks of pleasure. Also did they herald the glad tidings among the slackers. Yea, more popular did the place become than even the famous corner where damsels pass on a windy day. Then Knowital tore his hair and dids't try to pull back the passing people with other pictures, saying in bleating tones, "Come, ye blessed, come and see the makings of other houses than the Universal."

But the people would have none of him, for they reasoned among themselves, "If this offal from a bull thinks that we all come from Marblehead, Mass., and don't know real leading reels when we see them, he has more bones in his skull than even we suspected." So they would have none of his substitution.

And, behold, in six months Isser was strutting around in fine raiment and purple, while Knowital was seen at the gates of the city with but one suspender. For of such is the power of the advertising features back of the pictures which the Universal put out that they have a pulling power unto the third and fourth generation.

And, ye of little faith, take unto yourselves the lesson as taught by Isser and go thou and do likewise.

"Dry Goods AND Damp Deeds"

L—KO KOMEDY, featuring Phil Dunham in Two Reels of foolishness. Directed by Vin Moore, under the supervision of J. G. Blystone.

CAST.

A Wayfarer	Phil Dunham
Beautiful Sewing Girl	Lucille Hutton
I. M. Shoddy	Charles Inslee
Forelady	Merta Sterling

DRY GOODS AND DAMP DEEDS" turns Phil Dunham loose in a dry goods emporium and leaves him to do his worst there, ably supported by Lucille Hutton, Chas Inslee and Merta Sterling. The two reels of alternate dryness and dampness were directed by Vin Moore, under supervision, as usual of the Director General of L-Ko, J. B. Blystone.

Phil arrives in town on the top of a freight car, dressed in an autoist's outfit. He sees I. M. Shoddy, the proprietor of the dry goods store, persecuting a defenceless sewing girl, and trying to persuade her to enter his car. Phil rescues her and follows her to Shoddy's store, where she works. She gives him an orange as a souvenir, and he carefully saves a piece of the peel. He waits outside, and through the window sees the shadow of Shoddy undressing a wax model. He rushes into the store, and after explanations, is given the position of porter. He meets the beautiful sewing girl, but Merta, the forelady, falls in love with him, and makes it hard for him to meet the girl. Phil has all sorts of adventures in the store. He gives away the goods, and a policeman is called who chases him. He pretends to be a model, and escapes. He waters the flowers on a lady's hat, and finally, when a customer gives him her baby to hold, he puts the child in the cash basket, and swings it to the bundle girl.

He sees a girl putting stockings for display upon a dummy, and is shocked, and later when a real customer is trying on stockings, Phil gets in wrong again by thinking her a dummy. A veiled woman comes in. Phil pursues her, and when he finds she is colored, he faints. At last he finds Lucille in the sewing-room, and plays her a serenade on the sleeve-board. Shoddy has been watching him, and now he enters, knocks Phil out, and carries the girl to the cellar. He ties her to a pillar, and turns on the water. Phil follows and there is a desperate fight. Lucille is drowning, and though Phil tries all sorts of ruses, he cannot manage to get into the cellar to rescue her. At last he is thrown out of the window, and falls through a manhole into the flooded cellar, and finds himself with Lucille at last.

L-Komiums

VIN MOORE, director for Phil Dunham with the L-Ko Kompany, has finished a two-reel comedy which he declares has Belasco shouting for mercy. The working titles is "Chicken Chased and Henpecked."

J. G. Blystone, director-general of L-Ko Komedies, after a few days' vacation spent at Arrowhead Inn, is again at work, this time on a circus picture.

L-Ko has a new director—Bob MacKenzie, who has appeared as the heavy in a number of Dan Russell stories, has been given his own company, and will produce comedies featuring himself as comedian. Normand Taurog will be his co-director. The last picture in which MacKenzie appeared was directed by Noel and Dick Smith, and MacKenzie was put through a series of apparent accidents in the taking of the picture which would have given the strongest man a touch of nervous prostration, but the most exciting scene of all was one which the directors had not scheduled. They supposed, of course, that MacKenzie knew how to drive a Ford.

UNIVERSAL PROGRAM

For the Week of June 18, 1917

A good feature is a fine business proposition in its place—but your patrons don't want all features any more than you want fish at every meal. Variety is the spice of life, whether it's eating or picture-seeing. Isn't that so? Then WHY DON'T YOU GIVE A VARIETY PROGRAM TO YOUR PATRONS? Variety is the first, last and middle name of the Universal Program. It's the kind of Program the people like, because they can slide into a seat any time convenient to them and know that they won't leap into the middle or tail-end of a feature. Get the point? THEN, ACT!

Here are specials that are all cream. They cost a slight advance, just as cream costs more than milk. And they are worth the little extra because they are money magnets that make the nimble coins change from the crowds' pockets to your cashbox. They can be booked separately, if desired.

When you book the complete Universal Program you get two kinds of punches for your show: the "specials and "regular." These "regular" one- two- and three-reel dramatic and comedy subjects are brilliant and powerful, and don't you make any mistake of thinking otherwise. They can be booked separately, if desired.

SPECIALTIES

On the Universal Program June 18.

BUTTERFLY—"THE FIRE OF YOUTH" Five-Reel Comedy-Drama) Jack Mulhall and Dona Moon.

NESTOR—"JILTED IN JAIL" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts

GOLD SEAL—"THE BRAND OF HATE" (Three-Reel Melodrama) Tina Marshall.

LAEMMLE—"BARTERED YOUTH" (One-Reel Drama) Wm. Mong and Gretchen Lederer.

L-KO—"WHERE IS MY CHE-ILD?" (2-Reel Comedy) Dan Russell and Gladys Varden.

UNIVERSAL ANIMATED WEEKLY—77.

UNIVERSAL SCREEN MAGAZINE—24.

JOKER—"A BURGLAR'S BRIDE" (One-Reel Comedy) Gale Henry and Jack Dill.

POWERS—"YOUNG NICK CARTER, DETECTIVE" (Comic Cartoon) and "CHINA'S WONDERLAND" (Dorsey Educational) Split Reel.

REGULAR RELEASES

On the Universal Program June 18.

VICTOR—"A PIRATE BOLD" (One-Reel Comedy) Pat Rooney.

VICTOR—"PUPPY LOVE" (One-Reel Comedy) Ruth Stonehouse.

REX—"HELEN GRAYSON'S STRATEGY" (Two-Reel Society Drama) Irene Hunt, Malcolm Blevins and L. C. Shumway.

VICTOR—"SHE MARRIED HER HUSBAND" (Two-Reel Comedy-Drama) Matt Moore and Jane Gail.

BISON—"THE HOLD-UP MAN" (Two-Reel Cowboy Drama) Eileen Sedgwick, Kingsley Benedict.

BIG U—"THE TWO-GUN PARSON" (One-Reel Drama)

THIS WEEK'S PROGRAM

SPECIALS FOR THE WEEK OF JUNE 4.

02460 BUTTERFLY—"The Circus of Life" (5 reels) (Little Zoe Rae, Mignon Anderson, Emory Johnson and Pomeroy Cannon). 1-3-6

02461 NESTOR—"Burglar by Request" (Comedy) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02462 GOLD SEAL—"The Almost Good Man" (3 reel Western Drama.) (Harry Carey-Claire Du Brey). 1-3-6

02464 L-KO—"Dry Goods and Damp Deeds" (2 reel Com.) (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling). 1-3-6

02465 UNIVERSAL ANIMATED WEEKLY—Weekly No. 74. 1

02469 UNIVERSAL SCREEN MAGAZINE — Issue No. 22. 1

02473 JOKER—"Simple Sapho" Com.) (Gale Henry-Jack Dill). 1

02475 POWERS—"Them Were the Happy Days" (Com. Cart.) and "Superstitious China," (Dorsey Educational (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02472 UNIVERSAL CURRENT EVENTS—Issue No. 4. 1

02476 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire," with Neva Gerber. (Episode No. 13) (2 reels) "Twixt Death and Dawn." 1-3-6

REGULAR RELEASES.

02463 VICTOR—"A Box of Tricks" (Com.) (Billy Mason-Marcia Moore). 1

02466 LAEMMLE—"The Missing Wallet" (Drama) (Edwin August). 1

02467 REX—"Tacky Sue's Romance" (2 reel Human-Interest Dr.) (Ruth Stonehouse). 1-3-6

02468 IMP—"Doomed" (Dr.) Charles Mailes- Claire McDowell). 1

02470 NESTOR—"Who's Looney Now?" (2 r. Com.) (Eddie Lyons-Lee Moran). 1-3-6

02471 BISON—"The Scrapper" (2 reel Cowboy dr.) (Jack Ford). 1-3-6

02474 IMP—"The Hunted Man" (Dr.) (Lee Hill-Mignon Anderson). 1

NEXT WEEK

SPECIALS FOR THE WEEK OF JUNE 11.

02477 BUTTERFLY—"The Field of Honor" (5 reels) (Allen Holubar, Louise Lovely and M. K. Wilson). 1-3-6

02478 NESTOR—"To Be Or Not To Be—Married" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02481 L-KO—"Chicken Chased and Henpecked" (2 reel Com.) (Phil Dunham, Lucille Hutton and Merta Sterling).

02482 UNIVERSAL ANIMATED WEEKLY—Weekly No. 75. (News).

02483 BISON—"The Honor of Men" (2 r. West. dr.) (Neal Hart). 1-3-6

02486 UNIVERSAL SCREEN MAGAZINE—Issue 23.

02488 JOKER—"One Damp Day" (Henry-Franey). 1

02491 POWERS—"A Pesky Pup" (Com. Cart.) and 'China At Work and At Play" (Dorsey Ed.) (Split reel). 1

SPECIALS WITHOUT RELEASE DATE.

02493 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" (Episode No. 14) with Neva Gerber (2 r.) "The Light of Dawn" 1-3-6

02487 UNIVERSAL CURRENT EVENTS—Issue No. 5 (Shipping Date June 9th). 1

REGULAR RELEASES.

02479 GOLD SEAL—"The Black Mantilla" (3 reel dr.) (Claire McDowell and "Beyond the War Zone in France" (Short scenic). 1-3-6

02480 VICTOR—"Making Monkey Business" (Com.) (Eileen Sedgwick). 1

02484 VICTOR—"The Flopping Uplifter" (Com.) 1 (Ernie Shields). 1

02485 VICTOR—"A Blissful Calamity" (2 reel Com. Dr.) (Fred Church-Fritzi Ridgeway). 1-3-6

02489 IMP—"The Thief Maker" (2 reel Crook Dr.) (Molly Malone-Jack Nelson). 1-3-6

02490 BIG U—Harry Carey in "The Mysterious Outlaw" (Drama). 1

02492 IMP—"Her Strange Experience" (Drama) Louise Lovely).

The WEEK AFTER

SPECIALS FOR THE WEEK OF JUNE 18.

02494 BUTTERFLY—"The Fire of Youth" (5 reels) (Jack Mulhall). 1-3-6

02495 NESTOR—"Jilted In Jail" (Comedy) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02496 GOLD SEAL—"The Brand of Hate" (3 reel Melo Dr.) (Tina Marshall). 1-3-6

02498 LAEMMLE—"Bartered Youth" (Dr.) (Wm. Mong-Gretchen Lederer). 1

02499 L-KO—"Where Is My Che-ild?" (2 reel com.) (Dan Russell-Gladys Varden). 1-3-6

02500 UNIVERSAL ANIMATED WEEEKLY—Weekly No. 76.

02503 UNIVERSAL SCREEN MAGAZINE—Issue 24.

02507 JOKER—"A Burglar's Bride" (Com.) (Gale Henry-Jack Dill). 1

02508 POWERS—"Young Nick Carter, Detectiff," (Com. Cart.) and "China's Wonderland, (Dorsey's Educational) (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02506 UNIVERSAL CURRENT EVENTS—Issue 6. 1

02510 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" (Episode No. 15) "The Living Death" with Neva Gerber (2 reels). 1-3-6

REGULAR RELEASES.

02497 VICTOR—"A Pirate Bold" (Comedy) (Pat Rooney). 1

02501 VICTOR—"Puppy Love" (Com.) (Ruth Stonehouse). 1

02502 REX—"Helen Grayson's Strategy" (2 reel Society Dr.) (Irene Hunt, Malcolm Blevins and L. C. Shumway). 1-3-6

02504 VICTOR—"She Married Her Husband" (2 reel Com. Dr.) (Matt Moore-Jane Gail). 1-3-6

02505 BISON—"Lone Larry" (2 reel West. Drama) (Eileen Sedgwick-Kingsley Benedict). 1-3-6

02509 BIG U—"The Two-Gun Parson" (Drama) (W. C. Dowlan). 1

SAY LISTEN-

You can catch the elusive dimes of the most hardened fans—can bring them out on a "bad" night in crowds with UNIVERSAL COMEDIES.

NESTOR--L-KO--JOKER

Three kinds of comedy—the parlor brand—the broad kind—and the fresh humor. No matter which you book the chortles, snorts and big, booming laughs of your patrons will go sailing up to the roof and tell you that a bull's-eye has been made. The first crowd goes out good-naturedly and a new crowd comes in expectantly, while you keep right on collecting the money. See the idea?

You Can Book Them Separately or Get Them on the Regular Program

All good business men have what the people want. Strengthen your program and your reputation by giving your patrons what they want—Universal Comedies. Write your nearest Universal Exchange. UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Musical Setting for "BRINGING HOME FATHER" Specially Selected and Compiled BY WINKLER

THEME — THEME
PASTEL MENUET (3-4 ALLEGRO GIOCOSO) BY PARDIS

	SUB TITLES, ETC.	TIME	COMPOSITION
	Opening		Springtime Overture by Ziegler
T	Whenever the Younger Set	1 Min. & 10 Sec.	Popular Hawaiian One-Step
S	Dancing on Lawn...	15 Seconds	Popular One-Step
S	Interior of House...	1 Min. & 15 Sec	Continue Popular Hawaiian One-Step
T	May Swazey Had Not, etc.	2 Minutes	Mon Plaisir (Valse Moderato) by Roberts
S	Interior of Barroom	1 Min. & 10 Sec.	Popular One-Step
T	Jackie Was a' Regular Girl	4 Minutes	.... Theme
S	Interior of Saloon...	1 Min. & 50 Sec.	Heavy Dramatic by Oehmler
T	I'm Going Across the Street	3 Minutes	Dramatic Tension No. 1 by Ascher
T	And He Looks As...	2 Min. & 30 Sec	On Wings of Song (6-8 Andante Tranquillo) by Mendelssohn
T	Jackie Didn't Really Expect	3 Min. & 25 Sec.	.... Theme
T	Partners in Crime...	1 Min. & 50 Sec.	Wild Rosebud (4-4 Moderato) by Tobani
S	Suffragettes Marching	2 Min. & 55 Sec.	Suffragettes March by Braham
S	Horse Runs Away..	1 Min. & 10 Sec.	...... Allegro by Bach
T	That Peter Got Through, etc.	2 Minutes	In Lovers' Lane(Intermezzo) by Pryor
T	At Ten That Night..	3 Min. & 55 Sec.	Piano Solo improvise to action-pp or ff.
T	No, Sir, You Come In	5 Min. & 50 Sec.	Home from the club, Characteristic on drinking Songs by L. P. Laurendeau
T	Next Morning	2 Min. & 25 Sec.	Serenade (3-4 Allegretto) by Chaminade
T	To Be Or Not To Be	3 Min. & 10 Sec.	Petite Bijouterir Valse Intermezzo by C. Bohm
T	Milky Strangle Kept etc.	2 Min. & 40 Sec.	.... Theme
T	I'll See You In a Couple	2 Min. & 10 Sec.	Olympia (Dramatic Overture) by Ascher
S	Old Man In Chair...	4 Minutes	Suffragettes March by Braham
T	The Following Evening	3 Min. & 45 Sec.	A. da Ballerina (valse Lente) by Bendix
T	My Friends To-night, etc.	2 Min. & 45 Sec.	Illusion Intermezzo (2-4 Moderato) by Bustanoby
T	So Awful Young Pinch	2 Min. & 40 Sec.	Dawn of Love (Allegretto) by Bendix
T	Something Tells Me, etc.	40 Seconds	

Letter "T" Indicates—Title or Sub-Title—For Change of Music
."S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Musical Setting for "The Circus of Life"--Butterfly Picture and the Universal Program for the week of June 4

Specially selected and compiled by M. Winkler.

"Ave Verum Corpus" (4-4 Dramatic Andante) by Mozart is the Theme.

1. *"Under the Harvest Moon Reverie"* (6-8 Moderato), by Ball, until "Interior of saloon." 2. *"Piano Solo,"* improvise to action, until "Mammie's brother Tommy," etc. 3. *"Romance,"* (Andante Sostenuto), by Karganoff, until "The flattery of the silver tongued," etc. 4. *"Theme,"* until "Here was a personality," etc. 5. *"Water Lilies,"* (Andante Moderato), by St. Clair, until "Mamie's mother lived in the hope of," etc. 6. Continue to action until "The seed," etc. 7. *"Dramatic Adagio,"* by Funck, until "Two weeks later." 8. *"Theme,"* until "From this depressing," etc. 9. *"Baby Sweetheart,"* (6-8 Allegretto), by Corri, until "Years of doubt." 10. *"On Wings of Song,"* (6-8 Andante Tranquillo), by Mendelssohn "During the enstrangement," etc. 11. *"Canzonetta,"* (Allegretto Moderato), by Godard, until "Why don't you get a job." 12. *"Intermezzo,"* (3-4 Allegretto), by G. Pierne, until "In the afternoon," etc. 13. *"Cupid's Caress,"* (Valse Lente), by Roberts, until "The fight." 14. Agitato to action until "After the fight." 15. *"Menuet No. 2 in G,"* (3-4 Allegretto), by Beethoven, until "It seemed that Daisy May," etc. 16. *"Long Galop"* to action, until "Coming events cast," etc. 17. *"Long Hurry"* to action, until "Come out of there." 18. *"Serenade"* (4-4 Moderato), by Widor, until "Was that little girl saved." 19. *"Theme"* until "I was destined to kill a man." 20. *"Agitato"* to action, until "Get out." 21. *"Dramatic Adagio,"* by Kretschmer, until "While you're here," etc. 22. *"Illusion Intermezzo,"* (2-4 Moderato), by Bustanoby, until end.

NESTOR—"A Burglar by Request"............(Comedy)

1. *"Creepy Creeps,"* by Taylor. 2. *"Poor Relations,"* by Bendix, until end.

GOLD SEAL—"The Almost Good Man" ....(3 Reels)

REEL I.

1. *"Western Moderato,"* by Bach, until "The center of Red Gulch." 2. *"Sweet Summer Rose,"* by Armand, until "Kitty Manville was alone." 3. Short Galop to action, until "We ain't holding up no ladies." 4. *"Dolorosa,"* by Tobani, until "Stage arrives. 5. *"Dramatic Tension,"* by Reissiger, until "Norton the gambler." 6. *"Heart Wounds,"* by Grieg, until "The payroll arrives by another route." 7. *"Western Allegro,"* by Winkler, until end of Reel 1.

REEL II.

8. *"Dramatic Andante,"* by Ascher, until "A few days later." 9. *"Intermezzo,"* by Pierne, until "Gambling scene." 10. *"L'Adieu,"* by Karganoff, until "I have turned my last card." 11. *"Dramatic Tension,"* by Winkler, (watch shots), until end of Reel 2.

REEL III.

12. *"La Reve,"* by Golterman, until "I reckon you know something." 13. *"Tendresse,"* by Ravina, until "Meet me at ten to-night." 14. *"Cavatine,"* by Bohm, until "We thought you might just as well," etc. 15. *"Broken Melody,"* by Van Biene, until end.

VICTOR—"A Box of Tricks"........................(Comedy)

1. *"Harlequin"* (Popular), by Roberts. 2. *"High Pride,"* by Heed, until end.

L-KO—Dry Goods and Damp Deeds (2-R. Comedy)

REEL I.

1. *"Trombone Sneeze,"* by Sorensen. 2. *"Grizzly Trot,"* by Roth, until end of Reel 1.

REEL II.

3. *"Jazz Blues"* (Popular). 4. *"Noisy Bill,"* by Losey, until end.

IMP—"Doomed" .... (Drama)

1. *"Melody,"* by Kretschmer, until "The struggle." 2. *"Dramatic Tension,"* by Ascher, until "After the fight." 3. *"Reverie,"* by Rissland (one through). 4. *"Love Song,"* by Puerner, until end.

BISON—"The Scrapper" ....(Three Reels)

REEL I.

1. *"Western Episode,"* by Trinkaus, until "Hold tight buck." 2. *"Western Allegro,"* by Winkler, until "Maggie Dawson," etc. 3. *"Melody,"* by Friml, until "The runaway." 4. Galop to action, until "Kin I go?" etc. 5. *"Albumleaf,"* by Kretschmer, until "The competition is keen." 6. *"Lunita Intermezzo,"* by Loraine, until "The school mar'm leaves." 7. *"Flower Song,"* by Barnard, until "Where music has no charm." 8. Short Agitato until end of reel 1.

REEL II.

9. *"Poeme D'Amour,"* by Tobani, until "The frame up." 10. Agitato to action until "Home from the round up." 11. *"Western Moderato,"* by Bach, until "The big town." 12. *"Tendresse,"* by Ravina, until "Restaurant scene." 13. *"Aero Travelers' Waltz,"* by Weiss, until "Let's go down to the stock yards." 14. *"Jasmine,"* by Kretschmer, until end yards." 14. *"Jasmine,"* by Kretschmer. 15. *"Valse Lento,"* by Brahm, until "He's insulted me." 16. Very long—heavy Agitato to action, until "After the fight." 17. *"Serenade,"* by Czerwonky, until end.

IMP—"The Hunted Man" ....(Drama)

1. *"Love Song,"* by Flegier. 2. *"Romance sans Paroles,"* by von Goens, until end.

REX—"Tacky Sue's Romance" ....(Two Reels)

1. *"Intermezzo,"* by Pierne, until "The lure of temptation." 2. *"Canzonetta,"* by Schuett, until "The next day." 3. *"Serenade,"* by Widor, until end of Reel 1.

REEL II.

4. *"Tendresse,"* by Ravina, until "Another day. 5. Very long 4-4 Andante Moderato until the end.

UNIVERSAL ANIMATED WEEKLY

Scores a beat EVERY WEEK
U-BOATS CAPTURE 2 SWEDISH SHIPS
MONGOLIA'S GU
HOMEWARD BOUND
DANES LOSE 140 SHIPS
CALL $600,000,000 CITY'S BIT TO LOAN
Says Austria Plans Russian Peace Offer
TARNOWSKI'S PARTY SAFE IN ROTTERDAM

The Universal Animated Weekly is always FIRST ON THE SCREEN WITH THE WORLD'S NEWS. It contains "scoops" a-plenty. It has no rival, because it gets the news when others can't. Every picture goes big with the fans. Every picture arouses the intense interest of all who see.

If you want to give keen pleasure to your patrons, book the

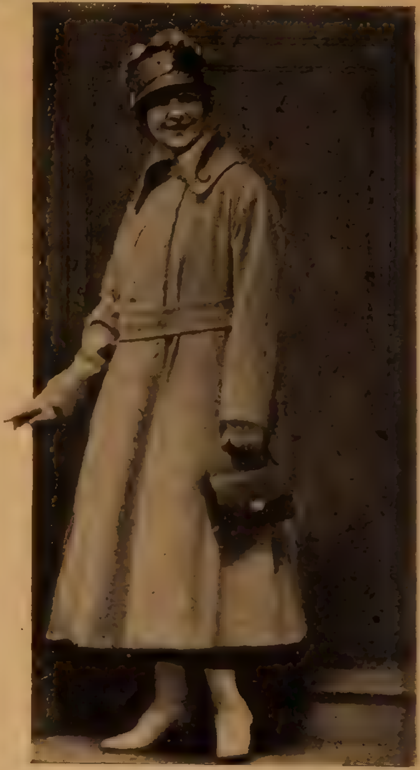
UNIVERSAL ANIMATED WEEKLY

While it is released regularly on the Universal Program, yet you can book it separately. As a crowd-puller it has an advantage all its own, because it will bring out many people in your neighborhood who want to see the latest pictures on the great world's war. They want to see the actual conditions which their sons and relatives are about to see. You'll make no mistake in booking the Universal Animated Weekly. As a matter of fact, IT WILL BE A FINE BUSINESS MOVE FOR YOU TO HAVE IT ON YOUR PROGRAM.

Ask your nearest Universal Exchange for full particulars. UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

A WOMAN EXHIBITOR'S OPINION OF BLUEBIRDS.

AS will be seen from the following letter, Miss Lillian K. Collins is a great admirer of Bluebird photoplays. Miss Collins is an exhibitor herself, and knows whereof she speaks, being the manager, proprietor, owner and magnate of the Burke Theatre at Kenosha, Wisconsin.



Lillian K. Collins.

Bluebird Photoplays, Inc.,

Gentlemen—I have contemplated writing you a letter complimenting you and your superior productions for some time and have at last decided the opportune time has arrived.

One year ago April first I established a Bluebird day in my house, and on every Saturday since that time I have shown a Bluebird photoplay to a steady increase of business; in fact, patrons inquire if there aren't to be more shown during the week.

I certainly compliment you on the great improvement in your productions. Every new picture shows marked improvement.

I find, first of all, you are sure you have a good story to work with; second, you do not mis-cast your direction; localities, atmosphere, lighting, settings and details are all wonderfully well done. I don't believe I am complimenting you too highly when I say your photoplays are supreme, to say the least they get the money.

LILLIAN K. COLLINS,

"THE HUNTED MAN."

Imp Drama.
Written by Harvey Gates.
Produced by John McDermott.

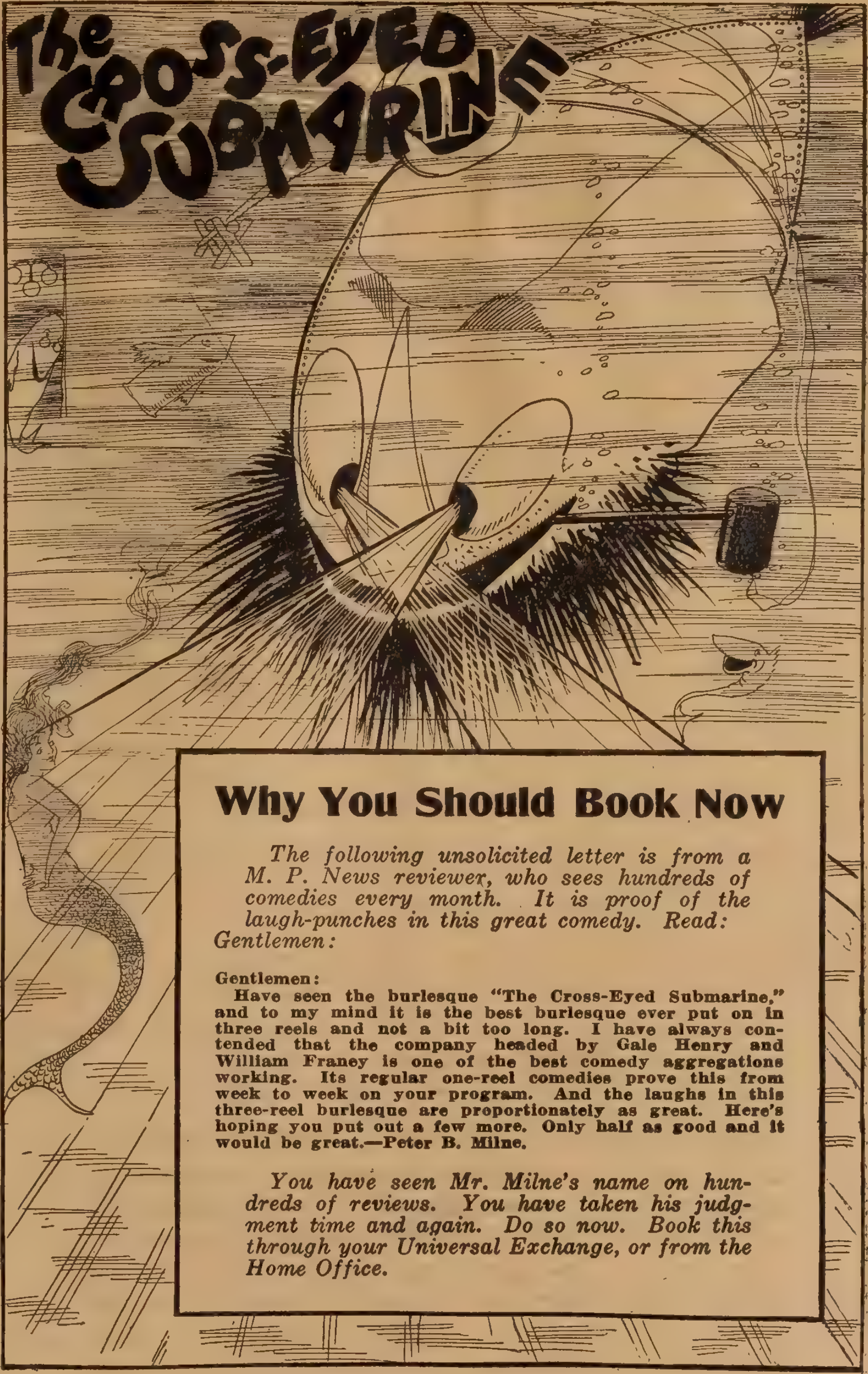
CAST.	
Gilder	Lee Hill
His Wife	Mignon Anderson
His Child	Gertrude Messenger
Detective	Malcolm Blevins

Gilder, a clerk, is charged with embezzlement, and put in jail. He manages to escape and returns to see his wife and child. He finds a note from her saying that she has gone with another man, a former friend. He is leaving with vengeance in his heart, when stopped by the detective. He tells him that he can go free, if he will reveal the hiding-place of the money. He does so. His wife then rushes into the room, telling Gilder that it is all a trick, and that the detectives have forced her to write the note. He goes into the bedroom with her, and breaks down beside the child's crib. The phone rings, and the detective learns that they have found the money and with it the president of the bank, who has used Gilder as his tool. The detective informs Gilder, and advises him to tell the State all he knows, and that he will probably be freed.

"SUPERSTITIOUS CHINA."

Powers Dorsey Educational Split Reel

Nearly all merchandise in China is carried by water, as there are few other highways. The interior commercial capital of the province of Sechuan, called Chuugking, is set upon high ground overlooking two rivers. This province has eighty million inhabitants, and adjoins Thibet, at the head of the Yangtze river. We see the gates of the city, and then the public laundries, where the Chinese use the primitive method of beating the clothes against the rocks. We see a public lamentation over a death. The Chinese not only mourn their dead but worship their spirits. White is the mourning color. We see the ancient and universal "Feast of All Souls" being celebrated in the city of Chungking. The Chinese believe that everything in nature, whether animate or inanimate, possesses a soul. Therefore they burn quantities of paper money on that day, so that the souls of the dead may be supplied with the soul of the money. The American Consulate strikes a modern note. We see a rich man being carried in a Sedan chair through the streets.



Why You Should Book Now

The following unsolicited letter is from a M. P. News reviewer, who sees hundreds of comedies every month. It is proof of the laugh-punches in this great comedy. Read:
Gentlemen:

Gentlemen:
Have seen the burlesque "The Cross-Eyed Submarine," and to my mind it is the best burlesque ever put on in three reels and not a bit too long. I have always contended that the company headed by Gale Henry and William Franey is one of the best comedy aggregations working. Its regular one-reel comedies prove this from week to week on your program. And the laughs in this three-reel burlesque are proportionately as great. Here's hoping you put out a few more. Only half as good and it would be great.—Peter B. Milne.

You have seen Mr. Milne's name on hundreds of reviews. You have taken his judgment time and again. Do so now. Book this through your Universal Exchange, or from the Home Office.

PROLIFIC WRITER OF PLAYS.

IDA MAY PARK is singularly adapted to the work of motion picture directing, having been a successful writer of more than one hundred photoplays, most of them features. Her past experience on the dramatic stage and the possession of unbounded enthusiasm and vitality affect all who come in contact with her strong personality.

Miss Park has finished another Bluebird feature, "Fires of Rebellion," for Dorothy Phillips, William Stowell and Lon Chaney.

"THEM WERE THE HAPPY DAYS."

Powers Animated Cartoon Split Reel.

The old man goes to sleep and dreams that he is a boy again. He finds a vacuum cleaner, and plays with it. Every one who comes near him is sucked into it, including his darky nurse. After many other adventures, he wakes to regret his lost youth.

"A BOX OF TRICKS."

Victor Comedy—Written by Harry Wulze.
Produced by John Steppling.

CAST.

Billy, a Waiter	Billy Mason
Bess	Marcia Moore
Her Mother	Sylvia Ashton
Lover	Charles Dorian
The Girls	Peggy and Violet Shramm

Billy, a waiter with savings, comes to the summer hotel and registers as a foreign nobleman. He has a great success with the girls. Bess' mother determines to capture him for her daughter. Billy buys a conjuring outfit from a showman, and invites the guests to a show. Charles bribes a small boy to steal the hat which he has hidden in the trick box. Billy searches for another, and grabs one off a woman's head. Her wig comes with it. This is Bess's mother. The boys from the city arrive and tell the guests that Billy is a waiter. They all chase him. He takes refuge in mother's room. She is hiding her bald head, and he promises to return her wig and say nothing, if she will support what he says. When they all break in, the mother has to offer her daughter's hand to Billy to make him keep her secret. But Charles and the boys are outside the window. They pull him through it and dump him in the lake. Then Charles takes Bess in his arms.

"SIMPLE SAPHO."

Joker Comedy—Written by Jack Cunningham.
Produced by Allen Curtis.

CAST.

The Vampire	Gale Henry
The Country Youth	Jack Dill
The Artist	Milton Sims

Gale sells hot dogs and is a potential vampire. An artist sees her and thinks that she is good material for caricature. He lures her to Paris with a roll of bills. The country youth says good-by to his sweetheart, and goes to the city. He meets Gale, who proceeds to vamp him to a finish. She then leaves the artist for whom she is posing, and leaves with the poet. But she deserts him for a man of wealth. He gives a masked ball for her. Jack is there as a shepherd, and the crowd makes fun of him. He falls for Gale, and places her in a fountain which is not running. When the crowd rushes to her in admiration, Jack is jealous and turns on the water. Gale faints. Jack then carries her to his home, up flight after flight of stairs. He is nearly exhausted, when her mask falls off. He drops her, and runs, she after him, right out into the country, where he grabs his sweetheart and marries her at once, to save himself from Gale.

UNIVERSAL SCREEN MAGAZINE
Issue No. 22.

The reel starts with a demonstration of the new farm tractors which perform more work in an hour than the old types in a day. A new invention is a telephone recorder, for taking down accurately all calls received during the absence of the subscriber. The necessity of thorough physical examination every so often, is urged by a demonstration of the research done by the Life Extension Institute in New York City. Defects are revealed in almost every person examined, which gives them a chance to counteract them in time.

Preparedness is touched upon by views of the making of enormous pieces of ordnance in the gunshops of Uncle Sam, and the reel closes with a miracle in mud by Willie Hopkins, the Screen Magazine's animated sculpture artist, called "Don't be a Food Hog."

"A Thundering Drama
With a Thundering Message"

"The EAGLE'S WINGS" is the most realistic—most thrilling and patriotic picture ever filmed. Endorsed by high Washington officials, and by 1500 Chapters of the Daughters of the American Revolution. If you have shown it—BOOK it again. If not—BOOK NOW. Your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.
1600 BROADWAY NEW YORK

BLUEBIRD PREPAREDNESS PRODUCTIONS

These are stirring times for America. History is being made. On June 5th the manhood of this great, big country will write an immense Roll of Honor. Does it spell O-P-P-O-R-T-U-N-I-T-Y to you? Your patrons are far more interested in these preparedness and war subjects than they are in the biggest majority of "thrillers." Why? Because in a short while their sons will march to meet conditions very much like those told of in the following four stories:

"The Eagle's Wings" This play has received the endorsement of highest officials in Washington. It has also received a pledge of support from the D. A. R., through their National president. It is far above any silly, weak sham battle, studio "war" picture.

Rupert Julian, Ella Hall and Kingsley Benedict in "THE BUGLER OF ALGIERS," from the world-famous novel, "We Are French." A five-reel Bluebird story that sways the patriotic emotions of the audience and thrills them with a force that they seldom feel.

Harry Carey and Edith Johnson in "BEHIND THE LINES," a compelling and timely picture that faithfully reproduces the actual conditions along the Mexican Border. It abounds with intrigue, love and adventure. It entrances and excites the emotions through its true atmosphere.

Allen Holubar in "TREASON," with Lois Wilson and Joseph Girard. These three bend their inexhaustible energies to get this true lesson in patriotism over. And they do get it over with a strength and pep that is seldom shown. Its intense scenes and convincing pictures of modern warfare arouse the emotions of movie fans to their very depths.

SPECIAL POSTERS, HERALDS AND ADVERTISING PROPS

Your patrons will compliment you on these plays. They'll turn out in "standing room only" crowds. Your local patriotic associations and Boy Scouts will be glad to co-operate with you to make these plays a success in your town. Book through your local BLUEBIRD Exchange, or communicate direct with us.

BLUEBIRD PHOTOPLAYS (Inc.), 1600 BROADWAY, NEW YORK

"THE MISSING WALLET."

Laemmle Drama.

CAST.

Jerry	Edwin August
Lucy	Jeannie MacPherson

Jerry Marvin is in love with Lucy, the daughter of the owner of all the fishing smacks in the fishing fleet. Arthur Granby, his foreman, hoped to marry Lucy, and her father favored him, and had warned Jerry to keep away from her. Jerry tells Arthur that nothing can keep him away from her. On pay-day, the captain tells Jerry to bring him his coat with his wallet in it. Jerry delays to talk to the village fool, and when he returns with the coat, the captain cannot find the wallet. Jerry is suspected, and Arthur advises the captain to watch him. Only Lucy believes in him. The fool finds the wallet, and hides it in the stateroom. Jerry determines to leave the village. He is wrecked off the coast. Lucy sees him, and helps him to land. The fool returns the wallet and the captain apologizes.

Dorothy Phillips
BLUEBIRD STAR

In that BLUEBIRD Extraordinary

"HELL MORGAN'S GIRL"

One of the most powerful box-office attractions ever shown on any screen. Beats all competition wherever booked. In Los Angeles it played to 30,000 people in six days against Pickford, Farnum, Young, Kellerman, Clark and Sweet—six stellar attractions.

Any Exhibitor who has played this superb picture will tell you that it is a sure-fire winner.

Play It and Repeat

You can play "Hell Morgan's Girl" for more than one day—and after playing it one booking you can play it for a repeat to capacity. Book now through your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.
1600 Broadway - - - New York

"DOOMED."

Imp Drama.

Story and scenario by E. M. Ingleton.
Produced by George Cochrane.

CAST.

Anne Blackwood	Claire McDowell
Will Curtis	Jack Nelson
George Allen	Charles Perley
Chaplain	George Berrell
Roger Murray	Chas. H. Mailes

Anne is betrothed to Will, but George Allen, a cad, covets her. One night he accosts her, but she screams and Will frightens him away. Will follows George to his home, and they fight. Will, to release himself from a death grip, cuts George's hand, and warns him that he will kill him if he ever touches Anne again. A crowd of villagers, including Roger Murray, a curious character, watch the fight through the window. The next morning Will is arrested for the murder of George, who is found dead. Circumstantial evidence is against him. Anne searches frantically for some means of rescuing him. The chaplain joins Will in his belief that Murray is the real murderer. He tells Anne of his suspicions. She goes to Murray, and by pretending to love him, extracts a confession of murder for the sake of robbery, from Murray. She waves the lamp in front of the window, while Murray is getting the stolen money, and two detectives enter. Will is freed and Murray takes his place behind the bars.

"A BURGLAR BY REQUEST."

Nestor Comedy.

Written by Fred Palmer and C. B. Hoadley.
Produced by Louis Chaudet.

CAST.

Ed	Eddie Lyons
His Wife	Edith Roberts
Harry	Harry Nolan
His Wife	Nellie Allen
Hank	Lee Moran

Ed and Edith have just moved into their flat. Across the hall are Harry and his wife. She leaves her jewelry around, and he gets a friend to play burglar and scare. Ed comes home late from lodge. He meets Hank, the tramp, and takes him home with him. They enter Harry's flat by mistake. Harry takes Hank for his friend in a make-up. He gives him his wife's jewelry. Then Harry is called to the phone by his friend, who says he is sorry he could not be there to play burglar for him. Harry is in consternation, and calls an officer. There is a chase, for the two wives have been awakened, and Hank beats it with the cop after him.

This is the most Important Page in this Magazine

Blue Ribbon Advance Notices

Every Exhibitor Should Read Every Word Every Week

Feature Releases in the Universal Program of Two Weeks from This Week

Jack Mulhall in "The Fire of Youth." With Dona Moon and Alfred Allen. Seventh Butterfly Picture. Directed by Elmer Clifton. Released June 18. Big Jim Gorman was an indulgent father, too much so, he sometimes thought, for his son Jack's good. It seemed to him that Jack was good for nothing but to spend money and run his racing car into fruit stands and other forms of trouble. Big Jim was a partner in an opal mine concern, located on Calabas Island, and he had a shrewd suspicion that his superintendent was robbing him. He wanted to send Jack to investigate, but he was afraid the boy was a mollycoddle and couldn't make good. However, Jack got into a row in a cabaret and cleaned up the bunch of roughnecks. Big Jim heard about it, and decided Jack would do, after all. Jack's adventures on the island are about as thrilling as anything you have ever seen on the screen. Just to let you into a secret we'll tell you that Dona is on the island—and when you've seen her you'll know that Jack was fighting for something besides his dad's property. It's a corking Butterfly, and when you book it, boost it.

Eddie Lyons and Lee Moran with Edith Roberts in "Jilted In Jail." One Reel Nestor Comedy. Directed by Roy Clements. Released June 18. Take two extremely popular funny fellows, one very pretty girl, a capable cast, a strong comedy plot, dashing, swinging direction, beautiful photography and ingenious settings—mix in the order named and the result will be a particularly pleasing entertainment—if—it bears the Nestor brand. Eddie and Edith want to get married, but Edith's papa, who is chief of police, prefers Lee, a member of the force. Lee captures a minister and two suspects (one of whom is Edith in boy's clothes—oh, boy!) and puts them together in a cell. When papa arrives to look the prisoners over he discovers who they are, and also that the minister has performed a ceremony more binding than a jail sentence. And there you are. Book it.

Tina Marshall in "The Brand of Hate." Three Reel Gold Seal Melodrama. Directed by Edwin Stevens. Released June 19. It all began because Tina's father was too stingy to repair the tenements that brought him a large share of his income. One day, while inspecting them, a fire broke out and he paid for his meanness with his life. Shortly after Tina was born, and there, on her face, was a flaming mark of a hand. In time it passed away, recurring only when Tina excited herself. When she learned the tragic story of the tenements she set about improving those her father left to her (her mother having died at Tina's birth), and employed a young architect who promptly fell in love with her. Separated through a misunderstanding, Tina flies into a rage and the "brand of hate" returns—to stay. How this terrible affliction is conquered by love makes a big picture that your patrons will enjoy to the limit.

Gretchen Lederer and Wm. V. Mong in "Bartered Youth." Two Reel Laemmle Emotional Drama. Directed by Wm. V. Mong. Released June 20. Wm. Mong makes a most distinguished looking elderly senator, and Gretchen fell for his good looks and his money, but she didn't think the old gentleman would live long. When she found her youth responding to the call of a younger man, she planned to run away with him. But unfortunately the younger man met a younger woman, and, well—write your own ticket. A big and powerful one-reel drama that holds the attention and grips in the way the fans love. A stronger picture than many a longer subject on competitive programs.

REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

MAY—

6—*A Barnyard Nightmare*..........(Com. Cart.) and *"Industrial China"*..........(Educational)
13—*Such Is Life In South Algeria*..........(Educ.)
20—*When Does a Hen Lay an Egg?*......(Com. Cart.) and Dorsey Ed..........*"The River of Lost Souls"*
27—*Cupid Gets Some New Dope*..........(Com. Cart.) and *Navigation In China*....(Dorsey Split Reel.)

REX.

APRIL—

26—*The Townsend Divorce Case*..........(Drama)
29—**David Craig's Luck**..........(2-Reel Drama)
Matt Moore-Jane Gail.
17—*The Gift of the Fairies*..........(Juv. C.-D.)
24—*Unmasked* ....(Drama)

UNIVERSAL SPECIAL FEATURE.

APRIL—

23—**Ben Wilson in "The Voice on the Wire," No. 7, "The Marked Room"**..........(2 Reels)
30—**Ben Wilson in "The Voice on the Wire," (Episide No. 8) "High Finance"**..........(2 Reels)
With *Neva Gerber*

MAY—

7—Ben Wilson in **"The Voice on the Wire,"** Episode No. 9 ,**"The Stern Chase"**.... ....(Two Reels)
14—Ben Wilson in **"The Voice on the Wire,"** Episode No. 10, **"The Guarded Heart"**..........(2 Reels)
with *Neva Gerber.*
21—Ben Wilson in **"The Voice on the Wire,"** Episode No. 11, **"The Thought Machine"**..........(2 Reels)
with *Neva Gerber.*

VICTOR.

MAY—

11—*Signs of Trouble*..........(Comedy)
15—*Fat and Foolish*..........(Com.)
17—*Breaking Up the Family Strike*..........(Com.)
22—*Who Said Chicken?*..........(Comedy)
24—*Mary Ann in Society*..........(Com. Dr.)

LAEMMLE.

APRIL—

28—*A Woman of Clay*..........(Drama)

MAY—

12—*The Doctor's Deception* ....(Drama)
18—**Her Great Dilemma**..........(2-R. Drama)
Lee Hill and *Louise Lovely.*
25—**Money's Mockery**..........(2-R. Soc. Drama)
Douglas Gerrard-Francelia Billington.
26—*The Light of Love* (Drama)

UNIVERSAL ANIMATED WEEKLY.

MAY—

2—*Animated Weekly, Vol. 2, No. 70*..........(News)
9—*Animated Weekly, Vol. 2, No. 71*..........(News)
16—*Animated Weekly, Vol. 2, No. 72*..........(News)
23—*Animated Weekly, Vol. 2, No. 73*..........(News)

UNIVERSAL SCREEN MAGAZINE.

MAY—

11—*Universal Screen Magazine. Issue No. 18.*
18—*Universal Screen Magazine. Issue No. 19.*
25—*Universal Screen Magazine. Issue No. 20.*

UNIVERSAL CURRENT EVENTS.

26—*Universal Current Events. Issue No. 2.*

BIG U.

MAY—

18—*The Brand of Death*..........(Dr.)
27—The Smashing Stroke..........(2-R. War Drama)
Jack Conway.

GOLD SEAL.

MAY—

1—**Bill Brennan's Claim**..........(3-R. West. Drama)
Neal Hart-Janet Eastman.
8—**The Grip of Love**..........(3-R. Mountain Dr.)
Allen Holubar-Louise Lovely.
15—The Honor Of An Outlaw..........(3-R. Drama)
Harry Carey—Claire Du Brey.
22—A 44-Calibre Mystery ....(3-R. Western Drama)
Harry Carey-Claire Du Brey.

IMP.

MAY—

4—**A Midnight Mystery** ....(2-R. Mystery Dr.)
Thomas Jefferson-Betty Schade.
10—*Flames of Treachery*..........(Drama)
11—**The Girl in the Garret**..........(2-R. Drama)
Jack Nelson-Molly Malone.
20—**The Case of Dr. Standing**..........(2 Reels)
Chas. Ogle.

BISON.

MAY—

5—**Little Moccasins** ....(2-R. Mountain Drama)
Millard K. Wilson-Edith Roberts.
12—**One Wild Night** ......(2-R. West Society Drama)
Gypsy Hart-Kingsley Benedict.
19—**Casey's Border Raid**..........(2-R. Com. Dr.)
Neal Hart—Janet Eastman.
26—**Dropped From the Clouds**..........(2-R. Comedy)
Eileen Sedgwick-Gypsy Hart.

L-KO.

MAY—

6—*Scrambled Hearts* ....(Comedy)
9—**Tom's Tramping Troupe** ....(2-R. Comedy)
Phil Dunham-Lucille Hutton.
16—**A Good Little Bad Boy**..........(2-R. Com.)
Phil Dunham—Lucille Hutton.
23—**Beach Nuts** ....(2-Reel Comedy)
Dan Russell-Gladys Varden.

UNIVERSAL SPECIAL ATTRACTION.

APRIL—

30—**The Birth of Patriotism**..........(5-R. Drama)
Irene Hunt.

BUTTERFLY.

MAY—

7—**Eternal Love** ....(5 Reels)
Douglas Gerrard-Ruth Clifford.
14—**The Phantom's Secret**..........(5 Reels)
Mignon Anderson, Hayward Mack and *Molly Malone.*
21—Herbert Rawlinson in **"Like Wildfire"**
with *Neva Gerber.*

JOKER.

MAY—

5—*Left in the Soup*..........(Comedy)
12—*The Man With a Package*..........(Comedy)
19—*The Last Scent*..........(Com.)
26—*The Boss of the Family*..........(Comedy)

NESTOR.

APRIL—

30—*What a Clue Will Do*..........(Comedy)

MAY—

7—*The Lost Appetite*..........(Comedy)
14—*To Oblige a Vampire*..........(Com.)
21—*Moving Day* ....(Comedy)

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**The UNIVERSAL Film Mfg. Co.
Will Accept Direct Bookings on
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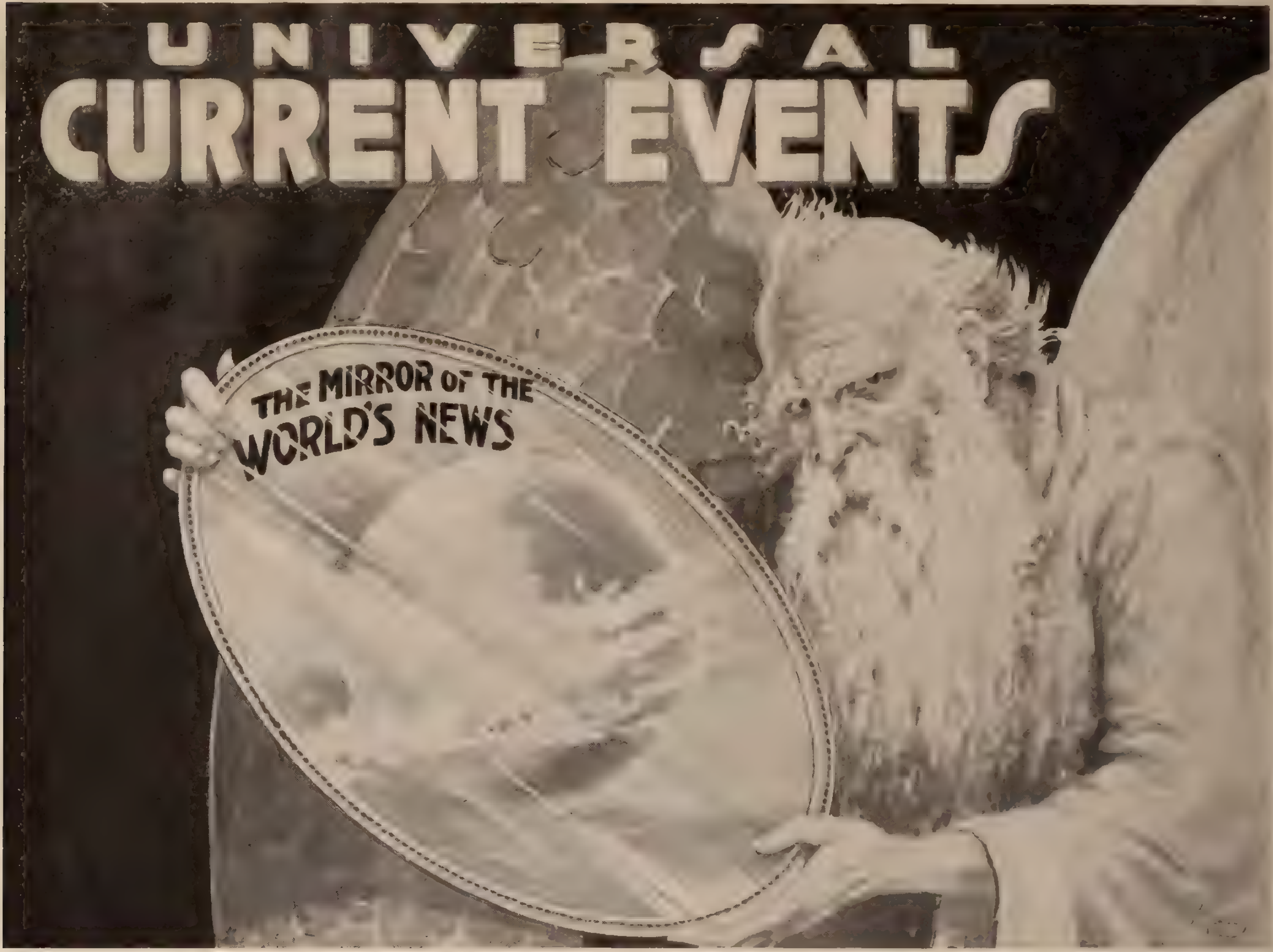

UNIVERSAL
CURRENT EVENTS
THE MIRROR OF THE WORLD'S NEWS

A Pictorial Record of the World's Events That Are Making History

On May 14th, "UNIVERSAL CURRENT EVENTS" made its first appearance and TWENTY-EIGHT LEADING NEW YORK THEATRES BOOKED IT FOR OPENING NIGHT. Think of it, almost all of the leading houses on Broadway from 42nd to 110th street showed it on the first run for two days—while the Rialto Theatre, Broadway's newest and finest theatre, played it a solid week. CURRENT EVENTS is issued every week.

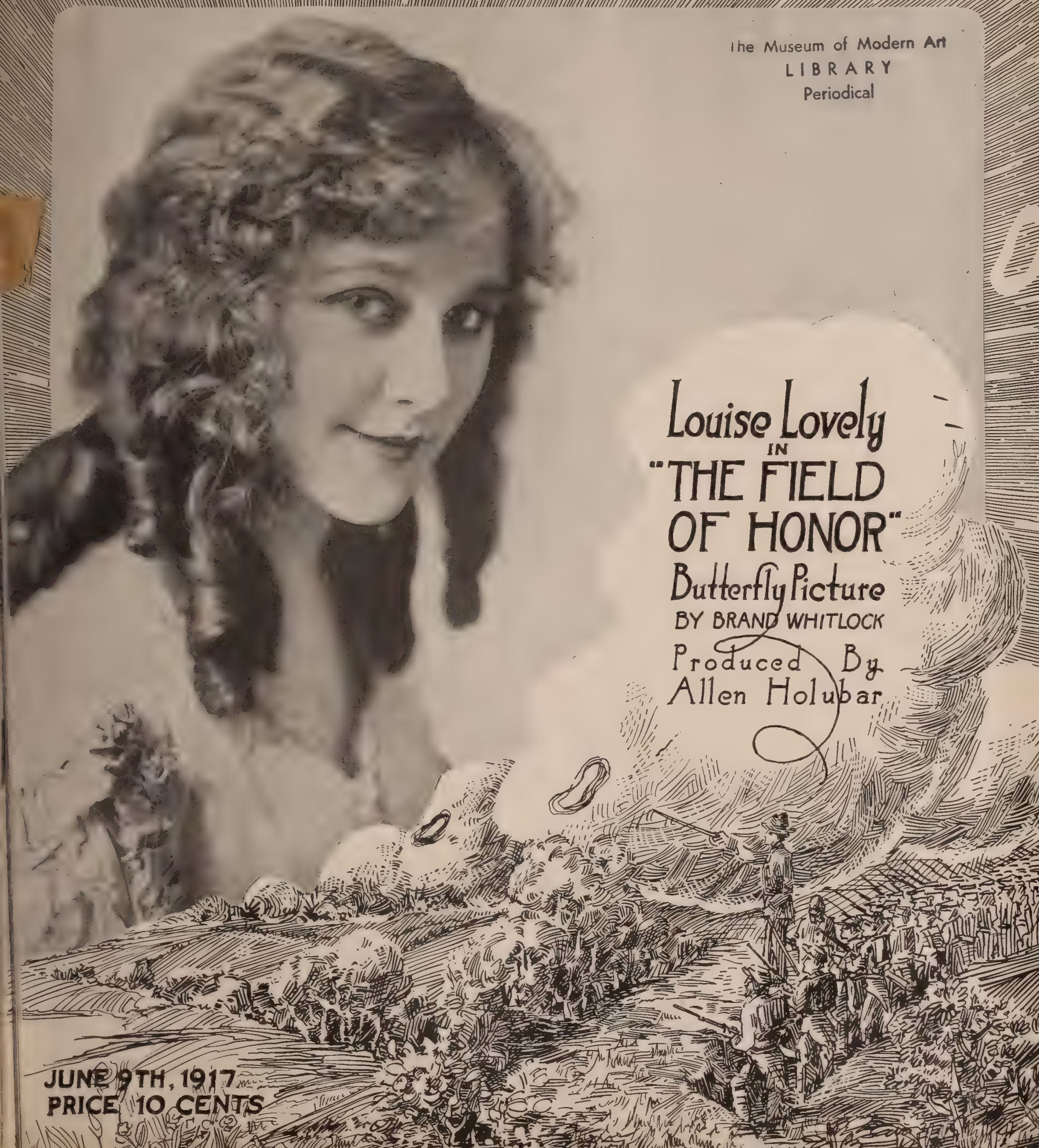
Scores of Exhibitors have written, wired and telephoned in for UNIVERSAL CURRENT EVENTS—the Poli circuit in New England, has taken it for all its houses. Fans hail it as the most novel—unique—and cleverest release that has been flashed before them.

The UNIVERSAL CURRENT EVENTS brings before the eyes of the people events that will make history. Instead of waiting for weeks and months to read about it, the actual event itself, just as it happened, is shown. Book CURRENT EVENTS now—while your territory is open. Remember, it has no connection with Universal Animated Weekly or the Universal Screen Magazine. Book CURRENT EVENTS through any Universal Exchange or UNIVERSAL CURRENT EVENTS, 1600 Broadway, New York.

VOL. 4 NO. 17

The MOVING PICTURE WEEKLY

The Museum of Modern Art
LIBRARY
Periodical


Louise Lovely
IN
"THE FIELD OF HONOR"
Butterfly Picture
BY BRAND WHITLOCK
Produced By
Allen Holubar

JUNE 9TH, 1917
PRICE 10 CENTS

BLUEBIRD
PHOTOPLAYS Present

DOROTHY PHILLIPS

BLUEBIRD STAR

in

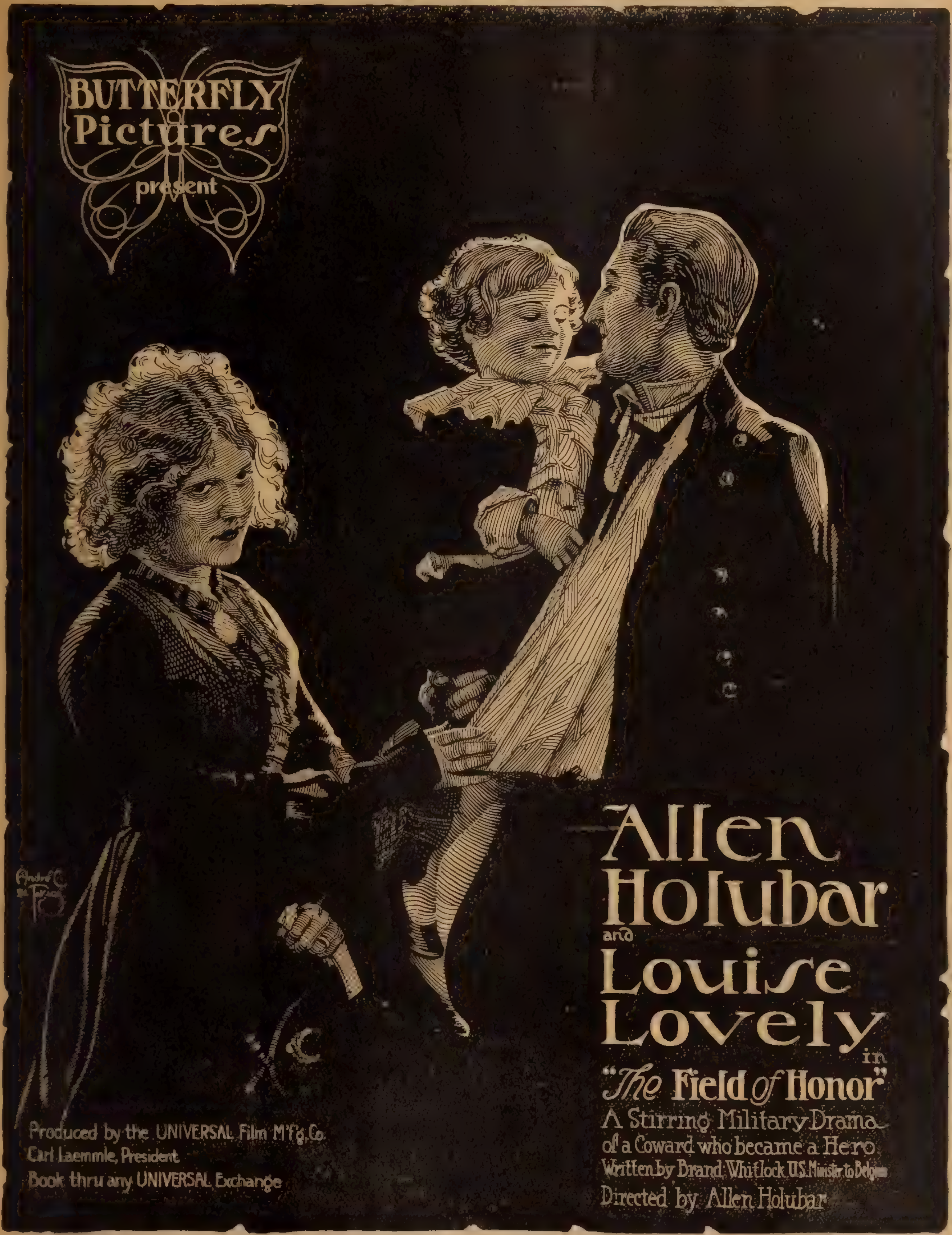
"FIRES OF REBELLION"

The Story of a Country Fly and a City Spider

Written and Directed by Ida May Park

Book through your Local BLUEBIRD Exchange.

BLUEBIRD PHOTOPLAYS (Inc.)
1600 Broadway, New York.



BUTTERFLY
Pictures
present

Allen
Holubar
and
Louise
Lovely
in
"The Field of Honor"

A Stirring Military Drama
of a Coward who became a Hero
Written by Brand Whitlock U.S. Minister to Belgium
Directed by Allen Holubar

Produced by the UNIVERSAL Film M'f'g. Co.
Carl Laemmle, President
Book thru any UNIVERSAL Exchange

Exhibitors

In all Unsold STATE RIGHTS Territory—we will accept Bookings Direct on the Three Tremendous Box Office Attractions

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Universal Film Mfg Co.

CARL LAEMMLE, President

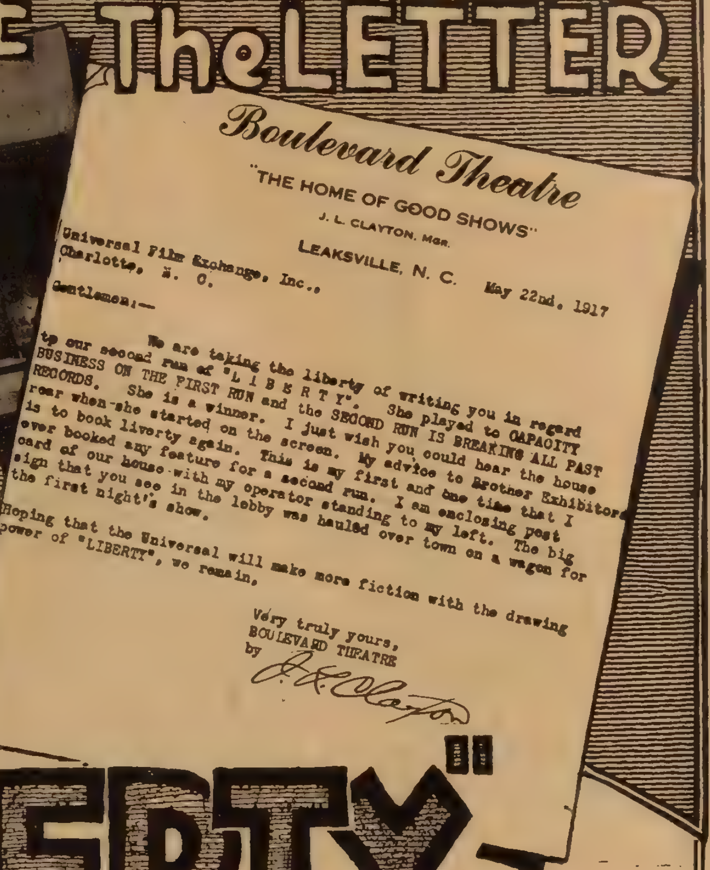
"THE LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"

1600 BROADWAY — NEW YORK

The THEATRE

PICTU & VAUDEVILLE.
AGAIN LIBERTY AGAIN
THAT GREAT PATRIOTIC THRILLING
PICTURE ASK YOUR FRIENDS
AND SEE IT TO-NIGHT AT
BOULEVARD-THEATER

The LETTER



Boulevard Theatre
"THE HOME OF GOOD SHOWS"
J. L. CLAYTON, MGR.
LEAKSVILLE, N. C. May 22nd, 1917

Universal Film Exchange, Inc.,
Charlotte, N. C.

Gentlemen:—

We are taking the liberty of writing you in regard to our second run of "L I B E R T Y". She played to CAPACITY BUSINESS ON THE FIRST RUN and the SECOND RUN IS BREAKING ALL PAST RECORDS. She is a winner. I just wish you could hear the house roar when she started on the screen. My advice to Brother Exhibitors is to book liverty again. This is my first and one time that I ever booked any feature for a second run. I am enclosing post card of our house with my operator standing to my left. The big sign that you see in the lobby was hauled over town on a wagon for the first night's show.

Hoping that the Universal will make more fiction with the drawing power of "LIBERTY", we remain,

Very truly yours,
BOULEVARD THEATRE
by J. L. Clayton

AND The PLAY is "LIBERTY"

Do you get the full significance of what Mr. Clayton means when he says that "LIBERTY" "SECOND RUN IS BREAKING ALL PAST RECORDS?" The INSIDE information is what others are getting out of a picture—just how it is cashing in for the other exhibitor. Do you agree? Then read the letter over again.

MARIE WALCAMP and EDDIE POLO

put into "LIBERTY" a fervent, patriotic spirit for the sake of arousing intense patriotism and so help Uncle Sam. The box office records of Exhibitors prove that they succeeded. Not only for the big returns that you will get by showing "LIBERTY"—but you owe it to your country to show this picture. You would only be doing your bit if you "papered" your entire house to lay this big lesson of patriotism before your patrons. Book it REPEAT and you will smash every box office record that you ever made. Wire or write your nearest Universal Exchange, or to

UNIVERSAL Film Mfg. Co., CARL LAEMMLE, Pres.
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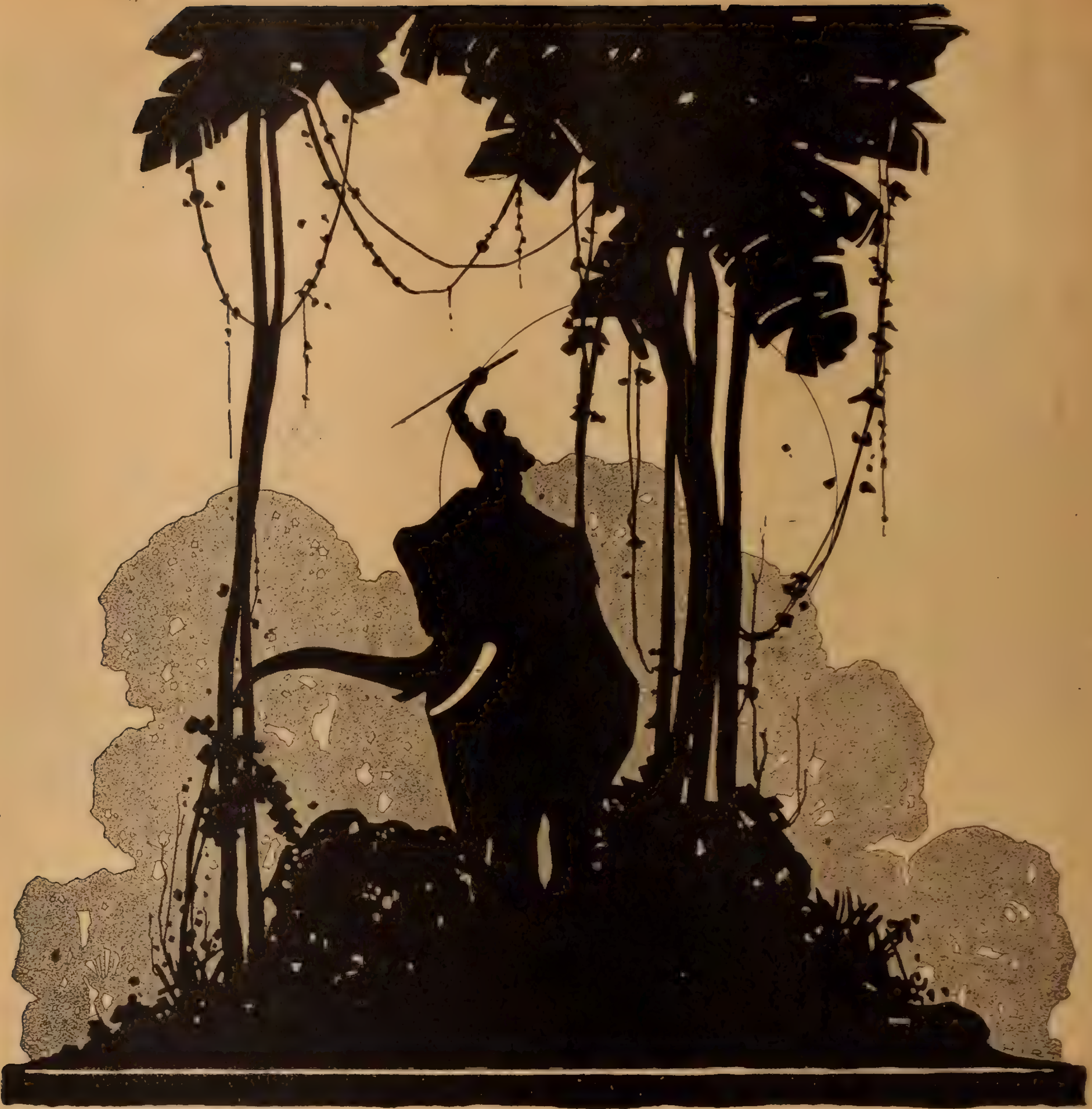


Butterfly Pictures Present

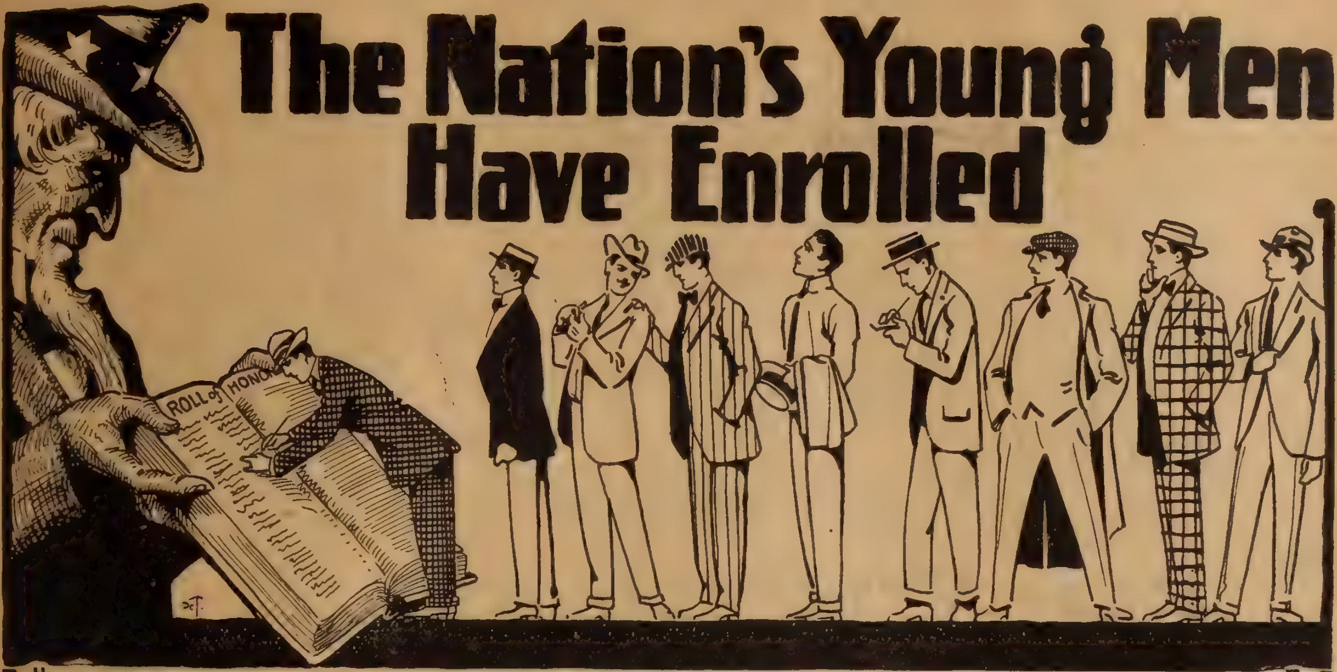
Kingsley Benedict
and Eileen Sedgwick
in "Man & Beast"

A THRILLING DRAMA of THE SOUTH-AFRICAN WILDS..

DIRECTED BY HENRY McRAE

PRODUCED BY THE UNIVERSAL FILM MFG. CO. CARL LAEMMLE, Pres.
BOOK THROUGH ANY UNIVERSAL EXCHANGE

The Nation's Young Men Have Enrolled



Which means even greater interest in BLUEBIRD Preparedness Films

The bugles have sounded: "TO ARMS!" The manhood of the country has buckled on the sabre; caught up guns; has stepped aboard battleships. Every man, woman and child that is left at home is keenly interested in PREPAREDNESS PRODUCTIONS. Crowds flock to the theatres that are showing the pictures they want to see. Are you getting the crowds through BLUEBIRD PREPAREDNESS PRODUCTIONS—or playing to a poorly filled house by running pictures after your own ideas? Show the people what they want to see and they will show you what you want to see—the color of their money. Here are the big four that get the money. Book them immediately—while they are timely and hot.

"The Eagle's Wings" FEATURING HERBERT RAWLINSON, SUPPORTED BY VOLA SMITH, GRACE CARLISLE AND CHARLES MAILES. The most unusual picture on the market to-day. An intense and absorbing story presented in the most dramatic form. It deals with present conditions, and with industrial preparedness. It is as far beyond the jingo pictures with their fake and sham battles and studio atmosphere as it is possible to imagine. It is a real picture for real Americans, and that is why it is playing to repeat bookings and capacity houses everywhere.

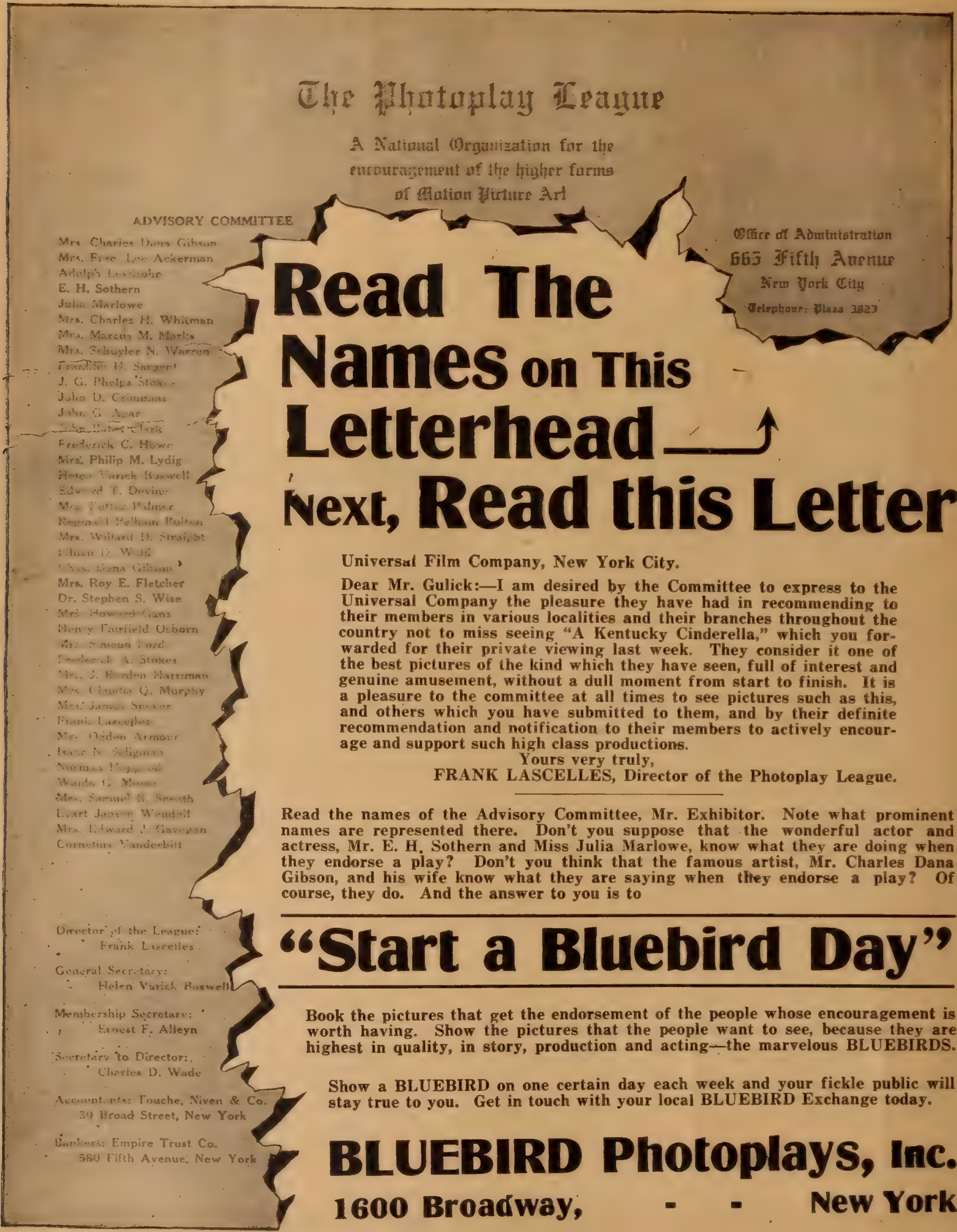
"The Bugler of Algiers" FEATURING RUPERT JULIAN, ELLA HALL, WITH KINGSLEY BENEDICT. Produced by Rupert Julian from the famous novel "We Are French," by Perley Poore Sheehan and Robert H. Davis. Five-reel BLUEBIRD. An inspiring picture of patriotism that is particularly acceptable at this time. No living American can see this great production without leaving the theatre a better man than when he entered. Yet it does not preach; it simply grips and convinces. A picture you should book immediately.

"Behind the Lines" HARRY CAREY in "Behind the Lines," supported by Edith Johnson, directed by Henry McRae, constitutes a fascinating entertainment of war, political intrigue, romance and adventure. It is a thrilling portrayal of present-day conditions, and has played to capacity houses wherever shown. A BLUEBIRD with a big punch.

"Treason" FEATURING ALLEN HOLUBAR, LOIS WILSON, JOE GIRARD AND DOROTHY DAVENPORT. Written by Lee Weigert—five stirring reels, produced by Allen Holubar. A big production with some tremendous war scenes and the most intense situation. A picture that will crowd your house for more than one showing.

Book through your nearest BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc., 1600 Broadway, New York



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A National Organization for the
encouragement of the higher forms
of Motion Picture Art

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Read The Names on This Letterhead

Next, Read this Letter

Universal Film Company, New York City.

Dear Mr. Gulick:—I am desired by the Committee to express to the Universal Company the pleasure they have had in recommending to their members in various localities and their branches throughout the country not to miss seeing "A Kentucky Cinderella," which you forwarded for their private viewing last week. They consider it one of the best pictures of the kind which they have seen, full of interest and genuine amusement, without a dull moment from start to finish. It is a pleasure to the committee at all times to see pictures such as this, and others which you have submitted to them, and by their definite recommendation and notification to their members to actively encourage and support such high class productions.

Yours very truly,
FRANK LASCELLES, Director of the Photoplay League.

Read the names of the Advisory Committee, Mr. Exhibitor. Note what prominent names are represented there. Don't you suppose that the wonderful actor and actress, Mr. E. H. Sothern and Miss Julia Marlowe, know what they are doing when they endorse a play? Don't you think that the famous artist, Mr. Charles Dana Gibson, and his wife know what they are saying when they endorse a play? Of course, they do. And the answer to you is to

"Start a Bluebird Day"

Book the pictures that get the endorsement of the people whose encouragement is worth having. Show the pictures that the people want to see, because they are highest in quality, in story, production and acting—the marvelous BLUEBIRDS.

Show a BLUEBIRD on one certain day each week and your fickle public will stay true to you. Get in touch with your local BLUEBIRD Exchange today.

BLUEBIRD Photoplays, Inc.

1600 Broadway, - - New York

GOOD STUFF! Says "Universal Sam"

I'VE always been set against political regulation of this here business. Compared with Politics and Business, Oil and Water are a highly successful combination. BUT—

Up in Toronto, a chap named Robert C. Newman, has taken a slam at the film hogs that tickles me clear down to my number twelve tootsies. Said Robert C. Newman holds down the job of Chief Provincial Inspector, which carries with it the right to say what's what so far as the showing of films in his neck of the country is concerned.

Newman must have got sorter riled at the doings of the film butchers, because the other day he up and notified all exhibitors that, commencing now and continuing henceforth and hereafter, IT WOULD BE UNLAWFUL TO RUN FILM FASTER THAN FIFTEEN MINUTES TO THE REEL!

To the everlasting credit of the exhibitors in the province, there have been mighty few protests against this rule. To the one or two exhibitors who did let out a holler, Newman is said to have murmured gently to wit and as follows:

"Listen, friends. There are two reasons why you can no longer work your projection machines like rapid fire guns. Reason No. 1, is that it gives the fans a bum show for good money. Reason No. 2 is that it makes possible the jumping and jamming of film which, in turn, is liable to cause a fire.

"Therefore, you will kindly beat it home and instruct your film chauffeurs to run their machines at a 'Safety First' speed. Being naturally humane and kind-hearted by disposition, I hate to tell you what's a-coming to the first guy who gets gay with this rule. So let's talk about something more pleasant—the U-boat campaign, for instance."

Again I rise to remark that I'm plumb set against political regulation of this business. At the same time, more power to your right arm, Brother Newman!

"Universal Sam"

Composite Exhibitor.

Here's The Girl That Tames Trains

By Marjorie Howard

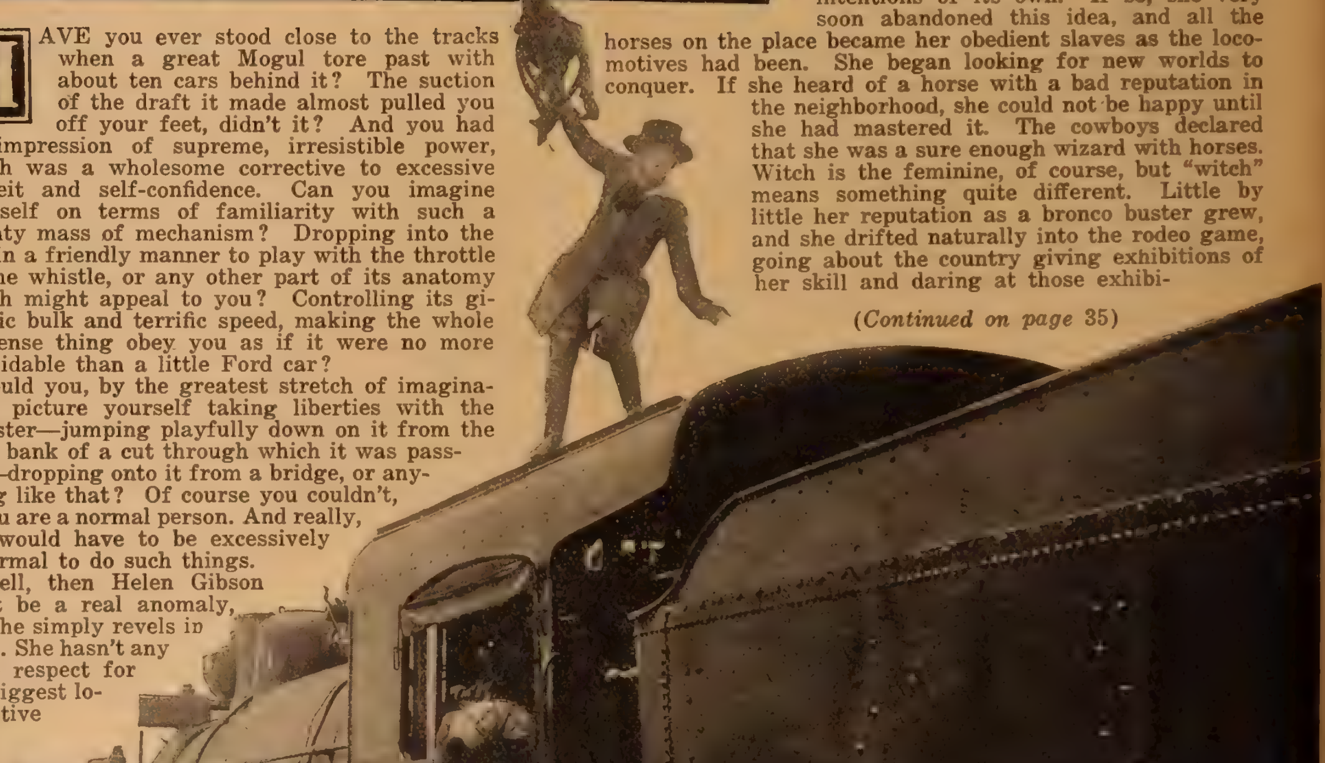
HAVE you ever stood close to the tracks when a great Mogul tore past with about ten cars behind it? The suction of the draft it made almost pulled you off your feet, didn't it? And you had an impression of supreme, irresistible power, which was a wholesome corrective to excessive conceit and self-confidence. Can you imagine yourself on terms of familiarity with such a mighty mass of mechanism? Dropping into the cab in a friendly manner to play with the throttle or the whistle, or any other part of its anatomy which might appeal to you? Controlling its gigantic bulk and terrific speed, making the whole immense thing obey you as if it were no more formidable than a little Ford car?

Could you, by the greatest stretch of imagination, picture yourself taking liberties with the monster—jumping playfully down on it from the high bank of a cut through which it was passing—dropping onto it from a bridge, or anything like that? Of course you couldn't, if you are a normal person. And really, one would have to be excessively abnormal to do such things.

Well, then Helen Gibson must be a real anomaly, for she simply revels in them. She hasn't any more respect for the biggest locomotive ever made than she has for a kitten that is so new its eyes aren't open. As a mere child she was on terms of intimacy with air-brakes and steam-gauges. At nine years old she was accustomed to taking long trips with her father in his engine. She learned from the firemen how to bank fires and how to take on water. The telegraph operator near her home was delighted to teach her the Morse code and make her an expert telegrapher. There wasn't anything connected with the running of a railroad with which Helen had not a speaking acquaintance, at least, by the time she was twelve years old.

Then her parents migrated to California, and Helen's ranch life began. Probably her first horse seemed to her like a sort of unreliable locomotive, which did not respond invariably in the same way as the mechanism did, but had ideas and intentions of its own. If so, she very soon abandoned this idea, and all the horses on the place became her obedient slaves as the locomotives had been. She began looking for new worlds to conquer. If she heard of a horse with a bad reputation in the neighborhood, she could not be happy until she had mastered it. The cowboys declared that she was a sure enough wizard with horses. Witch is the feminine, of course, but "witch" means something quite different. Little by little her reputation as a bronco buster grew, and she drifted naturally into the rodeo game, going about the country giving exhibitions of her skill and daring at those exhibi-

(*Continued on page* 35)



Claire McDowell
IN
"The Black Mantilla"

Two scenes from this striking Gold Seal.

A REX INGRAM in three reels," was the verdict of the Universal projection-room when this Gold Seal, written and produced by Ruth Ann Baldwin, was run there for the first time. A most dramatic story is acted by an admirably chosen cast, headed by Claire McDowell, who is supremely fitted for such colorful, temperamental roles as that of the "Senorita Shrew" of the Mexican village. Little Lena Baskette's name does not appear in the list of players, but she has an effective bit in the dancing contest which forms one of the artistic scenes of this highly colored little melodrama. An outline of the story, of course, gives no idea of the beauty of the settings, the lighting effects, and the wealth of telling details with which the plot is developed.

The villagers called Marachita "The Senorita Shrew," but to Juan she was a saint in disguise. He carried her clothes back and forth, for she was the washerwoman of the village, and silently adored her. Juan carved wooden images, and had carved a small model of Marachita

Huanto of the Ruales, the most dashing caballero in the State, was loved by both Marachita and Guella, daughter of the tortilla-maker, and Marachita's only rival in Poldique. Trouble was stirred up when Huanto presented Guella's mother with a black lace mantilla, because of her wonderful tortillas. The old woman, as soon as Huanto was out of sight, told Guella to put the mantilla on so that people would think Huanto had given it to her.

GOLD SEAL Three-Reel Mexican Drama. Written and produced by Ruth Ann Baldwin, with Claire McDowell featured in a picturesque role, wonderful light effects and a dramatic story.

CAST.

Marachita	Claire McDowell
Juan	Harry Mann
Guella	Gypsy Hart
Huanto	Richard Ryan
The Padre	George Pearce

Marachita, that night at a fete, saw the mantilla. Fury blazed in her eyes; she competed with Guella in dancing and easily outshone. When she left the crowd, Juan followed her. He cringed beneath her wrath, while she sneered and told him if he would get her a mantilla finer than Guella's she would be his sweetheart.

Juan remembered the words of a tourist, who looking at a picture in the Mission, had remarked that it could be sold anywhere for several hundred dollars. He promised Marachita that in three days she should have a mantilla, finer than Poldique had seen. That night he cut away the picture and hastened to Calino to sell it.

Next morning the Angelus failed to greet the rising sun; the people could not fathom the mystery, until they were informed by the Padre of the theft. Marachita quickly told them that Juan had stolen it to buy her a mantilla. Knowing that Juan would have to return through the pass, three men went to wait for him.

Juan soon pawned the picture for a beautiful mantilla and ten pesos, which he intended to put on the shrine before the virgin as he returned to Poldique.

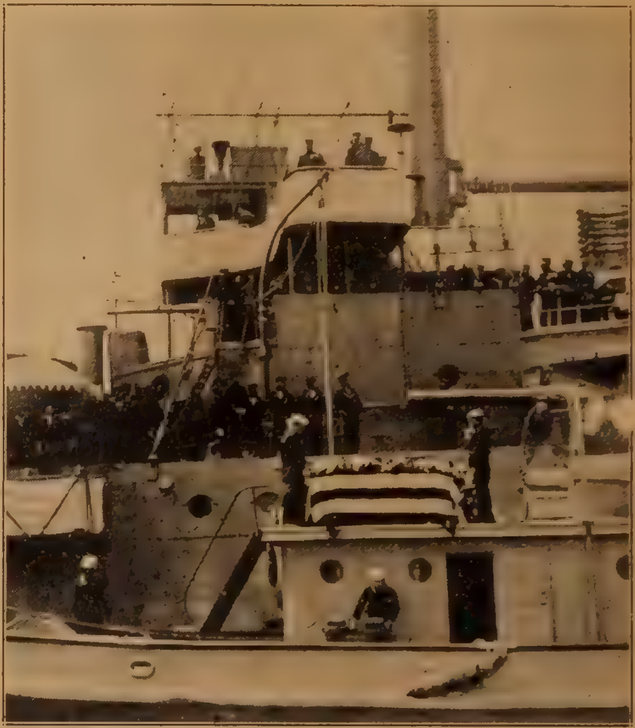
It was three days later when Juan came to the little shrine, weary and famished. As he knelt to put the money on the shrine, the waiting men approached and one of them ran his dagger through him.

Huanto was due again that day in San Poldique. As he rode along through the pass, he came across the body of Juan. A buzzard cast its shadow upon it. Huanto saw the mantilla, which he tore from Juan's hand, picked up the money, and started on his way again.

The men told of the death of Juan. Marachita was not even interested. Soon Huanto rode in and stopped at Marachita's hut. She told him that having given Guella the mantilla, he had no time to bother with her. Huanto laughed, delighted with her jealousy, and then told the truth about the mantilla. Guella, from her house, saw the two, and was furious. Huanto offered the mantilla Juan had bought to Marachita and kissed her. As he did so, the shadow of a buzzard hovered over them. Exclaiming, "You, the mantilla, and the coins are all accursed!" he left her. She slowly drew off the mantilla, and, hanging it beside her door, went into her house.

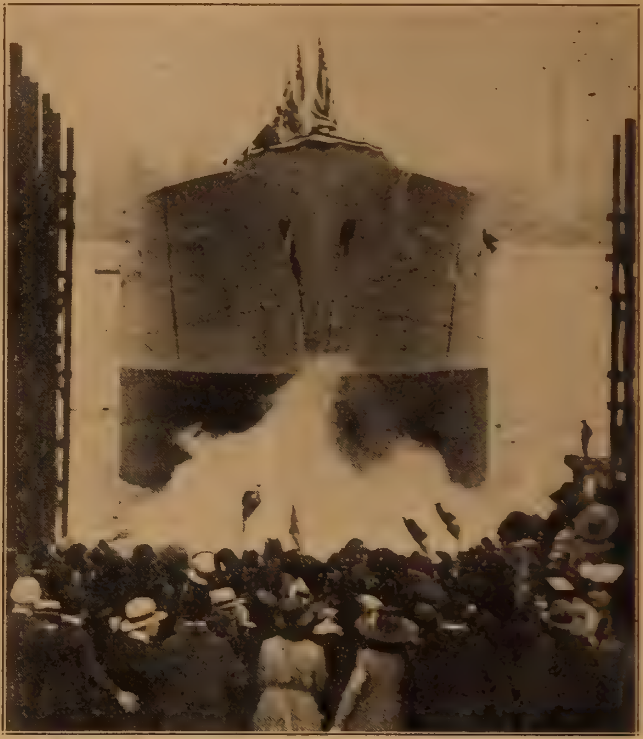
UNIVERSAL CURRENT EVENTS SCENES

Patriotic Demonstration Memorial Day, New York City.



Bringing Ambassador Guthrie's Body to Frisco, Cal.

Western Tornado Kills Hundreds.



Launching of Big New Merchant Freighter.

UNIVERSAL CURRENT EVENTS
No. 4.

"Lest We Forget."—National Registration Day Is YOUR Opportunity to Prove to Your Nation, Your Friends—AND YOURSELF, That YOU Are Made of the Right Stuff—and THAT YOU ARE WILLING TO DO YOUR BIT.

REGISTER!
YOUR COUNTRY NEEDS YOU!
BE A MAN—AN AMERICAN!

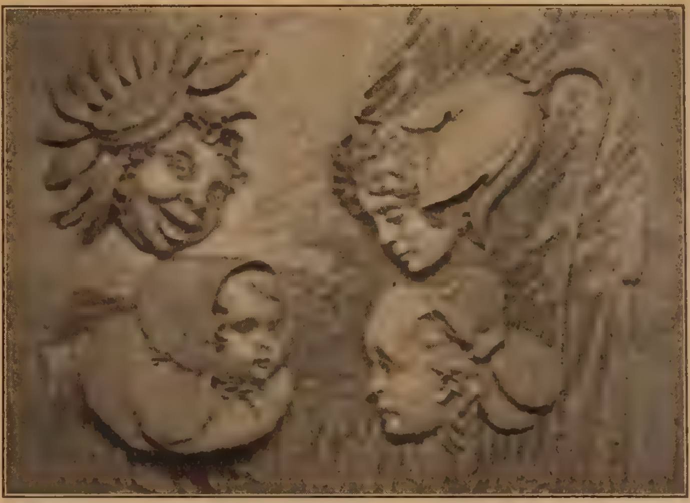
Western Tornado Sweeps Clean Path, Killing Hundreds.—Property loss of many millions, while thousands are left homeless by storm that swept through seven states.—*Mattoon, Ill.*

Japanese Battleship Brings Ambassador Guthrie's Body Here.—Diplomat who died at his post in Japan honorod in death by Mikado's nation.—*San Francisco, Cal.*

U-Boats Take Notice! You Have Got to Go! These Will Fix You!—Submarine chasers being turned out with a rapidity that spells defeat for the sea wolf pack that infests ocean highways.—*Somewhere in America.*

"Where the River Jordan Flows!"—Baptismal rites of Southern "darkies" observed in accordance with biblical traditions.—*Suffolk, Va.*

North American Indians of Today.
[illegible] of Uncle Sam at Car-



Willie Hopkins' Flower Faces in the Screen Magazine.

ANIMATED WEEKLY
No. 75

In the Wake of the Great Western Cyclone.—Kansas town wiped out by "twister" that scourged seven states.—*Andale, Kansas.*

Sub-Title.—Martial law prevented looting.

Liberty Bond Parade Led by World's Youngest Bandmaster.—Johnny Hand, Jr., stirs crowd who hear his band in patriotic demonstration.—*Chicago, Ill.*

Sub-Title.—"Sousa has nothing on me."

Harvard Soldiers Reviewed by General Edwards.—Commander of the new department of the Northeast inspects college officers reserve corps.—*Harvard Stadium, Boston, Mass.*

Sub-Title.—Brains, brawn and AMERICAN hearts!

Hans Christian Andersen School
hildren Honor Old Glory.—In pic-
uresque celebration children reflect
pirit that pervades entire nation.—
hicago, Ill.

Sub-Titles.—An unsafe "sea" for submarines. Red Cross instruction is thorough.

Mercy's Cargo Sails For Unknown Port.—The "Surf," recent gift of Dr. John A. Harriss to Government, now on active duty.—*New York City.*

Sub-Title.—Dr. John A. Harriss, Donor-Commander, and his staff.

First Big Ship On New Merchant Marine Program.—7,200 freighter "Scandinavic"—built in record time—marks advent of new steel fleet.—*Staten Island, N. Y.*

Sub-Title.—Mrs. Joseph Marmonie christens the 400 foot vessel.

Earthquake Wrecks Italian City.—Many killed in historic landmarks razed by shocks.—*Tuscany, Italy.*

⚜ ⚜ ⚜ ⚜ ⚜

IVERSAL SCREEN MAGAZINE.

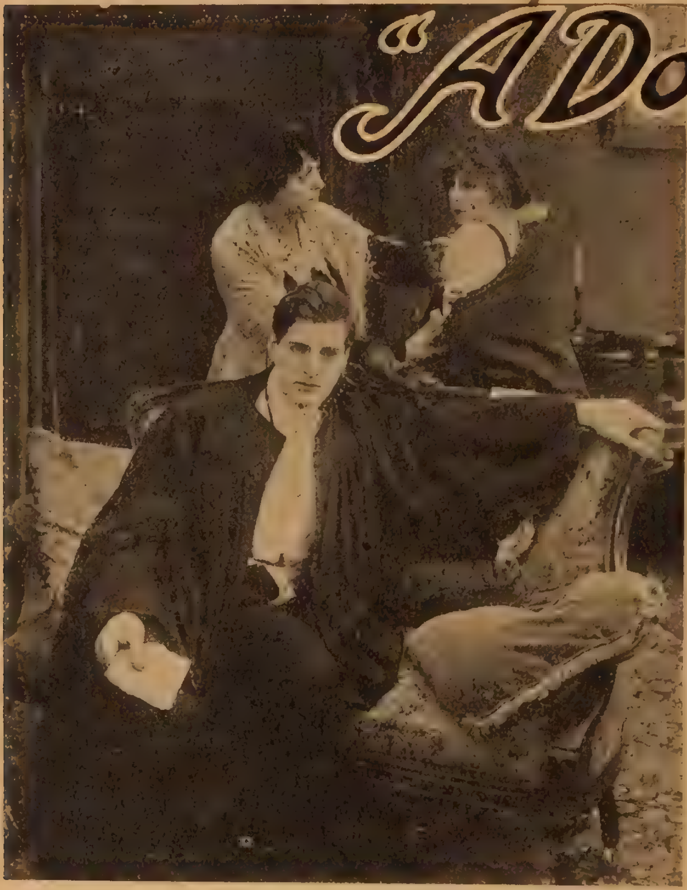
Issue No. 23.

NE of the features of the Univer-
sal Screen Magazine which is at-
cting favorable notice everywhere
the "clay cartoon," or animated
lpture with which the reel closes.
miraculous fashion we see, when
cartoon starts, a blank board
ch is covered with smooth clay. On
the picture is literally built
ore our eyes, and no sooner is it
ved into a recognizable object, than
egins to change into something
, or to move as if endowed with
Some of the well-known ani-
s of the Universal zoo have posed
Willie Hopkins, the young wizard
makes these clay cartoons. Joe
tin was a willing and interested
r, and Bobby the lion was another,
what less amenable. Some of the
ons are patriotic, some humro-
some thrilling. All are immense-
teresting and quite different from
hing else which is being done in
line. The cartoon this week is called "Flower Faces." A succession of flower heads turns into the faces which they are thought, by Hopkins, to resemble, in a manner which is very amusing.

Another interesting subject in this issue is the restoration of old manuscripts, which is the life work of William Berwick, of the Congressional Library at Washington. It is this expert who restored the will of George Washington. Interesting experiments with metals, and the queer things they can be made to do is a scientific subject which follows. Mrs. A. Louise Andrea, the culinary expert, shows us how to make dainty afternoon-tea tid-bits at home far more cheaply than we can buy them.

A most timely topic is the complete explanation with the most graphic illustrations of the working of the periscope of a submarine, which follows. We see the lens, the minute care in its beveling, and its fitting into place. The periscope is the eye, ear and nose of a submerged submarine, and this revelation of its construction and use is of intense interest to every one.

"A Doll's House"



"I'm ruined!" cried Torvald.

SCREEN ADAPTATION of the famous play by Henrik Ibsen. Scenario by E. M. Ingleton. Produced for Bluebird Photoplays by Joseph De Grasse, with Dorothy Phillips starred and William Stowell and Lon Chaney in support.

CAST.

Nora	Dorothy Phillips
Torvald Helmer	William Stowell
Nils Krogstad	Lon Chaney
Mrs. Linden	Miriam Shelby
Dr. Rank	Sidney Dean
Anna	Helen Wright

IBSEN on the screen! Bluebird Photoplays presents the picturized version of his famous play, "A Doll's House," from a script by Mrs. E. M. Ingleton. The production was made by Joseph De Grasse, with Dorothy Phillips, William Stowell and Lon Chaney in the roles made famous by many celebrated actors of the legitimated stage. Mr. De Grasse is a student of Ibsen's plays, and has long wished to produce this one, which he felt sure would offer a splendid opportunity for the emotional talents of Dorothy Phillips. The version of the classic has won high praise and added to the reputation which she is rapidly building. Here is an outline of the well-known story:

Nora is the wife of Torvald Helmer. They have three children, named Ivar, Emmy and Bob, and they live in a flat in Christiania. It is Christmas Eve, and they are very happy, for Torvald has been appointed manager of the Joint Exchange Bank, his duties to begin with the New Year.

In the first year of their marriage, Nora and Torvald had been very poor. Torvald had failed in health, and the doctor had said that the only way to save his life was to take him to sunny Italy. There had been no money, and Nora, in desperation, had borrowed on a note from Nils Krogstad, a widower with children, who was employed in the Joint Stock Bank. They had gone to Italy, and Torvald's life had been saved. Torval thought th money ha been loaned b Nora's fathe who had died. All through the eig years of their married life Nora h secretly worked and saved to pay t note on which she had forged h father's name.

Torvald never takes Nora serious to him she is only a doll wife, wh he loves, and who can furnish h with amusement after his work.

Mrs. Linden, an old friend Nora's, whom she has not seen si her marriage, arrives in Christian She is a widow, her husband hav died three years ago. She hears T vald is manager of the bank, a comes to see Nora in hopes of g ting a position. Nora uses her in ence, and Mrs. Linden is given a p tion in the bank.

Krogstad, always dishonest, embezzled some money from the b and, knowing that he will be charged by Torvald, he comes Nora and threatens to disclose al she fails to persuade Torvald to k him in his position. Nora is fran she tries her utmost, but fails in attempt.

Doctor Rank is a mutual frien both Nora and Torvald. Not a passes without a visit from him. has tuberculosis of the spine, ca by his father's dissipation. He l

Nora, but has never spoken of it to her. He feels that his end is near, and tells Nora that he will make a final examination, and if what he fears is true, he will send his card with a black cross on it, and then retire to die. His only regret is that he has not been able to repay their kindness to him.

By HENRIK IBSEN

lable outburst. He tells her how he has loved her secretly, and then she cannot speak.

Krogstad is discharged and writes a letter to Torvald, divulging all. He drops the letter in the Helmer letter-box in the hall, of which Torvald has the key. Nora, desperate, contemplates suicide.

Mrs. Linden discovers that Krogstad holds the note. She promises to help Nora and goes to Krogstad. She had loved him in her youth, but had married Linden because he was rich, and she had a mother and two brothers to look after. Their former relations are renewed, and Krogstad repents having put the letter in the box. Mrs. Linden says it is better for Torvald to know all. In the meantime Nora has been hiding her anxiety in her efforts to please Torvald and keep him away from the letter-box. They go to a ball in the flat above, at which Nora, in the costume of a Capri peasant, dances the tarantella, which Torvald has taught her. At last, flushed and excited, they return, and Nora is unable to prevent Torvald from going to the letter-box. There are many letters, and on top lies a card with a black cross on it. Torvald opens two or three which refer to business matters, and then opens the Krogstad letter, reading it first in surprise, and later in anger. Enraged, he turns on Nora, telling her that she has disgraced his family by forging her father's name. He opens another letter and immediately his manner changes. All is well now, Krogstad has repented and has sent the note. His reputation will be saved, and he must protect his little wife more than ever

Nora tells her plan to obtain a position for Mrs. Linden.

Nora and Torvald.

But a change has come over Nora. She asks him to sit down as she wishes to have a talk with him—the first since their marriage. She tells him that all her life, first by her father and then by him, she has been treated as a child. She married him and catertered to his whims, danced for him, sang for him, whenever he wished. She has been nothing but a doll, with whom he played. Her love for him is dead, she is going to leave him. She cannot live with a stranger.

Without another word she leaves, going out into the night. Torvald realizes at last that his doll's house is shattered, as he sits alone, until the dawn.

FOR HIS UNCLE SAM.

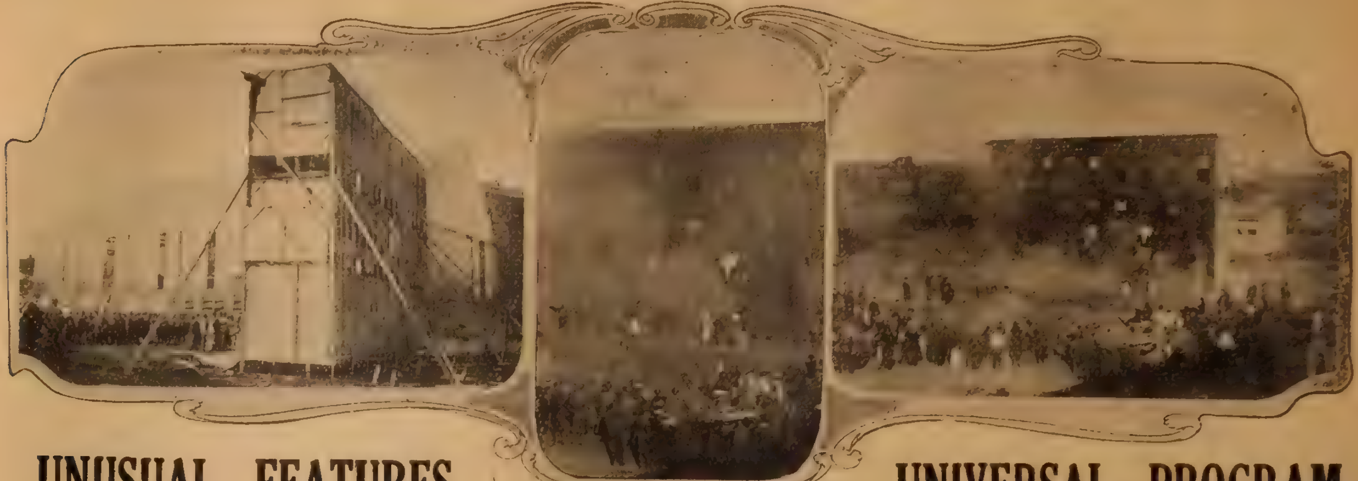
B. F. Reynolds, of the staff of the Universal Animated Weekly cameramen, rendered a service while on an assignment for the news pictorial the other day, both to the Government and the Southern Pacific Company. Reynolds had covered the arrival from San Francisco and departure for the Navy Yard at Philadelphia of several hundred Filipinos who had crossed the Pacific to enter the naval service.

Shortly after the train had pulled out, two of the Filipinos were discovered to have been left behind. The Southern Pacific's representative thereupon asked Reynolds if he would take the men in his automobile and try and meet the train at San Gabriel, the first stop, about twenty-five miles away.

The news pictorial man quickly piled the men in his car and started away at a fast clip, reaching San Gabriel a few minutes in advance of the train. There he turned over the men to the Government officer in charge.

ACTRESSES TRY ICE SKATES.

THE latest fad among the younger actresses at Universal City is ice skating, and it is easy to distinguish those who are enjoying the Southern California "indoor sport." Many of the girls never have skated in their lives, but they are determined to learn despite bumps and bruises from the falls. A few night ago Betty Schade, Priscilla Dean and Eileen Sedgwick attended the festivities at a rink in Los Angeles, and only the former had ever worn skates before, the result being that Miss Dean and Miss Sedgwick found themselves entertaining all of the others at the rink by their efforts to keep on their feet. Both girls appeared at the studios the following morning with a decided limp which did not dampen their ardor.



UNUSUAL FEATURES IN THE UNIVERSAL PROGRAM

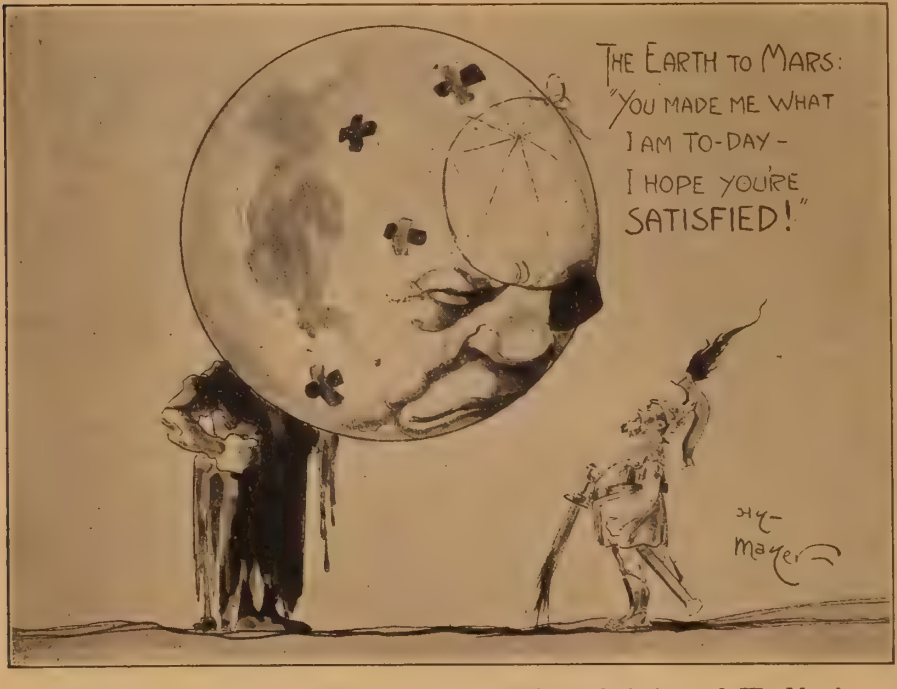
PROBABLY the most unusual feature of next week's program is the Gold Seal three reel drama called "The Brand of Hate," with Tina Marshall in the leading role, which was directed by Edwin Stevens. In the first reel of the play a tenement fire takes place, which was staged with extraordinary care, and at great expense by Director Stevens and his able assistant, Tom O'Neill, then Technical Director of the Fort Lee studio. The three cuts at the head of this page give a good idea of how the effect of a real tenement fire was produced. The cut in the centre shows the scene as it appears on the screen. Every spectator will be convinced that he is looking at a real building, wrapped in real flames and real cluods of choking smoke. Well, the flames and the smoke were actual, but the cuts on either side show that the tenement, so dramatically consumed, was only a "prop"—though certainly a giant of a prop at that. The picture at the left shows the back of the mammoth "set," and just how it was constructed. A stair inside made it possible for the tenement dwellers to mount to the windows, from which they were later rescued. At the right we see the whole scene "shot" from a sufficient distance to give away the construction of the building.

Lots of things in this fire scene were real besides the smoke and flames. Mr. Stevens tried the effect, in rehearsal, of supers made up to look like typical "Eastsiders," and abandoned the idea of using them, as they did not give the impression of reality he was after. He sent to the foreign quarter of the lower east side and hired over a hundred men and women, to come to the studio, just as they were, without "slicking up" or putting on their best clothes. So few of them spoke English, that it was difficult to make them understand what to do when they got there. Many of them, in their bewilderment at the strangeness of the scene, looked scared to death, which was just what the director wanted.

The fire department of Fort Lee volunteered their services for the "big scene," and the nets into which the rescued women jumped from their story windows, were held by real firemen, whose chief directed the operations exactly as if he had been bossing an unintentional conflagration.

And all this to secure realism for half a reel of a three reel photoplay! Certainly the Universal spares neither trouble nor money to maintain the program at the highest standard.

Other worth-while pictures for next week, are the Laemmle Drama, "Bartered Youth," a strong story with an unusual ending which features Gretchen Lederer and William Mong; "Helen Grayson's Strategy," a drama of society and crooks, featuring Irene Hunt, L. C. Shumway and Malcolm Blevins; a Victor Comedy, called "She Married Her Husband," with Matt Moore as a Hindu Swami and Jane Gail as his fiancee-wife; "Lone Larry" the Bison with Kingsley Benedict and Eileen Sedgwick in a story replete with the usual Bison thrills. "The Voice on the Wire" comes to an unexpected and yet thoroughly satisfactory end next week.


THE EARTH TO MARS:
"YOU MADE ME WHAT I AM TO-DAY - I HOPE YOU'RE SATISFIED!"
Hy-Mayer

Striking cartoon by Hy. Mayer for the Universal Animated Weekly in Hy. Mayer's best vein.

JACK MULHALL IN THE BUTTERFLY PICTURE "The FIRE of YOUTH"

Neal Hart in "The Honor of Men"

BISON Two-Reel Western Drama, with a dual role for Neal Hart in a story by Grace Helen Bailey, adapted for the screen by Chas. J. Wilson, Jr., and produced by George Marshall.

The prisoner holds up his guard. Right—"They got the right man."

A VERY strong story has been handled in an unusual way by George Marshall in this Bison two-reeler, written by Grace Helen Bailey, and adapted for the screen by Charles Wilson Jr. Neal Hart plays a dual role, and the scenes in which he appears in both characters at once have been handled with remarkable skill, without resource to double exposure and camera tricks. Joe Rickson, for once in his screen career, appears as a perfectly respectable sheriff. The change must be a great one for him, especially as he does not have to take even one little risk in the part. Here is an outline of the intense plot:

The story opens with two men, Dick and Jerry Hatton, struggling in a dark cabin—Dick's face is registered to camera, while Jerry is kept in the shadow. With the remark "I reckon you won't bust in on my game tonight!" Dick leaves Jerry bound to a chair. A short time later, Jerry escapes, but without facing camera, and rides off.

CAST.

Jerry Hatton Dick Hatton	Neal Hart
Kent Rowland	Joe Rickson
Mrs. Rowland	Uarda La Mont
Janice Mercer	Janet Eastman
Rancher	Arthur Witting

That night, Dick holds up a rancher at his home and in the struggle wounds him.

In the morning the rancher notifies the Sheriff and says that in the struggle he recognized the man to be Jerry Hatton. Accordingly the posse is sent out. Janice Mercer, the schoolteacher who lives with the Sheriff and his wife, is in love with Jerry. She sets off to warn him and says that they believe he shot the rancher, though she still trusts him. Jerry rides off and the posse after him. He reaches the cabin and warns Dick, who is not recognized, to get across the border. Then he rides off and is captured by the posse and taken to the jail. That night, Janice hears threats to lynch Jerry and, getting the keys from the Sheriff, aids him to escape. His escape is discovered and the posse again gives chase. The next morning Dick leaves the cabin, the posse get on his trail and while Jerry watches from the hilltop, he sees them shoot and kill Dick. The posse return to the town with the body, and Janice thinks it must be Jerry. At this moment, Jerry rides into the town and all are astonished. He clears up the mystery by explaining that Dick was his brother whom he had sent for in the hope that he could make him go straight. But as they all knew, he had failed. He relates to them the story of the struggle, and how Dick left him bound in the cabin. Janice is delighted at the outcome of affairs and Jerry embraces her as the picture fades.

"A Blissful Calamity"

VICTOR Two-Reel Society Comedy-Drama. Written by James Douglas and produced by James Heffron, with Fred Church and Fritzi Ridgeway in the leading roles. The story of the conversion of a woman hater.

Westie tries to escape from the party which includes so many girls.

Above—Annie makes a hit.

Centre—The end of a perfect house party.

THE conversion of a woman hater is the theme of this amusing Victor comedy-drama, written by James Douglas, and produced by James Heffron, with Fred Church and Fritzi Ridgeway in the leads. It tells the story of a chap who was scared to death of girls, of his arrival at a house party, to which many of them had been secretly invited, of his ruse to avoid their ministrations, and of his final subjugation and his surprise at finding the operation such a pleasant one.

Mr. Westerfeldt made millions and then died, leaving his money to his wife and son. The son became known as Westie and was a great favorite in society, because of his money. The mothers chased after him for their daughters, the boys for their sisters, and the rest of the girls for themselves.

Some friends invited Westie to a supposedly stag affair, but many girls were there. When Westie discovered this fact, he tried in every way to escape from the house. Finally he decided to say he was engaged; and, asked who the girl might be, manufactured the name, "Annie Smith from Calliope Center." He thought there was no such girl and no such place. After this he enjoyed himself immensely. The host, however, came to the conclusion that Westie was lonesome and wired to Calliope Center to Annie Smith, asking her to spend the week-end with him and his wife.

Annie Smith was the editor of a small-town paper, and had become greatly interested in Westie through the numerous newspaper articles which she had read. Urged by her boss, for the benefit of the town paper, she consented to accept this sudden invitation.

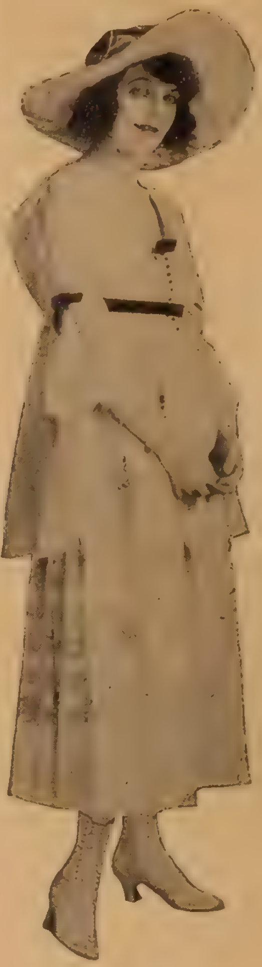
Annie Smith was approaching the house when Westie bumped against her. She showed him the telegram, and together they planned that she should play the part of his fiancee. The host and the other guests insisted that Westie and his fiancee should be married right away, and so Westie wired to a friend to send a fellow to impersonate a minister. Annie, after some persuasion, consented to take part in the fake marriage.

A minister arrived, who failed to see why Westie nudged him and winked at him. Westie thought the man was a very good actor. After the ceremony, Westie watched his chance to sneak downstairs. He realized now that he really loved Annie and that she was the only girl for him. Pondering over the situation, he walked out to the veranda and met a man who handed him a note from the friend to whom he had wired for the fake minister. The note said, "This man will do the work all right." Westie was terrified, and woke up the host to ask if that was a real marriage. The host thought him crazy. Then Westie rushed to Annie's room and found her in bed. He wildly told her that it had been no fake ceremony, and added that for himself he couldn't say he was sorry, and before ducking under the bed-clothes she calmly remarked, "Well, don't expect me to be." He was stunned, and at the same time delighted.

CAST.

Westie's Mother	Nanine Wright
The Host	Daniel Leighton
Annie Smith	Fritzi Ridgeway
Westie	Fred Church

Dorothy Phillips.



Donna Drew.

Ruth Stonehouse.

Ruth Clifford.

DOROTHY PHILLIPS SALUTES.

THIS is a picure of the little Bluebird star, Dorothy Phillips, in the uniform of an infantryman of the United States army. She posed in this, with Brownie Vernon a sailor on the other side, and Priscilla Dean, dressed as Columbia, in the centre of the group of three of the prettiest girls in pictures. The picture was run as a trailer to help the sale of Liberty Bonds all through the country, wherever Universal or Bluebird pictures are shown, and had an unquestionable influence.

Miss Phillips is a Baltimore girl, and the South is noted for the virtues of loyalty and devotion to a cause. She is a sincere little patriot, and when she was asked to pose for this trailer, she was delighted with the opportunity to do anything, no matter how little, for her country. Though she is one of the busiest of all picture players, she willingly took time from her brief rest period to be fitted for the khaki uniform.

HER NEW NAME IS DONNA DREW.

WHEN Jack Mulhall's Butterfly Picture "The Flame of Youth" was shown in the Universal projection room, every one exclaimed "Why, he has a new leading lady!" Her name on the title which introduced her as the nymph of Calabas Island, was "Donna Moon," and she proved to be a very satisfactory personification of the nymph, Nadine. But "Moon" was not a name which seemed to suit the little slip of a dark-haired girl who bore it, and she was the first to agree that a change was advisable. A one-syllable surname, she decided, would go best with her pretty Christian name, of "Donna." She looked over the whole of her family history, hunting for some ancestor's cognomen, which she could borrow for her screen title.

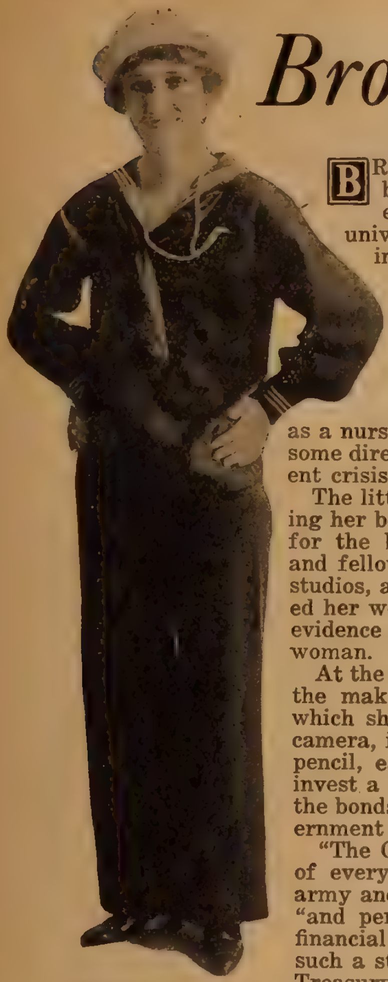
At last they came upon the name Drew. There is no better theatrical name in the country, and it goes most beautifully with Donna.

RUTH LOVES SHOES.

ALMOST the most interesting thing in the world for Ruth Stonehouse, just now, is footgear. This is because she is working on a five-reel feature, with the provisional title of "The Boots of Beatrice" under the direction of Louis Chaudet, of Nestor fame, and Beatrice has to have so many pairs of foot coverings of all sorts, that Miss Stonehouse says she is in danger, when once the picture is over, of adopting the fashion of going barefoot forever afterwards.

The little actress is just over five feet tall and she has a foot to correspond, wearing size 3-A. Many of the stores do not carry a full lines of goods in this size, as there is so little demand for them, and Miss Stonehouse has ransacked all the shoe stores in Los Angeles hunting for pretty models in boots, low shoes, and slippers, in black, white, brown and colors, which will fit her very slim and dainty foot. At all times Miss Stonehouse is immensely interested in the proper dressing of her feet.

Brownie Sells Liberty Bonds



Brownie Vernon.

BROWNIE VERNON, Bluebird star, is an ardent and enthusiastic advocate of universal training, and is working during her spare hours aiding in the sale of the Government issue of Liberty Bonds. Miss Vernon takes the position that even if an actress is unfitted by training to do her bit as a nurse, she can exert herself in some direction to assist in the present crisis.

The little actress therefore is doing her best to obtain subscriptions for the bonds among her friends and fellow players at the Bluebird studios, and those who have watched her work say that she is giving evidence of being a born saleswoman.

At the noon hour Miss Vernon, in the make-up of the photoplay in which she is appearing before the camera, is often seen with pad and pencil, earnestly urging others to invest a portion of their savings in the bonds which are to aid the Government in financing the war.

"The Government needs the help of every man and woman for its army and navy," said Miss Vernon, "and perhaps never before in the financial history of the nation has such a strain been placed upon the Treasury Department, to finance not only our own needs but to give support to our allies in the war with the Central Powers. If the Pacific Coast is to absorb $166,000,000 of the bonds, Los Angeles must take at least $20,000,000. The Liberty Loan is announced as a loan from a free people to bring freedom to the world, and it is backed by the credit of the United States and a liberty-loving people. Every American who loves America and can possibly spare any money from the actual necessities of life should make an investment for his or her country. The loan to the Government is unquestionably safe, and offers a plan for payments in installments. The investor knows that the money will be spent in the United States.

"I believe every actor and actress should come forward at this time. It may mean short rations on gasoline, or the other luxuries, but on the other hand the very life of our nation, our industry and ourselves is at stake."

POLO TRAINS RUTH CLIFFORD.

RUTH CLIFFORD, who is making a deep dent in the Bluebird program these days, and will soon be seen as the heroine in Hopkinson Smith's "Kentucky Cinderella," has come out strongly in favor of physical fitness for women.

"I know that I am not in the pink of condition myself," she says, "but that is a state of affairs which I am going to remedy as quickly as possible. It is all a matter of a little will-power, and some expert advice and assistance. Well, I can furnish the first myself, and for the second, I have gone, I think, to headquarters. I have prevailed upon Eddie Polo, the champion strong man and athlete, who is working in the new Universal serial, "The Gray Ghost," to give me a series of lessons which will be of the greatest benefit to me."

Polo is delighted with his pupil, and says that if more of the actresses would follow her example they would find their physical condition much improved.

A NEW VAMPIRE.

BURNE-JONES, the English painter, little knew what he was doing when he revived the old legend of the vampire and painted her in all her native rapaciousness for one of the Royal Academy Exhibitions in London Rudyard Kipling came along and saw it, and wrote his famous description of the pictured creature, "A rag and a bone and a hank of hair," and lo and behold! a new type was classified! To call a woman a vampire, before all this happened, would have raised no image in the mind of the hearer, but we have not only adopted the noun, but have made a verb out of it as well. When a screen actress (for it is the motion picture which is, after all, responsible for the incorporation of the new term in the language of every day) declares that she wants to "vamp," the expression no longer causes the slightest comment. The natural occupation of a vampire is vamping, and she is only being true to her trade.

So motion pictures have their ingenues, their leads and their heavies, just as the "legitimate" does, and besides these, they now have their vampires, all in the day's work, just like that. Universal City has its vampires, too. The lates recruit to the ranks is Claire Du Brey, who has been hiding her natural vamping talents as leading lady for Harry Carey's Western company. De Grasse, the Bluebird director, saw the possibilities in her, and chose her to play a dance-hall variety in "Vengeance of the West." The cut shows Miss Du Brey in this character, but wait till you see her on the screen. Take it from us—he is some vampire!

Claire Du Brey.

"The Field of Honor"

BUTTERFLY Picture. Written by Brand Whitlock, U. S. Minister to Belgium. Scenario and production by Allen Holubar, who plays the lead himself, with Louise Lovely opposite.

CAST.

Wade Clayton	Allen Holubar
Laura Baring	Louise Lovely
George Baring	M. K. Wilson
Corporal Poole	Sidney Dean
Victor Baring	Frankie Lee
Mrs. Sheldon	Helen Wright
Lawyer	Frank MacQuarrie

Excellent war camp scene in "The Field of Honor."

The Heart of a Soldier-to-be.

BRAND WHITLOCK, our Minister to Belgium, whose work in the interests of the afflicted people has made his name famous, is the author of the Butterfly Picture, which he published some time ago in novel form, under the name, "The Field of Honor." The scene of the story is laid in the time of our own civil war and the succeeding years, and the title was kept as being thoroughly descriptive of the picture. Allen Holubar was entrusted with the production, and chose a fine cast, headed by Louise Lovely, who looks more than usually charming in the becoming hoopskirts of the period. The battle scenes are particularly interesting, in contrast with the present methods of warfare with which we are all more or less familiar through the official war pictures of the different belligerent countries. Here is the story in outline:

It is April of the year 1861. Wade Clayton, having left West Point, is settled as a lawyer in his Ohio birthplace. He is reading that the President will call for volunteers. Poole, who takes care of his office, and his partner are reading too. The boys outside, playing at war, throw a stone through the window. Wade goes out to remonstrate and sees Laura Sheldon, the prettiest girl in Ohio, laughing at them. He escorts her to her home, just across the way. Her mother does not approve of him, because his people are Southern. She favors George Baring, of an old Ohio family, who is very wealthy. Laura does not know which of the two young men she prefers.

George arrives, and Mrs. Sheldon is cordial to him. Wade says good-by to Laura, as he is on his way to the county seat to try his first big case. He is puzzled when she asks him not to go, but she will not explain. When he returns, ten days later, he finds that she has been married privately to Baring. She is just leaving the house, as he catches sight of her. She hangs her head, for she feels that she had treated him badly by not telling him of her intention.

Wade raises a company, and many of his friends join it, including Poole. George does not do so, but Laura shows plainly that she is disappointed. He asks her if she wishes him to go, and she says yes. He follows the others, and through Wade's influence he is made an officer. But he finds that he cannot recover from the shock of his first battle. He is nervous and distraught. He finally confesses to Wade that he is afraid of being afraid. Wade tells him to brace up. At the battle of Nashville, Baring entirely loses his nerve. He cowers in a ditch, while his men, left without a leader, falter and almost break. Wade sees this through his field glass. He gallops to the spot, rallies the men, and wins the charge. Poole has seen Baring's cowardice. He tells him that if he does not face the music he will shoot him. Baring tries to run away and Poole halts him with a bullet. He tells Wade what he has done, and Wade makes him promise never to tell Laura how Baring came to his death.

Wade is invalided home. He goes to Laura's and tells her his version of Baring's death. Laura's child, born soon after George went to war, is now almost three years old. He is taught to regard his father as his greatest hero. When peace comes, the men of the 66th who are left, come home. Poole is invited to Laura's, and tries to tell her the real story of Baring's death, but Wade will not permit it. He is devoted to Laura, but she will not marry him, as she is afraid that in that case Victor will not be true to his father's memory. Wade makes his home with Poole, who takes care of him. He sees Laura every day.

After seven years, Laura practically proposes to Wade herself, and he is more than delighted. They are so engrossed in each other, that they do not even realize it is raining in torrents and that the lightning is flashing ominously.

And while Laura remains at home, perturbed and depressed by the weather and different foreboding signs, George Baring, who has aged fearfully, comes to Wade's home, where he tells him that Poole made a bad job of his killing—he escaped through the lines wounded and went to Peru, where he has been until now—afraid to return. Wade paces back and forth and finally Baring asks him about his boy. Wade, with a shade of bitterness, tells him the child's ideal is bravery. Realizing that Wade has invested him with a personality which he couldn't have developed for himself, Baring knows he must go back to the grave, but this time to a real one. Wade, hearing this, hands him a revolver, but George draws away from it and the other tells him he knew he couldn't do it.

Laura's negro servant is at Wade's home playing checkers with his darky; he sees George, and immediately rushes home to tell Laura. She, with sudden determination. hurries across the street, but Wade keeps her out of the room until George has gone into an adjoining room. He tells George that he must tell Laura everything and make his own peace.

Laura, without being told, understands all, especially Wade's part of it, and thanks him for deceiving her. While they talk, the lightning still flashes, and in the midst of it a shot is heard. Wade finds George dead. He orders Poole to bury him that night, for none need know that Baring did not die upon the field of honor. Wade returns to Laura to tell her that it was only a ghost of fear, a spirit of the storm, that George died upon the battlefield. And looking at him with love, she asks him to take her to their home.

This is the story which has been worked out in the most careful detail by Allen Holubar, assisted by Louise Lovely, M. K. Wilson and Sidney Dean. Nothing which would give the correct atmosphere of the time of our civil war has been neglected. The rooms with their furnishings, the carriage, the costumes, the hairdressing of the women—every point has been supervised with skill and minute attention, and the result is as if we were looking at real scenes of the time, miraculously reproduced in some magic mirror. This care in production adds greatly to a story which is already unusually strong, and makes "The Field of Honor" one of the best Butterflies yet.

Before the call to war.

Laura and her boy—centre.

Laura offers hospitality to the returned soldiers.

HOLUBAR SEES CAPT. NEMO.

AMONG the brilliant accomplishments of Allen Holubar none has mare him more fame than his creating the role of Captain Nemo in "Twenty Thousand Leagues Under the Sea," the huge submarine drama which has made such a furore wherever shown. This film is a wonderful box office attraction. Mr. Holubar, who directed and starred in "The Field of Honor," had an invitation to see himself in "Twenty Thousand Leagues Under the Sea" last week.

"I had a grand time," said Holubar upon his return to Universal City from the Majestic Theatre in Los Angeles, where he had made a curtain talk at a children's matinee of '20,000 Leagues Under the Sea.' "

The MOVING PICTURE WEEKLY

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The MOVING PICTURE WEEKLY

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PAUL GULICK	Editor
M. WINKLER	Music Editor
PETER PEPPER	Interviews
MARJORIE HOWARD	Interviews
JOE BRANDT	Business Manager
J. W. CAMBRIDGE	Canadian Representative
JULIUS BERNHEIM	Minneapolis Corresp.
KINTARO SAKAMOTO	Japan Correspondent
ROBERT S. DOMAN	London Correspondent
BURTON RICE	Paris Artist

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News From The Universal City Front

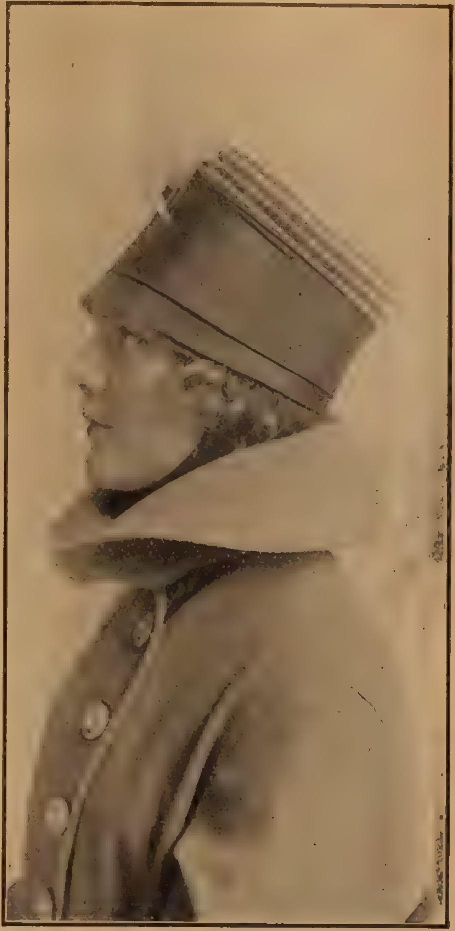
EDDIE BROWN SEWING SHIRTS FOR SOLDIERS.

"IF I'm too old to fight, at least I can sew!" That is Eddie Brown's opinion, and he proceeds to carry his intention into action. Brown is one of the oldest men in pictures, and has played character parts in dozens of Universal productions. He will be seen in an important role in the Gold Seal release for July 3d, which bears the provisional title of "The Little Patriot." He plays the role of the grandfather of a fighting family, who takes a prominent part in the unexpected happenings of a Fourth of July. He also had a "bit" in the patriotic special, "The Birth of Patriotism."

Brown frankly admits that he is over thirty-one years of age. But he is filled with patriotism, and he simply had to do something. So he determined to master the mysteries of the sewing machine, and borrowed the use of one in the costume department. He learned to run it with very little trouble, and his next move was to go to the local Red Cross for information as to what sort of garment was most required by the hospital service.

A CLOTHES PATRIOT.

LOUISE LOVELY received a letter from the front, you know, telling her that a company of Australian gunners "somewhere in France" had named their trench and their howitzer after her. The first thing she did, on receipt of the news, was to go to her tailor in Los Angeles, and order the military outfit which is shown in the cut on this page. There is a "kepi," which suggests that worn by the French infantry, and a big military coat, both of which are in "horizon blue," the color of the distance in a French landscape, which has been adopted by their troops as the most "invisible" color for uniforms. There is a suggestion of the oldtime infantry red of the "poilu's" trousers, before the war, in the piping of the coat and the striping of the crown of the hat. Every one has congratulated Miss Lovely upon her effective motor costume which is practical and becoming.



Louise Lovely wearing the military automobile costume of horizon blue which she had adopted in honor of the trench named after her.

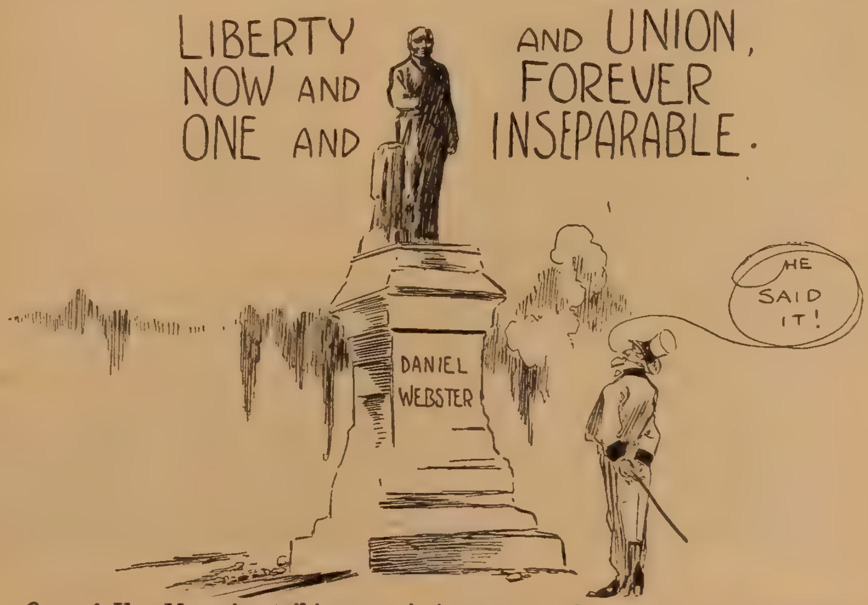
MR. LAEMMLE'S LETTER TO DEPARTING RECRUITS.

EVERY employee of the Universal Film Mfg. Co. has been assured by Pres. Laemmle that his position will be open for him on his return.

The following letter, signed in person by the head of the Universal Company, was handed this week to at least half a dozen Universalites who departed from the plant to join either the Army or the Navy:

"This is to confirm the understanding between the Universal Film Manufacturing Company and any of its employees who are called to the colors, namely, that their positions will be open to them when they are discharged from the service of the Government.

"I am glad of this opportunity to express my deep appreciation of your loyalty to the flag, and assure you we will be only too glad to reinstate you in your present position and at the same salary when you are at liberty to return to resume your present duties. —Carl Laemmle."



One of Hy. Mayer's striking patriotic cartoons drawn for the Universal Animated Weekly.

Introducing the H

of "THE GRAY GHOST"

Emory Johnson as the Handsome Hero.

HAVING decided upon a screen version of the novel "Loot," by Arthur Somers Roche, published in the Saturday Evening Post, for the next Universal serial, and chosen Stuart Paton to direct it, and Priscilla Dean and Harry Carter to play the leading roles, the next problem was to suggest a sufficiently talented, sympathetic and good-looking youth to undertake the arduous role of the hero. Of course, they have a wide choice at Universal City, but that makes it all the harder. After a lot of discussion, the mantle fell upon Emory Johnson, one of the handsomest leading men in pictures, who has done consistently good work in Red Feathers and Bluebirds, with the best directors on the big lot. He was the hero of "The Gift Girl," you remember, with Louise Lovely, and the young nephew of Scrooge in "The Right to Be Happy." He filled the same position in "The Unattainable," in "Black Friday," in "Barriers of Society," and in "The Girl and the Crisis."

Johnson is a straight unhyphenated American of the best type, born in San Francisco in 1894. He thought he wanted to be an architect, and was educated for that profession in the University of California. However, exclaiming, "I care not who makes the houses for the people so that I can make their movies," he shut up his books and went into pictures. He had a handsome face, and a fine figure, six feet two inches tall; he was a fencer, swimmer horseman and boxer—what was the use of confining himself to an architect's office? Universal saw his screen possibilities, and his three years' work has now been rewarded with the honor of playing hero in a Universal serial.

Johnson has many qualifications besides good looks for the exacting role of serial hero. He is an athlete, proficient in many sports, and he is not in the least afraid of taking chances. The first scene he ever made for the films called for a spill from the top of a coach in a Western picture. All of the occupants were injured except the novice, who had the luck to land in some soft brush. That was his introduction to pictures, but it did not shake his nerve. He will have plenty of opportunity to display
Ghost," in which his part
mere good looks. "I'll do
for my greatest ambition
tures," says Johnson.

He plays the young
sent to America with a
to secure a wonderful
in London, who wishes
ent to the noblewoman
dreth unsuspectingly w
trigue for the necklace
ried on by a band of tra
leadership of their my
"The Gray Ghost," who
cal, and in whom the
can hardly be brought
leaving a single trace to
with the series of robberie
which have been committed, an
find the slightest clue.

Of course, no serial is complete
Gray Ghost" is no exception to this
in this case is the musical comedy act
nection with the master criminal is unex
She seems at one time to love, at anothe
ality whose commands she nevertheless
Behind his back she works against h
bewildered Hildreth, who does not in
is on his side. Priscilla Dean was cho
is putting her whole soul into the
selecting the gowns for the differ
that she has a series ready whic
in their way as the plot itself. Th

Above—Hildreth an
Below—Scene from

ro and the Heroine

By PETER PEPPER

: America.
rd Episode.

owess in "The Gray
'or much more than
t to please the fans,
oe a success in pic-

ian, Hildreth, who is
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for a rich American
t as a wedding pres-
he is engaged. Hil-
the midst of an in-
check, which is car-
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general, known as
nce is almost mythi-
ithorities themselves
:. He works without
himself or his men
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ich the police cannot

a heroine, and "The
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e the strong person-
y obeys—to his face.
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understand why she
ay this role, and she
ie spent a long time
odes, and announces
: almost as exciting
ves some idea of the

novelty of their character. She wears this one in the third episode, which shows her in her dressing-room in the midst of the performance of the musical comedy of which she is the star. This frock is a combination of black and orange, and was designed by Miss Dean herself. The novelty appears in the cut of the bodice, which is high to the neck in front, with a collar of black kvelvet studded with rhinestones. In the back it is cut to the waist-line, while the fluffy skirts are of orange and black tulle. There are satin slippers, and half hose of black silk, and a big crownless hat completes the costume.

When such a producer as Lois Weber, with the entire forces of the Universal Film Company at her disposal, chooses the same girl to create an important part in two of her justly celebrated screen masterpieces, there must be something out of the ordinary about that girl. Priscilla Dean played for Miss Weber in "Even as You and I," and in "The Hand that Rocks the Cradle"; and her beauty, charm and the naturalness of her acting made her the talk of many towns. Critics all over the country have hailed the appearance of a new screen star of the first magnitude, and the result of her successes has been the chance to create the feminine lead, "Morn Light" in the new serial. This is an honor which leads straight to international fame.

Miss Dean is one of the large army of stage children. She was only four years old when she played one of the little Dutch children in the immortal classic, "Rip Van Winkle," with the great Joseph Jefferson himself, and was a member of Ben Greet's Shakespearean company. She left the boards to go to school in a convent, but she was determined to go back to the stage as soon as she could. At fourteen she appeared with James Hearne in "Hearts of Oak." She was still a schoolgirl when she heard the call of the camera, but it remained for the Universal to place her where she really belongs.

Priscilla is a brunette, and the specifications of her beauty include brown eyes, brown hair, and five feet five inches of pretty figure. She is a fine sportswoman, a good swimmer and a super-motorist, and drives a Buick car. She is an actress of proved ability, and it is safe to predict that her work in "The Gray Ghost" will put her in the very first rank of screen favorites.

GYPSY HART, AS THE MAID.

AN important part in the new serial is that of Morn Light's maid, who apparently in the confidence of her mistress, is seen to spy upon her. This role will be played by Gypsy Hart, the discovery of Rex Ingram, who has been seen in several of his feature plays, particularly, "The Flower of Doom" and "The Pulse of Life." Miss Hart has been in pictures only a very short time, but she has already made her mark. Besides the lead in these two features, she has played in several Westerns for the veteran Henry McRae. She has a piquant expression, and an everchanging smile, which makes her screen work interesting and varied. She has to convey the double play of her relations with Morn Light and with "The Gray Ghost" by means of the subtlest changes of facial expression—a task for which she is peculiarly well fitted.

Here is the beautiful heroine, Priscilla Dean.

Morn Light in her dressing-room.

Gypsy Hart as the maid.

NOW
NOW
NOW

—is the time of all time to CLEAN UP with that magnificent BLUEBIRD Production—"WE ARE FRENCH"—by Robert H. Davis and Perely Poore Sheehan. Here is one of the most exquisite stories ever told on the screen—lavishly invested, and a production that will live long in the memory of your patrons.

"We Are French"

—comes to you at a time that fits perfectly with the European situation. The special posters, heralds, slides and props will help you get the big money. THREE BIG STARS to feature—Ella Hall, Rupert Julian and Kingsley Benedict. Take our tip. Book it now, advertise it to the limit and watch the results.

Note "WE ARE FRENCH" is the BLUEBIRD production that created such a furore under the name of "The Bugler of Algiers." Book it through ANY Bbluebird Exchange.

Special To prove to you beyond the shadow of the slightest doubt that this BLUEBIRD will draw capacity, arrange to see it at your nearest BLUEBIRD Exchange. This production will "GET YOU." Book it immediately.

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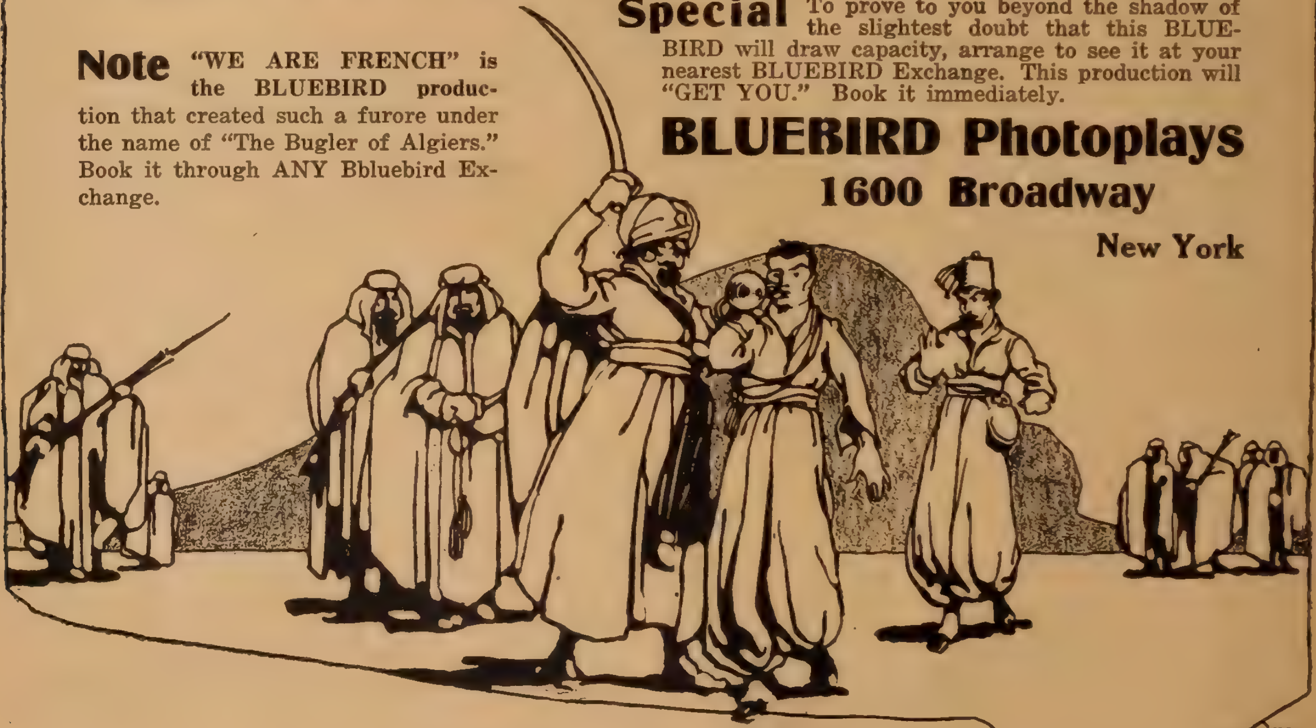
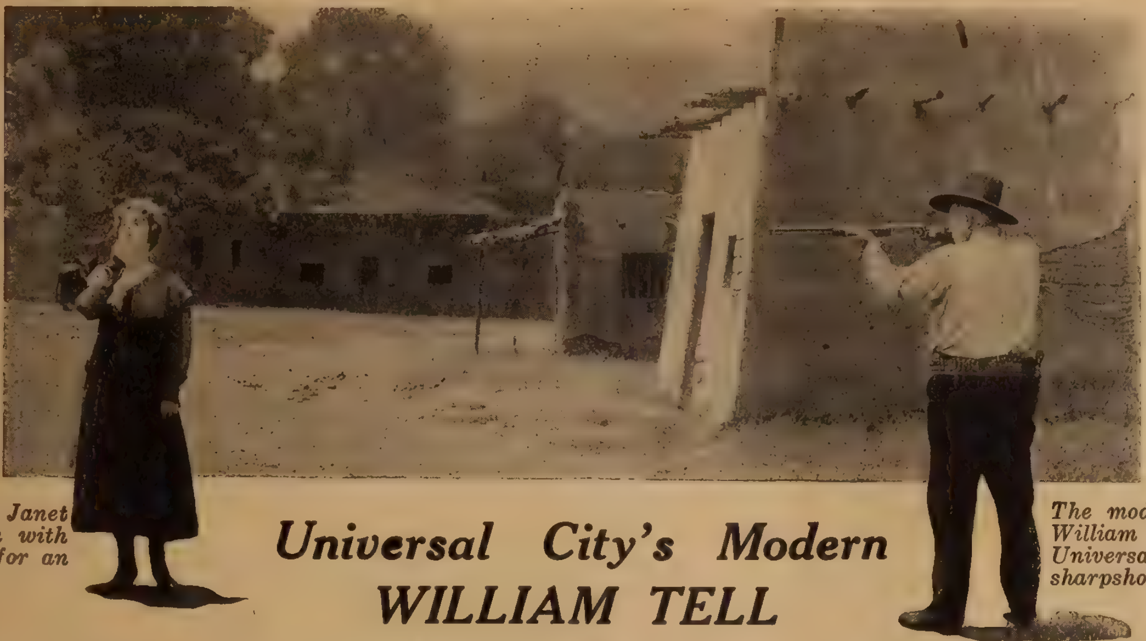




This is Janet Eastman with a card for an apple.

The modern William Tell—Universal City sharpshooter.

Universal City's Modern WILLIAM TELL

"READY, Miss Eastman? Then please page the apple." So spoke Ed Jones, sharpshooter extraordinary of Harry Carey's Western Company, as he made ready to stage a modern version of the famous apple stunt of the illustrious William Tell, with little Janet Eastman, leading lady for Director George Marshall, in the classic role of apple-holder. Only they were not using an apple. At the present price of the fruit? — perish the thought! Universal City would not be guilty of such unpatriotic waste of food material. They were using a piece of paper. Of course, paper, especially white paper, is almost priceless, too, but there has been no suggestion, so far, of a "Paper Dictator" to regulate the use or misuse of it—much to the relief of us poor writing guys.

"Just forget all about me, and you're safe," went on Jones.

Do you think that you would be capable of forgetting the existence of a man who was about to put three bullets through a piece of paper which you were holding before your lips with your right hand? The worst memory in the world would be apt to work overtime in those circumstances. But Janet Eastman is quite worthy of a leading place in a Universal Western company, for she raised the card to her lips, and held it there with a hand which was as steady as a rock. Look at the picture. Her other hand hangs beside her in a natural position without a trace of nervousness, the fingers not even clenched.

Jones raised his rike, and ping-ping-ping! the three bullets tore through the card, almost in the same place.

"It was funny to feel the bullets snipping through the paper so near my face," was all the little lady said when it was over. You know how they "take on" on the stage when they play this scene. How the mighty Tell clasps his son to his manly bosom again and again. How the chorus men have to tear the boy (always a soprano, by the way) from him, and how he faints and almost falls when it is over. I wish the original Wilhelm could have seen the nonchalance with which the modern prototypes of the tale staged this stunt, going him not only one better, but three.

When any director on the lot wants a shooting stunt, he puts in a hurry-call for Jones. Allen Holubar thought of a scene which would add thrills to his production of the Butterfly Picture, "The Reed Case," and Jones performed it for him. Allen sat at a window, with small panes of glass in it, holding the edge of the sash, while the sharpshooter put two shots through two panes, and the camera caught the scene. Later, Holubar lay in bed, and another bullet came sniping through the same window, and embedded itself in the woodwork, close beside his head.

Allen Holubar in a dangerous scene in "The Reed Case," new Butterfly Picture, in which the sharpshooter played his unseen part to perfection.

Harry Carey allowed himself to be hanged in good earnest by the cowboys of his company, in the Bison, "The Bad Man of Cheyenne," trusting to Jones' rifle to cut the rope at the psychological moment. In another, "Goin' Straight," Jones had to fire from the ceiling and upset a frying-pan on the stove to scare a band of opium smugglers. A very effective stunt is the shooting out of a light at the critical moment in a fight. Jones goes all over the outdoor stages doing that for different companies. In the serial, "Liberty," real bullets shot into the water at the foot of a big rock behind which some of the most important members of the company were only partially concealed, added many thrills to the fight scenes between the Americans and Mexicans in the earlier episodes. It was a little dangerous, of course, for a bullet, striking the rock, might easily have glanced and hurt one of the leading players, perhaps fatally, and that might have delayed the serial while the plot was rewritten to account for his sudden death. Every one who knows a picture studio from the inside knows that it is an unforgivable crime to delay a serial. So Jones had

(*Continued on page* 35)

Two funny situations in "Chicken Chased and Henpecked."

"Chicken Chased and Hen-Pecked"

L—KO KOMEDY in two reels, with Phil Dunham in a cheery conglomeration of carousing chickens and connubial castigations, ending in catastrophe. Directed by Vin Moore, under supervision of J. G. Blystone.

CAST.

Mr. Henpeck	Phil Dunham
Mrs. Henpeck	Merta Sterling
Miss Henpeck	Lucille Hutton

VIN MOORE perpetrated this two thousand feet of the Henpeck family, of which Phil Dunham is the leading exponent. J. G. Blystone supervised the operation, as usual, and a synopsis of the resulting laughs is here appended.

The old man goes away on his vacation and leaves his son in charge of the house, without any money. The son gets the idea of renting the rooms from a nigger who chases a chicken into his house. He steals a sign from a neighbor and hangs it out. Mr. and Mrs. Henpeck with their daughter arrive at the station. They are looking for a place to board. They are all loaded into an auto, but it breaks down. They see a wagon for hire, and Henpeck has to transfer all the bundles to it. The horse makes an incidental meal off Mrs. Henpeck's new hat, and she becomes peeved.

In the meantime, Filet Mignon of the Follies has rented a room in the house. She is shown many with folding beds of all kinds in them. The Henpeck family arrives as she is choosing. Hen falls a victim to her charms at once. Mrs. Hen catches one blink of Filet and then ties hubby to the bedstead. He, however, transfers the rope to the heaviest bag in the outfit and goes out to inspect the new arrival. An old man who rooms across the hall is much interested in Filet, too. She puts on the ballet costume in which she practices, and dances with Hen. He decorates himself with a lamp shade, and they do a pas de deux together.

Her nigger maid gives a note to the nigger porter asking him to meet her in the park at three o'clock. Mrs. Hen finds it and thinks that it is from Filet to her husband. So she ties a bean bag to his back, with the corner out of it. However, the chicken which the nigger has placed in the canary's cage gets out and eats the beans.

Hen gets through the transom and goes back to Filet. He orders supper for her with wine. He connects a tube with the open gas light and asphyxiates the old man by passing the tube through the keyhole. Mrs. Hen has gone raging to the park, thinking to trap her husband. But she meets the nigger maid instead and they have a furious fight. Both end up in the lake. Meantime, the snake in the grass has seen through the window the supper party having a good time. He creeps in on them. Filet flies, and Hen puts on a suit of armor. The nigger comes out to serve the next course and is scared white. Mrs. Hen returns sadly bedraggled, and Hen hides. He takes the bellboy's cap and goes in to answer Filet's ring. Mrs. Hen follows, and Hen hides in the folding bed. Mrs. Hen suspects where he is, and there is a mix up in which the bed goes through the wall, with a general wreckage of the house. Hen flies and climbs a tree. It is in a picnic ground, and the village band is playing under it. Hen drops off the tree into the drum and goes rolling down the hill. He falls over a bank and into the auto which is carrying Filet away from the house.

"The Thief Maker"

A CLEVER story written by Geo. Surprenant, adapted for the screen by Harvey Gates, and produced by George Cochrane, is the Imp two-reel drama called "The Thief-Maker." Molly Malone has the role of the little stenographer, the son of whose employer falls in love with her, and thus incurs his father's anger. When the poverty of the girl tempts him to steal, he takes a valuable jewel from his own mother, and goes with it to a "fence" to try to sell it. Then comes a big surprise, which no one in the audience will suspect.

Walter Stoddard, a wealthy broker, believes firmly in social caste. When he discovers that his son Jack is interested in his pretty stenographer, Jane Godfrey, he tells the young man in no gentle terms that he will not countenance any love-making between the two. To be quite certain that nothing comes of their growing friendship, he discharges Jane.

Jack, incensed at his father's ultimatum, feels that he has no right to control his friendships; and, while in this mood, he chances to meet Steve Rowe, who is a thief. Sensing Jack's mood, Rowe intimates that if ever the times comes when it is necessary to make some easy money, he will help him.

IMP Two-Reel Drama. Story by George Surprenant. Scenario by Harvey Gates. Produced by George Cochrane, with Molly Malone in the lead, and a surprise ending.

CAST.

Walter Stoddard	Daniel Leighton
Jack	Jack Nelson
Steve Rowe	Burton Law
Mrs. Stoddard	Nanine Wright
Jane Godfrey	Molly Malone

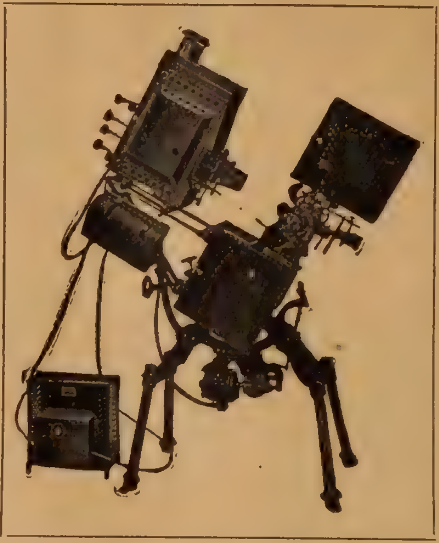
As a birthday present to his wife, Walter Stoddard buys a very valuable jewel. She is delighted, and he places the jewel in the safe in their home. Jack, estranged from his father, has been unable to secure any work, and is very discouraged, especially when he discovers that Jane has been discharged. He does not know where to find her. One night he happens to see Jane on the street and finds that the girl is really suffering from want of food. He remembers Steve's suggestion, and tells the girl that he will soon have plenty of money, and that they will marry that night. Leaving her for a short time, he steals home and secures the jewel. He hunts up Steve, and the latter takes him to the place where he can dispose of the jewel, but lets Jack go in alone.

Stoddard discharges Jane.

Stoddard sees with anger his son's infatuation for Jane.

Jack enters the place and approaches the counter where two gloved hands take the jewel and give him the money. Suddenly the hands flash the light on Jack's face. Jack is angered at this, and tries to throw the light upon the old man. In the struggle, Jack hits the old man, and, thinking he has killed him, rushes from the place. He finally confesses to Jane what he fears he has done. The girl tells him that she will not marry him, and begs him to go home and tell his people what he has done, while she waits outside.

Stoddard, coming home, discovers the girl and takes her inside. In the library, he has a talk with his son and shows him the jewel. It turns out that Stoddard himself is the fence through which the crooks dispose of their ill-gotten goods. The old man now awakens to the fact that he is a thief-maker. As partial reparation he consents to the marriage of Jane and Jack.



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A radical advance in design and construction of the INTERMITTENT MOVEMENT is the memorable achievement that has placed this machine in its present pre-eminent position.

Steady, flickerless motion pictures made possible by the only basically different rotary intermittent movement in over three hundred years, applicable to use in projection machines.

Cameragraph No. 6B
CATALOG "U" GIVES FULL DETAILS

NICHOLAS POWER CO. **90 Gold St., N. Y.**

Do You Know Why Thirteen out of Sixteen Houses in Evansvi

THIRTEEN OUT OF SIXTEEN.

Universal Film Mfg. Co.,
1600 Broadway,
New York City.:

Gentlemen—It is with much pleasure that we herewith notify you of the fact that yesterday, May 30th, in the city of Evansville, Indiana, out of a total of sixteen houses in operation, thirteen were using the Universal program. No special drive was made to give this result, and it has been very nearly equalled on several other occasions. A great deal of credit for this fact, and the condition which it shows in Evansville, is due to our branch manager there, H. E. Chaw, who is a live wire, a hustler.

If this information about Evansville is of any value in the way of publicity, and will serve in any way as an example for other exchanges and branch exchanges, you are at liberty to use it in any way you wish.

J. I. SCHNITZER,
Mgr. Central Film Service Co.
Indianapolis, Ind.

THEY WANT THEM CLEAN.

Laemmle Film Service,
Des Moines, Iowa.

Dear Sir—The Universal program I have received from you so far is very well liked by my crowd and I am glad to write you a word of praise.

One thing I wish, and I think there are thousands of people who like the motion picture show think the same, and that is this—that they would cut out so much Leg Show, in the dance part of a drama, and also excessive liquor drinking by the Lower Sex.

I have had some five-reel dramas recently which seemed kind of fast. Now I have not received any of this stuff from your program, but I have run a lot of stuff and while writing I like to let go what is on my mind.

I have learned while in the business that the clever comics and clean pictures, eliminating the excessive dancing and drinking, appeal to the majority of the people.

Yours very truly,
C. F. JOHNSON,
Opera House.
Guernsey, Iowa.

STRONG FOR "THE PERILS OF THE SERCRET SERVICE."

Canadian Universal Film Co., Ltd.
87 Union St., St. John, N. B.

Dear Sirs—I have your favor of the 24th inst., advising that the "Perils of the Secret Service" series will end with the seventh chapter. I am extremely sorry to learn this because it has been the best all-round adventure series that I have ever shown in my house.

Based as they are on the famous Yorke-Norroy stories of Geo. Bronson Howard, so widely known through their publication in one of the popular magazines, and universally read because of their strong appeal to all lovers of serial adventure stories of genuine merit, it is indeed to be regretted that the series does not run longer.

In spite of many strong counter attractions showing here from week to week, every one of the series proved of particular drawing power and I always did more than ordinary business.

I trust you will be able to offer another series as good as this in the very near future. If such be the case you may assuredly count on a booking from this theatre.

Very truly yours,
EMPIRE THEATRE,
(Signed) G. J. B. METZLER.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

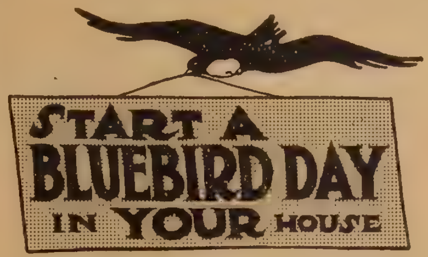
"THE FLAME OF YOUTH" tells the story of a young chap who simply could not stay whipped. His father considers him a mollycoddle until the boy's pugilistic tendencies are brought to light. The father then sends him to his opal mines, which are being systematically fleeced by a dishonest superintendent and his henchman. By sheer pluck and determination the boy regains the stolen opals and wins "the girl."

Have a man dressed like a typical "tough" with a blackened eye and all appearances of having come out second best in a fistic encounter. Send him around town and have him pass out cards reading as follows:

Don't try to quench
"THE FLAME OF YOUTH"
I tried it—Witness the extent
of my Success
at the (name) Theatre on
(Day and Date)

If you can procure a Ford, build an imitation of a gasoline launch around it with battens and muslin. Have the cockpit located at the steering-wheel, which should be visible. Have a young fellow and a girl seated in it with the young man driving. Have them drive around your town. Banners on each side should read:

ARE OPALS UNLUCKY?
? ? ? ?



"THE FLAME OF YOUTH"
is the Talisman.
See it applied at
(The (name) Theatre
(Day and Date)

"BEYOND THE WAR ZONE IN FRANCE."

Gold Seal Scenic, Released With "The Black Mantilla."

Abois is a small French town, near the edge of the Jura Mountains on the Swiss frontier. We see some of its streets and the market place where the market is held on certain days of the week. The inhabitants make good use of the Cuissance River which flows through the town. Arbois is the boyhood home of the famous biologist, Louis Pasteur, the discoverer of the treatment named for him. The monument erected to his memory is seen.

se Universal Service? Well Read These Letters and See

TOO GOOD TO MISS.

The following letter was written by by a patron to a theatre manager:

Mr. C. C. Hoops,
Kingsley, Iowa:

Dear Sir—I thought I would write and let you know what I thought of the picture "Liberty." I think it is the best picture that I have seen. I drove fourteen miles every Saturday night to see it, as it was too good to miss.

Yours truly,
A. L. KRAUSE.
Hinton, Iowa.

WOULDN'T THINK OF SHOWING ANY OTHER.

Universal Film Exchange,
Grand Rapids, Mich.:

Gentlemen—As you are always interested in the welfare of your customers and if your product is getting them the money, I take pleasure in letting you know what your "Purple Mask" did for my Stocking house.

You know I only seat 600, but when I ran the first episode of the "Purple Mask" I had 700 people in the house for the first show, which I gave early in the afternoon, and I had them lined down on the sidewalk each continual show.

I was compelled to hire four men (not boys) to control the crowd. That day spelled the largest business of my house and it is delightful to write that every episode of the "Purple Mask" which I ran since, has been the same story. I shall surely follow the "Purple Mask" with "The Voice on the Wire," as I am an ardent adherer to the Universal program and their serials. I would not think of showing any film in my houses other than those released by you because of the pleasurable and very important fact that they get me the money.

Yours very truly,
E. N. BROWN,
Mgr. Brown's Stocking Ave. Theatre.
Grand Rapids, Mich.

ADVISES ALL TO TRY IT.

Laemmle Film Service,
Des Moines, Ia.

Dear Sirs—Enclosed find check for week's service.

I sure am well pleased with the Universal program and would advise any one who is looking for something good to try the Universal.

Yours for Biz.,
C. F. NOLTE, Mgr.,
Wonderland Theatre.
Buckeye, Iowa.

BOX-OFFICE ATTRACTION.

Mr. Charles Stern, Mgr.,
Universal Film Exchange,
Bangor, Me.:

Dear Charles—Permit me to congratulate your company on the serial "Liberty," as a very good box-office attraction, and at the beginning of the Lenten season it surely held my business up to the standard, even though this town is about 60 per cent. French and Catholic population. I am sure that any one lucky enough to book this serial will find it well worth their time, trouble and price paid.

Thanking you for interesting me to book this serial,

GEO. APPLEBY,
Mgr. Majestic Theatres Co.
Rumford, Me.

SUPREME SERVICE.

Universal Film Exchange,
Charlotte, N. C.:

Gentlemen — We thank you very much for the supreme service we are now getting, which is giving perfect satisfaction to all. We will without a doubt book "The Voice on the Wire" before long, so you may count on our using the serial. We remain,

E. L. & Z. BEAM,
Mgr. Princess Theatre.
Shelby, N. C.

ADVANCE FEATURES

Silhouette effect from "The Flame of Youth," coming Butterfly Picture.

Jack Mulhall Does Water Stuff

NO excuse for a fellow brought up in New York not being able to do water stuff," says Jack Mulhall, when complimented upon his swimming and diving, of which he gives a fine display in the coming Butterfly Picture, "The Flame of Youth." The story is all about a young fellow who has never done much except spend his father's money, but who astonishes the old man by his prowess in a fight, and is then sent to take charge of the complicated affairs of an opal mine, on a remote island off the coast of California. The superintendent is dishonest, and the young chap's adventures begin on the way over in a launch, when he is knocked on the head and thrown overboard. This is the chance that Jack has been looking for.

Then he swims to shore, and lands in the tremendous surf which breaks eternally on the island's rocky edge. The camera shows him doing it, too.

Jack then sets to work. The first thing he does is to fall in love with the superintendent's innocent nymph of a daughter. This disarms suspicion at once, for he cannot tear himself away from the girl long enough to show the slightest interest in the mine. The defaulter and his men decide to make a getaway, and to take the girl with them. Jack objects to this. He overcomes the native servant who knocked him out, and makes a break for the launch and freedom. He is detained by a deputation of nearly all the workmen, whom he fights, on the edge of the cliff with an axe. Then he looks down on the beach and sees the villainous foreman attacking the girl. There is no time to run down the winding paths to her assistance. So he dives off the cliff, at least eighty feet, into the ocean below, scrambles to shore, knocks out the villain, and sets off in the launch with the rescued girl. And there is no excuse, according to him, for any one's not being willing to go and do likewise, if he was only born in New York.

ELLA HALL PLAYS A BELGIAN ORPHAN FOR BLUEBIRD

MY goodness, what are you going to do with all those suits of clothes?" cried Ella Hall to her director, Jack Conway, when she found him examining a stock of new suits enough for a small-sized clothing store, in his dressing-room, just before they began work on the Bluebird Photoplay, "The Little Orphan," in which little Miss Hall is starred.

"Well, you know," said Conway, somewhat embarrassed, "I am going to play opposite you in this picture as leading man, and I discovered that I had nothing fit to face the camera in. It is so long since I played in a picture that my wardrobe has been terribly neglected."

Their latest Bluebird is a delightful story of a war orphan, imported from Belgium by a confirmed bachelor, who thinks that he ought to do his bit for the afflicted country. Three of them room together, and send word to Ellis Island that they will take three Belgian boy refugees, and provide homes for them. The three appear, but one of them turns out to be a girl. Her name is Renee, and the qualifying "e" which betrays her sex has been left off in some unaccountable fashion. The arrival of a girl upsets the bachelor household very seriously, but the problem is solved by the opening of her foster-father's country house. Then the little girl, safely installed, sets about the selection of a wife for her patron, with results which are surprising.

Scene from the coming Bluebird Photoplay, "The Little Orphan."

BEN WILSON in "The Light of Dawn"

WITH this chapter of the weird serial, written by Eustace Hale Ball, adapted for the screen by Stuart Paton and produced by Ben Wilson, comes the beginning of the end. The "Hand" kills "Red" Warren and the "Voice" promises the truth.

CAST.

Shirley	Ben Wilson
Polly	Neva Gerber
"Red" Warren	Francis MacDonald
Dr. Renolds	Jos. Girard
Prof. Duval	De Brullier
Cronin	Howard Crampton

Striking scenes from the Fourteenth Episode of "The Voice on the Wire."

"THE Light of Dawn" is the appropriate title of the fourteenth episode of this most successful serial, adapted from the novel by Eustace Hale Ball, by Stuart Paton, and produced, since the twelfth chapter, by its star, Ben Wilson. The foreshadowing of the solution of the mystery takes place in this installment. Red Warren is shot by the "Hand," and Shirley and Polly are called into a room by themselves to hear the truth.

Shirley watches over Polly as she lies asleep on the couch in Duval's home. "Red" Warren is seen approaching the Duval house and is followed by Cronin and a detective. Duval, fancying he hears a noise, awakens and goes toward the library, while Renolds sleeps on restlessly. Red starts to climb up to the library window, Cronin watching him. Shirley sees Red's figure silhouetted on the shade and at the same time feels the draft of the door's being opened. Red gets ready to aim his revolver. Shirley sees the door open and close, but no one appears. Duval also notices the door close without any one's entering. And in the library, the "Hand" points a revolver at Shirley, who gazes at it fascinated. The "Hand" fires simultaneously as Shirley fires, and Red, just starting to open the window, is hit by the bullet from the "Hand" and falls backward from the window to the feet of Cronin and the detective. Leaving Polly under the care of Duval, Shirley dashes down to Red.

In Renolds's bedroom, no one is in the bed; the door opens and closes, but no one is seen.

Red is carried into the house, where Duval examines him and sees that he has not long to live. Renolds hears these words as he stands at the door, and slowly enters and kneels beside the dying man, asking permission to speak with him alone.

Renolds listens to Warren's whispered words and bows his head in sorrow. Renolds dazedly walks from the room and Shirley and others go to the library. "Red" refuses to say anything and dies. Renolds has gone to his bedroom, completely overcome. Shirley answers the phone to hear the "Voice" say that he, Shirley, has waited long, but at twilight, he shall know the truth. At twilight the Hand appears in the next room, and the "Voice" tells Shirley and Polly to come into the room alone. They do so and see the Hand hovering over a pile of paper. The Voice says, "On this paper will be written the truth."

MORAN'S CLEVER MAKE-UP.

A FEW days ago Carl Laemmle, president of the Universal Film Company, and who for the present has assumed active command at Universal City, found time to leave his busy office and take a stroll about the stages of his big institution.

He stopped on the set of the Nestor comedy company and greeted Eddie Lyons, Edith Roberts and Director Roy Clements. He glanced at a strange woman working in the set, but did not address her in any way.

"Where is Lee?" he asked. A smile went over the face of Lyons as he called over to the strange woman, "Miss Moran, come over here, please, and meet President Laemmle."

Mr. Laemmle laughed heartily as he discovered the "woman" was no other than Lee Moran, who is playing a feminine role in the Nestor production.

There Is DEEP SEE STUFF in the CROSS EYED SUBMARINE

And You Can Book It DIRECT

In All Unsold State Rights Territory

While your territory remains unsold under the State Rights plan, you can book this greatest of all film comedies direct. You can make a clean-up if you will play it on your program TWO or more days.

STATE RIGHTS NOW OFFERED

The State Right buyers who are looking for something unusual should make arrangements immediately to see this wonderful three-reel burlesque of the Universal's famous "20,000 Leagues Under the Sea." Positively nothing like it ever offered in films. Address all communications to the State Rights Department of the UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

ASBESTOS

THE GIRL THAT TAMES TRAINS.

(*Continued from page* 8)

The Helen Gibson Company in the Universal City Round-House. Miss Gibson seated in the cab, her director, Mr. Davis with manuscript standing beside her, and M. K. Wilson on driver's seat.

tions of daredevil riding which are about the most dangerous and exciting contests in the world.

Later, Helen joined the Miller Brothers "101 Ranch" show, as their leading horsewoman, but she never forgot her first love—the locomotive. Winning championships grew monotonous after a while. She received the highest honors at the Los Angeles "meet" two years in succession. Enough was enough, and about this time she received an offer to do some of the things for which she is now famous, for the cameras of the Kalem Company. Her pictures were to be railroad thrillers, a type of film for which the public has an apparently unsatiable appetite. The name "Railroad" got her, and she signed immediately and began risking her life once a week regularly, to put the punch in the two thousand feet of film which was released as a "Hazard of Helen" with great regularity. If she had made friends by the dozen in the rodeo game, she made them by the million now. Her pictures became some of the most popular on the market, and there seemed little possibility of her returning to riding.

This is the girl who has just joined Universal and is out to beat her own record under the direction of J. D. Davis. Their first picture is known by the provisional title of "Mettle and Metal"—the first applies to Helen, of course. The little stunt that she performs so nonchalantly in the second reel is merely riding furiously to an overhead derrick, catching the hook which is dangling from it by leaping right out of her stirrups, and swinging on the hook over the track on which a runaway engine, with a wounded man inside it, is coming. She drops from the derrick and enters the cab, steering the engine safely into a siding just in time as the limited tears by. There is a picture of her doing it on page eight. M. K. Wilson will play hero to her heroine, and the other members of the company include Jack Dill, Marc Fenton and Peggy Custer.

"One thing," says Helen, smiling, "I know as long as I'm doing railroad thrillers for Universal I'll never be bald. I'll be in the hair-raising business!"

* * * * * *

UNIVERSAL CITY'S MODERN WILLIAM TELL.

(*Continued from page* 27)

to do all the shooting, and jump from rock to rock like a giddy mountain goat, in order to make it appear that a large force of desperate greasers was besieging the little party of Americans. Everybody felt safe when they knew that Jones was doing it.

You see, Jones has been shooting, riding "outlaws," and throwing the lariat all his life. His father was a ranchman in Texas, and as soon as the son was old enough he rode the range in American Valley, New Mexico, with the Slaughter Brothers outfit. He was appointed deputy sheriff under Bob Leatherwood, at that time sheriff at Tucson, and given the little job of rounding up the badmen on the border, his two predecessors having been killed in the occupation. Jones' unerring aim was excessively useful in this work, and after a while a peace was restored, which he was largely instrumental in establishing. Then he bought cattle and settled in the neighborhood of Globe, Arizona, winning riding contests there, and at Prescott. For eight years he was with Buffalo Bill, returning again to the occupation of buying cattle for a big packing company in Los Angeles. Universal City attracted him, and he found his natural place as a member of Harry Carey's company about six months ago. There isn't a shooting stunt that Jones has not performed for the camera, and every one had the most implicit confidence in his unerring aim. He is the terror of all the shooting galleries, from which he always returns loaded with prizes. They feel inclined to put up the shutters when they see Jones in the offing.

HOLUBAR TELLS CHILDREN OF WONDERS UNDER OCEAN.

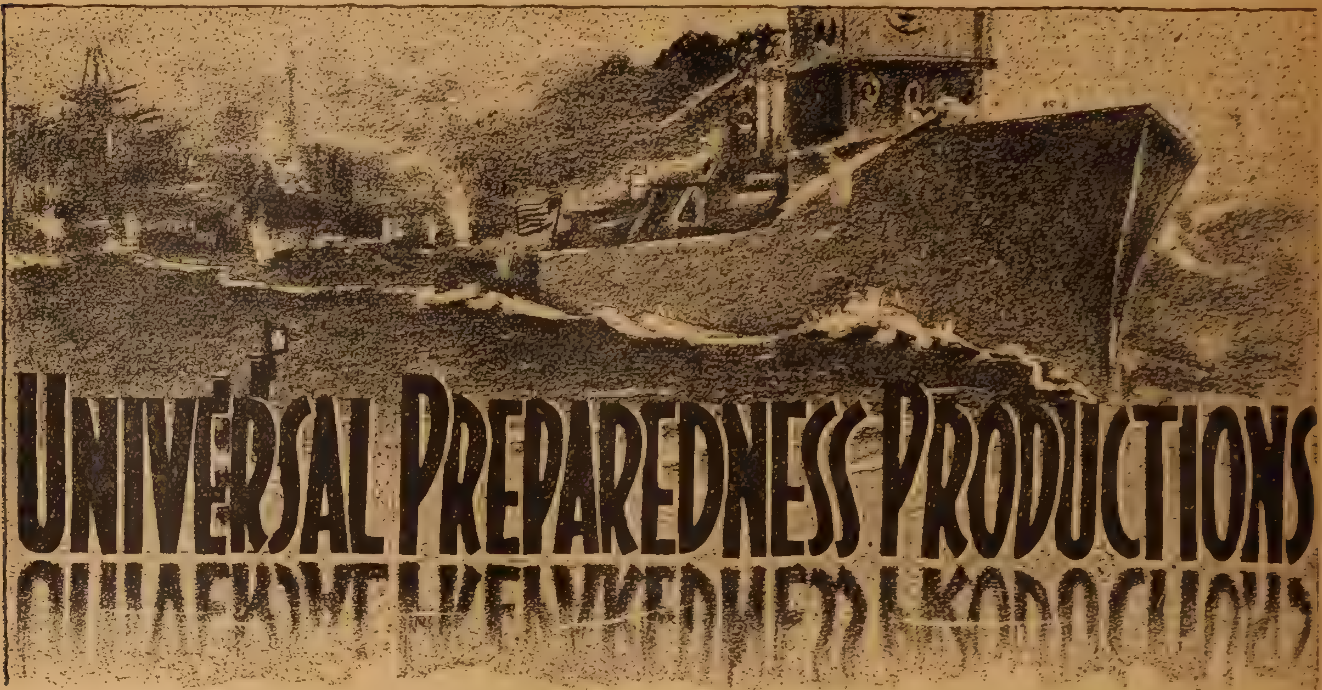
"I HAD a grand time," said Director Allen Holubar upon his return to Universal City from the Majestic Theatre in Los Angeles, where he had made a curtain talk at a children's matinee of "20,000 Leagues Under the Sea." "I never did like making a talk before the curtain, but the children seemed so interested in what I was telling them about submarine life and how the picture was made that I hardly knew I was taking up so much time."

The performance had been given especially in the morning, so that as many children as possible could avail themselves of the opportunity to see the big Universal production which is having a successful run in Los Angeles. The theatre was crowded, and the youngsters frequently applauded the speaker.

BEANLESS DAYS ARE HERE.

HENCEFORTH there are to be beanless days in the cafes at Universal City. The caterer who has been feeding the film folk for years at the motion picture municipality and whose baked beans have been one of the staple dishes there, has decreed that the restaurants that have announced meatless days will have "nothing on him," beanless days now being in order at the big plant. These beanless days will be Monday, Wednesday and Friday of each week, on the other three working days of the week the delectable baked beans being served as usual.

The caterer says he has been forced to do this on account of the high price now being charged for beans. If they continue to aviate in price he may have to eliminate them altogether from the Universal City bill of fare.



Here's how you can help your country's cause. Show every one of the Universal Preparedness Productions, then buy Liberty Bonds with your profits. The people of your city are intensely interested in war subjects tell them what you are going to do with the profits and they'll turn out in a mass. Your people will have the biggest dime's worth that they ever received—you will have the safest investment in the work—your country will have the use of the money at the time she wants it—RIGHT NOW.

"The Birth of Patriotism" A five-reel production that grips the heart. Shows the effect of passing through war's crucible on those at the front and the ones at home. From the famous Saturday Evening Post story by I. A. R. Wylie, featuring Irene Hunt and Leo Pierson. Produced by E. M. Ingleton.

"Liberty" The Universal's timely big 20-week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Featuring Marie Walcamp—Eddie Polo—Jack Holt. Shows conditions on the Mexican Border. Twenty installments; 2 reels each. Complete ad props.

"Uncle Sam at Work" Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskins' great book—"The American Government." Nothing like it ever put out by any one. Complete Ad props.

"The War Waif" Two-reel special produced by Allen Holubar, featuring Allen Holubar, Zoe Rae and Claire McDowell. A crackin' fine war picture in two exciting reels.

"The White Feather Volunteer"

Two-reel war drama based on the slacker difficulties of English enlistment. Featuring Rupert Julian and Elsie Jane Wilson. Produced by Rupert Julian.

"Court Martialed" A crackerjack three-reel production, featuring Allen Holubar, Frances Nelson, Hobart Henley and William Welsh. Produced by Stuart Paton. A gripping three-reel picture that will go over big.

"If My Country Should Call"

Dorothy Phillips gives a wonderful performance, supported by a brilliant company, including Lon Chaney and Vola Smith. This thrilling patriotic drama is from the story by Virginia Terhune VanDewater; five reels, directed by Joseph De Grasse. It is a red-blooded picture with an especial appeal at this time.

Book any or all of these SPECIAL PREPAREDNESS PICTURES THRU any of the 73 Universaly Exchanges

UNIVERSAL FILM MFG. CO., CARL LAEMMLE, Pres.
"The Largest Film Mfg. Concern in the Universe"
1600 BROADWAY NEW YORK

BLUEBIRD IDEAS For "A DOLL'S HOUSE"

A DOLL'S HOUSE" is one of Ibsen's best-known plays. Handled properly, the Bluebird production based upon this famous play will bring you big returns.

If there is a bookseller in your community, arrange to co-operate with him in advertising this production. Valuable advertising for both of you would result if the book dealer were induced to get up an attractive window display, in which copies of the play and the Bluebird 1-sheets on "A Doll's House" figure. Your part of this co-operative plan would consist in flashing upon the screen an announcement telling the patrons where the book could be purchased.

This co-operative plan could also be used with good results in connection with a local department store. The window display in this event should consist of a doll house out of which doll characters are coming. It would be doubly effective if the dolls were dressed to represent the various characters in Ibsen's story and the display shown based upon one of the scenes in the play.

> MR. EXHIBITOR:
>
> This copy is intended for use on an ordinary postal. Have it multigraphed and mailed to the people in your community. Get into the habit of calling upon the BLUEBIRD office supplying you with service for assistance in getting up your advertising. This assistance is FREE.
>
> BLUEBIRD PHOTOPLAYS, INC.
>
> Dear Friend:
>
> Here's the most WONDERFUL combination ever offered for your entertainment in this community—
>
> **DOROTHY PHILLIPS**
>
> in
>
> **"A DOLL'S HOUSE"**
>
> A five-reel
>
> **BLUEBIRD**
>
> Production based on the Drama of the same name written by
>
> **HENRIK IBSEN**
>
> "A DOLL'S HOUSE" is the story of a doll woman and her intensely selfish husband. It is of SPECIAL interest to every woman in (name of town here)
>
> SHOWN AT THE (theatre name) ON (day and date)
>
> **COME!!! COME!!!**

Another idea that will enable you to get the co-operation of every patriotic organization in your community is to offer a prize for the best dressed doll brought into your theatre on the day or days you show "A Doll's House." Announce in your advertising that the dolls should be dressed to represent one of the characters in Ibsen's story and that you retain the privilege of keeping the prize winners. The prize winning doll or dolls should then be raffled off for the benefit of the local Red Cross organization, D. A. R., or any similar patriotic order. Or, the money derived from the sale of these dolls could be devoted to the purchase of supplies for the men of the local militia organization away at the training camp. For that matter, any number of worthy purposes to which the money can be put, will occur to you.

Do not try to work the foregoing idea alone. Instead, get in touch with the members of the various patriotic organizations and see whether you cannot induce them to work with you to the extent of pledging themselves to be on hand, or else helping sell tickets. You will undoubtedly find the Boy Scouts glad to co-operate with you.

"TO BE OR NOT TO BE RE—MARRIED."

Nestor Comedy.

CAST.

Jimmie Long	Lee Moran
Tom Tulliver	Eddie Lyons
Bessie Benton	Edith Roberts
Molly Long	Molly Malone

Jimmie and his wife quarrel after a week of married life. They get letters from Tom and Bessie, who have become engaged. Jimmie goes to his office and leaves his wife in tears. Each reads the letter that has come, and Jimmie calls up Tom and warns him, while Jimmie's wife does the same for Bessie. Tom calls on Bessie and they call the engagement off. Meanwhile Jimmie and his wife make up. Tom and a party of friends have gone to a cafe to celebrate the breaking of the engagement, and Bessie and some of her girl friends have happened into the same cafe for the same purpose. Jimmie and his wife go to the identical cafe to celebrate their making up. All three parties meet. Jimmie tells Tom that there is nothing like being married, and all hasten off to be present at the hasty marriage of Tom and Bessie.

His Face Is Your Fortune

His name is William Franey. He is the funniest man in screen comedy today. He has won his present popularity—not by widespread advertising—but by the sort of clever work that is making JOKER Comedies the first choice of fans everywhere

William Franey
Laff Merchant

has goods that you need in your shop. If you want the fans to come around because they like your show, then book anything you see advertised that William Franey and his JOKER Comedy Company appear in.

JOKER Comedies

are clean and wholesome. They are not strictly slapstick stuff. They are not polite parlor comedies. If you want a winning variety in comedy releases, you should book the Joker and the

L-KO-NESTOR

as well. Book through your nearest Universal Exchange, or

UNIVERSAL FILM MFG. CO.,
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway - - New York

CROWDS THROUGH The Universal Program

What makes vaudeville so popular? The short, snappy acts that have punch and a quick get-over, of course. It is this same meeting of a popular demand that makes Universal Program Pictures a powerful crowd-drawing force for the Exhibitor. People hate to feel that they must get to your theatre at a certain minute to see the feature—often it is very inconvenient for them to do this and you lose the dimes which you might just as well have gotten if you had been running Universal Program Pictures. You ought to have some of the Universal releases listed here—in fact, you need them if you are really trying to make your house a big money-maker through its popularity. Check up the list, then write or wire your nearest Universal Exchange for details.

Specials on the Universal Program Week of June 25

BUTTERFLY—"MAN AND BEAST" (5-R. Dr.) Eileen Sedgwick and Kingsley Benedict.

NESTOR—"THE WAR BRIDEGROOM" (One Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.

GOLD SEAL—"THE GOLDEN BULLET" (3-R. West. Dr.) Harry Carey-Fritzi Ridgeway

L-KO—"HER DARING, CARING WAYS" (Two-Reel Comedy) Merta Sterling and Lucille Hutton.

UNIVERSAL ANIMATED WEEKLY No. 78.

UNIVERSAL SCREEN MAGAZINE No. 25.

IMP—"THE DOUBLE-TOPPED TRUNK" (One-Reel Drama) Allen Holubar.

JOKER—"HIS FATAL BEAUTY" (One-Reel Comedy) William Franey.

POWERS—"DUKE DOOLITTLE'S JUNGLE FIZZLE" (Comic Cartoon) and "IN THE LAND OF MANY TEMPLES" (Dorsey Educational) Split Reel.

There's spice and virility in these specialties. They carry just the right wallop that gives your patrons the same contented feeling that they have after enjoying a delicious meal. These "specials" will make them leave your theatre with the remark: "That was surely a mighty fine show; we'll go again tomorrow night." They cost a little more than their pro rated rental at the complete program price, but they will return the slight extra to you many times over.

Regulars on the Universal Program Week of June 25

VICTOR—"DAMAGED GOODS" (One-Reel Comedy) Ernie Shields.

VICTOR—"HER CITY BEAU" (One-Reel Comedy-Drama) M. K. Wilson and Edith Roberts.

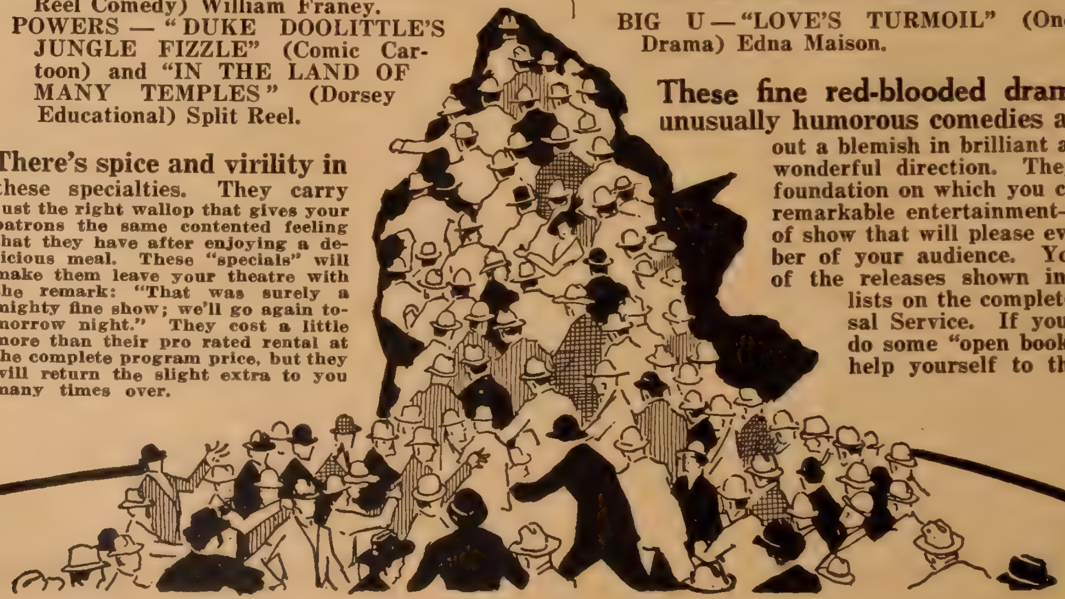
BIG U—"THE POINTED FINGER" (Two-Reel Underworld Drama) George Pearce and Gretchen Lederer.

VICTOR—"SWEDE HEARTS" (Two-Reel Comedy-Drama) Neal Hart and Janet Eastman.

101 BISON—"MONEY AND MYSTERY" (Two-Reel Western Drama) Eileen Sedgwick and Kingsley Benedict.

BIG U—"LOVE'S TURMOIL" (One-Reel Drama) Edna Maison.

These fine red-blooded dramas and unusually humorous comedies are with-out a blemish in brilliant acting and wonderful direction. They are the foundation on which you can built a remarkable entertainment—the kind of show that will please every member of your audience. You get all of the releases shown in the two lists on the complete Universal Service. If you want to do some "open booking" just help yourself to these lists.



THIS WEEK'S PROGRAM

SPECIALS FOR THE WEEK OF JUNE 11.

02477 BUTTERFLY—"The Field of Honor" (5 reels) (Allen Holubar, Louise Lovely and M. K. Wilson). 1-3-6

02478 NESTOR—"To Be Or Not To Be—Married" (Com.) (Lyons, Moran and Edith Roberts). 1

02481 L-KO—"Chicken Chased and Henpecked" (2 reel Com.) (Dunham, Hutton and Sterling)).

02482 UNIVERSAL ANIMATED WEEKLY—No. 75.

02483 BISON—"The Honor of Men" (2 r. West. dr.) (Neal Hart). 1-3-6

02486 UNIVERSAL SCREEN MAGAZINE—Issue 23.

02488 JOKER—"One Damp Day" (Henry-Franey). 1

02491 POWERS—"A Pesky Pup" (Com. Cart.) and 'China At Work and At Play" (Dorsey Ed.) (Split reel). 1

SPECIALS WITHOUT RELEASE DATE.

"20,000 Laughs Under the Sea" (Com. Cart.) 1

"The Cross-Eyed Submarine" (3 R. Burlesque) with Gale Henry and Wm. Franey. 1-3-6

02493 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" (Episode No. 14) with Neva Gerber (2 r.) "The Light of Dawn" 1-3-6

02487 UNIVERSAL CURRENT EVENTS—Issue No. 5 (Shipping Date June 9th). 1

REGULAR RELEASES.

02479 GOLD SEAL—"The Black Mantilla" (3 reel dr.) (Claire McDowell and "Beyond the War Zone in France" (Short scenic). 1-3-6

02480 VICTOR—"Making Monkey Business" (Com.) (Eileen Sedgwick). 1

02484 VICTOR—"The Flopping Uplifter" (Com.) 1

02485 VICTOR—"A Blissful Calamity" (2 reel Com. Dr.) (Fred Church-Fritzi Ridgeway). 1-3-6

02489 IMP—"The Thief Maker" (2 reel Crook Dr.) (Molly Malone-Jack Nelson). 1-3-6

02490 BIG U—Harry Carey in "The Mysterious Outlaw" (Drama). 1

02492 IMP—"Her Strange Experience" (Drama) Louise Lovely).

NEXT WEEK

SPECIALS FOR THE WEEK OF JUNE 18.

02494 BUTTERFLY—"The Flame of Youth" (5 reels) (Jack Mulhall). 1-3-6

02495 NESTOR—"Jilted In Jail" (Comedy) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02496 GOLD SEAL—"The Brand of Hate" (3 reel Melo Dr.) (Tina Marshall). 1-3-6

02498 LAEMMLE—"Bartered Youth" (Dr.) (Wm. Mong-Gretchen Lederer). 1

02499 L-KO—"Where Is My Che-ild?" (2 reel com.) (Dan Russell-Gladys Varden). 1-3-6

02500 UNIVERSAL ANIMATED WEEEKLY—Weekly No. 76.

02503 UNIVERSAL SCREEN MAGAZINE—Issue 24.

02507 JOKER—"A Burglar's Bride" (Com.) (Gale Henry-Jack Dill). 1

02508 POWERS—"Young Nick Carter, Detectiff," (Com. Cart.) and "China's Wonderland, (Dorsey's Educational) (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02506 UNIVERSAL CURRENT EVENTS—Issue 6. 1

02510 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" (Episode No. 15) "The Living Death" with Neva Gerber (2 reels). 1-3-6

REGULAR RELEASES.

02497 VICTOR—"A Pirate Bold" (Comedy) (Pat Rooney). 1

02501 VICTOR—"Puppy Love" (Com.) (Ruth Stonehouse). 1

02502 REX—"Helen Grayson's Strategy" (2 reel Society Dr.) (Irene Hunt, Malcolm Blevins and L. C. Shumway). 1-3-6

02504 VICTOR—"She Married Her Husband" (2 reel Com. Dr.) (Matt Moore-Jane Gail). 1-3-6

02505 BISON—"Lone Larry" (2 reel West. Drama) (Eileen Sedgwick-Kingsley Benedict). 1-3-6

02509 BIG U—"The Two-Gun Parson" (Drama) (W. C. Dowlan). 1

The WEEK AFTER

SPECIALS FOR THE WEEK OF JUNE 25.

02511 BUTTERFLY—"Man and Beast" (5 reels) (Eileen Sedgwick-Kingsley Benedict). 1-3-6

02512 NESTOR—"The War Bridegroom" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02513 GOLD SEAL—Harry Carey in "The Golden Bullet" (3 reel West. dr.) with Fritzi Ridgeway. 1-3-6

02515 L-KO—"Her Daring Caring Ways" (2 reel com.) (Merta Sterling-Lucille Hutton). 1-3-6

02516 UNIVERSAL ANIMATED WEEKLY—No. 77.

02520 UNIVERSAL SCREEN MAGAZINE— Issue 25.

02523 JOKER—"His Fatal Beauty" (Com.) (Wm. Franey). 1

02524 IMP—"The Double Topped Trunk" (Drama) (Allen Holubar). 1

02525 POWERS—"Duke Doolittle's Jungle Fizzle" (Com. Cart.) and "In the Land of Many Temples" (Dorsey Ed.) (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02522 UNIVERSAL CURRENT EVENTS—Issue No. 7. (Shipping Date June 23). 1

02527 UNIVERSAL SPECIAL—Priscilla Dean, Eddie Polo and Harry Carter in "The Gray Ghost" (Episode No. 1) "The Bank Mystery" (Two reels). 1-3-6

REGULAR RELEASES.

02514 VICTOR—"Damaged Goodness" (Com.) (Ernie Shields). 1

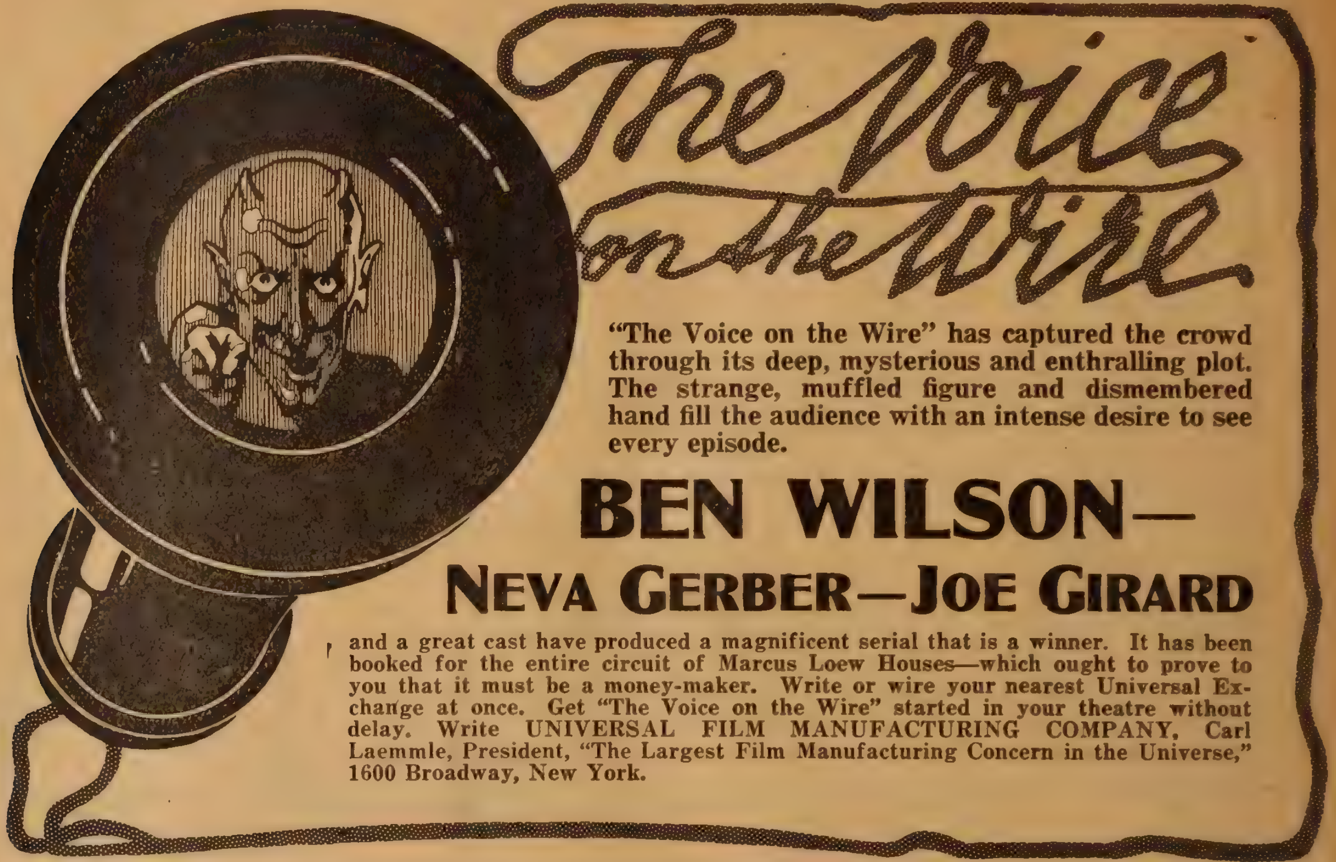
02517 VICTOR—"Her City Beau" (Com. Dr.) (M. K. Wilson-Edith Roberts). 1

02518 BIG U—"The Pointed Finger" (2 reel Underworld dr.) (Geo. Pearce-Gretchen Lederer). 1-3-6

02519 VICTOR—"Swede Hearts" (2 reel Com. Dr.) (Neal Hart-Janet Eastman). 1-3-6

02521 BISON—"Money and Mystery" (2 reel West. dr.) (Eileen Sedgwick-Kingsley Benedict). 1-3-6

02526 BIG U—"Love's Turmoil" (Drama) (Edna Maison). 1



The Voice on the Wire

"The Voice on the Wire" has captured the crowd through its deep, mysterious and enthralling plot. The strange, muffled figure and dismembered hand fill the audience with an intense desire to see every episode.

BEN WILSON—

NEVA GERBER—JOE GIRARD

and a great cast have produced a magnificent serial that is a winner. It has been booked for the entire circuit of Marcus Loew Houses—which ought to prove to you that it must be a money-maker. Write or wire your nearest Universal Exchange at once. Get "The Voice on the Wire" started in your theatre without delay. Write UNIVERSAL FILM MANUFACTURING COMPANY, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Musical Program for "A DOLL'S HOUSE" Specially Selected and Compiled by M. Winkler

EIN MAERCHEN FANTASIA (3-4 MAESTOSO) By BACH IS THE THEME

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITION
	Opening	3 Min. & 35 Sec.	Ecco from Norden—A selection of Swedish and Norwegian songs
S	Interior of Office....	4 Minutes	Canzonetta (2-4 Allegretto) by Godard
T	I've Been Happy Here, etc.	1 Min. & 15 Sec.	.... Theme
T	Yes, Torwald Is Well	2 Min. & 10 Sec.	My Dreams (6-8 Andante Moderato) by D. Lee
T	I Have a Disagreeable Duty	2 Min. & 5 Sec.	A Melodic Sentiment (2-4 Andante) by Langey
T	Christmastide	2 Min. & 40 Sec.	Around the Christmas Tree (A Yuletide Potpourrie) by Tobani
T	We Can Borrow, etc.	2 Min. & 10 Sec.	Lisolette (Moderato Rubato) by Adam
T	The Man Whose Position	1 Min. & 20 Sec.	Andante Tranquilo by Becker
T	Now, Nora, Tell Me..	3 Min. & 35 Sec.	.... Theme
T	Christina Is Clever..	4 Min. & 50 Sec.	L'Adieu (12-8 Andante) by Favarger
T	It's Not Only for, etc.	1 Min. & 26 Sec.	Dramatic Andante by Ascher
T	When Your Husband Was Ill	4 Min. & 10 Sec.	.... Theme
	Note: Play ff with ad. lib. Tympany Rolls		
T	Was It Really Your Father?	3 Min. & 20 Sec.	La Rece (Dramatic Andante) by Golterman
T	I Would Be Happy, etc.	3 Minutes	Cavatine (4-4 Dramatic Andante) by Raff
T	Yes, Too Late.......	55 Seconds	Dramatic Adagio by Margis Berger.
T	Christmas Morning..	4 Min. & 5 Sec.	.... Theme
T	Oh, I See You Were Rehearsing	1 Min. & 5 Sec.	.... Piano Solo
	Note: Improvise to action of screen		
T	I'm Going To Ask You	2 Min. & 20 Sec.	For Thee 4-4 Larghetto) by Kate Vannah .... Theme
T	I Have Written To Your Husband ...	1 Min. & 35 Sec.	.... Piano Solo
T	Torwald, You Must Help Me	1 Min. & 15 Sec.	......Perle De Madrid
	Note: Improvise on Italian Tarantelle		
T	At the Stenborgs Fancy	1 Min. & 5 Sec.	.... Piano Solo
S	Anna Is Dancing....	2 Minutes	Spanish Characteristic by Saenger
	Note: Improvise to action of screen		
T	It Is Best That Mister, etc.	55 Seconds	Nocturnal piece (4-4 Dramatic Andante) by Grieg
T	You Must Tell Your Husband	4 Min. & 50 Sec.	Nocturnal Piece (4-4 Dramatic Andante) by Grieg
T	On Letter—My Card, etc.	2 Min. & 45 Sec.	Heavy Dramatic by Oehmler
T	You Are Mistaken...	3 Minutes	.... Theme ff
	Note: With ad. lib. Tympany Rumbles		
T	I Am Saved.........	4 Min. & 25 Sec.	Cavatine (Dramatic Andante) by Bohm

Musical Setting for “The Field of Honor” and the Program

“Serenade” (4-4 Melodious Moderato) is the Theme.

1. *“By the River”* (12-8 Andante Sostenute), by Morse, until “You know what it means.” 2. *“Phyllis,”* Valse Caprice (3-4 Brilliant), by Deppen, until “Your regiment has been ordered,” etc. 3. *“Garden of Love”* (light Caprice), by Ascher, until “The catch of the season.” 4. *“My Dreams”* (6-8 Andante Moderato), by Dorothy Lee, until “It was ten days before,” etc. 5. Theme until “Wanted, 75,000 volunteers.” 6. *“Memories of the War”* (Fantasia on war songs), by Laurendeau, until “With a handful of brave men.” 7. *“Dixie,”* Song, until “Would you have me go.” 8. Repeat *“Memories of the War”* until “The new year found Clayton,” etc. 9. Continue to action until “Battle scene.” 10. Long Battle Hurry until “Flashback to former scene.” 11. *“Albumleaf”* (4-4 Andante) by Kretschmer, until “Bugle Call.” 12. Produce effect, followed by 13. *“Dramatic Tension,”* by Ascher, until “Battle scene.” 14. Long and heavy Battle Hurry until “And when the fight was won.” 15. *“After Sunset”* (4-4 Dramatic Moderato), by Pryor, until “We oftimes say,” etc. 16. Organ improvise to action until “Invadided home.” 17. *“Cavatine”* (Dramatic Melody), by Bohm, until “Battle scene.” 18. Battle Hurry, until “Flashback to former scene.” 19. Continue *“Cavatine”* until “The war ended.” 20. *“Southern Reverie”* (Southern Characteristic), by Bendix, until “Battle scene.” 21. Battle Hurry until “Flashback to former scene.” 22. *“Admiration”* (4-4 Moderato Grazioso), by Jackson, until “Wade’s heart had never changed.” 23. Theme until “Why, it’s raining.” 24. Furioso pp. until “Wade enters his house.” 25. *“Dramatic Tension,”* by Funck, with ad. lib. Tympany Rolls, until “Stranger at the door.” 26. *“Erl King”* (Dramatic Agitato) by Schubert, until “My boy, is he a good boy.” 27. *“Heart Wounds”* (Heavy Dramatic), by Grieg, until “I knew you couldn’t do it.” 28. Repeat *“Erl King”* until “It was only a ghost.” 29. Theme until the end.

NESTOR—“To Be Or Not To Be Married” (Com.)

1. *“Love is So Fickle,”* Waltz, by Kruseman. 2. *“Dreams of Delight,”* Waltz, by Milok, until the end.

GOLD SEAL—“The Black Mantilla”....(Three Reels)

REEL I.

1. *“Mexican Kisses,”* by Roberts, until “Church bell ringing.” 2. Produce effect until “Haunts of the rurales.” 3. Repeat *“Mexican Kisses”* until “Once in a while,” etc. 4. *“Ave Verum Corpus,”* by Mozart, until “Kids in view.” 5. *“Intermezzo,”* by Ascher, until “Interior of church.” 6. Organ improvise to action.

REEL II.

7. Organ, continue until “Guella, daughter of the Tortilla maker.” 8. *“Olla Podrida,”* by Puerner, until “That is an interesting canvas.” 9. Organ, improvise, to action, until “Change of scene.” 10. *“Manzano,”* Intermezzo, by Brooks, until “No one has seen,” etc. 11. *“Romance,”* by Morse, until “That night Poldique,” etc. 12. Repeat *“Manzano”* until end of Reel II.

REEL III.

13. *“Ninfa,”* Intermezzo, by Von der Mehden, until “Next morning.” 14. *“Habanera,”* by Roberts, until “It was early morning in Calimo.” 15. *“Gondoliera,”* by Saar, until “It was three days later.” 16. *“Serenade,”* by Widor, until “Huanto was due again.” 17. Repeat *“Mexican Kisses”* until “It is the bird of death.” 18. *“Andante Mysterioso,”* by Becker, until end.

VICTOR—“Making Monkey Business”........(Comedy)

1. *“Wash Rag,”* by Losey. 2. *“Step Lively”* (Popular) trot until end.

IMP—“Her Strange Experience”....................(Drama)

1. *“Olympia,”* Overture, by Ascher, until “Meanwhile the anxious parents.” 2. *“Reverie,”* by Rissland, until “The fight.” 3. Short Agitato, until “Mrs. McCord, Roy’s mother.” 4. *“Esperanza,”* by Johnstone, until “Mrs. McCord holds a reception.” 5. *“Brunette,”* Valse Caprice, by Kretschmer, until the end.

VICTOR—“ Blissful Calamity”........(Two-Reel Com.)

REEL I.

1. *“La Rose,”* Intermezzo, by Ascher, until “The stag party.” 2. *“This Is the Life,”* (Popular Song) until “Betrayed, I bet,” etc. 3. *“The Booster Trombone Rag,”* by Lake, until “And that’s the girl,” etc. 4. *“My Bird of Paradise”* (Popular) until end of Reel I.

REEL II.

5. *“Love Me At Twilight”* (Popular) until “Dancing scene.” 6. Good popular Trot until “Miss Annie Smith is here.” 7. *“I Love the Ladies”* (Popular) until “As I told you,” etc. 8. *“The Trout,”* by Eilenberg, until the end.

JOKER—“One Damp Day”............................(Comedy)

1. *“Joker March,”* by Lake. 2. *“Raindrops,”* Intermezzo,” by Saumell, until the end.

VICTOR—“The Flopping Uplifter” ....(Comedy)

1. *“Arrah, Go On”* (Popular). 2. *“Steeple Chase,”* Trot (Popular) until the end.

BISON—“The Honor of Men”..............(Two Reels)

REEL I.

1. *“Wild Rosebud,”* by Tobani,” until “The Fight.” 2. Good Agitato to action (watch shots) until “After the fight.” 3. *“Heart to Heart,”* Melody, by Trinkaus, until end of Reel I.

REEL II.

4. *“Prairie Flower,”* by MacMillen, until “The end of the trail. 5. *“A Western Episode,”* by Trinkaus, until “They’ve got that,” etc. 6. *“Evening Breeze,”* Idyl, by Langey, until end.

L-KO—“Chicken Chased and Hen-pecked” (2-R. C.)

REEL I.

1. *“Ma Poulette,”* by Roberts. 2. *“A Trombone Frolic,”* by Lake.

REEL II.

3. *“Debutante Waltz,”* by Santelman. 4. *“The Booster,”* by Lake, until the end.

BIG U—“The Mysterious Outlaw”

1. *“Serenade,”* by Czerwonky, until “Happy Harrigan,” etc. 2. *“Ein Maerchen,”* Fantasia, by Bach, until “Will Santa Claus,” etc. 3. *“Yuletide Songs,”* by Lake, until “You just give this,” etc. 4. *“Heloise,”* Intermezzo,” by Langey, until the end.

The Big Smas

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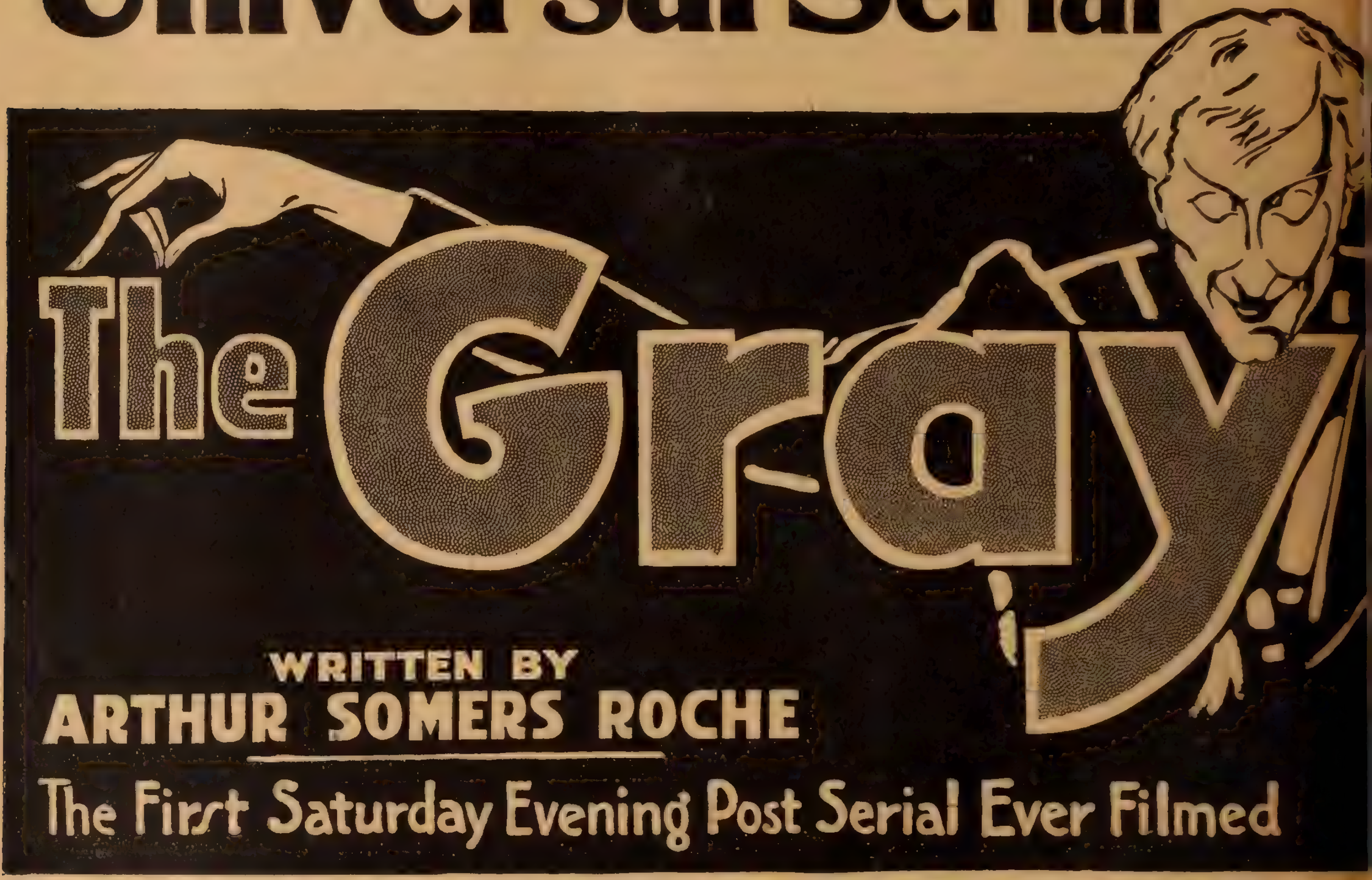
Universal Serial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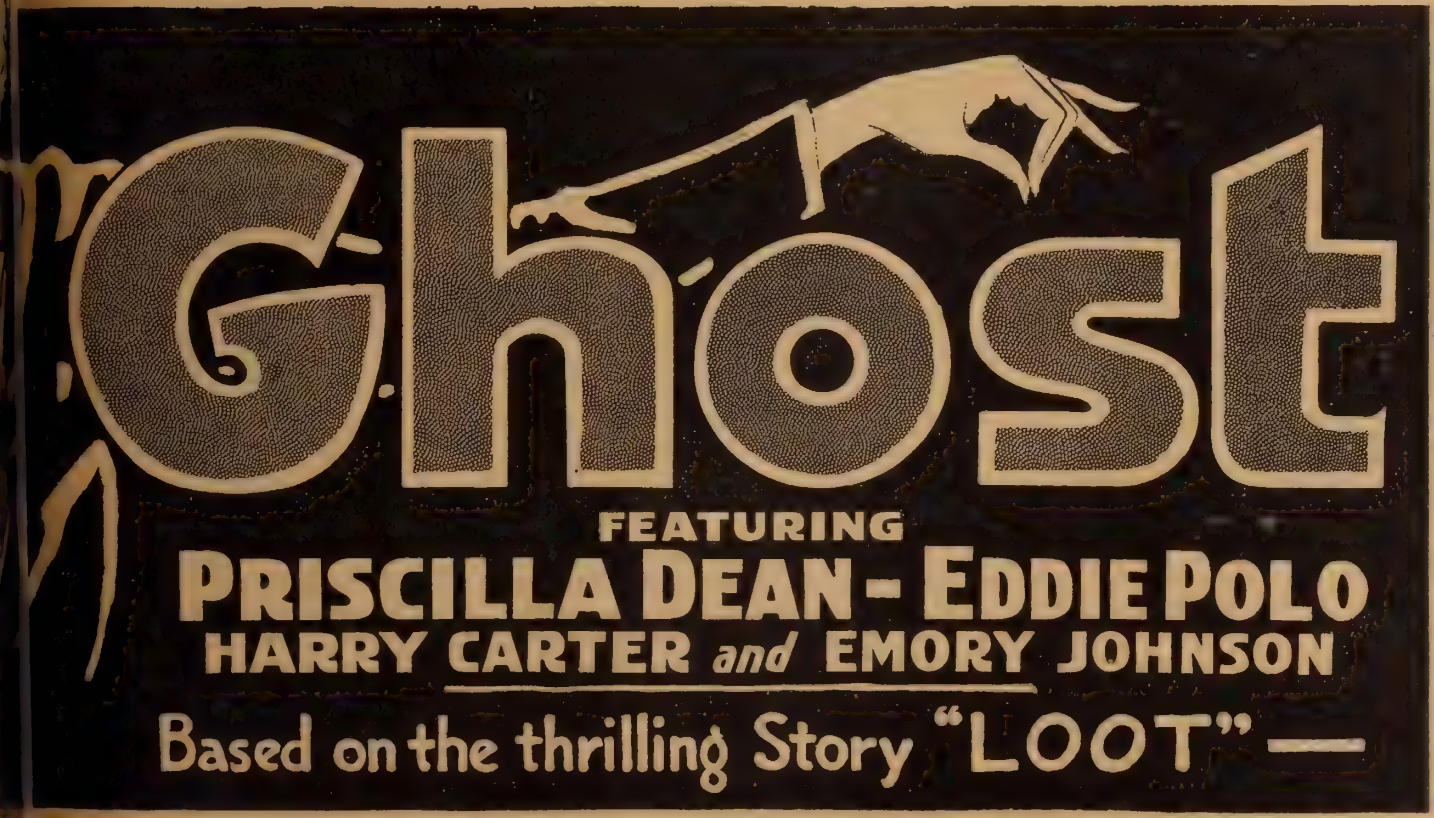
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UNIVERSAL
Animated Weekly
1600 Broadway New York

Dora Rodrigues Retains Femininity in Uniform

(From the Pittsburg Sunday Dispatch)

Universal Girl Stimulates Recruiting on Walk to Universal City.

A MERE slip of a girl, accoutred in the garb of war, that of the Plattsburg uniform, but nevertheless feminine to her finger tips despite her masculine dress, will arrive in Pittsburg, Monday, June 4. Who is she? She is Miss Dora Rodrigues, who is walking all the way from New York to San Francisco, establishing in all the places in which she stops recruiting stations and enlisting young men who will do their "bit" for Uncle Sam.

The Pittsburg Dispatch and the Universal Film Company are co-operating in making her tour attain the greatest possible success. She was formerly a talented member of the Universal forces, and along the route she is called "Dora, the Universal Film Girl." When the war broke out she wished to enlist herself, but then she was told that if she enlisted as a yeoman, her work would be clerical and on shore. She then conceived the idea of becoming a walking recruiting station and the idea was fostered and encouraged by army and navy officials, who told her she could do very meritorious work for her country by enlarging the number of enlisted men. When she arrives in Pittsburg she will establish a recruiting station, and she expects to do a land office business in this city.

Yesterday she left Fairmont, W. Va., and her first recruiting stop in Pennsylvania will be at Uniontown, in which city she will stay two days, Monday and Tuesday. She will appear in the Penn Theatre, Uniontown, and in Pittsburg at the Downtown Cameraphone, where she will remain all week. In the theatres she gives a lecture on why young men should enlist, and as illuminative of her lecture, two reels of moving pictures, "Uncle Sam at War."

When in Pittsburg she will enlist young men for the army, navy, Marine Corps, the Eighteenth Regiment and other military units.

The girl who is walking to Universal City on a recruiting hike. Read how Pittsburgh received her.

START A
BLUEBIRD DAY
IN YOUR HOUSE

"ONE DAMP DAY."

Joker Comedy.
Written by Jack Cunningham.
Produced by W. W. Beaudine.

CAST.

A Business Man	William Franey
His Wife	Gale Henry
A Clerk	Milburn Moranti
His Wife	Lillian Peacock
A Lawyer	Bobby Mack

It is a rainy day, and Bill is watching all the pretty girls crossing the street. Gale follows him, and he finally gets so mad that he calls a lawyer and has papers made out for a divorce. He happens to change coats with Milt, who has one just like his. Milt goes to a restaurant, and Bill follows him to get his coat back, with the divorce papers in it. A cook steals the coat, and Bill pursues him. He then hurries back to the restaurant, but Milt is gone. He hears that Gale has inherited a legacy and now he does not want a divorce. So he goes to Milt's home. Gale catches him just coming out of the cupboard in Milt's house. She thinks he has been to call on Milt's young and pretty wife. Bill, to placate her, shows her the letter about the legacy.

"THE FLOPPING UPLIFTER."

Victor Comedy.

Written by C. J. Wilson, Jr.
Produced by P. C. Hartigan.

CAST.

Lord Helpus	Ernie Shields
Helen	Yvette Mitchell
Her Father	O. C. Jackson
Bob	Albert MacQuarrie

Lord Helpus has no money, so he accepts a job as social uplifter. It has no salary, but he will be given funds to help deserving cases. Helen is mad about slumming. She meets Lord Helpus and pretends to be a poor girl. He removes ten dollars from her purse, and then calls up the Society and asks for aid for her. Her father schemes with Bob, who loves her, to cure her of her love of the slums. Bob is to pretend to be a tough and frighten her. He sees Helen with Helpus and reports to her father that it is only a ruse to meet the man. Father goes after his daughter in his machine. Helpus thinks that the girl has fallen a victic to the old man, and arrests them both, after showing his card as social investigator to the police. At the rooms of the society Helen and her father are recognized and apologies are made. The ten dollars is removed from Helpus, who escapes.

"CHINA AT WORK AND AT PLAY"

Powers Dorsey Educational Split Reel

The south of China is a densely populated land, very rich and characterized by thrift and economy of its people. We see the main street of Shanghai, with modern buildings and street-cars. We then see glimpses of the cities of Singapore and Penang. The Chinese have a thoroughly equipped race-track in Shanghai. We also see horse-races in Penang, on the Malay Peninsular.

"HER STRANGE EXPERIENCE."

Imp Drama.

Story by E. B. Lewis.
Scenario by Cunningham and Ryder.
Produced by Cunningham and Ryder.

CAST.

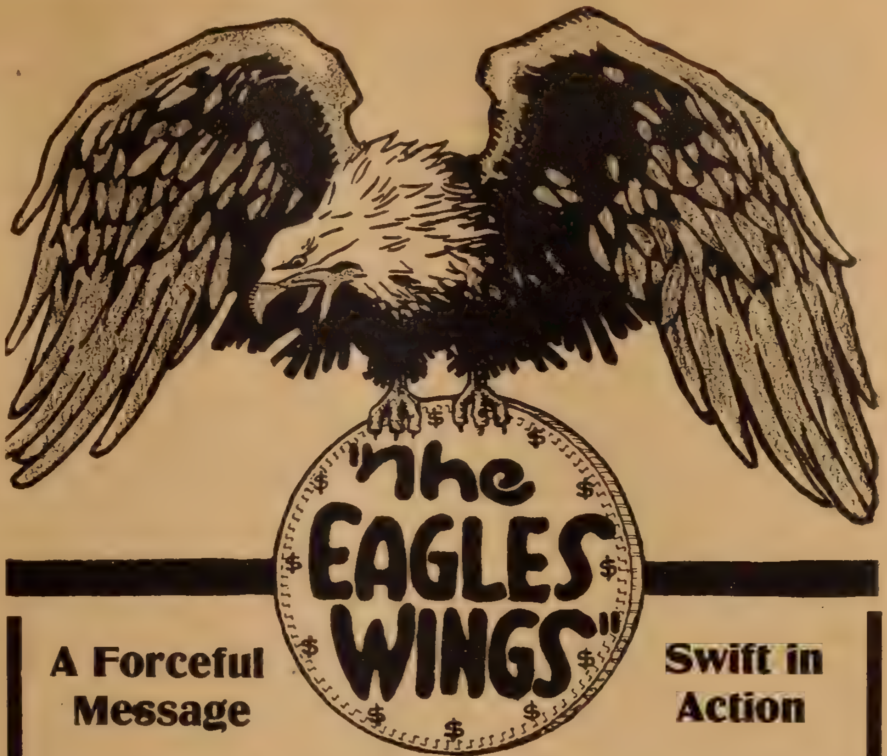
Marie	Louise Lovely
John	G. Norman Hammond
Roy	Willard Wayne

Marie is kidnapped and held for ransom. John, one of the crooks, rescues her at great risk to himself. Later, when she is safely returned to her parents and her fiance, Roy, they see a man hurt in the park. It proves to be John, the crook. Marie recognizes him and takes him home. He becomes a servant in the family. They are giving a reception. John is serving the guests. He finds a note pushed into his hand as he stands before the curtained window. It says that unless he hands over a certain gem, which is displayed among the wedding presents, the crooks will get him. He tries to steal the jewel, but Marie prevents i.t She then causes the arrest of the crooks who are waiting to receive the jewel.

"A PESKY PUP."

Powers Cartoon Split Reel.

Jones and his pup are out for a walk. Jones finds a ten-dollar bill, but soon has to pay it away in fines. For his pup, being hungry, steals some meat from the butcher's shop. Then he knocks a painter from the top of his ladder by upsetting the ladder. After many other such adventures the ten dollars is used up.



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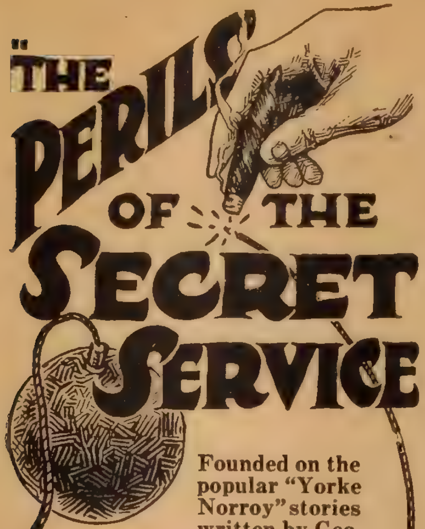

"THE PERILS OF THE SECRET SERVICE"

Founded on the popular "Yorke Norroy" stories written by Geo. Bronson Howard — read and hugely enjoyed by millions of people all over the United States—"The Perils of the Secret Service" gets the crowd coming every week for seven weeks.

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KINGSLEY BENEDICT

The handsome presence and brilliant acting of Kingsley Benedict are well fitted to the part of "Yorke Norroy, Diplomatic Agent." Each episode is a two-reel drama that is full of pep and kick, holding the audience in tense silence as they follow the thread of the story.

Mr. Howard himself directs this wonderful series, assuring all the vigor and originality in the published stories. Get full particulars from your nearest Universal Exchange. Ask about the unusual ad props that are the biggest kind of help to you in pulling in the crowds.

"THE MYSTERIOUS OUTLAW."

Big U Drama.

Written by E. B. Lewis.
Scenario by Karl Coolidge.
Produced by Fred A. Kelsey.

CAST.

Henry Martin	William Goettinger
His Wife	Jane Bernoudy
Their Child	Elizabeth Janes
Buck Lessen	Harry Carey

Martin receives a letter from Buck Lessen, a convict whose time is up, telling him that he is going to "get" him for sending him up and marrying his girl. Martin and his wife decide to move hurriedly, as they see by the postmark that Buck is not far away. Buck finds the Martin ranch deserted, but he meets two men and pretending that he is a friend of Martin's, learns where he has gone. Martin arrives with his family at the Jones's, but when they hear his errand, they fear to keep him there. They are discussing what they shall do, while Buck, who has followed, is hiding behind the door by which Martin must pass to leave. He has heard all that has passed. Two drunken cowboys are quarreling before the Jones' door. One of them fires a shot. This sobers them, and they ride on. Martin comes out. He sees something lying in the grass. It proves to be the body of Buck, who has been killed by the chance shot.

"MAKING MONKEY BUSINESS."

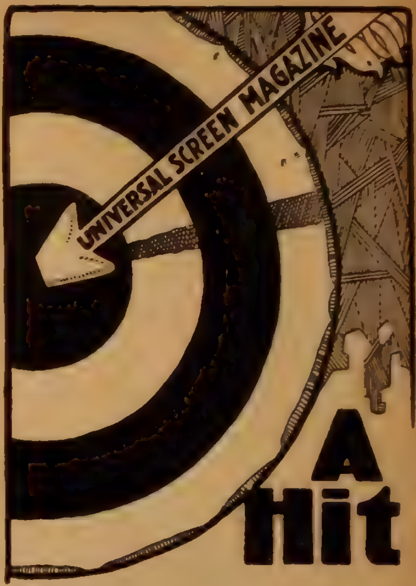
Victor Comedy.

Written by Tom Gibson.
Produced by Allen Curtis.

CAST.

Detective Duffer	Ralph McComas
Betty	Eileen Sedgwick
"The Flea"	Milton Sims
The Ape	Joe Martin

Betty has a rich inheritance, but she can't find it. She is engaged to Detective Duffer. One day, "The Flea" comes to rob her, bringing with him his accomplice, the ape. Betty has just time to call her fiance, when she is locked into a cupboard with the ape. Duffer arrives and fights "The Flea." He fires at him, but the crook is wearing a bullet-proof vest. Duffer handcuffs him, but the ape unlocks the bracelets. Betty yells for help and Duffer finds her. The men fight again, and "The Flea" escapes up the chimney, from there waging a battle with bricks. The ape goes up the chimney after Duffer, who hangs on to two bricks. They finally pull out and prove to be the goldbricks of which Betty's inheritance consist. They bless the ape as their friend.



Constantly increasing in popularity the marvelous Universal Screen Magazine — twenty-two weeks old—and getting lustier and stronger every week, is more than meeting the expectations of the fans and Exhibitors who after the first release DEMANDED it be issued every week.

On the Regular Universal Program or can be Booked Separately!

Remember, that while you get this as a regular release if you take the complete Universal Program Service—if you do not take this weekly service you can book this wonderful one-reel feature separately.

A Dull Day Special

Remember, too, that it will draw the crowd on the dullest day of the week when nothing else will attract them. Every patron who sees the Universal Screen Magazine will thank you for showing it. Book through your nearest Universal Exchange, or

UNIVERSAL
FILM MFG. COMPANY,
CARL LAEMMLE, Pres.,
"The Largest Film Mfg. Concern in the Universe"
1600 Broadway, New York.

This is the most Important Page in this Magazine

Blue Ribbon Advance Notices

Every Exhibitor Should Read Every Word Every Week

Feature Releases in the Universal Program of Two Weeks from This Week

Kingsley Benedict and Eileen Sedgwick in "Man and Beast." Eighth Butterfly Picture. Directed by Henry McRae. Released June 25. Fresh from the ex-citements and perils of the life of a secret service operative, the redoubtable Kingsley Benedict invites further disaster by braving, under the direction of Henry McRae, the terrors of the African Wilds. All of which proves that Mr. McRae can direct powerful dramas as "Henry" as well as thrillers under the more significant handle of "Hank." And if that seems to be deep stuff, read on. In this strong picture Henry knew that to produce drama he must have strong, virile actors of pleasing personalities. Wisely he chose Kingsley and Eileen. For the plot he found ample action in the former differences existing between Boer and Britain. You have guessed it. They love. Their parents do not. The latter fight, during a period of drouth, over the use of a water hole. Water being scarce, Kingsley's Boer dad takes to gin, or as one might say—"rum and rebellion." The kids get married. A baby comes. The old man incites the natives. The young couple are on a wagon in the forest. They stop for lunch—baby wanders—the elephant beast-of-all-work goes in search, and shortly returns with the baby. This is the barest outline of a thrilling story, punctuated with many of the best things Henry McRae ever put over. Watch for the complete story and you will realize that your patrons will enjoy this "Man and Beast" Butterfly to the limit. And that's the way you should boost it.

Eddie Lyons and Lee Moran in "The War Bridegroom," with Edith Roberts. One Reel Nestor Marital Mix-up. Directed by Roy Clement. Released June 25. Eddie and Edie are to be married. Eddie and Lee attend a farewell stag, accomplish a jag, run against a snag, arrested by a wag—of a constable and the judge sets them to breaking slag. They send word home they have been drafted into the army, and after serving 30 days, are released, buy overgrown boy scout uniforms and return as heroes—almost. Unfortunately the constable follows them and takes them back. They still have two days to serve. This corker is as "merry as a marriage bell," though their ringing was postponed.

Harry Carey in "The Golden Bullet." With Fritzi Ridgeway. Three Reel Gold Seal Western Drama. Directed by Fred Kelsey. Released June 26. Harry and his partner were working a rich claim, and not wishing to attract claim jumpers, they kept their strike secret. But a "bad man" found it out and stole a can of nuggets. One of these was shaped like a bullet from a .44. The bad man gave it to Harry's girl, and that started the trouble, because she showed it to Harry, who recognized it. There is a fight and a merry chase, in which Harry lives up to his reputation, and the bad man dies with the golden bullet in his heart. An unusual Western drama.

Neal Hart and Janet Eastman in "Swede Hearts." Two Reel Victor Comedy Drama. Written and directed by George Marshall. Released June 29. You have known and liked Neal Hart ever since you saw him in "Liberty," haven't you? You liked him as the Irish soldier in a funny comedy-drama a few weeks ago. Here you get proof of his versatility—he plays a Swedish emigrant. Ole leaves Hilda and comes over to make his fortune; is robbed of his money; gets a job as hotel porter, and gets more laughs than a king's jester. Hilda's father comes over too, and engages her to the man that robbed Ole. Does Ole get even? Better book this for a big laugh. Yes, right now.

REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

MAY—
13—*Such Is Life In South Algeria*..........(Educ.)
20—*When Does a Hen Lay an Egg?*......(Com. Cart.)
and Dorsey Ed..........*"The River of Lost Souls"*
27—*Cupid Gets Some New Dope*..........(Com. Cart.)
and *Navigation In China*....(Dorsey Split Reel.)
JUNE—
3—*When Noah's Ark Embarked*........(Com. Cart.)
and *"Perils of the Yangtze"*..........(Dorsey Ed.)

REX.

APRIL—
29—**David Craig's Luck**..........(2-Reel Drama)
Matt Moore-Jane Gail.
17—*The Gift of the Fairies*..........(Juv. C.-D.)
24—*Unmasked* ....(Drama)
JUNE—
3—*The Purple Scar*..........(2 R. Drama)
Constance Johnson.

UNIVERSAL SPECIAL FEATURE.

APRIL—
30—**Ben Wilson in "The Voice on the Wire," (Episide No. 8) "High Finance"**..........(2 Reels)
With *Neva Gerber*
MAY—
7—**Ben Wilson in "The Voice on the Wire," Episode No. 9 ,"The Stern Chase"**.... .....(Two Reels)
14—**Ben Wilson in "The Voice on the Wire," Episode No. 10, "The Guarded Heart"**..........(2 Reels)
with *Neva Gerber.*
21—**Ben Wilson in "The Voice on the Wire," Episode No. 11, "The Thought Machine"**..........(2 Reels)
with *Neva Gerber.*
28—**Ben Wilson in "The Voice on the Wire," Episode No. 12, "The Sign of the Thumb"**..........(2 Reels)
With *Neva Gerber.*

VICTOR.

MAY—
22—*Who Said Chicken?*..........(Comedy)
24—*Mary Ann in Society*..........(Com. Dr.)
29—*The Gunman's Gospel*..........(Drama)
31—**An Eight Cylinder Romance"**..........(2-R. Drama)
J. M. Foster-Rena Rogers.
JUNE—
1—*By Speshul Delivery*..........(Comedy)

LAEMMLE.

APRIL—
28—*A Woman of Clay*..........**(Drama)**
MAY—
12—*The Doctor's Deception* ....**(Drama)**
18—**Her Great Dilemma**..........(2-R. Drama)
Lee Hill and *Louise Lovely.*
25—**Money's Mockery**..........(2-R. Soc. Drama)
Douglas Gerrard-Francelia Billington.
26—*The Light of Love* (Drama)

UNIVERSAL ANIMATED WEEKLY.

MAY—
9—*Animated Weekly, Vol. 2, No. 71*..........**(News)**
16—*Animated Weekly, Vol. 2, No. 72*..........**(News)**
23—*Animated Weekly, Vol. 2, No. 73*..........(News)
30—*Animated Weekly, Vol. 2, No. 74*..........(News)

UNIVERSAL SCREEN MAGAZINE.

MAY—
18—*Universal Screen Magazine. Issue No. 19.*
25—*Universal Screen Magazine. Issue No. 20.*
JUNE—
1—*Universal Screen Magazine. Issue No. 21.*

UNIVERSAL CURRENT EVENTS.

26—*Universal Current Events. Issue No. 2.*
JUNE—
2—*Universal Current Events. Issue No. 3.*

BIG U.

MAY—
27—**The Smashing Stroke**..........(2-R. War Drama)
Jack Conway.
31—*Defiance* ....(Drama)

GOLD SEAL.

MAY—
8—**The Grip of Love**..........(3-R. Mountain Dr.)
Allen Holubar-Louise Lovely.
15—**The Honor Of An Outlaw**..........(3-R. Drama)
Harry Carey—Claire Du Brey.
22—**A 44-Calibre Mystery** .....(3-R. Western Drama)
Harry Carey-Claire Du Brey.
29—**The Stolen Actress**..........(3-R. Society Drama)
Ruth Stonehouse.

IMP.

MAY—
10—*Flames of Treachery*..........**(Drama)**
11—**The Girl in the Garret**..........(2-R. Drama)
Jack Nelson-Molly Malone.
20—**The Case of Dr. Standing**..........(2 Reels)
Chas. Ogle.
JUNE—
1—*The Puzzle Woman*..........(Drama)

BISON.

MAY—
12—**One Wild Night** .....(2-R. West Society Drama)
Gypsy Hart-Kingsley Benedict.
19—**Casey's Border Raid**..........(2-R. Com. Dr.)
Neal Hart—Janet Eastman.
26—**Dropped From the Clouds**..........(2-R. Comedy)
Eileen Sedgwick-Gypsy Hart.
JUNE—
2—*No. 10 Westbound*..........(2 R. Railroad Dr.)
Eileen Sedgwick-Kingsley Benedict.

L-KO.

MAY—
9—**Tom's Tramping Troupe** ....(2-R. Comedy)
Phil Dunham-Lucille Hutton.
16—**A Good Little Bad Boy**..........(2-R. Com.)
Phil Dunham—Lucille Hutton.
23—**Beach Nuts** ....(2-Reel Comedy)
Dan Russell-Gladys Varden.
30—**Roped Into Scandal**..........(2-R. Railroad Drama)
Harry Lorraine, B. Roach and Eva Novak.

UNIVERSAL SPECIAL ATTRACTION.

APRIL—
30—**The Birth of Patriotism**..........**(5-R. Drama)**
Irene Hunt.

BUTTERFLY.

MAY—
14—**The Phantom's Secret**..........(5 Reels)
Mignon Anderson, Hayward Mack and *Molly Malone.*
21—Herbert Rawlinson in "Like Wildfire"
with *Neva Gerber.*
28—**Money Madness** ....(5 Reels)
Mary MacLaren-Eddie Polo.

JOKER.

MAY—
19—*The Last Scent*..........(Com.)
26—*The Boss of the Family*..........(Comedy)
JUNE—
2—*Uneasy Money* ....(Comedy)

NESTOR.

MAY—
14—*To Oblige a Vampire*..........(Com.)
21—*Moving Day* ....(Comedy)
28—*Tell Morgan's Girl*..........(Comedy)

Dorothy Phillips

BLUEBIRD STAR

In that BLUEBIRD

Extraordinary

"Hell Morgan's Girl"

Brought this Letter from a big Exhibitor!

"Last evening I completed an engagement of three days on the Bluebird Photoplay, "Hell Morgan's Girl," or, "The Queen of the Barbary Coast," with Dorothy Phillips as the star. It rained hard every one of the days, so bad each evening I did not look for even ordinary business, but was compelled to hold out people for each second performance each evening long before the usual time and did a packed business every day. I did not advertise it any stronger than for ordinary attractions.

"The play: Fine. Splendid acting in every role; never had a photoplay with better selected cast. Parts very difficult, but handled superb throughout. Dorothy Phillips, the star, is perfectly W-O-N-D-E-R-F-U-L as the girl and Queen of the Coast. You could not get better lines than you have on advance advertising, for my patrons fairly loved her, even though they knew it was a terribly distasteful role she had to assume. Her support, as stated above, was perfect, and each principal deserves highest praise. You may book me a return appearance as soon as you have open time." Sincerely yours, JOHN M. ROOT, Mgr. Strand Theatre, Pasadena, Cal.

The Strand Theatre at Pasadena is considered the finest theatre in Southern California—catering to the highest class of people. What Mr. Root did with this great picture you can do. That is—BOOK AND REPEAT. Write your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.
1600 Broadway New York

UNIVERSAL CURRENT EVENTS

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CURRENT EVENTS shows the living people who are making the world's history. It pictures the events that will be written into history, just as the event actually happened—while it was happening. On its opening night twenty-eight New York theatres featured it—the Rialto—the New York—Loew's Theatres—Fox Theatres—almost all of the big houses from 42nd to 110th Street.

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No matter how tired a man may feel he will come out to see CURRENT EVENTS. That means he will generally bring one and most likely all of the family. Every man with more than two drops of red blood in his veins is keenly alive to the events of the day. He wants to see every picture you can show of the fascinating events of these times. You'll gratify this desire through CURRENT EVENTS.

CURRENT EVENTS has no connection with either the Universal Animated Weekly or the Universal Screen Magazine. It is an entirely NEW OPPORTUNITY FOR EXHIBITORS.

Every mail brings in orders for CURRENT EVENTS. We are also receiving very many telephone and telegraph orders. It is rapidly being taken up by live Exhibitors all over the country. We urge you to secure CURRENT EVENTS NOW—before your competitor gets it from you. BOOK IT NOW, while it is sweeping the country with its immense popularity. Any Universal Exchange will take your order—or communicate with UNIVERSAL CURRENT EVENTS, 1600 Broadway, New York.

PRICE 10 CENTS

The MOVING PICTURE WEEKLY

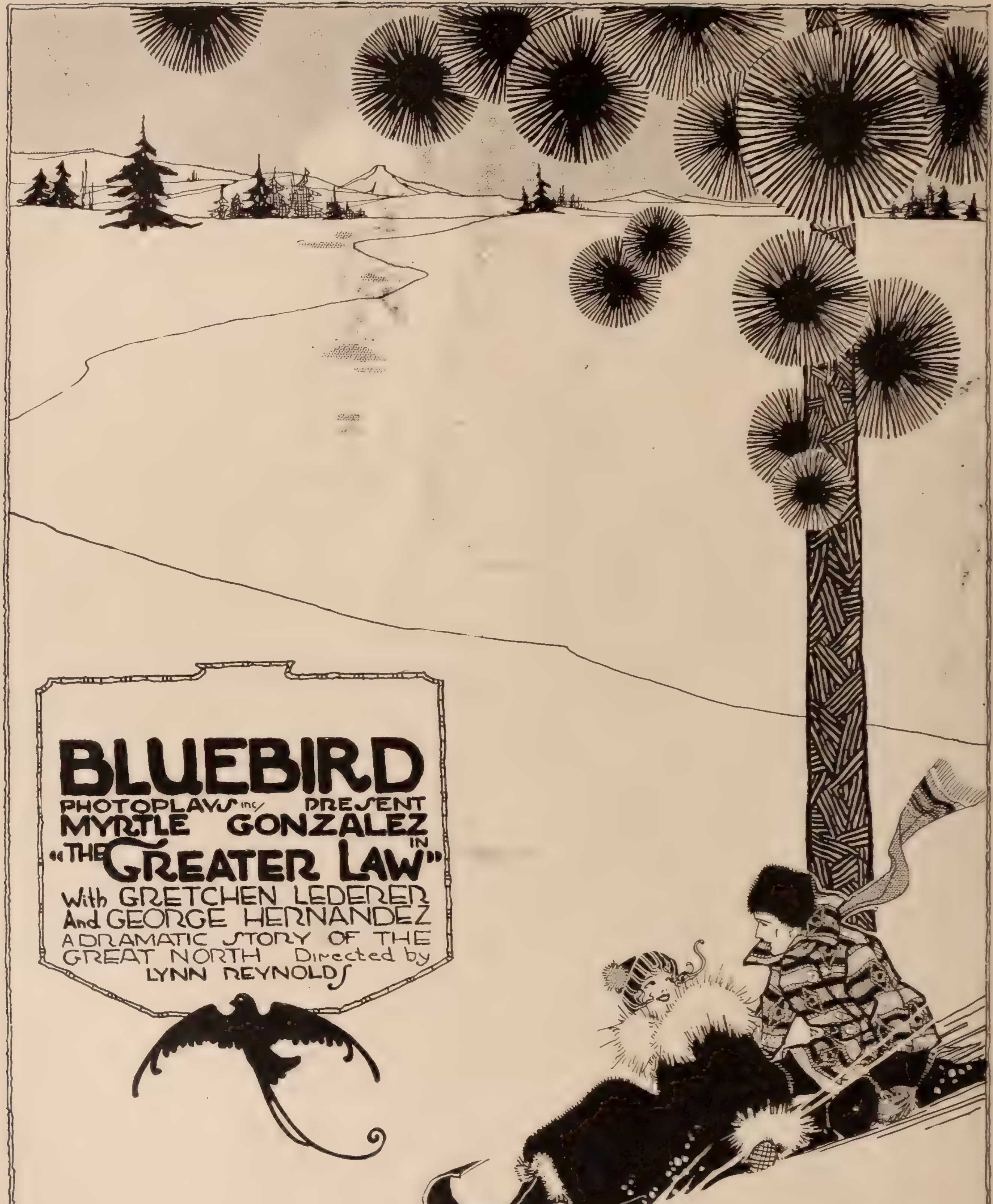
FOURTH OF JULY NUMBER

JUNE 30, 1917
VOL. 4
NO. 20

The Museum of Modern Art
LIBRARY
Periodical

"A Young Patriot"

GOLD SEAL DRAMA



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PHOTOPLAYS inc. PRESENT

MYRTLE GONZALEZ

IN

"THE GREATER LAW"

With GRETCHEN LEDERER

And GEORGE HERNANDEZ

A DRAMATIC STORY OF THE GREAT NORTH

Directed by LYNN REYNOLDS

BLUEBIRD DAY

HERE'S THE CORNER STONE OF A GREATER BUSINESS SUCCESS

If you could see the letters that come from every point of the compass—north, east, south and west—from Maine and California—from Canada and Porto Rico, telling in the most glaring terms, of the wonderful abilities of BLUEBIRD DAY, you'd jump right on the wire and make an immediate arrangement for YOUR BLUEBIRD DAY.

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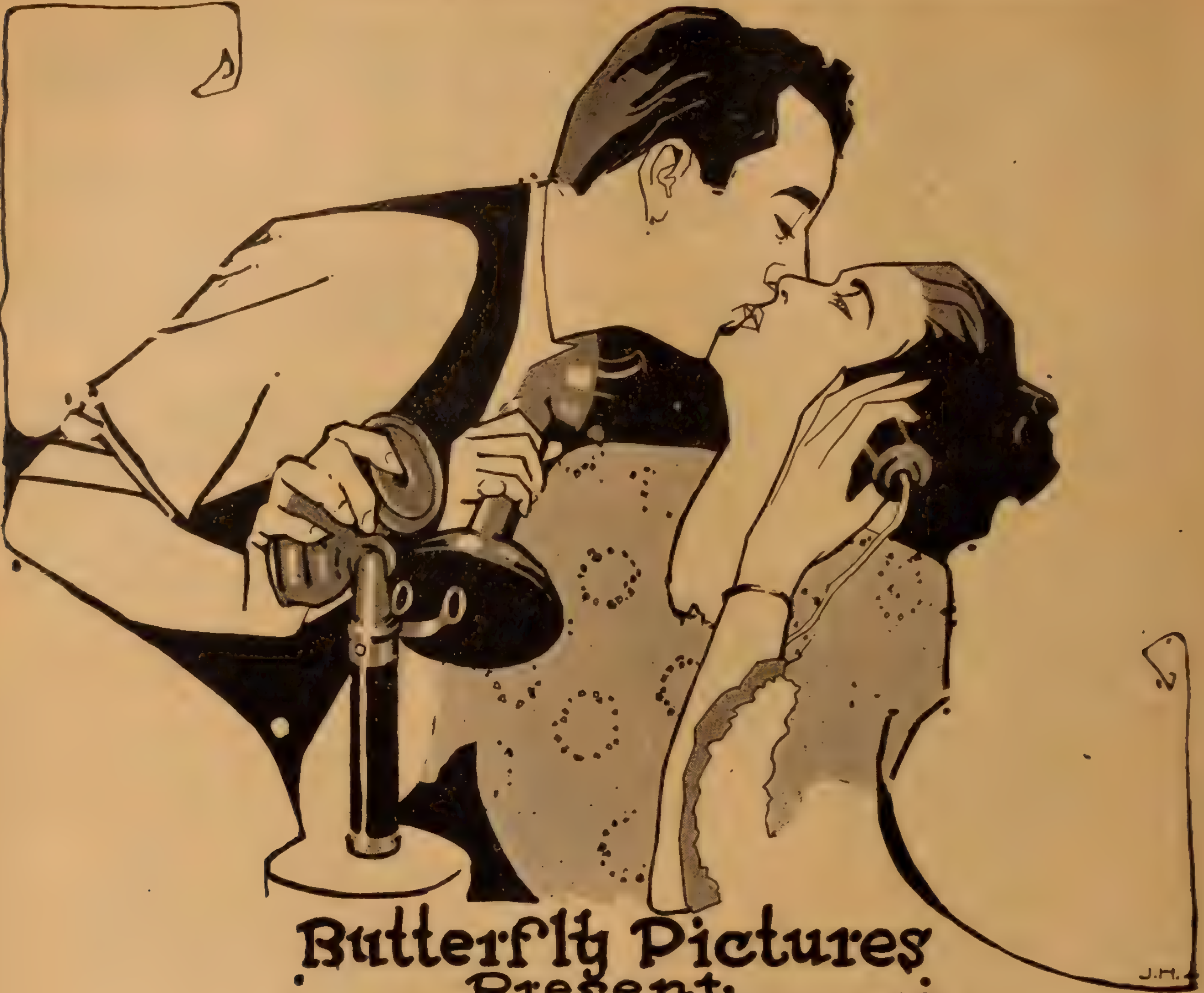

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Present

Jack Mulhall
and Fritzi Ridgeway

in
a story packed with pep, zip, go and
heart-quickening action

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Directed by Geo. Sargent
Produced by the Universal Film Mfg. Co.
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Book through any Butterfly Exchange or
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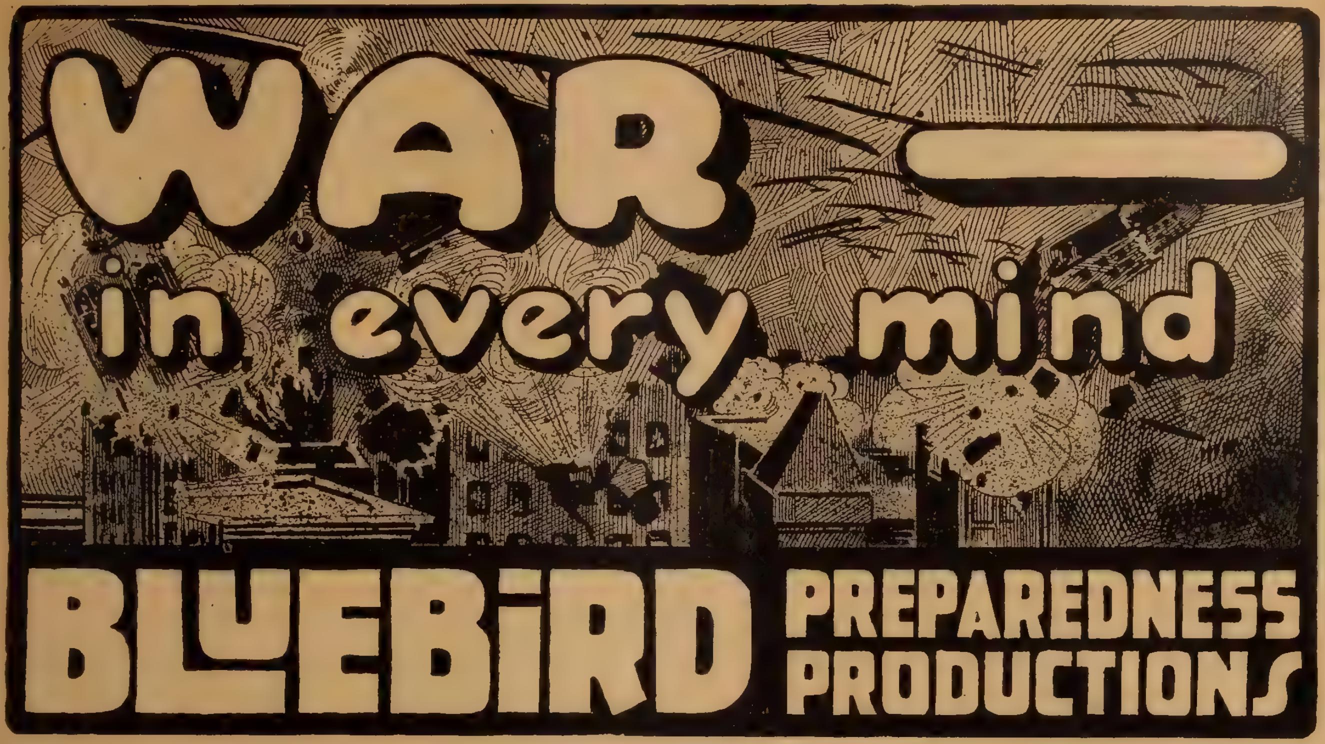

You never make a mistake when you link your house up with popular movements. Empty seats mean dimes out of your pocket. It's up to you to show the kind of stories that the people want to see. There is a ready-made opportunity for you through BLUEBIRD PREPAREDNESS PRODUCTIONS. War is the uppermost thought of every one. Some are curious—some are anxious—and all will turn out to see every one of these stirring BLUEBIRD Preparedness Productions. Book them immdiately—while they are timely and hot and you'll play capacity.

"The Eagle's Wings" FEATURING HERBERT RAWLINS MAILES. GRACE CARLISLE AND CHARLESON, SUPPORTED BY VOLA SMITH, The most unusual picture on the market to-day. An intense and absorbing story presented in the most dramatic form. It deals with present conditions, and with industrial preparedness. It is as far beyond the jingo pictures with their fake and sham battles and studio atmosphere as it is possible to imagine. It is a real picture for real Americans, and that is why it is playing to repeat bookings and capacity houses everywhere.

"We Are French" FEATURING RUPERT JULIAN, ELLA HALL, WITH KINGSLEY BENEDICT. Produced by Rupert Julian, formerly called "The Bugler of Algiers." Five-reel BLUEBIRD. An inspiring picture of patriotism that is particularly acceptable at this time. No living American can see this great production without leaving the theatre a better man than when he entered. Yet it does not preach; it simply grips and convinces. A picture you should book immediately.

"Behind the Lines" HARRY CAREY in "Behind the Lines," supported by Edith Johnson, directed by Henry McRae, constitutes a fascinating entertainment of war, political intrigue, romance and adventure. It is a thrilling portrayal of present-day conditions, and has played to capacity houses wherever shown. A BLUEBIRD with a big punch.

"Treason" FEATURING ALLEN HOLUBAR, LOIS WILSON, JOE GIRARD AND DOROTHY DAVENPORT. Written by Lee Weigert—five stirring reels, produced by Allen Holubar. A big production with some tremendous war scenes and the most intense situation. A picture that will crowd your house for more than one showing.

Book through your nearest BLUEBIRD Exchange, or

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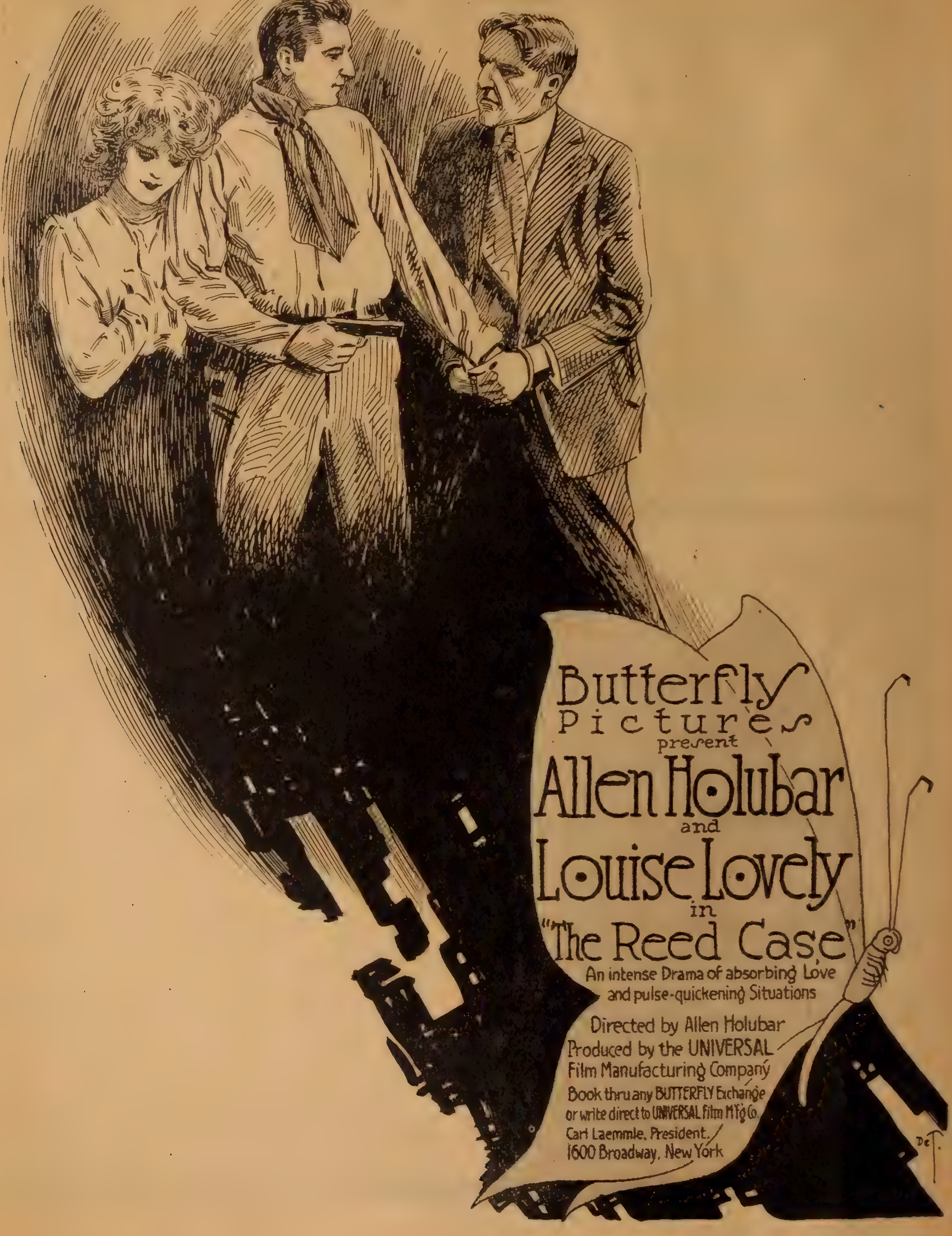

Butterfly
Pictures
present
Allen Holubar
and
Louise Lovely
in
"The Reed Case"
An intense Drama of absorbing Love
and pulse-quickening Situations

Directed by Allen Holubar
Produced by the UNIVERSAL
Film Manufacturing Company
Book thru any BUTTERFLY Exchange
or write direct to UNIVERSAL Film M'f'g Co.
Carl Laemmle, President,
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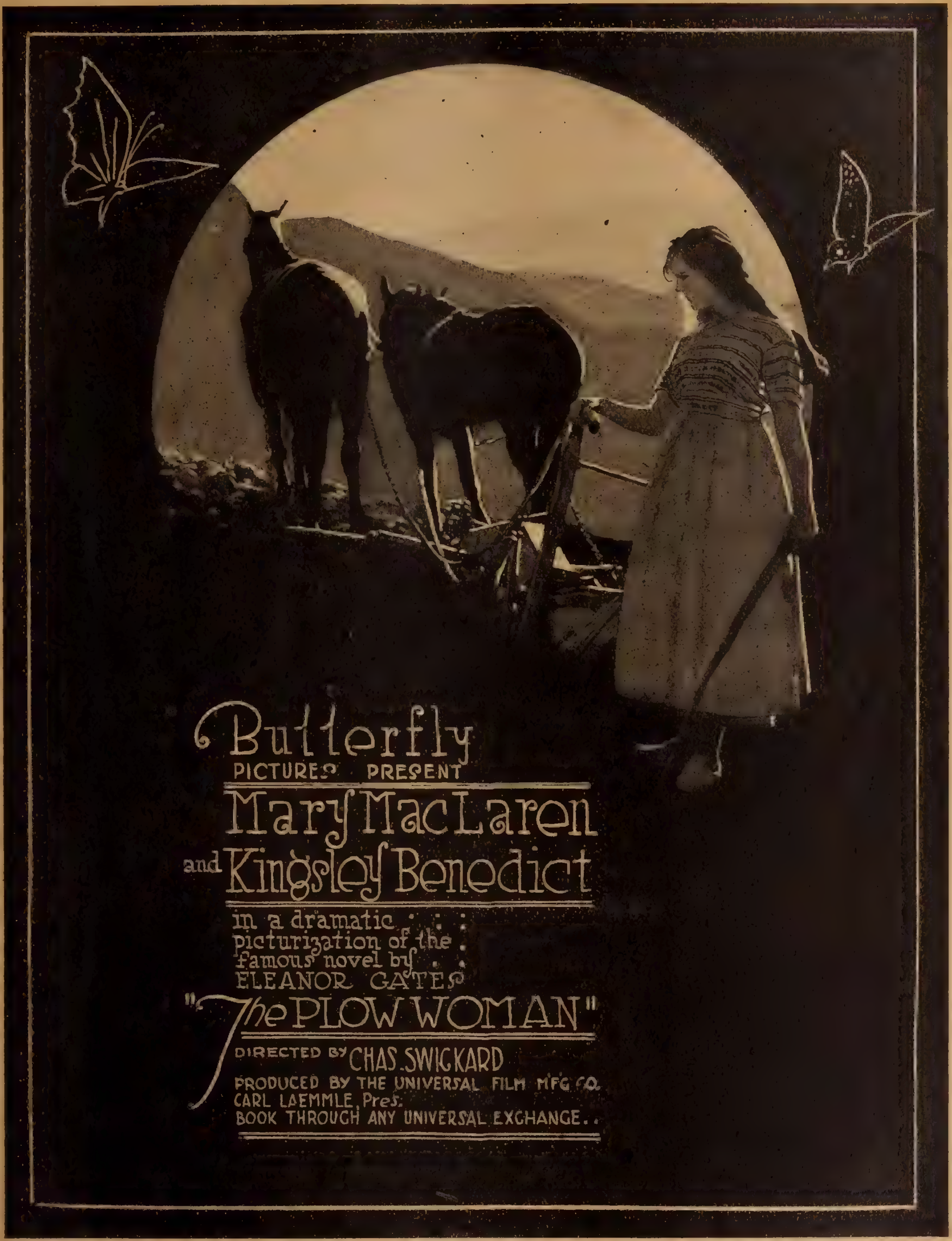


Butterfly
PICTURES PRESENT
Mary MacLaren
and Kingsley Benedict
in a dramatic
picturization of the
famous novel by
ELEANOR GATES
"The PLOW WOMAN"
DIRECTED BY CHAS. SWICKARD
PRODUCED BY THE UNIVERSAL FILM MFG. CO.
CARL LAEMMLE, Pres.
BOOK THROUGH ANY UNIVERSAL EXCHANGE.

LET'S GRAB IT

(No. 182. Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Film Manufacturing Company.)

THE Universal Company could shut down all of its studios for a few weeks this summer, avoid an expenditure of SOMETHING OVER A MILLION DOLLARS and still have plenty of negatives on hand to release its regular program and all of its special features without a break.

We now have such a huge reserve supply of high-class pictures on hand that we could stop everything in the line of producing and not fall behind our schedules.

BUT WE'RE NOT GOING TO DO IT!

Uncle Sam wants us to keep things humming. He doesn't want us to WASTE anything, but he wants us to SPEND NORMALLY. The Universal is going him one better by spending even a LITTLE MORE than normally. But we won't waste a cent.

Outside of the fact that this is practical patriotism which every business concern in the country should practice, it is MIGHTY GOOD BUSINESS. It will keep thousands of people at work and thus it will encourage regular and normal living, and regular and normal spending of all kinds.

And there's nothing better for the whole nation right now than a continuation of normal spending.

AND DO IT!

Theatre owners can do their bit in this national job by keeping their theatres open all summer. If it has been your custom in the past to close for the summer weeks, keep open this summer and encourage your patrons by your own example.

You and your theatre have far more influence in your community than you realize. Nothing looks deader than a shut-up theatre, and nothing brings depression quicker than a dead-looking place of business, whether a theatre or a store or anything else.

If you can help entertain certain thousands of people for a few hours each day, or if you can entertain only a few hundred, you have done more than you will ever realize toward keeping the nation RIGHT SIDE UP WITH CARE.

The moving picture industry is a gigantic power for good. This is the greatest opportunity we have ever had to silence the long-haired reformers and prove to the whole nation that we are on the job to HELP KEEP THINGS HUMMING.

Let's Grab it and do it!

Universal Film Manufacturing Co.
CARL LAEMMLE, President.

The Largest Film Manufacturing Concern in the Universe

1600 Broadway New York

"A Young Patriot"

The laboratory after the explosion.

Tommy and his grandpa were pals.

GOLD SEAL Three-Reel Military Drama for Fourth of July. Story by M. & W. Pigott. Scenario by E. J. Clawson. Produced by Louis Chaudet. A tale of the spirit of '76 in 1917.

CAST.

Captain Phillips	Charles Mailes
Tommy	Elwood Bredell
The Colonel	Jack Connolly
Katie	Mignon Anderson
The Grandfather	Ed Brown
Dick	Roy Stewart
Janos	J. Morris Foster
Miklos Vitez	Wadsworth Harris

A FINE picture to show on the Ever Glorious Fourth is "The Young Patriot," which was written by M. and W. Pigott, adapted for the screen by E. J. Clawson and produced by Louis Chaudet, as soon as he relinguished the Nestor Company into the hands of Roy Clements, and turned his attention to more serious drama. Mignon Anderson heads a cast which includes some well-known Universal names, and Elwood Bredell has the title role, which will make every member of the audience feel sure that there cannot be much the matter with a country as long as it contains such boys as "Tommy."

Because Tommy, the small son of Captain Phillips, who is privately experimenting with some new explosives which he hopes soon to present to his country, can't seem to get much attention from his too pre-occupied father, the boy goes out to romp with his grandfather, a veteran of the Civil War. They have a great time throwing lemons at each other. One of the lemons goes through the window of the laboratory, and the captain warns them they would have blown up the house if they had knocked over a bottle of explosive which is on the table.

Tommy's sister, Katie, and her fiance Dick are sitting on the veranda. Miklos Vitez, a foreign gentleman, who is also a suitor of Katie's, joins them. Kate, to make Dick jealous, is very gracious to the foreigner, and Dick soon leaves them with a rage in his heart.

Captain Phillips considers Vitez a friend, although the Colonel, his best friend and confidant, warns him against the man. Vitez learns that the captain's notes and formulas are kept in a certain strong-box. One day he steals the key to the laboratory and hides in a closet behind the stairs, while Janos, a foreign accomplice, having been previous instructed by Vitez, phones the captain that he is wanted at the barracks. Though Kate and Dick sit for some time on the stairs so that Vitez can't come from the closet, the two lovers finally run out into the garden. Then the foreigner emerges and furtively makes his way into the laboratory, where he is compelled to turn on the lights in order to get the box open.

Tommy has gone to bed, where the old man is relating war stories to the boy. They agree that they are scrappers, and Tommy describes his idea of a battle. The grandfather hears a noise and, ordering Tommy to go to sleep, goes down-stairs with his old musket on his shoulder.

Katie has seen the light in the laboratory and takes it for granted that her father has returned. The two start toward the house. Janos, hidden in the shrubbery, catches Katie, and he and Dick fight, Dick throwing the foreigner down the well. Then Kate rushes for a rope and they try to pull Janos from the well, but he is afraid to come up.

The captain, meantime, having arrived at the barracks and being informed that there has been some mistake, has become suspicious, and has rushed home, fearing a plot against his precious explosives.

(*Continued on page* 34)

Scenes from the BUTTERFLY Picture "The Reed Case" WITH LOUISE LOVELY AND ALLEN HOLUBAR

Harry Carey in the Western Drama

"The Wrong Man"

Two scenes from "The Wrong Man."

BISON Two-Reel Western Drama. Story by N. P. Oakes. Scenario by J. L. Cunningham and production by Fred A. Kelsey. Harry Carey in one of his typical characterizations, supported by Fritzi Ridgeway.

CAST.

Jack Wilson	Harry Carey
Ben Bostwick	George Berrell
Auice Malone	Fritzi Ridgeway
Larry Malone	Bill Gettinger
"Chip" Stevens	Vester Pegg
"Chip's" Pal	Hoot Gibson

"THE WRONG MAN" is a typical Harry Carey story, written for his use by N. P. Oakes, adapted for the screen by J. L. Cunningham, and produced by Fred A. Kelsey. In the course of the picture Harry Carey rolls off the back of a moving stage-coach and lands in the road with Vester Pegg on top of him. He is accused of robbing the stage, but the ending is perfectly satisfactory for all that.

On a certain day in early June of the year 1891, two men toil through the desert toward Guaraloop, a town on the edge of the desert, of many parts, and nearly every one of them wicked. Jack, the younger, is a desert prospector, while Ben Bostwick is considered the derelict of the town, because of his age and his craving for gin. Ben taunts Jack for being in a hurry to see Alice Malone.

"The Silver Top" Saloon is the social and business centre of Guadaloop and is owned by Larry Malone, boss of the whole town. "Chip" Stevens, a man of uncertain profession, is a pal of Larry. The stage drives in, and while the driver is getting a drink at the bar, he tells of the money he is carrying, but boasts of the five thousand dollars he is to bring for the Banner Mine the coming week. Chip is startled, but pleased, by this news.

Alice Malone, the bright spot in the drab town's life, comes to the saloon to see Larry, her father, just after he has received a letter from a friend, warning him to elect a sheriff in the town or the U. S. marshal will take charge of it themselves and will make it extremely unpleasant for the inhabitants. Alice chides Larry and Chip for not managing the town themselves—they are so big and strong.

When Jack and Ben arrive in the saloon, Chip proposes to Larry that Ben be elected as sheriff, for he would be absolutely harmless. And as usual the bosses win and their candidate gets in office. Ben displays his star and revolvers with the greatest pomposity. He never realizes that the men are making fun of him, though Jack warns him. When Jack starts out again toward the desert, Ben can't be persuaded to accompany him. Alice has promised to become Jack's wife as soon as he makes his strike, and is impatient for his return.

Chip and two pals arrange to hold up the stage to get the five thousand dollars. Jack happens to be passing over a ridge and sees their preparations, and, being suspicious, rides toward them. The stage is pursued, two of the outlaws are shot and then Chip climbs up on the back of the stage, fires at the driver and is just searching for the bag of money, when Jack climbs onto the coach. They fight, and soon both roll off the stage, while the horses dash away driverless.

Chip regains consciousness and, seeing Jack, removes the mask from his own face and puts it on Jack. He then takes the gold and rides away, meeting one of his pals.

The stages arrives in Guadaloop and Ben immediately sets out to catch the bandits. He finds Jack lying in the road with the mask on, and though grief-stricken, forces him to precede him to the town where he places him in jail. When Alice is told of the story, she passes a bar through the jail window, with which he pries up the bars of the window and escapes. He rides quickly to the cave and catches Chip just as he is leaving with the gold.

Ben and Alice follow Jack and meet him on the road as he is bringing Chip to town. They tell the people that it was just a joke, a preparation to get the real outlaw. Ben rides on with Chip, while Jack and Alice loiter on the way.

Start a
BLUEBIRD
DAY
in YOUR house

MORE PERILS OF SECRET SERVICE

IT is doubtful if a series of two-reelers ever made a bigger hit than "The Perils of the Secret Service," the timely and engrossing stories by George Bronson Howard, in which Kingsley Benedict was featured. The Universal was fortunate enough to secure the noted author of these stories, which appeared in book form under the title of "The Adventures of Yorke Norroy, Diplomatic Agent," to produce them at Universal City, and so carefully did Mr. Howard husband his stories that there were several more to be put out when his contract expired. It will be pleasurable news to the thousands of exhibitors who have run this series, and who have sent in their own and their patrons' requests for more of these stories, to know that more are on the way. Kingsley Benedict has been taken from feature work long enough to appear in several more "Perils of the Secret Service," under the direction of Jack Wells, although he is assisting Wells in the direction of the stories himself.

The first of the new adventures is Episode 8, and is entitled "The Adventure of the Icon." In the original George Bronson Howard stories which appeared in the Popular Magazine, this adventure was the most exciting and interesting of all, and it has as great pictorial possibilities as any of the others. The scenario was all prepared by Mr. Howard before he left the Universal, and his script is being accurately followed. In it appear Mignon Anderson as Irma Mailoff, the Russian lady, whose efforts to escape make the drama, Frank Lanning as Boris Van Haden, Baron Van Ritzau as Von Linden, the German spy; Al MacQuarrie, H. C. DeMore, and of course Kingsley Benedict as Yorke Norroy. Carson Huntley does not appear in this episode.

The following adventure has been provisionally entitled "The Door With the Iron Ring," with Harry Schumm.

CAREY'S MOTHER COMING.

HARRY CAREY, Universal western star, is having his house at Newhall newly papered, a gardener is busy and everything is being made spick and span because the actor has received word that his mother Mrs. Ella J. Carey, wife of the late Judge Henry D. Carey of New York, is about to pay him a visit.

"You know mother is mighty particular about the looks of things around the house," said the actor as he was explaining how delighted he was at the knowledge of her coming, "and I don't think she has changed her views since I saw her last.

Carey lives on his ranch near Newhall about twenty miles north of Universal City and he makes a great many of the exterior scenes for his western plays in that neighborhood.

Kingsley Benedict.

HIGH SPOTS AMONG NEXT WEEK'S UNIVERSAL PICTURES

IT is seldom that we find such an abundance of remarkable features as appear among the pictures released by the Universal next week. "A Limb of Satan," "Three Women of France," "Double Suspicion," are all remarkable in their way, and as three and two-reelers are bound to make a lasting impression among exhibitors. The Nestors, Jokers and L-KO on the program are also deserving of special mention. One of these, "Minding the Baby," with Eddie Lyons, Lee Moran and Edith Roberts, is one of the most enjoyable Nestors ever put out, and was considered so good that it was put into the Broadway Theatre to run with Herbert Rawlinson in "Come Through," which is the talk at present of New York City's moving picture Rialto. A little piccaninny which unconsciously takes the place of a white baby left in charge of Mr. Young Husband causes most of the complications.

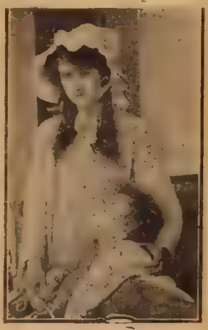
Lyons and Moran.

The next illustration shows Irene Hunt in the role of a Red Cross nurse in "Three Women of France," featuring Jack Mulhall, Irene Hunt, and a cast including the following players: Richard Ryan, Adelaide Wood, the late Daniel Leighton, and Virginia Lee. The story itself was written by Bess Meredyth, and was produced by Ruth Ann Baldwin in a remarkably artistic fashion. As a war picture it is the companion piece to that other two-reeler which has made such a reputation for itself, "The War Waif." War is a great leveller of caste and station, and the three women who are the subject of this feature and whose relation centers in their acquaintance with one man, are brought by force of war's stern realities into a peculiar and most dramatic bond.

Irene Hunt.

The third illustration is taken from the Gold Seal three-reel drama entitled "A Limb of Satan," featuring Ruth Stonehouse. This picture not only features her, but she directed it as well. It furnishes the clever little star with an extremely sympathetic role, that of a mischievous orphan who kept an asylum in such an uproar that the poor manager was tickled to death when she ran away. Her first realization of responsibility, and her first serious attempt to do good in the world, brought her plumb up against a term in jail. "Double Suspicion" is a Bison featuring Neal Hart and Janet Eastman, and it is a corker.

There is a very good L-KO entitled "Hearts and Flour," featuring Eva Novak, Bob MacKenzie, and Chas. Reichman, and Gale Henry in a Joker comedy entitled "Kitchenella," to complete the comedies for the week. There is also a single-reel Imp drama entitled "Hatton of Headquarters," with Lee Hill and Charles Mailes, which deserves special mention.


Ruth Stonehouse.

MARY MAC LAREN IN

Mary at her mother's grave.

WAR times and the consequent scarcity of men to do the work of the world are forcing women into farming, so that they and the fighters may be fed. We look upon this situation as a new thing, but "The Plow Woman," the Butterfly Picture which was made by J. G. Alexander from the novel of Eleanor Gates, and produced by Charles Swickard, shows us that the splendid pioneer women of America, whose fearlessness and indomitable persistence in the face of overwhelming odds was so largely instrumental in making this country what it is to-day, knew what it meant to plow and sow, to reap and thresh, in the days when the flag contained fewer stars than it does now. The story of one of these mothers of the race, who sacrificed herself for her family, is well told in this fine picture, in which Mary MacLaren is starred in a congenial role. Quaint costumes of the seventies, uniforms of our frontier soldiers, Indians in feathers, settlers in coonskin caps and "butternuts," hunters and frontier characters, make up the varied personages who play their parts in the development of the story.

Andy MacTavish was a pioneer, a stern, God-fearing Scotchman who held that women were but slaves to men, and that they needed no education. He was power supreme over his little daughter Mary and his wife, whose failure to present him with a son had damned her in his eyes. When she gave birth to another girl baby, Andy became so violent that the little woman passed away, leaving only Mary to care for the new child, named Ruth. She did this with every bit of energy and love in her whole being.

Mary had first met Jack Fraser, the pride of the army surgeon's heart, when she rushed for the doctor when Ruth was born. They had become great friends.

Womanhood found Mary MacTavish still a willing slave to the little sister whom she mothered. She sacrificed her life to Ruth, who was content to rest in the shadow of her sister's protection. Lieutent Jack Fraser of "B" Troop, continued to be the brother to Mary and also to Ruth, who adored the big fellow. But seeing the look of love in Ruth's eyes, Jack immediately confessed his love for her. They forgot to tell the older girl of their discovery, and for that reason she herself kept on loving Jack.

CAST.

Mary MacTavish	Mary MacLaren
Andy MacTavish	Harry de More
Ruth MacTavish	Marie Hazelton
Lieut. Jack Fraser	L. C. Shumway
Surgeon Fraser	Kingsley Benedict
Buck Mathews	Hector V. Sarno
Bill Mathews	Eddie Polo
Mary, as a child	Clara Horton
Jack, as a child	George Hupp
Trooper	Tommy Burns

The railroad was planning to build through this country, and the squatters were urged to protect their land by filing their claims at the government office in Bismarck, as there were many claim jumpers. Andy MacTavish decided to do so, but he found that Buck Mathews and his brother Bill, Sioux half-breeds and new arrivals, known the length and breadth of the Indian country as "badmen,"

"You are a cruel woman."

"THE PLOW WOMAN"
BY
ELEANOR GATES

BUTTERFLY PICTURE. Adapted from he novel by Eleanor Gates by J. G. Alexander and produced by Charles Swickard, with Mary MacLaren n the title role and a fine cast.

The plow woman at her toil.

had already jumped it. Buck had to take possession by noon of that day, and for that purpose, went to the cabin where he found Mary and Ruth alone. Mary attempted to protect her sister, and because of her anger, aroused the admiration of Buck. Fraser entered the cabin in time to force the half-breed to leave, vowing to get revenge. Just as Jack was departing, Andy returned and accused the young fellow of stealing his claim, but Mary told her father that he had saved it for them.

A cyclonic storm had arisen, and while the lightning flashed and the thunder roared, Andy read from the Bible to Mary and Ruth. Mary dreamed during the reading, but Ruth furtively read from a book given her by Fraser. Her father, noticing this, demanded the book, and the girl refusing, snatched up his rawhide whip and started for her. Both Mary and Ruth backed to the cabin door, followed by their father with his whip upraised. A flash of lightning struck him to the ground, his left side paralyzed.

Buck, from their first meeting, desired Mary, and determined to get her as well as the claim. One day he approached her as she was plowing in the fields. She raised her whip and struck him, but wresting it from her, he snarled that he would get her.

Mary sent Ruth, escorted by Jack Fraser, to school at Bismarck. Some months later she received a letter from the matron of the school, demanding that she come for her sister immediately, as she was not a proper associate for the other girls. Mary hastened to Bismarck and found that Ruth was now the mother of a baby boy. Though heart-sick, Mary adored the babe and denounced the matron for her treatment of Ruth.

When Andy saw the child, he

(*Continued on page* 32)

"I'll take charge of the baby."

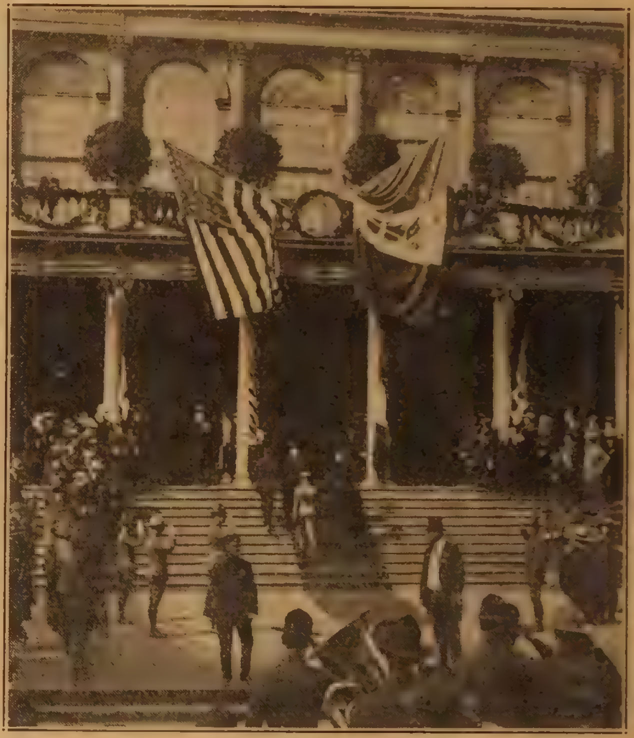
UNIVERSAL ANIMATED WEEKLY

Lord Northcliffe head of British War Mission in U. S.

Commencement at Yale—New Haven.

UNIVERSAL CURRENT EVENTS SCENES

Reception to Italian Commission—College Stadium, N. Y.



Welcoming Italian Commission at City Hall, N. Y.

WITH THE NEWS WEEKLIES

BILL GANZ SCORES AGAIN

"BILL" GANZ, the cameraman of the Animated Weekly and Current Events, has had another adventure. You remember it was he who went so cheerfully under fire at the time of the munitions explosion at Haskell, New Jersey, and took the best night photographs which were secured, though shells were falling all around his camera. Well, he's been at it again, and this time in the City of Brotherly Love, Philadelphia. They were receiving the Italian Commission there, you know, and of course the cameramen of the different Weeklies gathered like flies around a honey-pot. One in particular had aroused the ire of the redoubtable Bill on another occasion. "He put one over on me once at Columbia," says Bill, "and I made up my mind that here was my chance to get even." Even it is, and a bit to spare, for Bill came home with some absolutely exclusive pictures, and this is the way he did it.

"They were going to present a medal to some Italian whose son had been killed in the war," he says, "and there were about 25,000 people at the Columbus, or Colombo, Monument—I don't know which it is—to see them. Marconi was there and all the big guns, and the people were just crazy to see them. They made a circle around the monument and ringed it with mounted police, and I set up my camera in the cleared space in the middle."

"How did you get permission to go in there?" I asked.

"Oh! I didn't have no permission," said Bill quite cheerfully, "I just went in on my nerve—— Well, nobody paid any attention to the police or the roped-off space when the Italian bigwigs arrived. They surged in and there was the greatest mob you ever saw. They shoved me all over the place and nearly busted my camera, and I grabbed it and tried to force my way across to the cars of the Commissioners on the other side. I nearly spiked a lot of people with the tripod, and it was certainly a great mix-up for a while. I managed to get into Marconi's car, and I stood up with my feet on the cushions where he had been sitting, and started to take pictures of the jam. They couldn't present no medal, or have no speeches, or anything, and the police got mad and began to club a way through for the big Italians, and there were a lot of people lying around hurt—and it was one grand time generally. All the time I was grinding pictures, and when Marconi finally got back to his car, I refused to get out, so he had to find another. I got a fine close-up of him, and got even there with my cameraman friend, because he was boasting that he had got a fine close-up at the monument, and that I had nothing, and my picture is just as good as his.

"Well, I wanted to get rid of the other guys, so I pretended that I hadn't got nothing, and said that I was disgusted and that I was going over to the station and go home. But of course I really hung around for the doings next day. One of the still photographers told me that the others had all gone back to New York, so I knew this was my chance to get even for good. They had a big time all prepared at Independence Hall for the next day, and I stayed over and was the only cameraman present and got fine pictures of them presenting the medal and the reception and everything. One of the cops asked me if I wouldn't like the statue in Independence Square moved out of the way for me so I could get a beter view—so I suppose I must have acted as if I about owned things around there. I telephoned over to New York that I had pictures of the two events, but I didn't think they were much. And when Jack Cohn saw them he said they were simply great—so that shows you never can tell. Anyway, I got even with my camera friend. It reminded me of the story of the green reporter who was sent out to get the story of a wedding. When he got back they said, 'Well, where is the story of that wedding?' He said, 'There ain't no story—the bride shot herself.' That's what it reminded me of," said Bill.

CURRENT EVENTS No. 7.

Uncle Sam Welcomes Russian Commission.—Washington, D. C.

Sub-Title.—Secretary Lansing greets Boris Bakhmeteff, Head of the Commission.

World Famous Spots Thronged as Season for Bathing Opens.—Atlantic City, N. J.

Sub-Title.—Annual Bathing Girl Parade.—*Venice, Cal.*

Sub-Title.—Priscilla Dean, Universal Film Star, in prize winning suit.

Washington Arch at Valley Forge Nation's Gift to Pennsylvania.—Valley Forge, Pa.

Class Day Exercises Find Many Graduates in Uncle Sam's Service.—Many Harvard students take day off from camps to fight confetti battle in great stadium.—*Cambridge, Mass.*

Sub-Title.—*Yale College, New Haven, Conn.*—Notables gather for Graduation Exercises.

Nation Opens Heart to Italy's Sons of Visiting Commission.

Sub-Title.—No Greater Demonstration Ever Given Foreign Visitors.—*Pittsburgh, Pa.*

Sub-Title.—Where enthusiastic throngs swept past police barriers and overwhelmed Commission with greetings.—*Philadelphia, Pa.*

Sub-Title.—Metropolis pauses to honor great men.—*New York City.*

Northwestern Rose Carnival a Great Patriotic Spectacle.—Portland, Ore.

UNIVERSAL ANIMATED WEEKLY
No. 78.

Pennsylvania Answers France's Call.—Military parade of men who have enlisted bids you who haven't done so to get into uniforms.—*Pittsburgh, Pa.*

Canadian Kilties Recruit in Maine.—236th Canadian Battalion in picturesque uniforms thrills crowds and causes many to enlist.—*Bangor, Me.*

Well, it Looks Like the Old Mule is "Done For."—Line drive tractor obeys more quickly than trained farm stock.—*Milwaukee, Wis.*

A Close-Up of a Great Man.—Portrait study of Lord Northcliffe, famous English journalist, head of British War Mission in America.—*New York City.*

Some Boy!—Eighteen year old R. E. Madsen, world's longest "Edition," at 7 feet 10½ inches, is still growing.—*Sapulpa, Okla.*

Italian Mission Honors Garibaldi.—In stadium of City College throngs honor famous visitors.—*New York City.*

"Our Aerial Supremacy to Decide World War."—Howard E. Coffin, Government industrial expert says we can—and will—build tens of thousand aeros in a year.—*Washington, D. C.*

Sub-Title.—Howard E. Coffin, at left.

Sub-Title.—Society's Sons to Serve Aviators, Harvard boys, class of 1915, from famous American families, prove that they are made of the proper stuff.—*Aviation Camp, Mineola, L. I.*

Sub-Title.—Back row, left to right, Charlemagne Tower's son, Roderick; J. R. Richards and J. H. Baker.

Sub-Title.—Front row, left to right, Teddy's son, Quentin; H. B. Turner and T. J. D. Fuller, Jr.

Sub-Title.—"A chip off the old block"—Quentin Roosevelt.

Sub-Title.—Unit No. 3, Aerial Coast Patrol, ready for France.—*Mastic, L. I.*

Sub-Title.—E. K. Jaquith, natural birdman, never uses goggles nor headgear.

EPISODE TWO
"THE MYSTERIOUS MESSAGE"

Above—The Gray Ghost orders his men to get Hildreth.

Below—We see Hildreth.

Harry Carter, Eddie Polo, Priscilla Dean and Emory Johnson in

"The Gray Ghost"

THE second chapter of the new serial. Adapted for the screen and produced by Stuart Paton from the Saturday evening Post success, "Loot," by Arthur Somers Roche.

CAST.

The Gray Ghost	Harry Carter
Morn Light	Priscilla Dean
Wade Hildreth	Emory Johnson
Jean Marco	Eddie Polo
Williams	Francis MacDonald
Ashby	Wilton Taylor
Cecelia	Gypsy Hart
Brenner Carlow	T. D. Crittenden

THE second chapter of "The Gray Ghost" is called "The Mysterious Message" and refers to the telegram from the young Englishman Hildreth, to the Fifth Avenue jeweler, Arabin, which is intercepted by Williams, the jeweler's secretary, who is in the pay of the Ghost. The screen story follows pretty closely the original tale by Arthur Somers Roche, published in the Saturday Evening Post under the title of "Loot," adapted and produced by Stuart Paton.

Hildreth, the English attorney, is ready to go to New York, and Carlow commissions him to get a necklace worth two million dollars from Arabin in New York, saying that he will cable Arabin in code that Hildreth is coming.

On the steamer Hildreth receives word from Arabin that he will be unable to meet him at the dock, but will call at the Hotel Battenberg that night, where Hildreth's room is already engaged for him.

Meanwhile, The Gray Ghost reads the copy of the cablegram from Carlow, which says that Hildreth will arrive in New York on the 25th; that the necklace is to be delivered to him per order, he having Carlow's certified check for two million dollars. One of The Gray Ghost's men as a taxi-driver is sent on a commission at once.

Morn Light, in her dressing-room, awaits a message from Gray Ghost. Her maid watches furtively and closely; she appears to be a woman not to be trusted. The Gray Ghost arrives, first phones to some men and then proceeds to try to make love to the girl, but though he loves her, she hates him and eludes him at every turn.

Hildreth lands from the steamer and is met by a man who presents a card from Arabin & Company, and leads him to a taxi. But just as he is about to enter the machine, Hildreth suddenly remarks that he prefers to walk. Behind his back, the driver and the other man glare at each other.

In the Battenberg Hotel, other men are waiting. Hildreth learns that a room has been engaged for him by Mr. Arabin on the sixth floor, but when he gets up there he shudders as he looks down into the street—such a distance below—and tells the bellboy he thinks he will have to change his room. The men in the adjoining room hear his words and are furious. They manage to stand near Hildreth as he procures another room near the ground floor, so that they see the number of it. Then they phone The Gray Ghost at Morn Light's apartment of the change of rooms. The Gray Ghost curses them for bungling things.

William, private secretary to Arabin, but really a co-worker of The Gray Ghost, comes to the apartment and the former tells him of their disappointment. William is worried about having intercepted Carlow's cablegram, but The Gray Ghost merely nods grimly. The three crooks enter and The Gray Ghost flays them for their failure to do as ordered. He tells them of the two million dollar check and of the pearl necklace—he wants them both. Morn Light is fearful of what is going on. The Gray Ghost phones Hildreth that he is Arabin and is very sorry he couldn't meet him at the dock, but has booked seats for a show at the Brooks Theatre, after which they will have a supper party. He will be unable to go with Hildreth to the theatre, but will join him as soon as possible. Hildreth is delighted at Arabin's thoughtfulness.

Morn Light blames The Ghost for lying and saying that he is Arabin. She declares that she is going to telephone Hildreth. She picks up the telephone, and he grabs her. They fight, and he chokes her into submission as the picture fades out.

Fancy Shooting in "The Reed Case."

WHAT would you do if you went up to a lonely shack in the Adirondacks to recover from a nervous breakdown, and were greeted on your arrival by a bullet through your hat? Then having convinced yourself that it was an accident, how would you like to have two bullets come sniping through the window as you lay in bed and land in the headboard? That was the reception which awaited the young detective, Jerry Brennon, hero of the Butterfly Picture "The Reed Case," and the spectacular shooting which puts punch in the story, was done by Universal's modern William Tell—Ed Jones.

All the Universalites trust Jones to take pot shots at them whenever he feels inclined, for they have perfect confidence in his marksmanship. Allen Holubar, who wrote, directed and starred in the picture with Louise Lovely opposite, allowed Jones to put the bullet through his hat, and later to drive two shots through a pane of glass as he sat beside the window. He also feigned sleep while the two shots whizzed into the headboard of his bed.

"The Reed Case" is decidedly there with the punch. When ill health forces the young detective to leave town, he takes refuge in a mountain cabin. Crooks have been there before him, and have hidden the kidnapped niece of Senator Reed in a secret room. They have to get rid of the detective, so they try to scare him with fancy shooting. They fail, and after a lot of fighting, the picture ends in a pretty love story.

Scene from the coming Butterfly, "The Reed Case."

FARNUM CELEBRATES HIS PICTURE ANNIVERSARY

FRANKLYN FARNUM and Brownie Vernon are the stars of next week's Bluebird Photoplay "The Car of Chance," in which a young fellow "cut off without a shilling," makes his car earn a fortune and the girl of his choice. While this picture was being made, Farnum gave a dinner to a number of his friends from the Bluebird and Universal studios, to celebrate the anniversary of his picture debut. The dinner was given at a Los Angeles cafe on the evening of Decoration Day, for exactly three hundred and sixty-five days before the actor played his first scene for the camera—in a picture called "The Heart of a Showgirl" which was released as a special, and in which he played opposite Ella Hall.

FIRST
NATIONAL
BANK

Scene from the coming Bluebird, "The Car of Chance."

Elmer Clifton, Farnum's new director, and the Nestor comedians, Eddie Lyons and Lee Moran, who live in the same club with him, were guests of honor at the party, and there were speeches, in one of which the host apologized to motion pictures for not taking them seriously at first, and failing to appreciate them at their true value. He was afraid he would miss the audiences to which he had been accustomed so long on the legitimate stage, and he had an uncomfortable feeling that pictures were a "comedown." But a month's experience of the life convinced him that he had never made a greater mistake, and now it would be impossible to persuade him to return to the stage. The regular hours, outdoor work, home life, steady work with no disappointments, no weeks of rehearsal for a play which proves a failure, as well as the enormous public to which the picture actor can appeal, and the pleasures of finding that personal popularity has not been lost but rather increased, have proved to one more actor the superiority of pictures to the speaking stage.

Universal Dora Has Recruited 1000 Men

Dora Rodrigues in uniform.

HURRAH for Dora Rodriguez!—Universal Dora, the girl who is traveling from New York to Universal City recruiting forty thousand men. Before she closed her triumphal engagement in Pittsburgh, in which she was assisted by the recruiting officers, an army and navy regiment, and the boy scouts, she had recruited her one thousand men. If sixty-nine other ladies as proficient as Dora had done the same thing, President Wilson would not have been forced to send out his call for seventy thousand volunteers as he did. While in Pittsburgh, Miss Rodriguez recruited 52 men. The Pittsburgh Dispatch gave her all the space that any national public character could desire, featured her recruiting on its bulletin board, and gave her the freedom of the city to use as she saw fit in her work.

J. B. Buchanan, the Universal cameraman in that territory, followed her about with his camera and got an elegant picture of her in the wonderful parade which marked her supreme effort in Pittsburgh. The negative was sent to New York and the print rushed back to her to use in her further recruiting along with the pictures of the army and navy which she carries, and on which she gives a very interesting lecture in connection with her appearances.

While in Pittsburgh, Miss Rodriguez met Ben Wilson, the star of "The Voice on the Wire" serial, who was making a whirlwind tour of the "Smoky City," and is jumping across the country much faster than Miss Rodriguez, to return to his work in another Universal serial. She states in a letter to Mr. Laemmle that she was very much pleased to make Mr. Wilson's acquaintance, and that he in turn added to her popularity by referring to her in every one of the speeches he made in the Pittsburgh moving picture theatres.

Miss Rodriguez is starting out bravely for her second thousand men, and with the experience behind her, and with the enthusiasm of the first thousand, she feels that that will be a very simple matter. The first objective of her march is Cincinnati, which she claims as her home town in America. She has wired on to her home for a new suit of clothes to be made for her, her present suit showing evidences of the wear and tear of the courageous journey that she is making. The new suit will be an exact replica of the United States service uniform, will be of the same material, color, cut and weight, although it will probably be the smallest service uniform ever made, for Dora stands just five feet in her socks. Yes, sir, she wears socks, too, and she is having a pair of army shoes made in 2½A.

Her route has already taken her from Newcastle, Pa., where she stayed two days to Beaver Falls, Pa., where she set up her recruiting tent in the Nixon Theatre, and aroused tremendous interest and enthusiasm. This week she is in Youngstown, Ohio, and next week will find her in Cleveland. A tremendous reception is being prepared for her, of course, in Cincinnati, where she has numberless friends, and where a sort of an "old home" week will await her.

A COMEDIAN AND HIS MOTHER.

MILTON SIMS, who plays opposite Gale Henry, Universal Joker comedienne, rushed back to his set a few days ago all smiles.

"What's happened?" asked Miss Henry, "did you get your salary raised?"

"No, but I just talked to my mother on the telephone—it is the first time I have heard her voice in over two years. She has just arrived from New York and called me up at once. Thank goodness she did not come out here and see me in this make-up for "Kitchenella," or I know she would have gone right back to New York.

"For Me and My Gal" Registers as a Song Hit

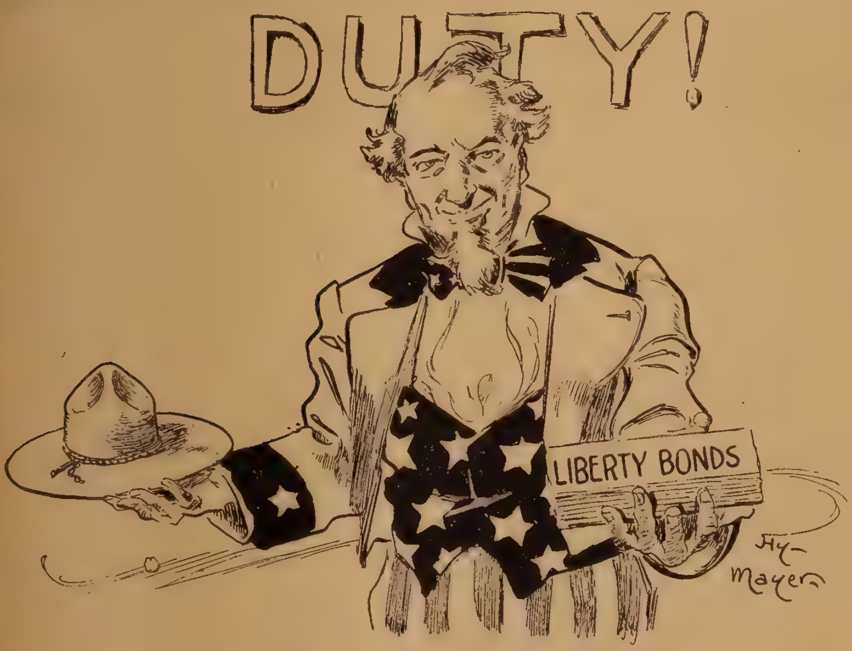
ANOTHER song hit has made its appearance. "Let's All Be Americans Now" delayed it for three weeks, because the time demanded a patriotic song hit instead of a sentimental one only, but now "For Me and My Gal" has made its appearance and amply justified itself. This is an adaptation of the well-known song by Edgar Leslie and E. Ray Goetz, and was directed by Harry Cohn with the well-known dancing stars, Gladys Clark and Henry Bergman, of the Winter Garden. Our illustration at the head of this page shows them signing a contract for the song with Ted Snyder.

Clark and Bergman Sign Contract with Ted Snyder.

DANIEL LEIGHTON DEAD.

Universal City, June 20.—Daniel Leighton, one of the cast of the new serial, "The Gray Ghost," died today of heart failure. The actor was making up in his dressing-room for his role in the serial, when he dropped dead, and was found by some of his fellow players. Leighton was thirty-seven years old, and the son of Horace Leighton, a famous Irish actor of the last generation. Leighton had had a long stage career before he became a screen player, and he had been at Universal City for some time. Beside his role in the serial, that of one of the henchmen of the "Gray Ghost," he played an important part recently in the Butterfly Picture, "The Phantom's Secret," in which Mignon Anderson was starred. In this photoplay he had a most remarkable makeup, for he was well known for his ability to make an interesting "mask." He also plays an important role in "The Woman Who Would Not Pay."

Leighton leaves a wife and child who were with him in California. He will be much regretted by his fellow players, and the sudden death made a deep impression at the picture city.



Take This or That, For Everyone Must Do His Duty.

CANADIAN NOTES

By J. W. Cambridge.

HAMILTON, Ont.—David Stewart has assumed ownership of the Red Mill Theatre.

Mr. Stewart has a reputation of being one of the most successful showmen in Canada. Another notable feature about Mr. Stewart's success is that during the entire period of his exhibiting, he has stuck to Universal Films and Features and he has always stated that this was in a large measure responsible for his progress.

The Red Mill Theatre has been greatly improved and enlarged during the time that Mr. Stewart has been its manager and now as its owner it is quite within reason to state that further changes will be made for its betterment.

VANCOUVER, B. C.—A party of welcomers from the University of British Columbia gathered at the station to meet Professor O. H. Richardson of the University of Washington who was due to arrive here from Seattle. They reached the Great Northern station in good order and lined up to make the visiting professor feel at home. Presently a gentleman carrying a bag with the name Richardson hove in sight, the welcome party approached him, relieved him of his bag. "Professor Richardson?" they queried. "That's me," professor answered, and it was quite a time before the welcome party cleared up the mystery and discovered that the one they welcome was no other than Professor F. H. Richardson of the Projection Department of the Moving Picture World.

Universal Office reports that the Pantagee Circuit has booked the new Current Events and Universal Comedies to run in their Victoria and Vancouver houses. Mr. Langley of the Vancouver office reports that they are going to put these pictures in all their houses in the West, including those in Winnipeg, Calgary and Edmonton.

CALGARY, Alta.—Mr. D. G. Walkley, president of the Film Exchange Managers Association of Albert, has announced that their association is going to strenuously fight the proposed Daylight Saving Bill for their territory and has enlisted the aid of exchange associations of Canada for a Dominion wide campaign of protest against the measure.

The association points out that it not only shortens the dark hours of the evening which tends to keep patrons away from the show but also confuses the time table for shipping the film.

Dorothy Phillips in "THE FIRES OF REBELLION"

WITH LON CHANEY AND WILLIAM STOWELL

Left—Madge resolves that her life shall not be like this.
Right—"You can do anything with two hundred dollars."

FIRES OF REBELLION" is the second Bluebird Photoplay to be produced by Mrs. Joseph de Grasse, better known to the profession as Ida May Park. In this case, she wrote her own story, and then directed it with the fine company composed of that famous trio, Dorothy Phillips, Lon Chaney and William Stowell, who have done some of the finest things on the Bluebird program this year. Many of the scenes were laid in a factory town of New England, and in order to reproduce the correct atmosphere, Miss Park took the company into the factory district of Los Angeles, where a large crowd became unintentional actors in the drama which was filmed there. Miss Phillips does some of her best work as the little heroine who is determined that her life shall not be that of the women whom she sees around her, living drab lives, little better than slaves. Her fire for rebellion is finally quenched, after a bitter experience in the city, and the ending is more than satisfactory.

Madge Garvey works in the Sackville Shoe Factory, where most of the inhabitants live out the daily round of their drab lives. She lives with her weak mother, and drunkard of a father, and hates the drudgery of her life, wondering why her mother puts up with it all.

Madge has a sister Helen, who is married to Dan Mallory, and Helen's life is a counterpart of her mother's. Dan has taken to drink, and is discharged from the shoe factory by John Blake, the new foreman.

BLUEBIRD PHOTOPLAY. Written by Ida May Park and produced by her from her own scenario. Starring Dorothy Phillips, with William Stowell and Lon Chaney in support.

CAST.

Madge Garvey	Dorothy Phillips
Helen Garvey	Belle Bennett
Mrs. Garvey	Alice May Youst
Joe Garvey	Richard la Reno
Cora Hayes	Golda Madden
Dan Mallory	Edward Brady
John Blake	William Stowell
Russell Hanlon	Lon Chaney

Helen comes to her old home, full of anxiety. Dan has not been home all night, and she fears he may have come to harm. Her mother is afraid to sympathize until her husband has left. Madge pats her sister's shoulder in silent sympathy and leaves. Another day of work begins.

In the office of the Sackville Shoe Factory works Cora Hayes, a stenographer. She is self-conceited and vain, believing herself the recipient of admiration from all men. Cora condescends, however, sometimes to eat lunch with Madge, who proves a good listener to the tales of her conquests. Cora is telling Madge about John Blake, who has been called into the office that morning and complimented by the superintendent for his courage with the men, when suddenly a noise is heard at the other end of the yard.

It is Dan, drunk and threatening. He staggers about with a couple of his cronies, bragging of his contempt for Blake. The cronies point to Blake, who has come in. Mallory assaults Blake, but Blake knocks him down, together with his cronies, who spring to Mallory's assistance. Madge runs up. Blake is attracted by her sorrowful face. The two cronies pick themselves up, and Blake orders them to carry Mallory, still unconscious, to his home. Madge leads the way and Blake follows, hedged in by a mob of workers.

The doctor pronounces Dan dead, but says that the cause was heart failure from alcoholism, not the blow which Blake gave him. The mob yells and clamors, but Blake, unafraid, walks into their midst. Madge watches him, impressed by his strong will and bravery.

Now that Dan is dead, Helen, alone and miserable, comes back to live in her old home. Garvey is furious at this, but the prospect of Blake for a son-in-law appeases him, and Helen is allowed to remain. Blake at first comes on account of the bills incurred by Dan's death, which he has paid, but

gradually it is evident that Madge alone brings
to this home of squalor.

Cora Hayes leaves for New York, where she
secured a better position. She writes enthusiastic
to Madge of New York and its life. Meanti
Blake proposes to Madge. She is rebellious,
accepts him, and the day is set for their marri
Garvey is pleased, and proceeds to get drunk a
celebration. The only thing which reconciles Ma
to her marriage is the money which her fat
gives her to buy the wedding clothes.

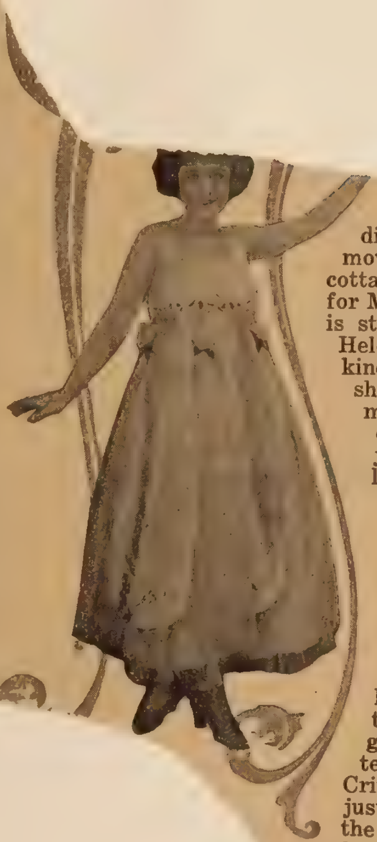
Soon there is another mouth to feed, and w
Helen tosses weakly on the bed, Garvey paces up
down the room angrily. Blake enters, and Garve
anger changes to a suggestive leer, as he points
Madge, who is holding Helen's baby in her arms.

Madge receives another letter from Cora, who says that her boss is willing to give her the "once-over" for a new poster idea. She urges Madge to dress well and come to New York. Madge is determined not to become another slave, like her mother and sister, and decides to go. She thinks kindly of her father for the first time, as she counts the money she managed to save on the wedding clothes. Then she discovers that Blake had given her father the money. The wedding day arrives, and while Garvey and his wife get dressed, Madge weeps. Madge tells Helen of her plan, which is spoilt by her discovery. Helen pulls out an insurance check for $200. She gives this to Madge, and tells her to cash it in New York, and take with her Blake's money. Madge is grateful for Helen's sacrifice, and dresses in her old clothes, escaping by the window.

She arrives in New York safely, and is taken by Cora to her room. Later, when she is introduced to Russell Hanlon, Cora's boss, she is shy. Hanlon approves of her appearance, and takes her to Crinnell, the artist, where she is to pose for the poster. But when she sees the scanty costume she is to wear, she runs out.

That night Cora is surprised by Madge, who blames her for having misrepresented everything. Cora tells her that Hanlon has decided to alter the poster, and that he wants her to come to a little dinner party that evening. Madge goes out and has her first taste of wine. She begins to feel dizzy and sick, and the party is broken up, as Cora takes her home. All her money is gone, but she pawns her new clothes to send Helen the money to return to Blake.

Meanwhile



dies. Blake takes Helen, her mother and the baby to the little cottage he had kept as a surprise for Madge. And in New York Madge is starving. When Madge receives Helen's letter, telling of Blake's kindness and of the little cottage, she is driven to desperation. Almost mad, she goes to Hanlon's office and asks for the poster job. Hanlon tells her she is too late for that now, but he has a magazine ad for which she can pose. Madge accepts the offer. Later Blake discovers the "ad" in the magazine. He is shocked, and determines to bring her home. He secures her address from Helen and leaves for New York.

At the lodging house the landlady tells him she has gone in a taxi with a gentleman. Blake goes to Cora and forces her to tell him that Madge is at the Crinnell studio. He arrives there just in time to save Madge from the clutches of Hanlon, and takes her home. Next morning Blake tells Madge of the little surprise cottage waiting, and she nestles in his arms with a sigh of content.

A SAMPLE READER.

When "Bluebird Day" arrives
"Fires of Rebellion" will be dis-
played at your theatre with Doro-
thy Phillips playing the leading
hotoplay is based on the problem of
a factory girl is led to quit the sur-
which her kindred have existed for
to seek an adventure in social better-
goes to a great city, finds evil and
that she had never dreamed of and,
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window, and she
has been kidnapped.

Two crooks break in, and Dick gives the girl his revolver and starts to fight with his fists. Then suddenly she turns the gun on him. He realizes that she is a decoy. They are bank thieves. They tie him, and leave the girl to guard him. He' asks her to untie him, but she says she dare not. At last she does' so, and he climbs out through the window, and goes for help. The two crooks return and threaten the girl. She says she is through with them. They advance toward her when Dick enters with two policemen. The men are made prisoners and the girl is allowed to go free. She tells Dick that she is going home to start again.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 26.

A non-recoil airplane gun of large calibre is the first subject of the Screen Magazine, Issue No. 26. The preparation of a shad for planking is shown in complete detail by Mrs. A. Louise Andrea, the culinary expert. Then comes the making of a mattress, including all the steps in the production of the bulky article. Artificial incubation of eggs, as it is carried out by the New York College of Agriculture at Cornell University is the next subject. The reel closes with a clay cartoon by Willie Hopkins, the sculptor, called "Sport Fiends."

Start a
BLUEBIRD
DAY
in YOUR house

SCREEN
MAGAZINE

The Universal Screen Magazine is exactly what its name implies. It pictures science, inventions, and other interesting subjects, then closes with a humorous miracle in mud by the renowned Willie Hopkins. One showing in any theatre means that the crowd will flood you with requests to continue to show it every week thereafter. Book it through your nearest Exchange or get free booklet for them. If they cannot supply you, fill in the coupon.

Universal Screen Magazine,
1600 Broadway, N. Y.
Gentlemen—Send me at once Free Booklet Weekly Service of Universal Screen Magazine.

Name ....
Address ....
Town ....

Myrtle Gonzalez, George Hernandez and Lawrence Peyton in "The Greater Law." Dramatic Story of the Klondike in Five Reels

Production.
Directed by Ly
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THE MOVING PICTURE WEEKLY

VOL 4. JUNE 30, 1917. No. 20.

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PAUL GULICK..........Editor
M. WINKLER..........Music Editor
PETER PEPPER..........Interviews
MARJORIE HOWARD..........Interviews
JOE BRANDT..........Business Manager
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UNIVERSAL ANIMATED WEEKLY

Some people want dramas—others want comedies. But no matter what may be the choice in plays, UNIVERSAL ANIMATED WEEKLY hits them all as a "just right" feature because it shows them the important events that they read of a day or so back in their newspaper.

Book Through Your Nearest Exchange

If the Exchange hasn't a print in hand fill in the coupon and we will see that you are supplied.

Universal Animated Weekly,
1600 Broadway, N. Y.
Gentlemen: Send me at once full particulars Weekly Service of Universal Animated Weekly.

Name............
Address........
Town.........

A NEW LIGHTING MET

TIME was when a man lit his cigar on the moving picture screen and no flame appeared; no glow was reflected from the match. Only the smoke of the lighted cigar showed in the picture. The same time saw flickering candles and apparently lighted lanterns casting no beams, and scarcely a sliver even of light into the darkness. Back lighting, side lighting, overhead lighting and foots—all were required, and none of them sufficed. To the critically inclined they were all makeshifts, and such they were. It's all the fault of the camera. This treacherous instrument, so kind to some, so cruel to others, for a long time had the Indian sign on any light not cast by old Sol. The ingenuity of man minimized this shortcoming of the camera when the big Cooper-Hewitts came into existence. But a match was still a match to the camera, nothing more. This substitute for the sun has been a great boon to the movies, and has enabled New York and other aspiring movie centers to give sunlit California a run for her supremacy, but even the Cooper-Hewitt has its limitations. The Universal through its lighting experts has been working to overcome these drawbacks for several years and early this year it put into operation a new method for producing lighting effects which marks a tremendous step forward in picture art. It is the talk of all the Western studios as well as the admiration of all who see productions made at Universal City.

To John M. Nickolaus, Superintendent of Photography at the Universal Company's Pacific Coast studios, belongs the credit for the new discovery. And it is but one more honor, which the Universal heartily acknowledges when it calls him the most prolific inventor in the moving picture world. The new lighting method is but the most recent of his invaluable discoveries extending over six or seven years. Superintendent Nickolaus entered into a series of experiments with O. Elmore, Chief Electrician, which resulted in an entirely new and advanced method of making the light effects real in any picture taken by the new

By
PETER PEPPER

D

If a scene is supposedly by a gas light, electric drop l lamp, hand lantern, or even a the direction of light in this tually comes from the fixture id in sufficient quantities to be ully recorded on the screen. complish this required no end irch and days and nights of application in the numerous experiments necessary, until irce of light would photograph ilation motion picture speed roduce on the screen exactly original—as either the match, lle or the electric light would the eye.

nvention in lighting has been so suddenly and is so far in of anything of its kind previ- operation, that to the director the picture in which the effects are used, it seems almost uncanny; when reproduced on the screen the director can hardly believe his eyes and marvels at the fact that after all the years of artificiality and crude methods in vogue something of practical use has become a reality.

"There is no doubt, whatever," said Carl Laemmle, President of the Universal Manufacturing Company, after viewing a number of scenes in current productions in which the new lighting effects were shown with a vividness really startling, "that this new discovery will have the effect of making the pictures more interesting and it will certainly contribute an added attractiveness to the productions. Superintendent Nickolaus and Chief Electrician Elmore are to be warmly commended for their scientific achievement."

On the two centre pages appear a number of illustrations of the new lighting method. The first picture in the top line is Mr. Nickolaus,

(*Continued on page* 34)

THE UNIVERSAL FILM MFG. CO. PRESENTS GEOR

"Come T

Direct
Bookings
Considered
In all
Unsold
State Rights
Territory

RONSON HOWARD'S MIGHTIEST MELODRAMA

hrough"

"One is appalled by so much cleverness—"COME THROUGH" is all that is claimed for it, and then some. Audience kept on edges of seats for two hours." —*New York Tribune.*

"The Universal came through last night with "COME THROUGH," a thrilling 7-reel drama with a punch and dash that should make it a huge success." —*New York World.*

"Remarkably thrilling—wonderfully entertaining—the best suspense drama New York has seen in years, not forgetting a charming love story entwined throughout."
"ZIT"—New York Journal.

"At the Broadway Theatre the latest and best crook play of the films is "COME THROUGH." It fairly vibrates with thrills." —*New York Evening Telegram.*

"Vivid and thrilling screen story." —*New York Evening World.*

STATE RIGHTS NOW SELLING

"COME THROUGH"— is George Bronson Howard's greatest thriller, done in 7 magic reels of the tensest kind of drama action you've ever witnessed on any screen.

"COME THROUGH"— offers State Rights Buyers a wonderful opportunity to get the big money with this production. It must be seen to be fully appreciated. Specially attractive posters and advertising props.

"COME THROUGH"— should be seen by every State Rights Buyer in the country and every Exhibitor. It's without doubt one of the greatest suspense dramas ever filmed, and will draw the big money, particularly on 2- 3- or 4-day bookings. Wire or write for State Rights territory, prices, bookings, etc., to the STATE RIGHTS DEPARTMENT of the

UNIVERSAL
FILM MANUFACTURING COMPANY

CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe"

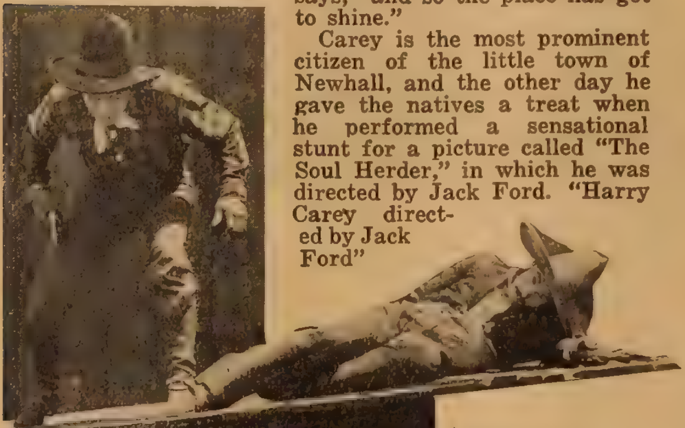
1600 Broadway **New York**

Why Carey Prizes Pete

By Marjorie Howard.

GREAT preparations are on at "Careyville," as Harry Carey calls his ranch at Newhall. The house is full of paperhangers and painters, and there are gardeners hard at work in the grounds. And all this because the actor's mother is coming on from New York to visit him, and he has not seen her for two years.

"But I remember that mother simply can't enjoy herself if things are out of order," he says, "and so the place has got to shine."



This sort of thing is all in the day's work for Carey.

Carey is the most prominent citizen of the little town of Newhall, and the other day he gave the natives a treat when he performed a sensational stunt for a picture called "The Soul Herder," in which he was directed by Jack Ford. "Harry Carey directed by Jack Ford" has a promising sound, and this promise is being fulfilled to the letter in the company which is producing pepful pictures for the program these days. When the Newhallites learned that the actor was to jump from the top of a building onto his horse, and make a getaway from the men chasing him for the film story, business was suspended for the day, and the whole countryside flocked into town as if there were a circus.

Scene from a coming Carey picture.

"Pete," the other actor in the scene, is nearly as famous as Carey himself in the neighborhood. He is the dapple-gray horse who appears with him in nearly all his pictures. When the crowd saw Pete lead in front of the building, they greeted him with applause. Then Carey was seen coming over the roof, and Ford cried "Camera!" Pete started, and at exactly the right moment, Carey came flying through the air, landed squarely in the saddle, and was away as his pursuers came after him, firing as they ran.

Harry Carey and "Pete."

Every one broke into applause, but Carey, waving his hat, cried out: "It's lunchtime and I'm going home!" Then he galloped over to his own house, and when the others came up, he was placidly enjoying his meal. The picture on this page is a "still' posed afterward for the camera, and gives only a slight idea of the thrill in the original scene.

Carey and Pete have worked together so long that they thoroughly understand each other and Pete will do anything required of him with very little urging. Just before they started on this picture called by the working title of "The Soul Herder," the actor had been teaching his horse a new trick. In one of the scenes, Carey was to drop with his horse, when his pursuers make the animal their target. In order to give realism to the incident, he had been teaching Pete to stop suddenly as soon as he heard several shots, fall to his knees, and roll over. After Pete had earned a lot of sugar, the new stunt was performed with success. Later, "Cheyenne" preaches a long sermon to his congregation of cowpunchers, who go to sleep while he is doing so. He wakes them with a few well-placed shots. Pete was outside the set, waiting to be used later,

(*Continued on page* 29)

A Humorous Scene in "Five Little Widows."

EDDIE LYONS AND LEE MORAN in

"Five Little Widows"

A NESTOR Two-Reel Comedy. Written and produced by Al Christie and starring the famous team of comedians in a tale of an engaged man and a Turkish harem to which he falls heir.

CAST.

Daniel Morgan	Harry Hattenberry
His Secretary	Eddie Lyons
Morgan's Daughter	Betty Compson
Mogul Hassan Pfeffer	Lee Moran

IT is most unusual for a Nestor comedy to run to more than two reels, but this one has the advantage of a story sufficiently good to stand it. In fact, it would have been impossible to tell it in less. Eddie Lyons is the recipient of a batch of Turkish trophies from a wealthy uncle, and Lee Moran is the Oriental personage who is sent in charge of them. Five of the prettiest girls on the lot are decked out in bifurcated garments, veils, beads and jewelry to play the "Five Little Widows."

Eddie loves old Morgan's daughter Betty, but her father says he can't support her. Eddie tells the old man that he will go in business for himself and make a fortune. He sets up a broker's office, and waits for clients. Betty tells him that she overheard her father telling some one to buy B. V. & D. Eddie does so, and the bottom drops out of the market. Then Betty finds out that father was ordering underwear, not stocks.

But Eddie had forgotten that he had a wealthy uncle in Turkey. One day he received a letter from him, saying that he was sending his nephew his Turkish treasures, as he could no longer safely keep them there on account of the war. Of course, Eddie fell for the treasures, and so did Betty's father and mother when he told them of the news. A few days later they arrived in charge of Mogul Hassan Pfeffer. Eddie went to meet them, and was flabbergasted to find that they were five beautiful wives. They insisted upon being taken to Eddie's home, though he had invited Betty and her mother there, and was afraid to take five girls to meet them. But Hassan's formidable sword compelled him. The girls were delighted with all they saw, and insisted upon embracing Eddie, much to his embarrassment. Just then Betty and her mother came in, and Eddie hustled the girls into the bedroom. But one of them came running out, and Betty's mother was furious. She would listen to no explanation, but took Betty home.

That night Eddie's engagement was to be announced at Betty's. He went home to dress, and found all the wives in his bed. He called Hassen and had them taken out so that he could dress for the party. They tried to go with him, but he escaped. They followed, however, and arrived in the midst of the party. At last Eddie was given a chance to explain that this was his uncle's harem. When Hassan opened the box he was carrying and showed all the jewels within, Betty and her mother were reconciled.

WHY CAREY PRIZES PETE.—*(Continued from page 29)*

and as the man in the pulpit fired, he fell to the ground according to instructions.

"Carey's shot Pete!" cried the cameraman, and the scene broke up while there was a rush to the side of the horse.

"Hold on, boys!" shouted the actor. "Pete is all right—that's a new trick I've taught him. Get up, Pete, and show you're not a dead one."

Pete can dance a waltz, play policeman, jump through a hoop, ring a bell, and perform other tricks which qualify him for a headliner. He is a perfect glutton for work, and, though Carey has other horses, and a whole kennel of dogs, Pete has earned first place in his master's affections.

Carey and Ford are working on a five-reel picture written for them by George Hively ,and called by the attractive title "Joan of the Cattleland." It is good news that pretty Molly Malone will play the title role in this picture, which promises thrilling fight scenes and unusual riding. Carey is also being featured in a series, in which his favorite character, "Cheyenne Harry," will go through all sorts of adventures, in his own inimitable fashion, under the direction of Jack Ford, with whom Universal's favorite Western actor is doing some of the best work of his career.

"The PERILS of the SECRET SERVICE"

Seven two-reel dramas that fill to the brim that longing in the heart of every virile human for stories of smashing, red-blooded mystery. Founded on the justly popular "Yorke Norroy" stories, written by George Bronson Howard—featuring

KINGSLEY BENEDICT

Each story features a different leading lady—a Universal stunt that has made a hit with the fans who have seen "Yorke Norroy, Diplomatic Agent."

Mr. Howard himself directed the entire series, and has been exceptionally successful in holding all of the vigor and punch of the published stories. Get full details from your nearest Universal Exchange. Ask about the unusual ad props—or write direct to UNIVCERSAL FILM MANUFACTURING CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

BOOK—NOW

DODGING THE

THE success of any moving
quality of salesmanship di
a high form of entertainment
is no such thing as the "Summer
have helped other exhibitors du
write us how you go about the
the idea of seeing pictures during

FROM September to June, the average picture theatre owner gives an excellent imitation of a wilcat in action in his endeavor to keep old man Bum Business at a respectful distance. But with the coming of June, the exhibitor's heart turns to butter and is melted by the first rays of the hot summer sun. The result is that his opponent has things pretty much his own way.

As a matter of fact, there is no real reason why the moving picture theatre should not do almost as much business during the summer as is done during fall, winter and spring. If the public will tramp through mud, snow, slush and rain during the other three seasons to see its favorite form of entertainment, it can be induced to sit in the cool airdrome, or in the well-ventilated theatre during June, July and August.

If custom is keeping the public away, every advertising weapon available should be brought into play to either break or change it. The public should be told of the special advantages of seeing pictures during the warm period.

The cry of the efficiency experts who have studied the exhibitor's problems is that the showman must merchandise his theatre—that it is up to him to put his enterprise upon the same sound basis as does the merchant in any other field.

That these experts are correct is seen in the fact that there is hardly a single legitimate business that closes its doors during the summer months. Where seasonal changes are likely to have a bad effect upon business, the merchants liable to be influenced by these changes put their best foot forward and endeavor to overcome the harmful conditions. And the better the quality of salesmanship displayed by the merchants, the greater is the measure of their success.

The success of the exhibitor therefore depends upon the salesmanship he displays. If he is of the ribbon-counter type, he is content to hang around his lobby and wait for business to drift into his house. If he is of the aggressive insurance-agent type, he goes after his prospects, wherever they may be, and never lets up until he has thoroughly sold them on the merits of his proposition. Once sold, he makes it his business to see that they STAY sold.

There are many exhibitors who do a thriving business during the summer months because they make a special effort to land and hold the crowds throughout that period.

One exhibitor, for instance, made last summer as profitable as the previous spring had been because he got the local merchants to co-operate with him.

There was the case of the confectioner who was exceedingly anxious to get some of the ice-cream soda trade that was flowing into the largest drug store in town. This confectioner was located just half a block away from the theatre in question.

Calling upon the soda merchant, the exhibitor suggested that the former could get some exceedingly valuable advertising and succeed in building up a regular clientele by going after the trade of the people patronizing the picture theatre.

This could be done by giving every man, woman and child attending the theatre a coupon entitling bearer to a free ice-cream soda. The coupons were to be paid for the exhibitor at the rate of one cent for each one redeemed.

The day on which the coupons were to be distributed was to be known as "FREE ICE-CREAM SODA DAY." The advertising mediums were to be the screen, all printed matter issued by the exhibitor, and the confectioner's windows.

The exhibitor figured that although each ice-cream coupon redeemed cost a cent, it was worth that much to get photoplay patrons into his theatre on the days when business was at its lowest level. At most, it simply represented a few extra dollars spent on advertising.

The confectioner speedily saw that while his loss averaged about one-and-a-half cents per coupon redeemed, each coupon represented a possible permanent customer. It meant getting the crowd into the habit of coming his way.

It required but little argument to get the soda dispenser's consent to the plan, which was to remain in force for two weeks. At the end that period, however, the results proved so gratifying to both the amusement and represhment mer-

SUMMER SLUMP

picture theatre depends upon the
splayed by the exhibitor. Where
salesmanship is employed there
Slump." Read the ideas that
ring past summer seasons, then
job of selling to your community
the summer.

chants that the "FREE ICE-CREAM SODA DAY" remained in force for the rest of the summer.

His first co-operative plan having proved a winner, the livewire exhibitor got in touch with the merchants selling the same brand of electric fans that kept his house cool. After pointing out to these electrical goods men that the fans were keeping the temperature of the theatre at least 20 degrees cooler than it was out in the open, he suggested that they arrange window displays of these fans containing announcements of the service and satisfaction they were rendering in his house. The merchants seized at the opportunity of using this idea, with the result that the exhibitor was given much free advertising that not only kept his house before the eyes of the public, but also caused the latter to really believe all he had to say concerning the coolness and comfort of the amusement emporium.

We cite the foregoing as an instance of how eager the local merchant is to get together with the theatre owner on anything that promises to bring business. Show him how to make a dollar and he will gladly help you make one. It is therefore up to the showman to study ways and means of inducing the business men in his community to work with him—and for him.

Co-operative plans can be used to wonderful effect in those rural towns which depend upon the farmers' trade. As a general rule, the Chambers of Commerce, or Boards of Trade in these communities are glad to work with the exhibitor on any idea that will bring the farmers to town for a day.

Consider the circus. It's a big event and nothing short of a disturbance of nature can keep the crowds away.

The live-wire showman can use this intense desire upon the part of the public to be amused to good effect. One exhibitor, located about sixty miles from Albany, not only made use of this idea, but also won the everlasting gratitude of the merchants in the community.

Calling upon the trade body which contained the foremost merchants in town, the theatre owner suggested that a special effort be made to get the farmer folk to come to town other than on a Saturday.

Proceeding to outline this plan, the exhibitor advised that this day be known as "FREE MOVING PICTURE DAY." Naturally, free admission to the theatre would be confined to the out-of-towners.

This could be done by having a man equipped with a Ford, distribute, or "peddle" as it is known in that section of the country, circulars containing the details of "FREE MOVING PICTURE DAY." On these circulars, coupons admitting two or three people would be printed and the people desiring to see the free show would be required to present the tickets at the door.

It was the showman's idea to have the circular contain a number of special bargains offered by the merchants co-operating on the plan. Seasonable goods at marked-down price would act as an additional incentive for the thrifty farmers and their better halves to come to town. Futhermore, the exhibitor suggested the savings these bargains entailed be totalled up so that the out-of-towner be shown that instead of losing whatever money the day meant to him in labor, helping celebrate "FREE MOVING PICTURE DAY" would actually find him ahead in cold cash.

Naturally, the merchants to whom the foregoing was presented demanded to know wherein the showman hoped to benefit. The latter promptly explained that he was willing to rent his theatre, together with the services of his attaches and himself, to the Board of Trade. His own compensation was to be based upon his Saturday profits.

A little calculation proved that the cost of this proposition would mean but a few dollars to each merchant on the Board of Trade body. The publishers of the local papers were called in and they promised to support the plan in their colmuns. One of the newspapermen went so far as to suggest that a prize, in the form of merchandise, be offered for the best esay on "What Moving Pictures Mean to Me," written by the feminine members of the farmers' families.

The date for the big event was set four weeks off, to permit the working

(*Continued on page* 34)

UNIVERSAL COMEDIES

One Big Whirl of Fun

Every one reads humorous stories, jokes and grabs for the "funny section" of the Sunday paper. It's human nature to enjoy a good laugh. You can play on that desire and make money out of the opportunity by showing

Universal
Comedies
NESTOR
L-KO
JOKER

They offer three kinds of comedy—the parlor kind—the broad kind—and the fresh, sparkling brand. Each is packed with smiles, chuckles and good, hearty laffs. They are the "movies" that the fans will come from all sections to see. They act as an ad for your house for days because folks laugh over what they saw for days and talk about it to their friends. Book through your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Seeds of Redemption

REX Two-Reel Society Drama. Written and produced by Robert F. Hill, with Claire Mersereau, the younger sister of the Bluebird star, in the lead. The story of a charming orphan, a jealous woman, a social vampire, and a kiddie whose innocent theft makes trouble for everybody.

Rita and Jack understand each other.

CAST.

Rita Ashley	Claire Mesereau
Jack Warren	Stanley Walpole
Cora Maitland	Marguerite Straselle
Mrs. Warren	Nellie Slattery
Thomas Houpe	Johnnie Walker
Baby Warren	Violet Axtell

HOW the innocent theft by a baby of a string of pearls, which she takes for seeds and plants in garden nearly caused a tragedy, is the theme of "Seeds of Redemption," which was written and produced by Robert F. Hill and stars Claire Mersereau, the younger sister of the well-known Bluebird star.

Rita Ashley is the guest of Mrs. Warren, but she is expected to put in most of her time taking care of the little girl. Jack, the son, is the only one who pays much attention to her. Cora Maitland is the other guest, with designs on Jack. She tells Rita that her clothes are getting positively shabby. Rita then refuses to appear at the musicale that night, and Cora offers to buy her a gown. Rita rather angrily refuses.

Thomas Houpe is a young man with a curious position in society, who lives by a refined form of blackmail. He needs money, and reads in the paper of the house-party at the Warrens. He sees Cora's name among them, and sends word to her which compels her to go with him. At his rooms he tells her that it ought to be worth something to her to keep her past from Jack Warren.

In the Warren home, Rita is playing with the baby. They go into the garden and watch the planting of seeds. Rita tells the baby that flowers will grow from them. Jack returns and gives the baby a package, which she hides in Rita's room. That night Rita is dressing for the musicale in her old gown. The baby says that Santa Claus will be angry if she doesn't wear his gown. She opens the closet door and there is the box. Rita puts on the frock and goes down. Jack proposes to Rita, who asks him to be very sure before announcing their engagement. In the meantime, the baby is searching in Cora's room and finds her string of pearls. She thinks they are seeds, takes them out in the garden and plants them.

Later in the night Houpe and his pal come to the house with the intention of robbing it, and Cora lets them in. They chloroform Mrs. Warren, and are searching her room, when Jack, hearing a noise, comes in with a gun. Houpe trips Jack, who falls, and then shoots. Houpe falls dead. Rita awakens and comes in; she revives Mrs. Warren. The whole house is aroused and the police summoned.

The following morning the missing pearls bring new complications, as the police think it is an inside job. Cora says that it is strange that Rita should wear a new gown the night the pearls were missing, as she has no income. Jack, who has bought the frock, remains silent, as he fears to compromise the girl. As they are about to accuse Rita, the baby enters and says that Rita fibbed, as the pearls have not come up. She takes Jack out the garden and shows them to him. Cora leaves the house, and Jack announces his engagement to Rita to his mother.

"THE PLOW WOMAN."

(*Continued from page* 13)

promptly thought it Mary's, and ordered her from the house. To protect Ruth, Mary took the child and set out in the direction of the fort.

Fraser later tried to arrest Buck in the saloon, and a terrific battle ensued, during which the log building caught fire and was burned to the ground. The lieutenant was severely wounded and was rescued from the flames by a troop of soldiers, who were summoned by the shots and fire. Buck escaped through a window and immediately wrought up the Sioux Indians, who with their war paint on, started to sweep over the prairie. They met Mary as she was fleeing with the baby, and surrounding her, were about to murder her, when Buck saw the child. His white blood for once aroused, he fought the angry and blood-thirsty Indians, keeping Mary behind him, where they desperately struggled until rescued by Fraser and his troop. Buck was fatally wounded and died after being forgiven by Mary.

Meanwhile, Jack had come to Andy's cabin to warn him of the Indians and was happily surprised to find Ruth there. Andy, seeing him, and believing him the betrayer of Mary, managed to rise and, grappling with Jack, was about to strike him with a bowie knife, when Ruth in a frenzy threw herself before Fraser and told her father she was Jack's wife and it was their baby Mary took away. Andy was then pacified.

BLUEBIRD IDEAS

HERE is a feature that will appeal to the masses as well as the classes. If you have any mills or factories in your town make a special effort to reach the worker and their families.

Have some throwaways printed as follows and see that they are distributed in the vicinity of the factories—noon hour would best accomplish this and get best results.

Which do you prefer?
Honest labor or sinful ease?
"FIRES OF REBELLION"
Answers this burning question at the
(name) Theatre (day and date)

Have a young woman dressed as a mill hand pass out cards on your principal streets, reading:

Don't let the "FIRES OF REBELLION" guide
you wrongly! Profit by my experience. See
me at the (name) Theatre (day and date)

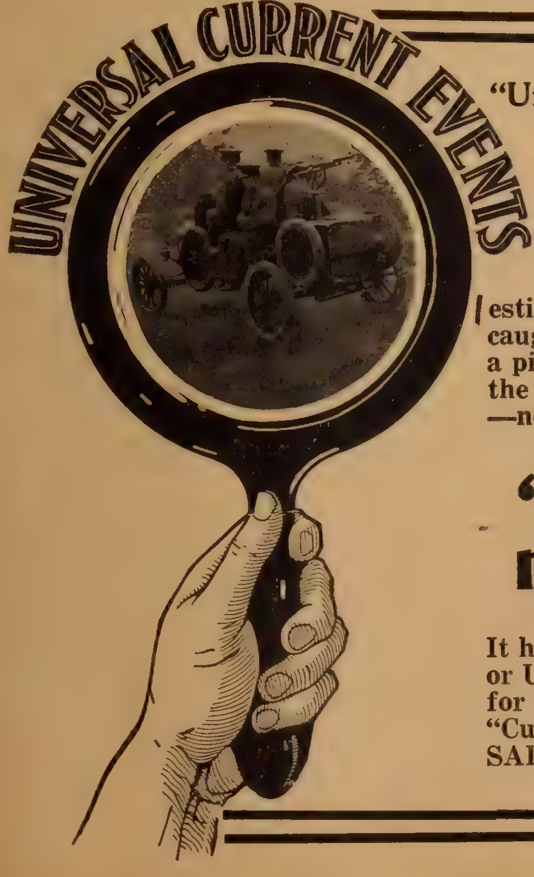
If practicable, place a whistle, similar to those used at factories, and connected with a compressed air tank, in front of your theatre. Blow this whistle at fifteen-minute intervals. Have a sign on it, reading: The Whistle Calls You—It Warns You—See "FIRES OF REBELLION" Here To-day.

Then use your regular mailing list with the attached copy. It will get results.

> I want you to see my latest production, "FIRES OF REBELLION," which Manager (name) is to show at the (name) theatre on (day and date).
>
> I consider Madge Garvey as absolutely the best role in my whole photoplay career. And its a wonderful story. One that teaches a lesson every one should know.
>
> My supporting cast is superb and the photography is simply exquisite.
>
> If you miss it you are losing a rare treat.
>
> Cordially yours,
> (Signed) DOROTHY PHILLIPS.

ADVANCE NOTICE

Jack Mulhall in "High Speed." With Fritzi Ridgeway. Five-Reel Comedy-Drama. Eleventh Butterfly Picture. Directed by George Sargent. Released July 16. Pork! Inspiration of backwoods congressmen; the crest of certain American nobility. Pork! To thee we sing. Not to plebian pork chops, but to pork as she is packed. In other words pork that is spelt in millions, which in turn makes its possessors purse proud and puffed with—pork. That was all that was the matter with Fritzi's mamma. So she sent Fritzi to a fashionable school and the smiling, happy girl came home with a finish that almost finished her poor old dad. She had acquired a blase manner and a languid air that drove her mother into a near trance of admiration, but which made dad sadly long for the little girl she had been. Besides, dad was strong for Jack King, known to his friends as "Speed," because—well, the reason is obvious, and dad didn't see how Speed could fall for anything as slow as Fritzi had become. But mamma had other plans. Count Englantine was her choice for a son-in-law, but that was before Speed saw Fritzi. In two weeks, just to make good his nickname, he had proposed and been accepted. Still Fritzi didn't wake up, and just for the effect it might have Speed suggested that they elope. Father was in on the plan, but Fritzi was so slow that mamma got next and sent her back to the count. Then things began to happen and your audiences will be given real entertainment in this wonderful Butterfly. It goes with "speed," believe me. There's more pep and ginger and suspense and good fun mixed up with strong dramatic situations than you usually see in five reels. Book this, good people, and play it up strong. It will make a hit and bring you friends and coin as well.



"Universal Current Events" is the big feature that will draw the men folks out to your theatre. It has an equal magnetic force to the women—but get the man and the chances are he will bring his entire family.

"Current Events" holds up to human eyes modern events that will be written into history. It cuts out all the uninteresting parts and shows the actual dramatic punch of the event caught while it is actually happening. It is more fascinating than a pictorial section of a newspaper or magazine, because it shows the full feature with the characters completing the actual event—not special poses.

"Current Events" has made a Whale of a Hit

It has no connection with either the Universal Animated Weekly or Universal Screen Magazine. It is an entirely new opportunity for Exhibitors which should not be missed by any one. Book "Current Events" through any Universal Exchange, or UNIVERSAL CURRENT EVENTS, 1600 Broadway, New York.

A NEW LIGHTING METHOD.

(*Continued from page* 25)

in the act of lighting his cigar with a common match. This effect is reproduced on the screen with regulation motion picture speed in the same way that it appears in this picture. Every bit of the light illuminating his face comes from the "match" which Mr. Nickolaus holds in his hand.

The second picture is an illustration of the use of the new light in an ordinary lantern. The third shows Louise Lovely reading a book without difficulty from a light thrown from an ordinary table lamp, with the new lighting system. The centre illustration is of the same kind as the first, showing Herbert Rawlinson as he appears in the great Universal state rights feature, "Come Through," which is playing to unusual business at the Broadway Theatre, New York, now. The other pictures on the top row also show similar uses of this wonderful effect.

In the bottom line the first illustration shows the adaptation of the system to outdoor lighting. The second illustration shows how realistic an effect can be obtained with all of the light in the picture centered in the lamp over Dorothy Phillips' head. The three next illustrations show Mr. Nickolaus and Mr. Elmore experimenting with the light, and the last picture is one of Gypsy Hart enjoying the same light from a floor lamp.

The new lighting system has not only revolutionized lighting effects, but it has been the means of making a number of stories possible which were hitherto impossible.

Now that the picture is released, on the market and "over" properly, there is no danger in telling a little tale about "The Phantom's Secret." At the time this Butterfly Picture was under consideration at the Coast there was the unanimous opinion that a tremendous railroad wreck was absolutely necessary to put it over properly. Mr. R. H. Cochrane, who was there at the time, called Mr. Nickolaus into consultation, and referring to the lighting discovery which Nickolaus had just made and put into operation, he asked him if he could not arrange a lighting effect which would serve all of the purposes of an expensive railroad wreck, especially in view of the fact that the wreck was supposed to take place in a tunnel.

"By Jove!" said Nickolaus, "I think that that can be done. It would 'make' the picture."

He went to work on it, and in a few days returned to Mr. Cochrane with a plan which, if you are curious, gentle reader, you may see realistically depicted in the extraordinarily successful Butterfly Picture, "The Phantom's Secret." As Nickolaus said, it was "made" by a lighting effect, and some fifteen to fifty thousand dollars' worth of busted railroad paraphernalia was saved to the company. And what is more important, you would swear that the wreck actually took place.

Start a
BLUEBIRD
DAY
in YOUR house

"A YOUNG PATRIOT."

(*Continued from page* 8)

The grandfather enters the laboratory to find Vitez working with the strong-box. He holds him up, but when the foreigner makes a move toward him, and he fires, no sound is heard, the musket is too old. Vitez sneers and, springing upon the old man, begins to choke him. Tommy, having grabbed his sword, has sneaked down quietly after his granddad. Vitez slams him over against a bench and continues his work. Tommy, however, tells him he is a scrapper, and picks up the bottle of explosive. Vitez is horrifiefid. Tommy hurls the bottle on the floor and a terrible explosion follows.

When Kate, Dick, the captain and the policemen enter the room, they find Vitez dying. Tommy, though injured, is trying to help his grandfather from the laboratory. A week later, Tommy sadly tells his grandfather that he knows he hasn't much chance of ever being a hero now that he is injured, but he changes his mind when the colonel, the captain and the sergeant visit him to present him with a medal, upon which is inscribed "To a Little Hero, from His Regiment."

Dan Russell, most genial of comedians, is working on an L-Ko in two reels, which bears the suggestive title of "Suits and Suitors." A fashion display in which some of the handsomest girls in Los Angeles took part makes a part of this picture, and the cost of the production may be imgained as the dresses they wore were made by Lucile of New York, London and Paris. Dan does some of his funniest work in the picture, which is directed by Noel Smith, and in which Gladys Varden plays the ingenue.

DODGING THE SUMMER SLUMP

(*Continued from page* 31)

up of an aggressive advertising campaign. When the big day finally arrived, even the oldest inhabitants were compelled to admit that it had any circus day they had ever seen, backed off the boards.

"Summer Night Parties" enabled another exhibitor to do a good business during the hot spell last year.

This showman knows practically everybody in his community and is in touch with all the social, fraternal and religious organizations. Recognizing the clan instinct in the crowd, he set aside certain nights on which the photoplay patron could attend the show with the knowledge that the audience would be composed of people belonging to the same organization of which he or she was a member.

"Masonic Night," therefore attracted the Masons and their auxilary, the Eastern Star. "Elk's Night," brought out the members of that organization, while "Red Cross Night," found the house jammed with the people enrolled in that body, etc. At the same time, those people who were affiliated with no particular organization attended because of their desire to see moving pictures, so that the holding of the special nights had absolutely no harmful effect so far as the ordinary individual was concerned.

The ideas mentioned in the foregoing can be worked by the majority of exhibitors. The big city showman may doubt their efficiency in his particular case, but a little study will show him how to give them the twist that will enable him to put them to work.

After all, the big city is simply a number of small communities linked together. While the residents of these communities pride themselves upon their civic patriotism, their own little section gets the major part of their interest and affection. This is proven by the fact that practically every one of the separate communities possesses its own merchant body.

The exhibitor who desires to put to work the suggestions outlined in this article, should bear the foregoing in mind. Let him forget the big city and regard the community as a separate town of moderate population.

Where this is done, and the exhibitor displays the same aggressive salesmanship in going after business as is displayed by the live-wire merchant, the summer slump won't mean a blame thing in his young life.

A number of exhibitors have in mind the idea of raising their price five cents for night shows and not charging any war tax, paying it themselves.

"it's **new**-different W·o·n·d·e·r·f·u·l"

That's the VERDICT of the People

Never before has a serial aroused and held such enthusiastic interest to the end as this "unguessable" mystery does for 15 weeks.

15 WEEKS
To Capacity
Houses

BEN WILSON

NEVA GERBER

JOS. GIRARD

with a big cast have scored a wonderful success in

"The VOICE on the WIRE"

Every conceivable business-getting aid is ready for you—all kinds of tried and proven house packing box office feeders are waiting for alert exhibitors to aid them in cashing in on this gripping serial. Get in touch with your nearest Universal Exchange, or Universal Film Manufacturing Co., Carl Laemmle, President ("The Largest Film Manufacturing Concern in the Universe"), 1600 Broadway, New York.

"Dolly, dear, I just made $20,000 easy money. Let's elope to Mexico."

"Bombs and Bandits"

L—KO Two-Reel Komedy. Directed by A. Jaescheke, under supervision of J. G. Blystone. Featuring Sammy Burns in a mixture of Mexico, money, murder, machines and marauders, which must be seen to be appreciated.

A JAESCHEKE says he is responsible for "Bombs and Bandits," an L-Ko supervised by J. G. Blystone, and in which Sammy Burns and Dolly Dimples have a series of adventures which culminate in a fiery death for Sammy and an eleventh-instant rescue for the girl. The plan is as follows:

The Mayor and the Chief of Police have offices in the same building and are both enamored of the chief's stenographer. She has entangled their middle-aged hearts in her curls and both are determined to win her. Dolly, in the meantime, gives most of her attention to young Sammy, secretary to the Mayor, a dashing young blade who wears the loudest socks in town.

The two old chaps each wager ten thousand dollars on the winner of fair Dolly's hand. Each is sure that he is betting on a cinch. They place their money with Sammy, telling him to take it to the bank for them. The temptation is too great. Sammy calls Dolly and tells her that he has just made $20,000 easy money, and invites her to beat it to Mexico with him. She agrees, and they start in his car.

It is a dull day for Ignatz Tamale and his bandits, for no one has been either killed or tortured thus far, since sunrise. When Sammy and Dolly appear in their car, they fall an easy prey to the bandit chief, who decides to hold them for ransom. He sends a wire to the Mayor, telling him that he is holding the secretary and the stenographer. The Mayor and the Chief remember their ten thousand dollars simultaneously. The call out the police, the railroad cops and the aerial patrol and all set out for Mexico.

CAST.

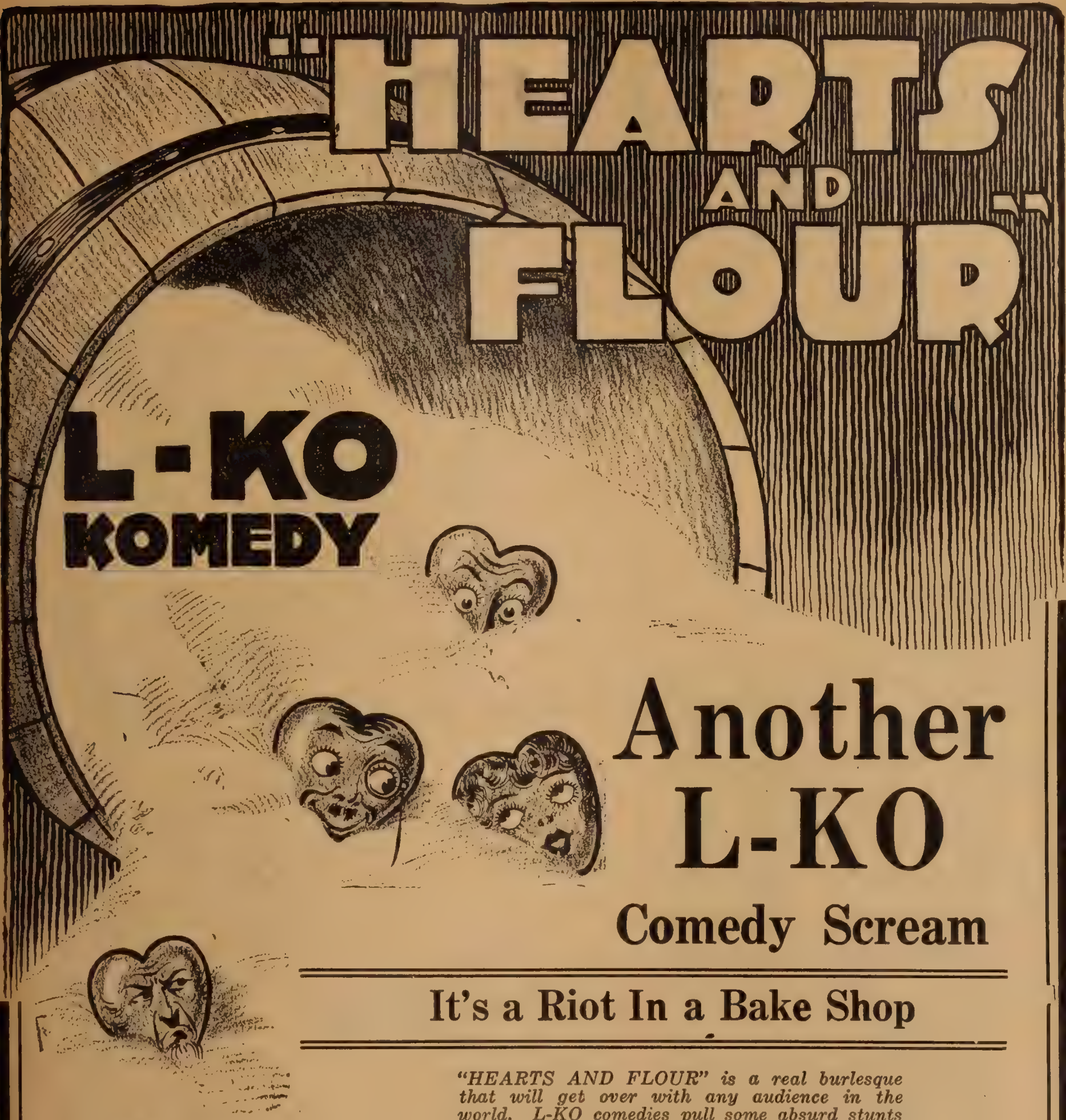
Mayor	Vin Moore
Chief of Police	Bill Bevan
Captain of Police	Chas. Inslee
Mayor's Secretary	Sammy Burns
The Stenog	Dolly Dimples

Dolly and Sammy are in a room made of steel, the walls of which are gradually closing in on them. The only open wall leads to a pit of flame. They are pushed nearer and nearer the terrible death. As the hours go on and the ransom money does not arrive. At last, just as they are about to skid over the edge, the advance guard of police arrives. The bride is saved from a fiery death, but Sammy is heartlessly left to be pushed over the edge.

L-KOMIUMS.

Vin Moore has just completed a schoolroom picture called "Blackboards and Blackmail in which the board of education of a village town unwittingly hire a vampire to teach the young idea how to shoot.

A County Fair racetrack figures in the coming L-Ko, called "Vamping Reuben's Millions," which Dick Smith is working on at present. He has taken Eddie Barry under his wing, and is featuring him in this komedy. The whole technical force of the L-Ko studio was called in to complete the racetrack set on time. The plans for it were sent on from New York, and were drawn by the architects Collins & Collins.



Another L-KO

Comedy Scream

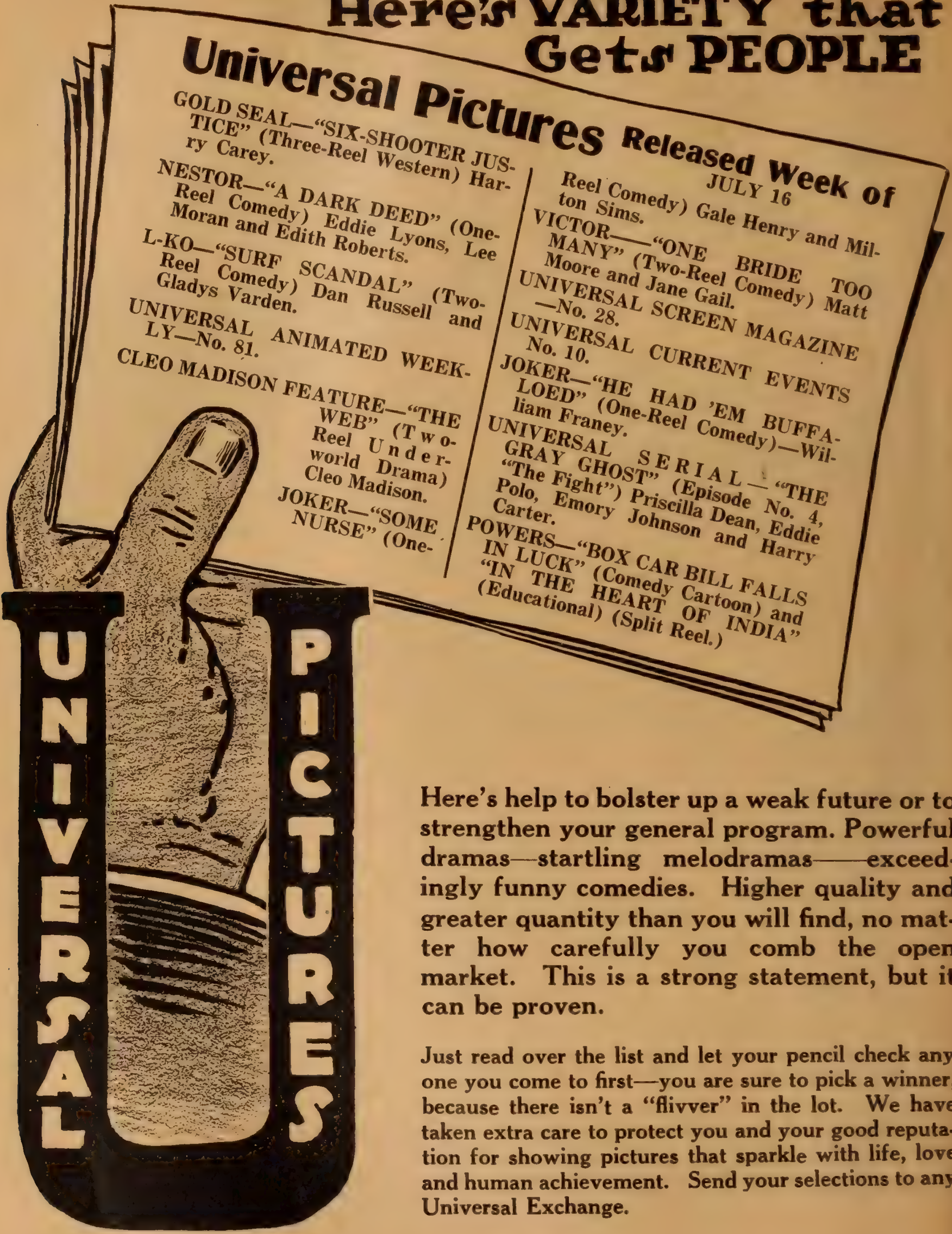
It's a Riot In a Bake Shop

"HEARTS AND FLOUR" is a real burlesque that will get over with any audience in the world. L-KO comedies pull some absurd stunts in this picture. Book—"HEARTS AND FLOUR" —also book these: "Her Daring Caring Ways," "Where Is My Che-ild?" "Bombs and Bandits." Start an L-KO night in your house. Get your crowds coming on comedy nights. People want comedies. L-KO's supply the demand. See these releases if you can, then—

Start an L-KO Night in Your House

Book Thru Any of Our 73 Universal Exchanges

Here's VARIETY that Gets PEOPLE



Universal Pictures Released Week of JULY 16

GOLD SEAL—"SIX-SHOOTER JUSTICE" (Three-Reel Western) Harry Carey.

NESTOR—"A DARK DEED" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"SURF SCANDAL" (Two-Reel Comedy) Dan Russell and Gladys Varden.

UNIVERSAL ANIMATED WEEKLY—No. 81.

CLEO MADISON FEATURE—"THE WEB" (Two-Reel Underworld Drama) Cleo Madison.

JOKER—"SOME NURSE" (One-Reel Comedy) Gale Henry and Milton Sims.

VICTOR—"ONE BRIDE TOO MANY" (Two-Reel Comedy) Matt Moore and Jane Gail.

UNIVERSAL SCREEN MAGAZINE—No. 28.

UNIVERSAL CURRENT EVENTS No. 10.

JOKER—"HE HAD 'EM BUFFALOED" (One-Reel Comedy)—William Franey.

UNIVERSAL SERIAL—"THE GRAY GHOST" (Episode No. 4, "The Fight") Priscilla Dean, Eddie Polo, Emory Johnson and Harry Carter.

POWERS—"BOX CAR BILL FALLS IN LUCK" (Comedy Cartoon) and "IN THE HEART OF INDIA" (Educational) (Split Reel.)

Here's help to bolster up a weak future or to strengthen your general program. Powerful dramas—startling melodramas——exceedingly funny comedies. Higher quality and greater quantity than you will find, no matter how carefully you comb the open market. This is a strong statement, but it can be proven.

Just read over the list and let your pencil check any one you come to first—you are sure to pick a winner, because there isn't a "flivver" in the lot. We have taken extra care to protect you and your good reputation for showing pictures that sparkle with life, love and human achievement. Send your selections to any Universal Exchange.

THIS WEEK'S PROGRAM

SPECIALS FOR THE WEEK OF JULY 2.

02528 BUTTERFLY—Mary MacLaren in "The Plow Woman" (5 reels). 1-3-6

02529 NESTOR—"Poor Peter Pious" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02530 GOLD SEAL—"A Young Patriot" (3 reel Military dr.) (Mignon Anderson). 1-3-6

02532 L-KO—"Bombs and Bandits" (2 reel Com.) with Sammy Burns. 1-3-6

02533 UNIVERSAL ANIMATED WEEKLY—No. 79.

02537 UNIVERSAL SCREEN MAGAZINE—Issue 26.

02540 JOKER—"The Twitching Hour" (Com.) (Gale Henry-Milton Sims). 1

02542 POWERS—"China Awakened" (A Hy. Mayer Travelaugh). 1

SPECIALS WITHOUT RELEASE DATE.

"20,000 Laughs Under the Sea" (Com. Cart.)
"The Cross-Eyed Submarine" (3 R. Burlesque). 1-3-6

02539 UNIVERSAL CURRENT EVENTS—Issue 8.

02544 UNIVERSAL SPECIAL—Priscilla Dean, Eddie Polo and Harry Carter in "The Gray Ghost" (Episode No. 2) "The Mysterious Message" (2 reels). 1-3-6

REGULAR RELEASES.

02531 VICTOR—"Not Too Thin To Fight" (Com.) (Eileen Sedgwick). 1

02534 VICTOR—"Daredevil Dan" (Comedy) (Ruth Stonehouse). 1

02535 REX—"Seeds Of Redemption" (2 reel Society dr.) (Claire Mersereau). 1-3-6

02536 NESTOR—"Five Little Widows" (2 reel Com.) (Eddie Lyons-Lee Moran). 1-3-6

02538 BISON—Harry Carey in "The Wrong Man" (2 r. Western dr.) with Fritzi Ridgeway. 1-3-6

02541 IMP—"The Girl in the Limousine" (drama) (Molly Malone-Lee Hill). 1

02543 BIG U—"The Mad Stampede" (drama) (Jane Bernoudy). 1

NEXT WEEK

SPECIALS FOR THE WEEK OF JULY 9.

02545 BUTTERFLY—"The Reed Case" (5 reels) (Allen Holubar-Louise Lovely). 1-3-6

02546 NESTOR—"Minding the Baby" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02549 L-KO—"Hearts and Flour" (2 reel Com.) (Bob MacKenzie, Eva Novak and C. Ryckman). 1-3-6

02550 UNIVERSAL ANIMATED WEEKLY—No. 80.

02552 REX—"Three Women of France" (2 reel War dr.) (Jack Mulhall-Irene Hunt). 1-3-6

02555 BISON—"Double Suspicion" (2 reel West. dr.) (Neal Hart-Janet Eastman). 1-3-6

02557 JOKER—"Kitchenella" (Com.) (Gale Henry-Milton Sims). 1

02559 POWERS—"Monkey Love" (Com. Cart.) and "In the Rocks of India" (Dorsey Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02556 UNIVERSAL CURRENT EVENTS—Issue 9.

02561 UNIVERSAL SPECIAL—Priscilla Dean, Eddie Polo and Harry Carter in "The Gray Ghost" (Episode No. 3) "The Warning" (2 reels). 1-3-6

REGULAR RELEASES.

02547 GOLD SEAL—"A Limb of Satan" (3 reel dr.) (Ruth Stonehouse). 1-3-6

02548 VICTOR—"The Paper Hanger's Revenge" (Com.) (Eileen Sedgwick). 1

02551 VICTOR—"Meet My Wife" (Com.) (Neal Hart-Mignon Anderson). 1

02554 VICTOR—"Kicked Out" (2 reel Com. dr.) (Carter De Haven). 1-3-6

02558 IMP—"Hatton of Headquarters" (dr.) (Lee Hill-Charles Mailes). 1

02560 BIG U—"The Punishment" (drama) (Robert Leonard). 1

The WEEK AFTER

UNIVERSAL PICTURES RELEASED WEEK OF JULY 15.

02563 GOLD SEAL—Harry Carey in "Six Shooter Justice" (3 reel Western dr.) with Claire Du Brey). 1-3-6

02564 NESTOR—"A Dark Deed" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

02565 L-KO—"Surf Scandal" (2 reel Com.) (Dan Russel-Gladys Varden). 1-3-6

02566 UNIVERSAL ANIMATED WEEKLY—Weekly No. 81.

02567 STAR FEATURETTE—"The Web" (2 reel Society dr.) (Cleo Madison). 1-3-6

02567 JOKER—"Some Nurse" (Com.) (Gale Henry-Milton Sims). 1

02569 VICTOR—"One Bride Too Many" (2 reel Com. drama) (Matt Moore-Jane Gail). 1-3-6

02571 UNIVERSAL CURRENT EVENTS—Issue No .28. 1

02571 UNIVERSAY CURRENT EVENTS—Issue No. 10. (Shipping date July 4.) 1

02572 JOKER—"He Had 'Em Buffaloed" (Com.) (William Franey). 1

02573 POWERS—"Box Car Bill Falls In Luck" (Comic Cart.) and "In the Heart of India" (Ed.) 1

02574 UNIVERSAL SPECIAL—Priscilla Dean, Eddie Polo and Harry Carter in "The Gray Ghost" (Episode No. 4) "The Fight" (2 reels). 1-3-6

Musical Setting for “THE PLOW WOMAN”

and the Universal Program for Week of July 2

Specially selected and compiled by M. Winkler.

This picture does not suggest any music theme.

1. *"By the River,"* Romance, (12-8 Andante Sostenuto), by Morse, until "The Wilderness had thought Mary." 2. *"Heart Wounds,"* (Dramatic Allegretto) by Grieg, until "She was ready to suffer." 3. *"Dramatic Tension,"* by Funck, until "The fort was a part," etc. 4. *"Simple Aveu,"* (4-4 Moderato) by Thome, until "Cloud scene." 5. Silence—Watch bugle call and cannon shot followed by 6. *"After Sunset,"* (Dramatic Moderato) by Pryor, until "Father was right." 7. *"Indian War Dance,"* by Geo. Smith, until "No wonder this boy's father," etc. 8. *"Scalp Dance,"* (Indian Characteristic) by Lake, until "Interior of room." 9. *"Dramatic Tension No. 1,"* by Reissiger, until "I'll be your brother." 10. *"Lamento,"* (4-4 Dramatic Andante) by Gabriel Marie, until "If you'll hit me," etc. 11. *"Dramatic Tension,"* by Winkler, until "That night Mary," etc. 12. *"Serenade,"* (4-4 Moderato) by Widor, until "At the soldiers' rest." 13. *"Prelude Du Deluge,"* (4-4 Adagio) by Saint Saens, until "Storm scene." 14. *"Erl King,"* (Dramatic Agitato) by Schubert, until "You'll be all right now." 15. *"Maximilian,"* (Dramatic Overture) by Ascher, until "There was a school at Bismark." 16. *"My Dreams,"* (6-8 Andante Moderato) by Dorathy Lee, until "She knew that he would fulfill." 17. *"La Grace,"* (4-4 Moderato) by Bohm, until "Interior of barroom." 18. Piano Solo—improvise to action until "The fight." 19. Good Hurry to action(Watch bugle call) until "After the fight." 20. *"Indian Love Theme,"* by Winkler, until "I've got to go to Bismark." 21. *"Olympia,"* (Dramatic Overture) by Ascher, until "All the way home." 22. *"Fifth Nocturno,"* (6-8 Allegretto) until "Indians in view." 23. *"Allegro Hurry,"* by Becker, until "Burning fort." 24. *"Lion Chase,"* (Grand Galop) by Koelling, until "Peace came with healing wing." 25. *"Under the Harvest Moon,"* Reverie, by Ball, until the end.

NESTOR—"Poor Peter Pious"........................(Comedy)

1. *"Amour Du Papillion,"* by Henneberg. 2. *"In the Bungalow,"* by Langey, until end.

GOLD SEAL—"A Young Patriot"........(Three Reels)

REEL I.

1. *"Triumphant American March,"* by Von der Mohden, until "You're sitting on my map." 2. *"Bitter Sweets,"* Intermezzo, by Engelman, until "We're some scrappers." 3. *"Lakesonian March,"* by Lake, until "Niklow Vitez," etc. 4. *"Idilio,"* by Lack, until end of Reel 1.

REEL II.

5. *"Valse Lente,"* by Schuett, until "Bedtime was a big event." 6. Long Battle Hurry to action, until "Exterior scene." 7. *"Poor Relations,"* by Bendix, until "Telephoning." 8. *"Menuet des Follets,"* by Berlioz, until end of Reel 2.

REEL III.

9. Lon Mysterioso to action until "The fight." 10. *"Allegro,"* by Bach, until "The sword that flashed." 11. *"Agitato"* to action, until "Explosion." 12. Produce effect followed by 13. *"Cavatine,"* by Bohm, until end.

VICTOR—"Not Too Thin to Fight"............(Comedy)

1. *"Intermezzo,"* by Pierne. 2. *"Danseuse,"* by Blon, until end.

VICTOR—"Dare-Devil Dan" ....(Comedy)

1. *"Grazielle,"* (Valse Italienne) by Kretschmer. 2. *"Tunisia,"* Intermezzo, by Laurendau, until end.

NESTOR—"Five Little Widows"....(2-Reel Comedy)

REEL I.

1. *"Salome,"* by Tobani. 2. *"Affaire D'Amour,"* by Gavotte, until end of Reel 1.

REEL II.

3. *"Vampire Galop,"* by Cruger. 4. *"Bijou,"* Gavotte, by Tobani, until end.

BISON—"The Wrong Man"......................(Two Reels)

REEL I.

1. *"Western Moderato,"* by Bach, until "You two are big enough." 2. *"Wild Rosebud,"* by Tobani, until "There were no rivals." 3. *"Western Allegro,"* by Winkler, until "The Fight." 4. Hurry to action, until "After the fight." 5. *"Quietude,"* by Gregh, until end of Reel 1.

REEL II.

6. Good Galop to action, until "After the fight." 7. *"Grandiflora Morceau,"* by Stundt, until "When Ben's jail," etc. 8. *"Lamento,"* by Gabriel—Marie until the end.

JOKER—"The Twitching Hour" ....(Comedy)

1. *"Joker March,"* by Lake. 2. *"Trombone Sneeze,"* by Sorensen, until end.

BIG U—"The Mad Stampede" ....(Drama)

1. *"Extase,"* by Ganne. 2. *"Varen,"* by Grieg. 3. *"La Grace,"* Morceau, by Bohm, until end.

IMP—"A GIRL IN THE LIMOUSINE"......(Drama)

1. *"Olympia Overture,"* by Ascher, until "The fight." 2. *"Hurry No. 4,'* by Lake, until "We knew you were after us." 3. *"Idyl,"* by Hyman, until "That evening." 4. *"Romance,"* by Rubens, until "A matter of minutes." 5. *"The Chase,"* by Koelling, until "I'm going back home." 6. *"Adoration,"* by Barnard, until end.

"The PURPLE MASK"

Sixteen weeks of exciting photoplay—of thrills and suspense—the pep and punch that makes the fans come back for more. These two well known stars

Grace Cunard & Francis Ford

and a strong supporting cast fill "The Purple Mask" with sensational action that makes the audience gasp. Get the COMPLETE AD CAMPAIGN BOOK that shows all the ready prepared ads—posters—and novelties. Book through your nearest Universal Exchange.

Musical Setting for "Fires of Rebellion"

THEME—Serenade (6-8 Andantino) R. Czerwonky.

Specially Selected and Compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

	SUB-TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	3 Min. & 35 Sec.	After Sunset (4-4 Dramatic Moderato) by Pryor.
T	What Had Dan Ever Done?	55 Seconds	Continue to action (Watch for steam whistle).
T	Cora Hayes Apt to Play	1 Min. & 35 Sec	Silver Bell (4-4 Gavotte) by Isenman.
S	Helen Had Kept, etc.	55 Seconds	Dramatic Tension No. 1 by Ascher.
S	The Fight	50 Seconds	Agitato to action
	Show Us the Way	4 Min. & 5 Sec	Finale from Ariele (Allegro) by Bach.
S	Beginning of Reel 2	2 Min. & 25 Sec.	Erl King (Dramatic Agitato) by Schubert.
T	Helen Was Accepted	3 Minutes	Dreams of Love (6-4 Poco Allegro con affectto) by Liszt.
T	It Was the Adjustment	4 Min. & 10 Sec	Theme
T	Garwey Possessed a Sudden Wealth	1 Min. & 20 Sec.	Sweet Summer Rose (3-4 Andante) by Armand.
T	Another Month to Feed	3 Min. & 25 Sec.	Baby Sweetheart (6-8 Allegretto) by Corri.
S	Letter	1 Min. & 20 Sec.	Dramatic Adagio by Kretschmer.
T	Blake Had Prepared a Surprise	2 Min. & 20 Sec.	Theme
S	Drunken Father Opens Door	7 Minutes	Cavantine (Dramatic Andante) by Bohm.
T	Don't Stop to Cash the Check	1 Min. & 40 Sec.	Heloise Intermezzo (2-4 Andantino) by Langey.
T	Cora's Employer Gave Madge, etc.	2 Min. & 40 Sec.	Valse Lente by Schuette.
T	Cora Had Heard Only	2 Min. & 35 Sec.	Longing Dramatic Andante by Bendix.
T	Madge Was Dazzled	2 Min. & 50 Sec.	Popular One Step.
T	Madge's Soul Grew Sick	2 Min. & 50 Sec.	Metting (Dramatic Andante) by Bendix.
T	Untrained In Any Craft	2 Min. & 10 Sec.	Theme
T	The Poster Is Finished	4 Minutes	Dawn of Hope (4-4 Andante) by Casella.
T	With Each Flight of Stairs	2 Min. & 40 Sec.	Nocturnal Piece (4-4 Andante) by Schumann.
T	Don't Remember, Do You?	3 Min. & 5 Sec.	Erl King (Dramatic Agitato) by Schubert.
S	The Fight	1 Min. & 15 Sec.	Agitato to action.
S	After the Fight	3 Minutes	Theme

LIBERTY

Marie Walcamp
& Eddie Polo

"Liberty," the intense patriotic 20 episode serial, snaps with a rapid-fire action that pulls resounding applause at every performance.

"LIBERTY" electrifies the audience with its speed, its astounding thrills and makes the fans gasp with amazement at its mighty action. If you have never shown it, BOOK IT NOW. If it has already appeared in your town, don't hesitate to BOOK IT REPEAT. Completely prepared posters, newspaper ads, players' cuts, heralds—every necessary help to enable you to make a great clean-up.

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"THE TWITCHING HOUR."

Joker Comedy.

Written by Tom Gibson.
Produced by Allen Curtis.

Cleopatra	Gale Henry
Launcelot	Milton Sims

Cleopatra and Launcelot, employees at the hotel, want to be married, but when they set fire to the hotel, the proprietor fines them their wages for the week. There is a mysterious guest in the hotel, who has a black box which he places in the safe. Cleopatra and Launcelot determine to blow it up. They get a big charge of dynamite, and blow open the safe, then beat it in a rig. The mysterious one follows, and the sheriff, who thinks him to be a spy wanted by the government, follows the foreigner. The mysterious one overtakes them, but the sheriff arrives on the scene and takes him into custody. He is a spy, and there is a reward for his capture, which is given to Cleopatra and Launcelot. So they marry after all.

"POOR PETER PIOUS."

Nestor Comedy.

Story by Lyons and Moran.
Scenario by Fred A. Palmer.
Produced by L. W. Chaudet.

CAST.

A Persistent Lover	Eddie Lyons
A Young Missionary	Lee Moran
Eddie's Love	Edith Roberts
Her Father	Fred Gamble

Father will not allow Eddie to marry Edith, saying that he has reserved her for the son of his old friend, who is a missionary, and coming to visit them. Eddie goes to the station and meets Peter Pious, the missionary, and tells him that he will take him to Edith's. He takes him to his own place instead, and when Peter goes to take a bath, Eddie steals his clothes and goes to Edith's disguised. He telephones the hospital that there is an insane man in the bathroom. At the Gamble's, Eddie, as the missionary, disgusts the old people and their guests by drinking and smoking. Peter Pious escapes from the ambulance, and the attendants chose him down the street. He finally arrives at the Gambles, and comes through the window. Eddie is exposed, but is forgiven when Peter says that he has a wife and five children.

"NOT TOO THIN TO FIGHT."

Victor Comedy.

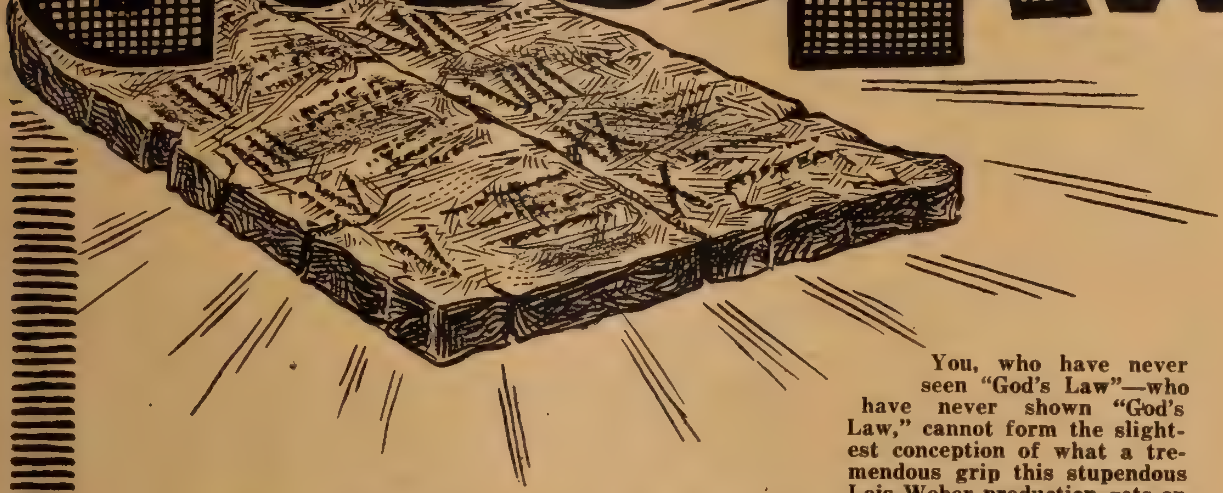
Scenario by W. Warren Schoene.
Produced by Allen Curtis.

CAST.

Widow	Eileen Sedgwick
Ralph	Ralph McComas
Willie	Milton Sims
Doctor	Ed. Baker
McDuffee	Charles Haefli

Ralph is in love with the widow, but she says she cannot marry him as she has her delicate brother to care for. Ralph plans to make brother into a strong man. He takes him to a gym and finally the boy develops so much that he challenges the champion McDuffee to a fight. The doctor is devoted to the widow, but he steals a necklace from her, and when he goes to the athletic club to see the fight, he bets the necklace against Willie. Eileen hears where her brother is, and rushes to the club. She sits next the doctor and is furious that he bets against her brother. Willie is victorious, and then Eileen finds out that the doctor has bet her necklace. She tells Willie to throw him out, but the policeman saves him.

BOOKINGS ACCEPTED ON "GOD'S LAW"



You, who have never seen "God's Law"—who have never shown "God's Law," cannot form the slightest conception of what a tremendous grip this stupendous Lois Weber production gets on an audience. You cannot form any idea of what an immense power this enthralling production swings. You cannot imagine the vivid appeal that lies in the story or the strength of its punch.

It's Forceful Appeal Had a Powerful Effect on the Pennsylvania State Legislature

When the question of repealing capital punishment came before the Pennsylvania State Legislature the opponents to capital punishment were very much in the minority, but, AFTER "GOD'S LAW" WAS SHOWN THE VOTE WAS WITHIN A FRACTION OF BEING A TIE.

"God's Law" was Written and Produced by

LOIS WEBER

Producer of such successes as "Where Are My Children?" "Shoes," "Hypocrites," "Jewel," "Scandal" and others.

Direct bookings are now accepted on all unsold State Rights Territory. Direct bookings will also be accepted (until futher notice) on Lois Weber and Phillips Smalley's "EVEN AS YOU AND I" and "THE HAND THAT ROCKS THE CRADLE"—direct from Broadway run. For Bookings or for State Rights, address STATE RIGHTS DEPARTMENT of the

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First and Only Serial ever Filmed from

SATURDAY EVENING POST Stor

Directed by **Stuart Paton, Producer of "20000 Leagues Under the Se**

Based on the famous Saturday Evening Post story, "LOOT," by Arthur Somers Roche, the thrilling plot of "THE GRAY GHOST" is already familiar to, or has been read by over ten million (10,000,000) people. There is a ready-made audience waiting you among the thousands of Saturday Evening Post readers in your section.

10,000,000 PEOPLE

Have Read this Big Story

This is the Saturday Evening Post's own estimate, based on five readers to each of the more than two million copies in circulation. Crammed with incident, mystery, thrills and suspense, featuring four brilliant serial stars, the supreme serial success of the season is

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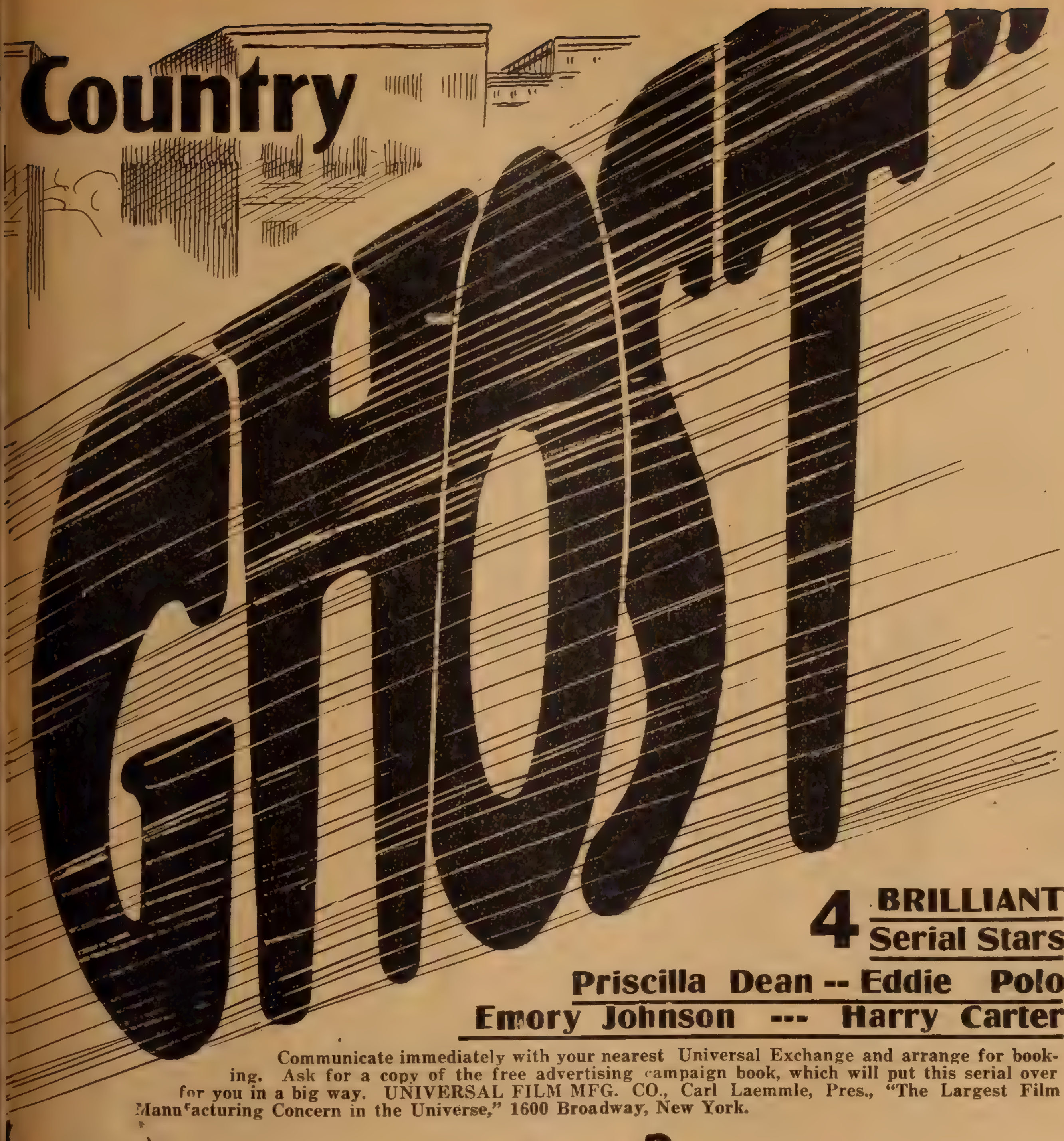
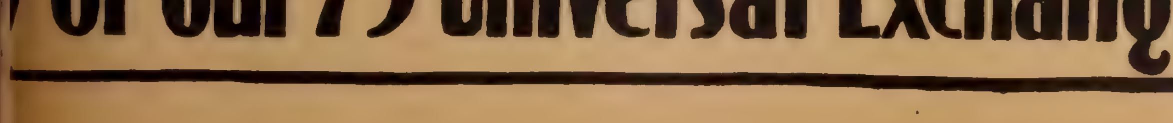


4 BRILLIANT Serial Stars

Priscilla Dean -- Eddie Polo

Emory Johnson --- Harry Carter

Communicate immediately with your nearest Universal Exchange and arrange for booking. Ask for a copy of the free advertising campaign book, which will put this serial over for you in a big way. UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



of our 73 Universal Exchanges

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BLUEBIRD STAR

Idol of a million fans, Dorothy Phillips shows her wonderful dramatic powers as she brilliantly plays the lead in

Hell Morgan's Girl

This gripping photo-drama is the most powerful box-office attraction of the year. It plays capacity wherever shown. In Los Angeles it played to 30,000 people in six days against Pickford, Farnum, Young, Kellerman, Clark and Sweet. "Hell Morgan's Girl" has brought home more money to Exhibitors than any other feature on the market.

Book it—Play it Then Repeat

This immense story of the notorious Barbary Coast in San Francisco at the time of the great fire makes a tremendous story that holds the audience in a grip of enthralled silence. Book it TODAY through any BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc., 1600 Broadway, New York

"CHINA AWAKENED."

Powers' Hy Mayer Travelaugh.

Based on Remarkable Scenes from the Dorsey Expedition.

The Yangtze River is the scene of the commencement of this combination of Doctor Dorsey, with the inimitable art of Hy Mayer. We see steamers leaving Ichang for Hankow. The scene then changes into a cartoon. A pagoda at Ichang towers seven stories in height, while the houses of the poor are poor and low. Drawings are interspersed with the pictures. Great junks transport the commerce on the broad waters of the river.

"THE MAD STAMPEDE."

Big U Drama.

Based on the poem "Lasca," by F. Desprez.
Directed by J. Farrell MacDonald.
With Jane Bernoudy.

John is thinking of the past, when two cowboys appear. He tells them the story of Lasca. Years before he had ridden the range in Texas and loved the girl, who was as fearless as a man. She was always laughing, except when he made her jealous by attention to other women. Once when he flirted with a pretty Mexican she stabbed him in the shoulder. Then one day they rode off. Beside their camp-fire they forgot everything but each other. Suddenly the Texas norther was upon them, and the cattle all around them were stampeded. There was but one thing to do, to try to keep ahead of them. Both on one horse they fled before the herd. But it was useless. John knew that the only thing that could save them was to shoot the horse and crouch under its body, taking their chance. He attempted to carry out the plan, but the horse ran away and he was thrown and hurt. Lasca then fell over him, and with her body protected him from the hoofs of the cattle. When they had passed and he regained consciousness, she was dead. He buried her there on the plain, and never forgot her.

"DAREDEVIL DAN."

Victor Comedy.

Story by Ruth Stonehouse.
Scenario by Charles Wilson, Jr.
Produced by Ruth Stonehouse.

CAST.

Mary Ann Kelly	Ruth Stonehouse
Her Mother	Lydia Yeamans Titus

Mary Ann Kelly wants to be a gunman. One night, when her mother is asleep, she dresses in an old coat and trousers and, taking an old musket which had belonged to her father, she goes out and holds up the soda-clerk. At first he is frightened, but he sees the curls under her cap and calls her attention to a policeman. She leaves in a hurry. She regains her courage and enters a saloon. She crawls under a table and hears three crooks planning a job. She hears their names, and determines to follow them and be a great gunman. She is arrested as suspicious on the way, and taken to the station. Here she says that she is "Daredevil Dan, the Dangerous Dago," but her curls again betray her. Her mother misses her and comes to the station. Mary Ann is scolded and released, and decides that she will be a cop as they are mostly all Irish.

This is the most Important Page in this Magazine

Blue Ribbon Advance Notices

Every Exhibitor Should Read Every Word Every Week

Feature Release in the Universal Program of Two Weeks from This Week

Harry Carey in "Six Shooter Justice." With Claire Du Brey. Three Reel Gold Seal Western Surprise Drama. Directed by Fred Kelsey. Released July 17. Claire and her father, on the way to a new mining "strike," get lost and wander into Jawbone, a disreputable desert camp. Here Claire meets a good-looking "bad man," Mike, and a bad-looking "good" man, Cheyenne Harry. Mike volunteers to guide Claire and her dad, and incidentally has his eyes on the old man's coin. The party get lost in the desert and finally stumble on a water hole. It is marked "poisoned," but Mike removes the sign and after drinking the water the old man dies. Harry in the meantime is worrying about Claire, who has plainly shown her preference for Mike. So he takes a ride into the desert and finds them. They return to Jawbone, where Mike tries to do Harry up. In one of the grandest little fights ever filmed Harry gets the best of the situation, and it doesn't take long to open Claire's eyes to the fact that she had been wrongly judging the two men by surface appearances, and that Harry is worthy of the final close-up and fade-out. A wonderful Western picture. Boost it.

Eddie Lyons and Lee Moran in "A Dark Deed." With Edith Roberts. Nestor Comedy Scream Directed by L. W. Chaudet. Released July 17. Just because Eddie loved Edith was no reason why he should want her to follow her own sweet will in all things. So when she began taking lessons in Hindoo Magic from a celebrated Swami, Eddie decided he'd stop it. He induced Lee to impersonate the guy from East India's coral strand and then the fun began. The police were after an East Indian faker and raided the house. The climax and the final punch in this clever comedy will win every audience that sees it.

Cleo Madison in "The Web." With Jack Nelson and Gretchen Lederer. Two Reel Cleo Madison Feature. Underworld Drama. Directed by Geo. Cochrane. Released July 19. Cleo loved jewels and didn't hesitate to appropriate any she found lying around. Careless Cleo. She and Joe were pals on this, so when Cleo met Jack—Joe was peeved. However, Jack introduced Cleo into a wealthy home, where she got the combination of the jewel safe. As Joe emerged from the house one dark night with the jewels in his kick, a mysterious hand nabbed them. Cleo accused him of the double-cross. Then Jack appeared with them, giving them to Cleo to keep for him. With this as a starter there is worked out one of the cleverest plots you ever saw, and with a punch-ending that will send the fans home happy.

William Franey in "He Had 'Em Buffaloed." One Reel Joker Comedy Haw-Haw. Directed by Wm. Beaudine. Released July 21. The boys in a bum western town elect Bill, a bum, sheriff, just for a joke. Trouble starts in a dance hall and Bill takes refuge in the old stagecoach in the yard. He goes to sleep and on waking finds that the stage is on its way with a shipment of gold. The stage is held up and Bill's dander rises. In one of the funniest burlesque scenes ever filmed, he captures the robbers, saves the coin and grabs a girl, all by himself. A humdinger comedy, if ever there was one.

REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

JUNE—
10—*Them Were the Happy Days*........(Com. Cart.)
and *Superstitious China*..................(Split Reel)
17—*A Pesky Pup*..................................(Com. Cart.)
and *China At Work and At Play*....(Dorsey Ed.)
24—*Young Nick Carter, Detectiff*.........(Com. Cart.)
and *"China's Wonderland"* ....(Dorsey Ed.)

REX.

JUNE—
3—*The Purple Scar*...............................(2 R. Drama)
Constance Johnson.
7—**Tacky Sue's Romance**......(2-R. Human-Int. Dr.)
Ruth Stonehouse.
21—**Helen Grayson's Strategy**.........(2-R. Society Dr.)
Irene Hunt.

UNIVERSAL SPECIAL FEATURE.

MAY—
28—**Ben Wilson in "The Voice on the Wire," Episode No. 12, "The Sign of the Thumb"**..........(2 Reels)
With *Neva Gerber.*
JUNE—
4—**Ben Wilson in "The Voice on the Wire,"** Episode No. 13, **" 'Twixt Death and Dawn"**.........(2 Reels)
with *Neva Gerber.*
11—**Ben Wilson in "The Voice on the Wire,"** Episode No. 14, **"The Light of Dawn"**...................(2 Reels)
With *Neva Gerber.*
18—**Ben Wilson in "The Voice on the Wire,"** Episode No. 15, **"The Living Death"**............(2 Reels)
with *Neva Gerber.*

VICTOR.

JUNE—
1—*By Speshul Delivery*.............................(Comedy)
5—*A Box of Tricks*......................................(Comedy)
12—*Making Monkey Business*......................(Comedy)
14—*The Flopping Uplifter*...........................(Comedy)
15—*A Blissful Calamity*...............................(2 R. C. D.)
19—*A Pirate Bold*...(Comedy)

LAEMMLE.

MAY—
18—**Her Great Dilemma**...........................(2-R. Drama)
Lee Hill** and **Louise Lovely.
25—**Money's Mockery**.......................(2-R. Soc. Drama)
Douglas Gerrard-Francelia Billington.
26—*The Light of Love* **(Drama)**
JUNE—
6—*The Missing Wallet*...................................(Drama)
20—*Bartered Youth* ....(Drama)

UNIVERSAL ANIMATED WEEKLY.

MAY—
30—*Animated Weekly, Vol. 2, No. 74*............(News)
JUNE—
6—*Animated Weekly, Vol. 2, No. 75*.............(News)
13—*Animated Weekly, Vol. 2, No. 76*............(News)
20—*Animated Weekly, Vol. 2, No. 77*............(News)

UNIVERSAL SCREEN MAGAZINE.

JUNE—
1—*Universal Screen Magazine. Issue No.* 21.
8—*Universal Screen Magazine. Issue No.* 22.
15—*Universal Screen Magazine. Issue No.* 23.
22—*Universal Screen Magazine. Issue No.* 24.

UNIVERSAL CURRENT EVENTS.

JUNE—
2—*Universal Current Events. Issue No.* 3.
9—*Universal Current Events. Issue No.* 4.
16—*Universal Current Events. Issue No.* 5.
23—*Universal Current Events. Issue No.* 6

BIG U.

MAY—
31—*Defiance* ....(Drama)
17—*The Mysterious Outlaw*........................(Drama)
JUNE—
24—*The Two-Gun Parson*...............................(Drama)

GOLD SEAL.

JUNE—
5—**Harry Carey in "The Almost Good Man"** (3-Reel Western Drama) with ***Claire Du Brey.***
12—**The Black Mantilla**.........................(3-Reel Drama)
Claire McDowell and *Beyond the War Zone In France* ....(Short Scenic)
14—**Heart of Gold**...................................(2-Reel Drama)
Zoe Rae-Gertrude Aster
19—**The Brand of Hate**.....................(3-R. Melodrama)
Tina Marshall.

IMP.

JUNE—
1—*The Puzzle Woman*.......................................(Drama)
7—*Doomed* ....(Drama)
10—*The Hunted Man*...(Drama)
16—**The Thief Maker**......................(2-Reel Crook Dr)
Molly Malone-Jack Nelson.
17—*Her Strange Experience*............................(Drama)

BISON.

MAY—
26—**Dropped From the Clouds**.............(2-R. Comedy)
Eileen Sedgwick-Gypsy Hart.
JUNE—
2—*No. 10 Westbound*...................(2 R. Railroad Dr.)
Eileen Sedgwick-Kingsley Benedict.
9—**The Scrapper** ....(2-Reel Cowboy Drama)
Jack Ford.
23—**Lone Larry** ....(2-R. Western Drama)
Eileen Sedgwick-Kingsley Benedict.

L-KO.

MAY—
30—**Roped Into Scandal**...........(2-R. Railroad Drama)
Harry Lorraine, B. Roach and Eva Novak.
JUNE—
6—**Dry Goods and Damp Deeds**......(2-R. Comedy)
Phil Dunham-Lucille Hutton.
13—*Chicken Chased and Henpecked*.........(2 R. Com.)
Phil Dunham-Lucille Hutton.
20—**Where Is My Che-ild?**.......................(2-R. Comedy)
Dan Russell-Gladys Varden.

BUTTERFLY.

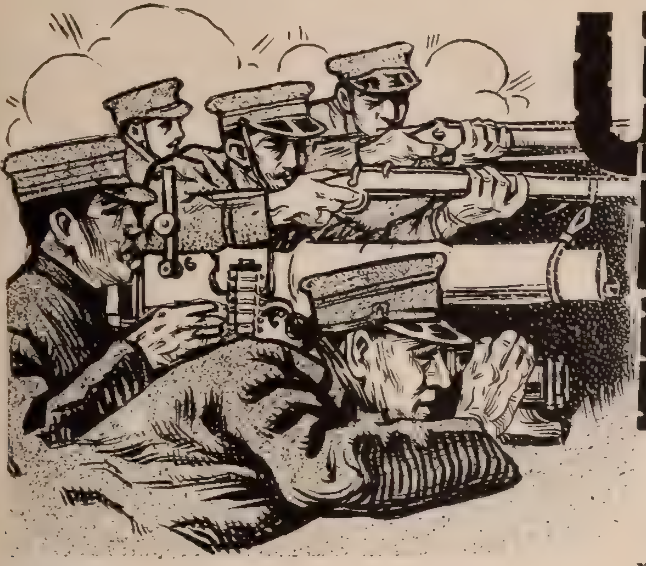
MAY—
28—**Money Madness** ....(5 Reels)
Mary MacLaren-Eddie Polo.
JUNE—
4—**The Circus of Life**......................................(5 Reels)
Little Zoe Rae, Mignon Anderson, Emory Johnson and Pomeroy Cannon.
11—**The Field of Honor**....................................(5 Reels)
Allen Holubar, Louise Lovely, and M. K. Wilson.
18—**The Flame of Youth**...................................(5 Reels)
Jack Mulhall.

JOKER.

JUNE—
2—*Uneasy Money* ....(Comedy)
9—*Simple Sapho* (G. Henry)..........................(Comedy)
16—*One Damp Day*..(Comedy)
23—*A Burglar's Bride*..(Comedy)

NESTOR.

JUNE—
4—*A Burglar by Request*...................................(Comedy)
8—**Who's Looney Now?**...........................(2-R. Comedy)
Eddie Lyons-Lee Moran.
11—*To Be Or Not To Be—Married*.............(Comedy)
18—*Jilted In Jail*...(Comedy)



UNIVERSAL PREPAREDNESS PRODUCTIONS

Study the methods of any successful business man and you'll find that he is a success, because he has what the people want. This same principle applies in the moving picture business just as strong as it does in any other. The people are keenly interested in anything of a military nature. But especially interested in PREPAREDNESS SUBJECTS. You can please them mightily—can make them come into your house and drop an easy dime into your collection box if you will book any or all of these UNIVERSAL PREPAREDNESS SUBJECTS:

"The Birth of Patriotism" Featuring Irene Hunt and Leo Pierson. A five-reel production that grips the heart. Shows the effect of passing through war's crucible on those at the front and the ones at home. From the famous Saturday Evening Post story by I. A. R. Wylie. Produced by E. M. Ingleton.

"Liberty" Featuring Marie Walcamp—Eddie Polo—Jack Holt. The Universal's timely big 20-week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Shows conditions on the Mexican Border. Twenty installments; 2 reels each. Complete ad props.

"Uncle Sam at Work" Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskins' great book—"The American Government." Nothing like it ever put out by any one. Complete ad props.

"The War Waif" Featuring Allen Holubar, Zoe Rae and Claire McDowell. Two-reel special produced by Allen Holubar. A crackin' war picture in two exciting reels.

"The White Feather Volunteer" Featuring Rupert Julian and Elsie Jane Wilson. Two-reel war drama based on the slacker difficulties of English enlistment. Produced by Rupert Julian.

"Court Martialed" Featuring Allen Holubar, Frances Nelson, Hobart Henley and William Welsh. Produced by Stuart Paton. A crackerjack three-reel production. A gripping three-reel picture that will go over big.

"If My Country Should Call" Dorothy Phillips gives a wonderful performance, supported by a brilliant company, including Lon Chaney and Vola Smith. This thrilling patriotic drama is from the story by Virginia Terhune VanDewater; five reels, directed by Joseph De Grasse. It is a red-blooded picture with an especial appeal at this time.

Book any or all of thesh SPECIALPREPAREDNESS PICTURES THRU any of the 73 Univarsal Exchanges

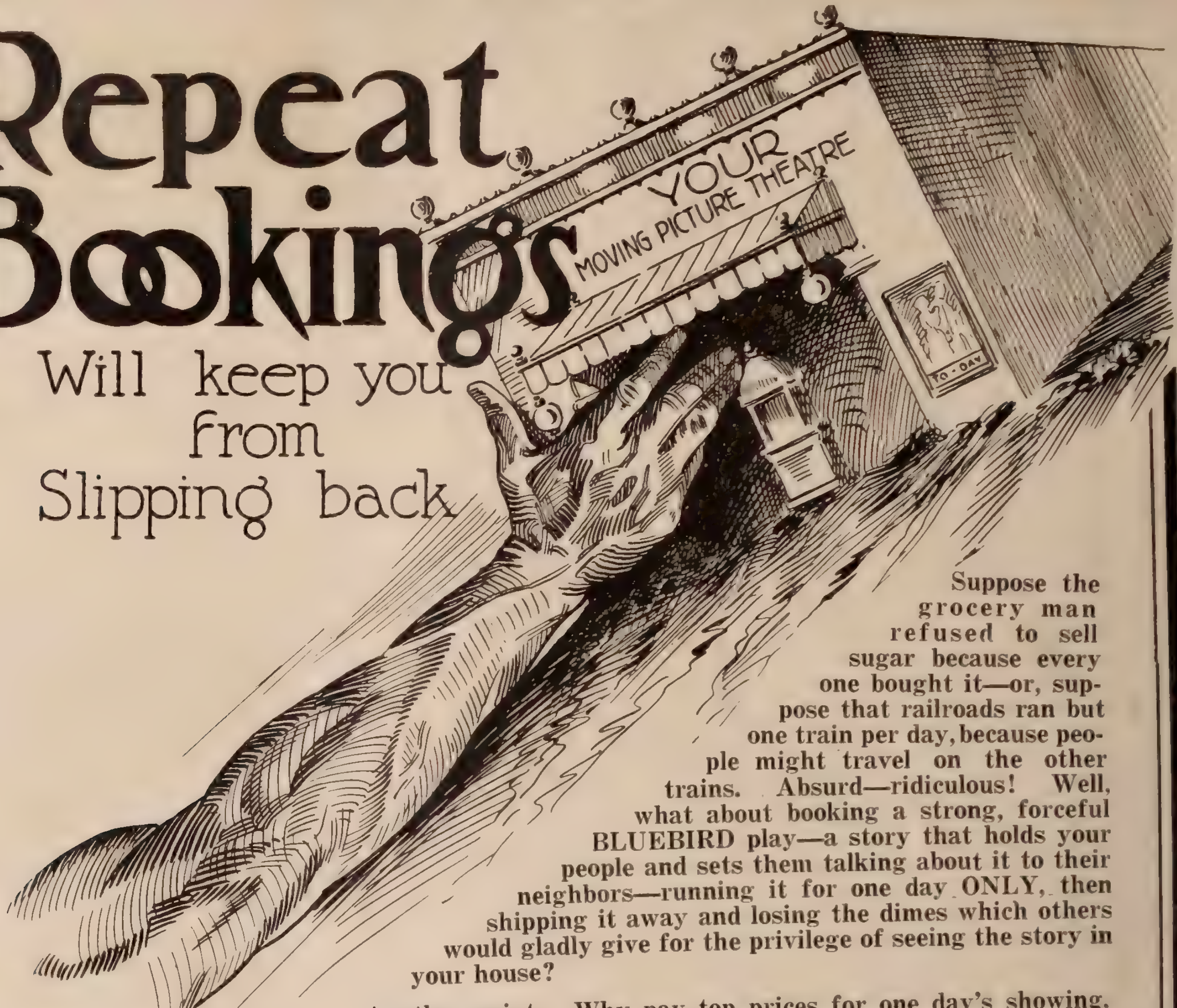
UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, Pres.
"The Largest Film Mfg. Concern in the Universe"

1600 BROADWAY NEW YORK

Repeat Bookings

Will keep you from Slipping back



Suppose the grocery man refused to sell sugar because every one bought it—or, suppose that railroads ran but one train per day, because people might travel on the other trains. Absurd—ridiculous! Well, what about booking a strong, forceful BLUEBIRD play—a story that holds your people and sets them talking about it to their neighbors—running it for one day ONLY, then shipping it away and losing the dimes which others would gladly give for the privilege of seeing the story in your house?

Another point: Why pay top prices for one day's showing, when by booking repeat you get the benefit of a sliding scale of prices. Are profits so large—is business so rushing that you can afford to lord it over your patrons—telling them what they shall see and when? If it isn't true that you are independent of profits and patrons then investigate REPEAT BOOKINGS.

Tyrone Power and Lois Weber in "The Eye of God"

An unusual drama of gripping power and big scenes of intense action. Written and produced by Lois Weber, producer of "Where Are My Children?" "The Hand That Rocks the Cradle," "Even As You and I," and many other great film successes.

Harry Carey in "The Three Godfathers" Most remarkable outdoors picture ever produced. From the Saturday Evening Post story by Peter B. Kyne. A living expression of human life that leads through every human emotion.

Mary MacLaren in "Shoes" Produced by the genius, Lois Weber, producer of "The Dumb Girl of Portici," "The Hand That Rocks the Cradle," etc. A BLUEBIRD masterpiece—a chapter from the life of a girl who sold herself for a pair of shoes. A powerful story; a wonderful production.

Book these three REPEAT. Play them for every dollar they hold for you. Book NOW through your local BLUEBIRD Exchange, or communicate with

BLUEBIRD Photoplays, Inc., 1600 Broadway, N. Y.

The MOVING PICTURE WEEKLY

JULY 14
1917

The Museum of Modern Art
LIBRARY
Periodical

CLEO MADISON
in
"THE WEB"

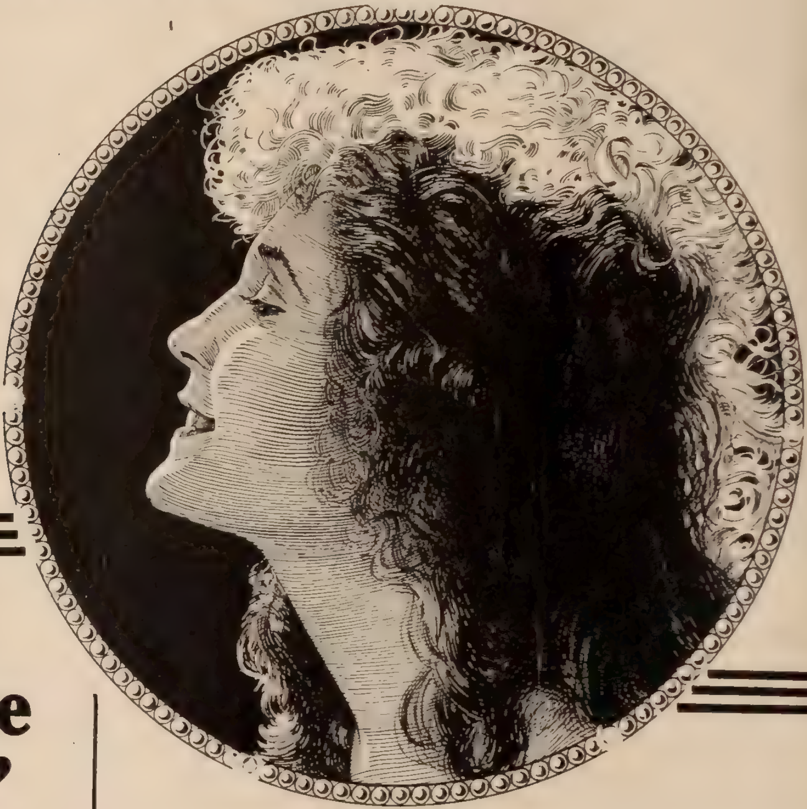
Convention Number

VOL. 4, NO. 22

PRICE 10 CENTS

Violet Mersereau

Bluebird Star



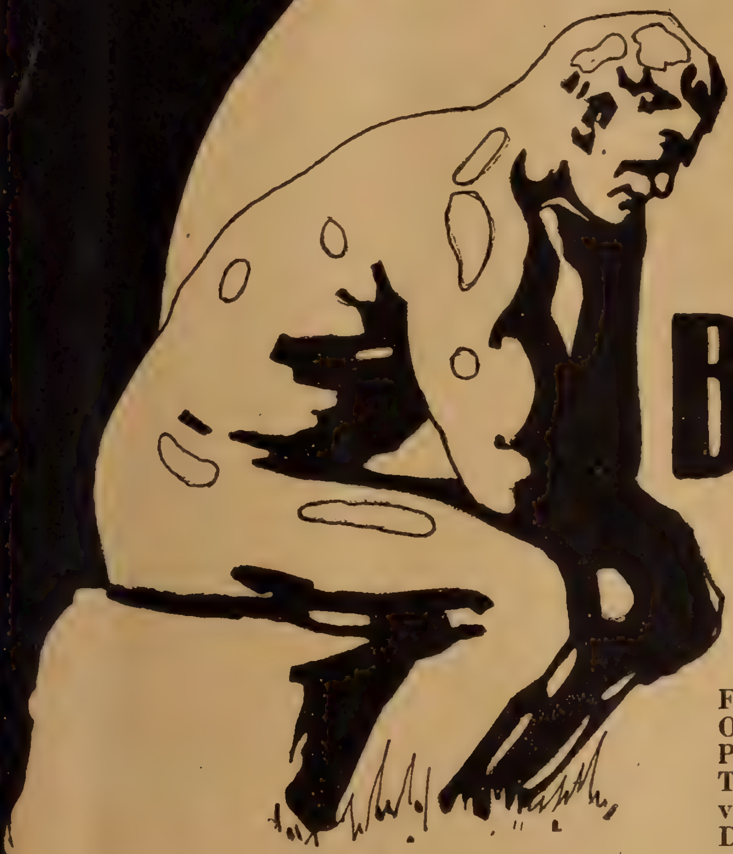
IN

"The Little Terror"

A Refreshing Story of the Kaleidoscopic Events in the Life of a Circus Waif

Written and Directed by
REX INGRAM

When you book BLUEBIRD Photoplays you are making fine screen entertainment an assured fact for your patrons. Under no other brand name will you find such strong, vigorous dramatic stories: such clean, wholesome or entertaining dramas of real life as you get week atfer week in BLUEBIRDS. Every BLUEBIRD is good for a repeat booking. Get full particulars today from your nearest BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.



Don't Ponder START A BLUEBIRD DAY

From New York to Portland, Ore., is a long stretch. But H. W. Pierong, manager of the Strand Theatre, took to heart our advice to "START A BLUEBIRD DAY"—and here is his letter telling of his results:

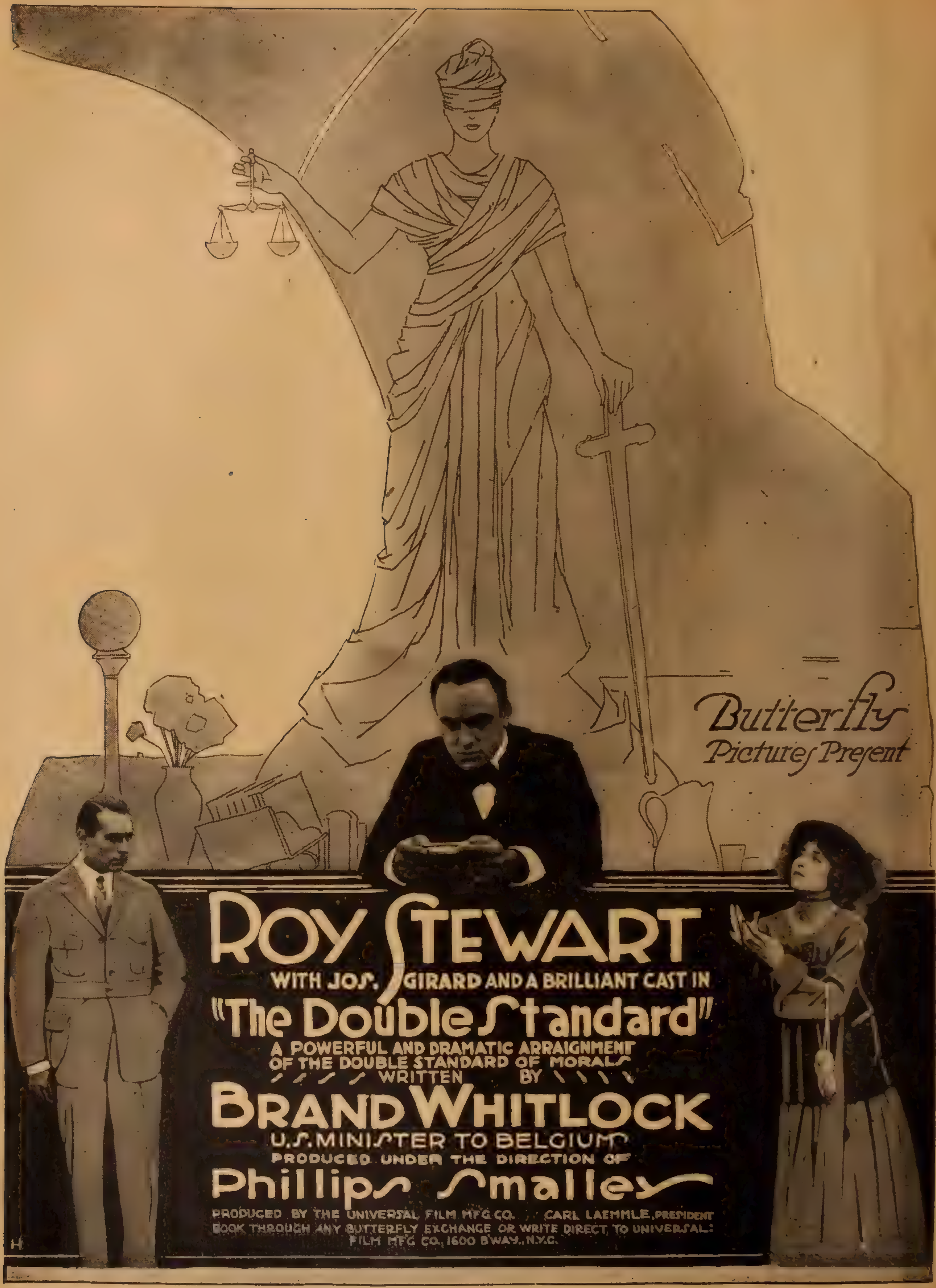
BLUEBIRD PHOTOPLAYS, INC.,
New York City:

Gentlemen—When people disregard the title of a picture and the star appearing in it and plank down their money because of its BRAND NAME, it's a safe bet that that particular brand is a good one to tie up with. We've had people call us up on the phone and ask about the attraction of the day. If it's an ordinary feature, we have to tell the inquirers its name and the star featured in it. IF IT'S A BLUEBIRD ALL WE SAY IS, "WE ARE SHOWING A BLUEBIRD TODAY!" The result is almost always the exclamation, "That's fine!" In conclusion we will say this: The Strand Theatre will continue to show BLUEBIRDS just as long as their present quality is maintained.

Are You This Kind of Showman?

Are you giving the people what they want? Do you have a BLUEBIRD DAY? If you haven't a BLUEBIRD DAY—START ONE! Get in immediate touch with your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays (Inc.) **1600 BROADWAY, NEW YORK**



Butterfly Pictures Present

ROY STEWART

WITH JOS. GIRARD AND A BRILLIANT CAST IN

"The Double Standard"

A POWERFUL AND DRAMATIC ARRAIGNMENT OF THE DOUBLE STANDARD OF MORALS

WRITTEN BY

BRAND WHITLOCK

U.S. MINISTER TO BELGIUM

PRODUCED UNDER THE DIRECTION OF

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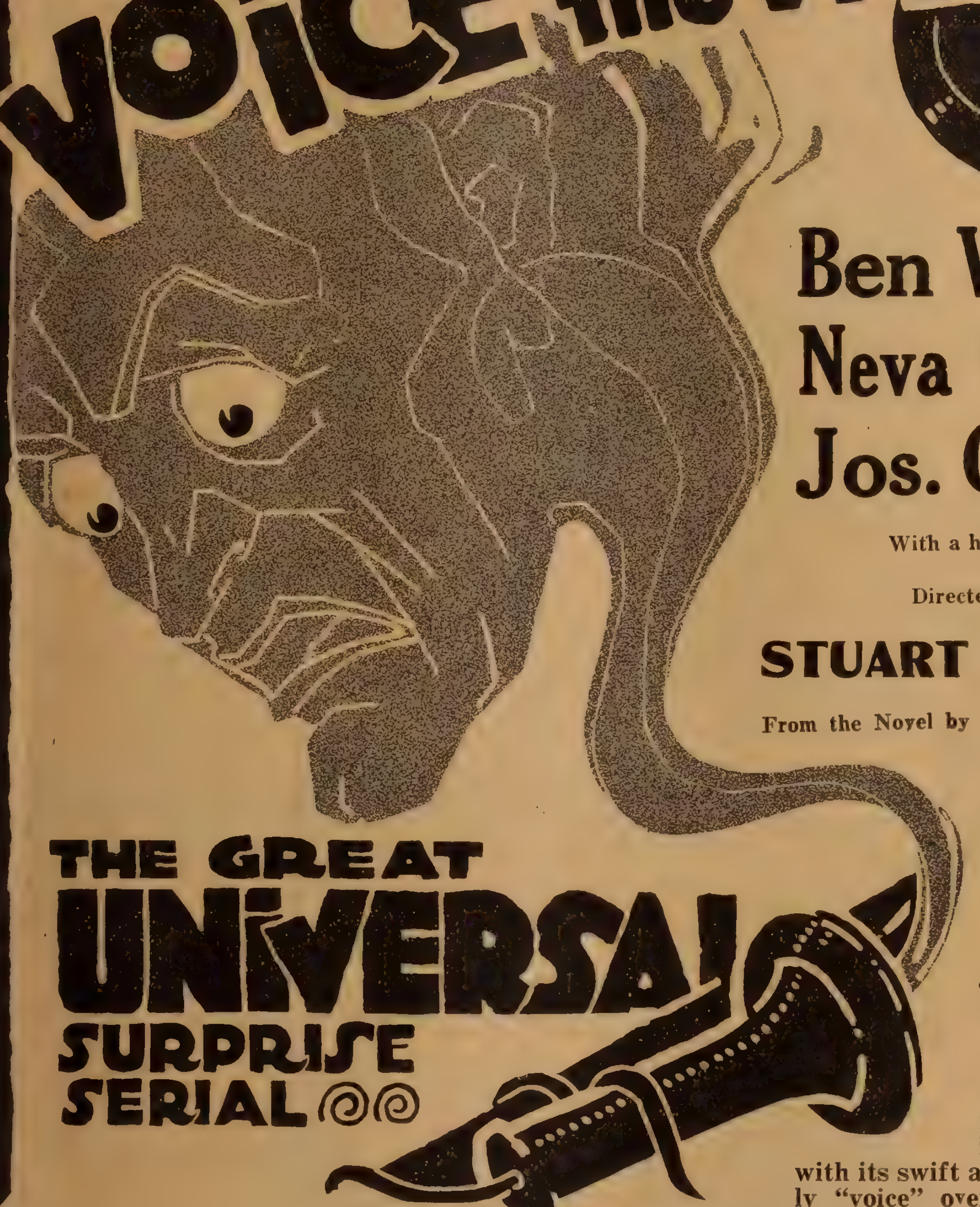
PRODUCED BY THE UNIVERSAL FILM MFG. CO. CARL LAEMMLE, PRESIDENT

BOOK THROUGH ANY BUTTERFLY EXCHANGE OR WRITE DIRECT TO UNIVERSAL FILM MFG. CO., 1600 B'WAY., N.Y.C.

The VOICE on the WIRE



Ben Wilson
Neva Gerber
Jos. Girard

With a huge cast

Directed by

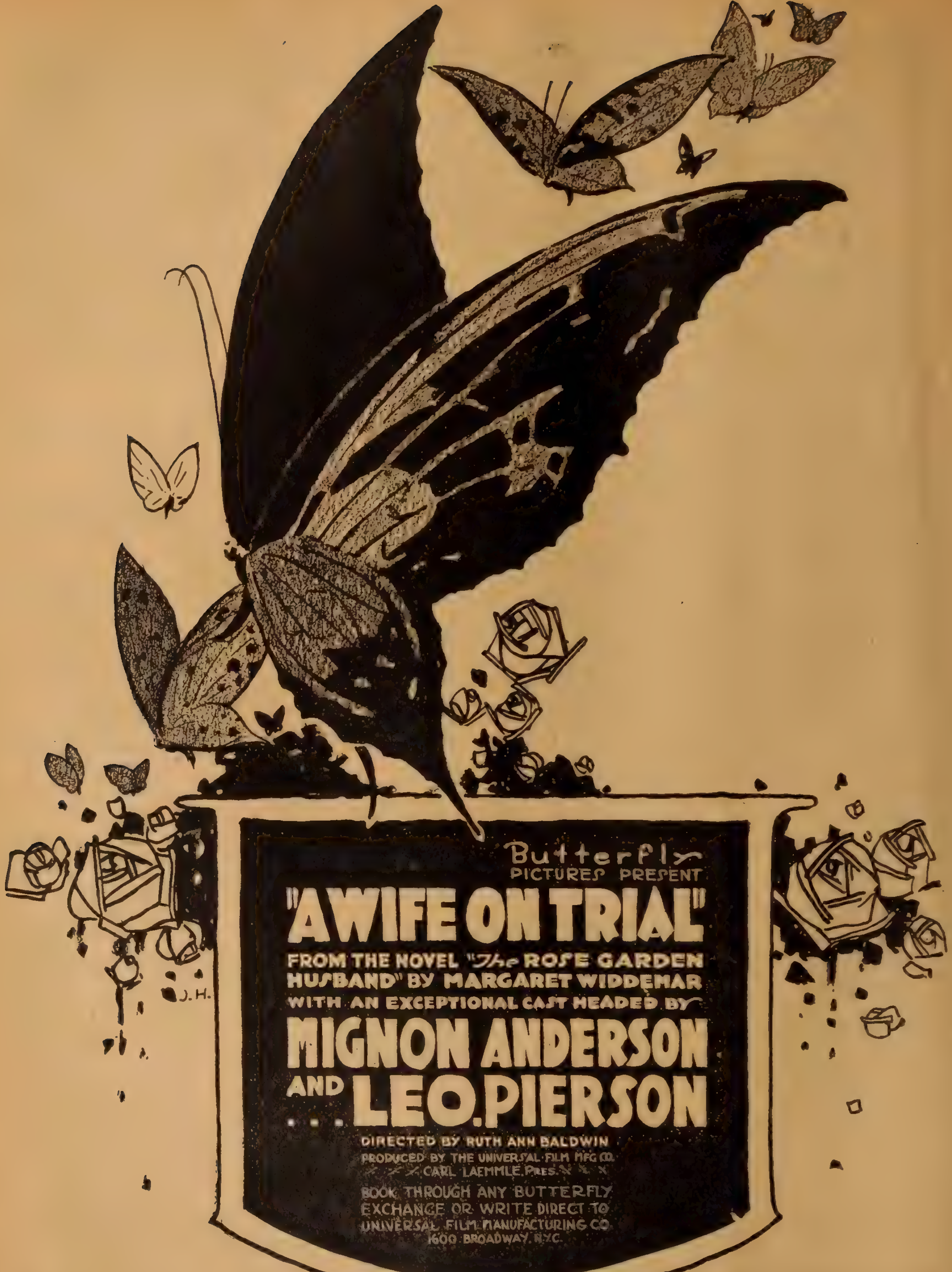
STUART PATON

From the Novel by Eustace Hale Ball

15 Weeks of Mystery For Your Patrons

THE GREAT UNIVERSAL SURPRISE SERIAL

"The Voice on the Wire" grips with a strong plot. It's a powerful mystery play that none can solve. It baffles—it holds with its swift action. The ghostly "voice" over a disconnected telephone—a cloaked figure—the rivalry between the chief of detectives and a scientific investigator—the fascinating love thread that weaves in and out of the story are the ingredients that tickle the curosity of the fans, and they hold on until the last chapter to see "how it will end." This interest means sure money in your pocket, Mr. Exhibitor. Get in touch immediately with your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



Butterfly
PICTURES PRESENT

"A WIFE ON TRIAL"

FROM THE NOVEL "*The* ROSE GARDEN HUSBAND" BY MARGARET WIDDEMAR
WITH AN EXCEPTIONAL CAST HEADED BY

MIGNON ANDERSON
AND LEO. PIERSON

DIRECTED BY RUTH ANN BALDWIN
PRODUCED BY THE UNIVERSAL FILM MFG CO.
CARL LAEMMLE, Pres.

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1600 BROADWAY, N.Y.C.

Here is all we need to say about "Come Through" —From the

THE MORNING TELEGRAPH, SUNDAY, JULY 1, 1917.

"COME THROUGH" DECLARED TO BE CENSOR-PROOF

"Come Through," George Bronson Howard's big screen drama, which has just closed its two weeks' run at the Broadway Theatre, is expected to develop into one of the most popular State rights features that the Universal has ever issued.

On the day that the picture began its run Stanley V. Mastbaum purchased exclusive rights for eastern Pennsylvania and New Jersey with the declaration that he expected to do a record business with the Howard story. The officials of the Universal Film Manufacturing Company are also considering propositions from other well known operators in this country and abroad. Special showings have been arranged for these buyers, following the Broadway engagement.

The reviews and press notices of "Come Through!" have been so generous in their praise that widespread interest has been aroused among exhibitors without any special effort being made to attract them. Suspense is employed throughout the story with effect, and despite the fact that much of the action transpires on the threshold of the underworld the bounds of good taste have not been overstepped, and it has not been necessary to eliminate a single scene out of deference to the censors. Members of the National Board of Review have declared that the feature will get by every board of censorship in the country without difficulty.

"COME THROUGH" is the only film play shown on Broadway this year that has received the enthusiastic and unqualified endorsement of every critic in Greater New York.

Direct Bookings Accepted

"COME THROUGH" is the work of that master of melodrama, George Bronson Howard. DIRECT BOOKINGS WILL BE ACCEPTED—until further notice—IN ALL UNSOLD STATE RIGHTS TERRITORY.

A Wonderful State Rights Opportunity

Positive proof of the pulling power of "COME THROUGH" is your assurance of the way YOU can present this marvelous picture to the Exhibitors in YOUR territory. Apply to any Universal Exchange for DIRECT BOOKINGS—For STATE RIGHTS address State Rights Department.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President.

1600 Broadway *"The Largest Film Mfg. Concern in the Universe"* **New York**

SHOWING OUR

(No. 184. Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Film Manufacturing Company.)

WHEN some one who knows more than we do says something that we don't quite understand, we sometimes laugh to cover our ignorance. But we succeed only in showing our ignorance plus our gold teeth.

When President Wilson said that the bad business conditions which prevailed some time ago were not due to any real cause, but rather to a "phychological depression," people laughed and thus showed their gold teeth. They simply didn't know what he meant.

As time passed, however, they began to get the drift of it. They saw that business was bad simply and solely because business men were afraid that the unsettled conditions would tend to make it bad. This in spite of the fact that the people had great gobs of money and were willing to spend it when their fears were allayed and they were properly soothed and solicited.

In other words the business depression was caused by fear, and fear is no tangible thing but only a state of mind. And psychology is nothing but the workings of the human mind. And therefore the bad business conditions were, as President Wilson said, a "psychological depression." And there you are!

The moving picture theatre man is now confronted with exactly similar conditions, and he has no one but himself to blame. There is no real cause for poor box office receipts in the summer time. A poor business in the summer time in this business is nothing but a "phycho-

GOLD TEETH

logical depression" and you can lick the tar out of it if you only determine to do so.

People stay away in summer time because you expect them to stay away. During winter months you promptly increase your advertising when business falls off a little. You also see that your house is kept warm and cozy.

The same common sense applied in summer time will work exactly as well. If you will take just as much care—or even more—to get a good show in summer time and advertise it just as thoroughly as in the winter time, you'll make money.

If you will constantly hammer it home to your patrons that your theatre is kept cool in the hot months (and then keep your promise) you will educate them up to the point where they will attend just as regularly as in the winter time.

The Universal has selected the very cream of its huge reserve supply of pictures to release this summer, to give you something extra good. If you will book these and then ADVERTISE WITH ALL YOUR MIGHT AND MAIN you will not only make money but help to prevent any kind of a depression.

If you are too hot to think this thing over, you'll probably laugh it off. But the laugh won't be on me.

When you open your mouth to let the laugh out, you'll display just two things:—Viz., your gold teeth and something else.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

The Largest Film Manufacturing Concern in the Universe

1600 Broadway New York

Don't Fritter It Away!

A Message to Exhibitors Assembled in Convention At Chicago

By CARL LAEMMLE,

President of the Universal Film Manufacturing Company.

DON'T fritter away this convention. That is the one word that I want to bring to the exhibitors of America assembled for their annual convention in Chicago. I don't think you are going to fritter it way ,and I don't say it because I consider that other exhibitor conventions have been frittered away. Every convention has had its part in the wonderful development of this business.

I say it because this convention is the most important exhibitors' convention ever held. This is the most important week of the entire year for the exhibitors, and this is the biggest year we ever saw, too. There are more important questions to be decided in Chicago this year than have ever occupied the attention of an exhibitor's body before. But they are very important to the other element of the business as well. The producers will all have their eyes upon Chicago during the convention. So will the distributors, and so also will the supply men, the trade paper men, and the players. What you say, what you do, what you accomplish, and what you leave undone, are all going to be eagerly watched.

WATCH
This → Lucky Card
IT'S A WINNER!

IT is well to bear in mind at such a time the important position that the motion picture industry occupies among the other industries of the world. President Wilson in a special message told the country how much he thought of the industry as a whole, and how much good this industry could be in the trying times in which the country finds itself. President Wilson is a thorough student of the motion picture. He has followed it as few public men have done, and he has a peculiar realization of the potential strength and wonderful possibilities which moving pictures present. I hope that his message to the National Association of the Motion Picture Industry will be read at your convention. I know that the exhibitors of this country are loyal Americans to the core, and that they will do everything in their power to assist the President, and to mould public opinion, and to keep the public mind thinking along right channels. This is particularly important, and it has been demonstrated that in this field the moving picture exerts a much more potent influence than the newspaper, or any other agency.

The moving picture exhibitors are an extremely important branch of the motion picture industry, and anything which is to be done along this line by the government will have to take the exhibitor into consideration as the last and most important cog in the wheel. Every exhibitor who attends the convention, every delegate representing bodies of exhibitors who cannot come, should realize the importance of this convention, and his own part in it. As far as possible, let personal advantage, personal animosities, personal gain, be forgotten. Bear in mind that you are a member of one of the greatest industries in the world, and that as such the world has its eye fastened upon you.

YOU will elect a president, but who that president is, or what part of the country he comes from, makes no difference to the Universal, so long as he is SATISFACTORY TO YOU. Choose the best man in your midst to bear your standard for this coming year. You will need the strongest man among you. You will need a leader—one to whom the other exhibitors can look with confidence, and with the assurance that their trust in him is not misplaced. If you find and elect such a man, and carry out the program of important matters which is before you seriously, thoughtfully and patriotically, the time of this convention will not have been frittered away.

You will have left a deep mark on the pages of motion picture history.

Screen Magazine Shows Airplane Building

THE illustrations on this page are from the Screen Magazine No. 30, one of the subjects which is a complete revelation of the making of an airplane—the war machine which experts think the United States should supply in large enough quantities to win the war. The Screen Magazine gives us a peek into all sorts of queer places, but surely no subject, in even this enthrallingly interesting motion picture reel, has ever had a wider appeal to a greater number of people than this airplane feature of Issue No. 30.

"Roughing out the struts," is the title of the first picture, and shows the minute care with which the workman measures his work by means of a guage, to insure a perfect stream line. A government inspector examines every part as it is turned out. Cutting the sections of the propeller is a nice job. The blades are made of walnut wood, strong and light. The sections are deftly shaped, and then glued together into the propeller form. After gluing, the parts are trimmed and shaped by hand. Instruments are constantly applied to the propeller to insure the correct slant, as the slightest error causes serious vibration in the finished plan. Copper tips are fastened to the ends of the propeller to prevent splitting of the wood. The balance of the parts is so minutely adjusted that a dab of paint on the end of the propeller will maintain it.

Making the wing ribs is shown next. They are cut out by a special saw, and then placed on the wing, carefully checked up on the blueprint by the inspector, who sees that the government stamp is on all the parts. Vigilance never relaxes throughout the entire operation, as the slightest variation from the model may cost a pilot's life. Irish linen, which is strong and light and is not affected by the chemical with which it is painted, is used to cover the wing to lessen head resistance. The wheels, also, are covered with linen to decrease air resistance. Then the longerons are laid out on the skeleton body and the struts carefully located, and not until all is aligned is the motor put into place. Every wire at each station is turned to the proper degree of tautness, an operation which recalls the tuning of a piano. An airplane fleet has been declared to be New York's best defense.

Other subjects in this fine number are the teaching of the blind to "see" at an Ohio institution. The Hyde ship-brake, which allows craft to stop in their own length, thus preventing

(*Continued on page* 39)

The MOVING PICTURE WEEKLY

Vol. 4 JULY 14, 1917. No. 22

The MOVING PICTURE WEEKLY

A Magazine for Exhibitors and others interested in films.

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PAUL GULICK .... Editor
M. WINKLER .... Music Editor
PETER PEPPER .... Interviews
MARJORIE HOWARD .... Interviews
JOE BRANDT .... Business Manager
JULIUS BERNHEIM .... Minneapolis Corresp.
KINTARO SAKAMOTO .... Japan Correspondent
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Sand On the Rails.
The Race With Death at Sandspur.
Hearts and Lions.
The Lure of the Sawdust Ring.
Mysterious Egypt.
The Royal Dancer.
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Some High Spots In Universal Pictures

(*WEEK OF JULY* 30)

HIGH spots are frequent among the Universal pictures for the week of July thirtieth. The Gold Seal, appearing on July thirty-first, is called "Right-of-Way Casey," and was written and directed by George Marshall, from a scenario by Charles J. Wilson, Jr., and tells the amusing experiences of a traffic cop. Neal Hart is the cop, and Janet Eastman is the girl, who is pretty enough to attract the Sergeant, played by Joe Rickson. Joe plans to get Casey out of the way so that he may have plain sailing with the girl, and two crooks knock him out, bundle him into a post-bag, and ship him as far West as they can. He is thrown off the train, and comes to with a well-developed case of fashionable aphasia. He proceeds to apply the traffic rules of the Avenue to Mud Creek, to the bewilderment of the natives, who think him a harmless lunatic until he puts to rout the gang which has been terrorizing the town. Then he is a hero, and as regulating traffic is the only thing which gives him any pleasure, the cowpunchers allow him to indulge his idiosyncrasy to his heart's content. Of course, he is restored to the girl in the end—nothing tragic could possibly happen to any one by the name of Casey. You can imagine the humor that Neal Hart gets out of this situation, and there are some of the scraps for which he is growing famous. Joe gets his in the end—it has gotten so that Joe never expects to come alive out of any picture that he plays in anyway. Don't pity him, he's used to it.

Down in the right-hand lower corner, there is a "teaser" from the Cleo Madison Feature, released on August second, called "The Woman Who Would Not Pay." The story is by E. M. Ingleton, and the scenario and production by Ruth Ann Baldwin. This is a tale which might easily have been expanded into a five-reeler. Cleo is a spoiled and petted woman, who is determined to eat her cake and have it, too. She is a charmer by profession, and attracts men as a candle attracts moths, but her doting husband has perfect confidence in her, and refuses to heard a word against her. At last, he receives a warning which he cannot ignore. He goes to her room, where she has just time to hide her latest admirer in the wall-safe. He sees a corner of a handkerchief in its door, and deliberately remains, smoking cigar after cigar, while the wretched man smothers and the woman is kept on the rack. In that hour she pays in full all the long account which she has ignored in years of selfish indulgence. The tragic intensity of this situation is realized to the full by Miss Madison, whose facial expression, through her long agony of waiting, is a wonderful study.

The other cut, down in the right-hand corner, is from the two-reel Victor, released on August third. Carter De Haven produced this and played the lead himself, with his pretty little wife, Flora Parker opposite. It is a tale of the frightful predicament of a young husband, whose entire wardrobe has been sent to the country where wifie is awaiting him. He falls and ruins his only pair of trousers, sends them to a tailor to be cleaned, and then waits for them, hour after hour, in the privacy of his office, the tailor having sent them after the others. At last, he sneaks out clad in a raincoat and B. V. D.'s. Little boys chase him and he is finally arrested.

He nearly dies of mortification and cold and is taken to the hospital, where he raves for his trousers till wifie comes to rescue him.

In the centre is a picture from the Nestor "Married By Accident" in which Eddie Lyons and Lee Moran disport themselves in their characteristic manner. Besides this, up at the head of the page is a sample from the L-KO of August first, called "Blackboard and Blackmail" with Merta Sterling, Lucille Hutton, and Phil Dunham in a phantasy of laughs. Then there are the two Jokers, one with Gale Henry called "The Stinger Stung," in which Gale Henry and Milton Sims get all mixed up with a hive of bees. Another Joker, called "The Battling Bellboy" features William Franey in a boxing contest that is a scream. There are also the usual Animated Weekly, and Current Events news reels, and the latest issue of the Screen Magazine, the three reels which cover all that is new in the world's history.

"THE GREATER LAW"—Bluebird

BLUEBIRD Photoplay masterpiece. Story by Charles J. Wilson, Jr. Adapted for the screen and produced by Lynn F. Reynolds, with Myrtle Gonzalez in the leading roles. Photographed in Californian mountain snow-fields.

ONE of the most pictorially beautiful photoplays ever turned out by Bluebird, and there have been many beautiful pictures from this company, is "The Greater Law," in which Myrtle Gonzalez, George Hernandez and Lawrence Peyton, assisted by a large cast, were photographed in the dead of winter among the Sierras, near Truckee, California. Charles J. Wilson, Jr., laid the scenes in Alaska, in the early days of the Klondike rush, and Lynn Reynolds, the producer, took his company to the frost-locked peaks of the Sierras to provide suitable backgrounds for the exciting episodes which abound in the five reels. Nearly all the scenes were made out-of-doors, but for the interiors of "Basil Pelly's"—the primitive hotel of the district—one of the largest sets ever constructed was built. The play takes its title from the action of the girl, who took the law into her own hands when she went to the Klondike to avenge the death of her young brother. Truth to tell, no crime had been committed, and this leads to a surprise finish of a theme which al-

CAST.

Barbara Henderson	Myrtle Gonzalez
"Seattle" Lou	Gretchen Lederer
Anne Malone	Maud Emory
Jimmy Henderson	G. M. Rickerts
Cort Dorian	Lawrence Peyton
Tully Winkle	George Hernandez
Laberge	Jack Curtis
Basil Pelly	Jean Hersholt

ternates between rugged strife and a delightful love story.

When the Widow Henderson died, her son Jimmie was left to the care of his sister Barbara. The boy was lazy and inclined to be wild. When he decided to try his luck in the Klondike, the girl was better satisfied than to have him at home. She thought he might make something of himself in contact with rugged men of the North. But when her letters to him were unanswered and finally returned with notice that the boy could not be found, Barbara determined to go herself to the Klondike and seek him.

Upon reaching Seattle, she heard a report that Jimmie had been murdered in Chilikoot. Outfitting herself in fur clothing to withstand the rigors of the Arctic blasts, Barbara set out for the Klondike to become her brother's avenger. She applied for lodgings at Basil Pelly's at a time when Chilikoot was flooded with transients and the only hotel in the camp was crowded to capacity.

Jolly old Tully Winkle offered her shelter in the shack he was using, together with his prospecting partner, Cort Dorian. The girl accepted the invitation and entered upon a housekeeping arrangement with the two men. Cort Dorian found Barbara extremely congenial, and the girl soon realized that the prospector had won her heart. When Cort declared his love for her, Barbara bade him bide his time for her answer. She had come to Chilikoot to accomplish a purpose which she must fulfill before any other consideration.

From various sources around Chilikoot's dance hall—principally from Anne Malone, a denizen of the "honkey-tonk"—Barbara learned much of the story concerning her brother. Anne told her that Seattle Lou had formed an attachment for Jimmie Henderson when the lad first struck the camp. Laberge was away most of the time prospecting on Nenana River, and his absence had given Lou opportunity to be in Jimmie's company more than usual.

Above—*"Do you mean that Laberge is back?"*
Centre—*"She'll make biscuits for you!"* said Cort.
Below—*"Lou spends all her time with Jimmie."*

On the day Laberge unexpectedly returned to Chilikoot, the boy had been ill and Lou had been nursing him in his room at Basil Pelly's hotel. Being tipped off as to conditions, Laberge had mounted the stairs and surprised Lou in Jimmie's room, holding the lad's head in her lap.

Tully Winkle and Cort Dorian had been stopping at Pelly's hotel at the time, and when they heard the shooting that followed Laberge's sudden entrance to Jimmie's room, they rushed to the scene, but found the place in darkness. There were many shots fired, and when the smoke cleared away Laberge had fled and Jimmie Henderson had been found prostrate and bleeding from bullet wounds with Seattle Lou bending over him.

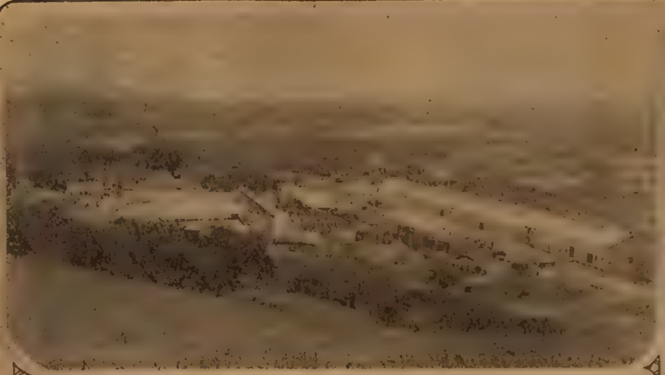
As the key to the story seemed to be in possession of Laberge, Barbara determined that she would meet him, gain his confidence and learn the complete details from his own lips. She waited an opportunity to meet Laberge and when eventually the prospector again came to Chilikoot, the girl sought him out, feigned extravagant interest in him, and when Laberge was well filled with "hooch," led him to tell the story of Jimmie Henderson's passing.

Barbara ran straight to the cabin where she had been keeping house with Cort and Tully Winkle. Cort was challenged to step forth and defend himself. Her accusations roused Cort's pride to angry resentment. She insisted upon his "pacing off the distance."

Cort shot straight in the air, however, while Barbara's bullet gave him a nasty wound in the shoulder. Just as the shots were fired, Tully Winkle who had been spending an hour in Chilikoot's drinking place, came running up to break the extraordinary news that Seattle Lou had just come to town with her husband—Jimmie Henderson. Remorse seized Barbara, but Cort found it a simple matter to forgive her.

Eileen Sedgwick riding "Charlie." *Group from "Follow the Girl."* *An "old-country" street.*

Interesting Scenes from the Great Picture City



Birdseye view from Universal Mountain.

Ready to shoot a scene in the Zoo.

Back view of one of the exterior stages.

Building a scene for a feature production.

Versatile Buildings of Universal City

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4

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6

1. Ranch cafeteria.
2. Arsenal where troops are armed.
3. Cavalry barracks and mounts.
4. Blacksmith shop of many uses.
5. Cars of stars and directors.
6. Office of ranch superintendent.

"The Gray Ghost"

Episode 4

Left—*The fight at Bishop's.*
Right—*Hildreth is trapped.*

THE fourth installment of the serial, adapted and produced by Stuart Paton from the novel by Arthur Somers Roche, is called "The Fight," and allows Eddie Polo to perform some of his famous stunts.

EDDIE POLO is featured in the fourth episode of the serial, "The Gray Ghost," which is being made by Stuart Paton from the Saturday Evening Post success, "Loot," by Arthur Somers Roche. The chapter takes its name, "The Fight," from the encounter which Marco, the hero's secretary, has with several men in the cafe from which Hildreth has just escaped. In order to give him time to get away, the redoubtable Marco attacks the whole gang and holds them at bay by his tremendous strength and fighting skill. Eddie Polo put up a very real battle, which the camera has caught at the most advantageous point, so that this episode is the most exciting so far. Here is the development of events, as far as they have gone.

The Gray Ghost is held at bay by Morn Light, who has snatched a sharp paper knife. But he laughs, pleased at her exhibition of spirit. Meantime, in the cafe, Jacques, the waiter, is telling Hildreth about the Gray Ghost. Hildreth is inclined to be incredulous, but Jacques relates the story of the Olmstead bank robbery, and tells him that the watchman was left to pay the penalty, and then his wife and children were well provided for. He says that that is the way the Ghost always works.

CAST.

The Gray Ghost	**Harry Carter**
Morn Light	**Priscilla Dean**
Wade Hildreth	**Emory Johnson**
His Secretary Marco	**Eddie Polo**
Ashby	**Wilton Taylor**
Cecelia	**Gypsy Hart**
Williams	**Francis MacDonald**
Jacques	**Nigel De Brullier**
Jerry Tyron	**Lou Short**

The Ghost bids Morn Light good night and going downstairs, stops at the switchboard, where he sees the number she has called, under her name. He calls the number, and learns that it is Bishop's cafe. Then he phones his own apartment, and his valet says that Williams is there. Williams tells the Ghost that Morn Light knows where Hildreth is, and he is surprised. He tells Williams to take some men and get Hildreth without delay. Williams leaves in a taxi. Jacques sees the men approaching, and hears them ask for Hildreth. He warns the Englishman, who quickly disappears through the secret door. He runs down the stairs and out into the street. When the men enter the private room, Jacques is alone. He says he does not know where "Mr. Daly" is, but they force him at the point of a gun to open the secret door. They strike Jacques to the ground and start to leave. They open the door and find that Hildreth has escaped. They are nonplussed, when Marco, Hildreth's secretary, enters in search of his employer. He has become suspicious and followed him. He demands from them en what they have done with the Englishman, and a fight is quickly started. This detains the men so that they cannot follow Hildreth. Marco holds them and defeats them one by one.

Hildreth has rushed to Morn Light's apartment. He knocks and tells her he is Ted Daly. She whispers to him that she told him not to come to her, but she lets him in. He demands from her the name and purpose of the Gray Ghost. She is about to answer him, when the door swings open and the Ghost appears. He sarcastically

(*Continued on page* 17)

Real Hold-Up Staged for "Gray Ghost"

STUART PATON'S robbery of Los Angeles store creates lots of excitement until explained.

STUART PATON, director of Universal's newest serial, "The Gray Ghost," put over a new one last week, when he staged the hold-up and robbery of one of the biggest jewelry stores on the Coast for an episode of the serial. The store was Brock & Co., of Los Angeles, and the scene of the robbery was filmed without letting the public into the secret, so that the customers at the counters at the time thought that a real hold-up on a tremendous scale had taken place. Of course, the management of the store was in the secret, and Paton had taken care that the loaded revolvers kept below the counters had been made innocuous before the event started.

When a dark young man with a business-like gun gave the command "Hands up, everybody, and shell over those jewels!" there was consternation among the clerks and their customers. The dark young man was Francis MacDonald, who is playing the chief agent of the mysterious personage, "The Gray Ghost," for whom the serial is named. The cameras had been placed on the balcony overlooking the floor of the store, and on Paton's signal MacDonald and the other crooks came in from different parts of the store, and backed up the order of their leader. Hundreds of thousands of dollars worth of gold, silver and precious stones were in the cases, and much of the loot was quickly transferred to bags which the crooks held concealed.

Outside, the news quickly spread that robbers had invaded the jewelry store in broad daylight, and policemen and spectators rushed to the scene, blocking the entrances. It required considerable diplomacy on the part of Paton and the managers of the store to explain that no real robbery had taken place, no one had been hurt, and that the whole affair was staged for the camera. Paton is a stickler for realism, and he knew that the scenes in the store would gain tremendously in effectiveness if they could be staged in a real shop, and after a great deal of persuasion he finally induced the managers of Brock & Co., to see it in the same light. Not a bit of damage was done, and the customers and clerks who unwittingly became screen actors were delighted with their experience when the thing was explained to them.

UNIVERSAL BABY SAVES FOR SOLDIERS.

ZOE RAE, the Universal baby, known as one of the cleverest child actresses of the screen, has earned a new title—that of "youngest Red Cross girl." She has contributed a large sum out of her own money to the cause, and says that "if the war lasts long enough" she will buy an ambulance with her salary, which runs into three figures weekly.

"I'm saving dollars every day I can," says the kiddie, earnestly, "'cause I want to give an ambulance all myself to the soldiers."

Besides saving, Zoe is taking lessons in all sorts of Red Cross work. She cannot yet role bandages tight enough to be much use, but she is learning to crochet, and as soon as she comes home from the studio, she sets to work on wash rags for the men who will leave Universal City for service very soon.

"Every one of the boys is going to have one to take with him," she says.

WATCH
This →
Lucky
Card
IT'S A WINNER!

"THE GRAY GHOST."

(*Continued from page* 16)

tells Morn Light to tell Hildreth his name, but she is speechless. Hildreth attempts to defend himself, but the Ghost steps aside, and three men cover Hildreth with drawn revolvers. He holds up his hands.

The next day the Commissioner of Police asks Jerry if he still believes in the identity of the Gray Ghost. Jerry says that he does, and this so angers the Commissioner that he tells Jerry he is no longer a member of the force. Jerry is about to leave Headquarters, when the secretary of Hildreth arrives and asks for him. He tells the detective that Hildreth has not been home all night, and about the fight in the cafe. Both men are worried.

The Ghost, in his apartment, is delighted to read of the mysterious disappearance of the young Engish lawyer. His men, headed by Ashby, come in and say that they were just about to get him, when the boss did the job himself. The Ghost sneers at them. Arabin returns from his trip and goes to his store. The Gray Ghost appears at the store very fashionably dressed, and walks about inspecting the jewels displayed.

Gretchen Lederer in one of the most effective roles she ever played, Seattle Lou, in "The Greater Law."

DORA ORDERED TO CHICAGO.

Universal Film Girl on Transcontinental Recruiting Hike Will Preside Over Recruiting Booth at Convention.

DORA RODRIGUES has reached Cincinnati on her transcontinental hike, from New York to Universal City. After having been received with the greatest enthusiasm in Pittsburgh, where the Mayor and city officials, and officers of the army and navy and marines paid her every attention and took part in her parade, the plucky girl pushed on for Cincinnati, which is her own home town. Here her reception was even more enthusiastic than the one she received in Pittsburgh, and she was looking forward to a short stay, a rest, and a little relaxation among her relatives and friends, when orders came for her to proceed at once to Chicago for the Convention. Dora is a soldier, and "her's not to question why." She immediately packed the small kit which she carries and set out for the Windy City.

The Convention, as all the world knows, will be formally opened on Sunday night, the fifteenth of July. Dora will be on hand in the new field uniform which she wears by special permission, and which is the exact replica of that worn by a U. S. infantryman. The number of men who have enlisted in the various branches of the service under her persuasion has reached the grand total of eleven hundred! Dora hopes and intends to add greatly to this total at Chicago, where she will preside at the Recruiting Booth, and at which she will have the co-operation of the Navy League of the United States, the D. A. R., Sons of the Revolution, and other patriotic societies. The Universal is taking care that Dora's booth shall have a central position and all the advantages of equipment and attractiveness which they can give it, for they are immensely proud of the record of the little soldier who is carrying their banner across the continent.

AN ADOPTED AMERICAN.

GRETCHEN LEDERER, one of the handsomest women of the screen, appears in two Bluebirds running, "The Greater Law," which is the release for this week, and the coming Bluebird, "The Rescue," in which she supports Dorothy Phillips. In "The Greater Law," Miss Lederer plays the role of "Seattle Lou," a woman of the resort, "The Nugget," in the gold country of Alaska, in which the scene of the play is laid. The cut shows Miss Lederer in the dance-hall costume which she wears in the play. She takes the boy Jimmie under her protection, and disappears with him, so that when the boy's sister arrives she is told that her brother is dead. His murderer is even pointed out to her, and her revenge makes the unusual punch of the picture.

In "The Rescue," Miss Lederer shows her versatility by appearing in a part of entirely opposite character. She is the mistress of a large Long Island house, and the mother of the girl who fights a feminine duel with an actress—played by Dorothy Phillips—for the possession of the affections of the player's divorced husband. In this, Miss Lederer wears some handsome gowns and plays the grande dame to perfection.

She is enabled to change so easily and lightly from one type to another by reason of her thorough stage training. She was educated in the Conservatory of the city of Cologne on the Rhine where she was born. Miss Lederer set her affections upon a grand opera career. Upon her graduation from the Conservatory, she was offered a position with an operatic stock company which was sailing for this country. She toured the United States with this organization with great success, and would undoubtedly have continued in a musical career had she had the great misfortune to lose her voice. She was so young that the constant singing was too much for it. Miss Lederer then found herself in a serious predicament—a stranger in a strange land, with an imperfect knowledge of English and very little money. She would have turned her attention to the speaking stage, but the language was a barrier. However, there are no such obstacles in the movies, and at last she was persuaded to try them. Here she found herself so much at home and so happy that she has remained acting for the screen with great success ever since.

Only recently Miss Lederer took out her final papers as a citizen, and there is no more loyal American at present.

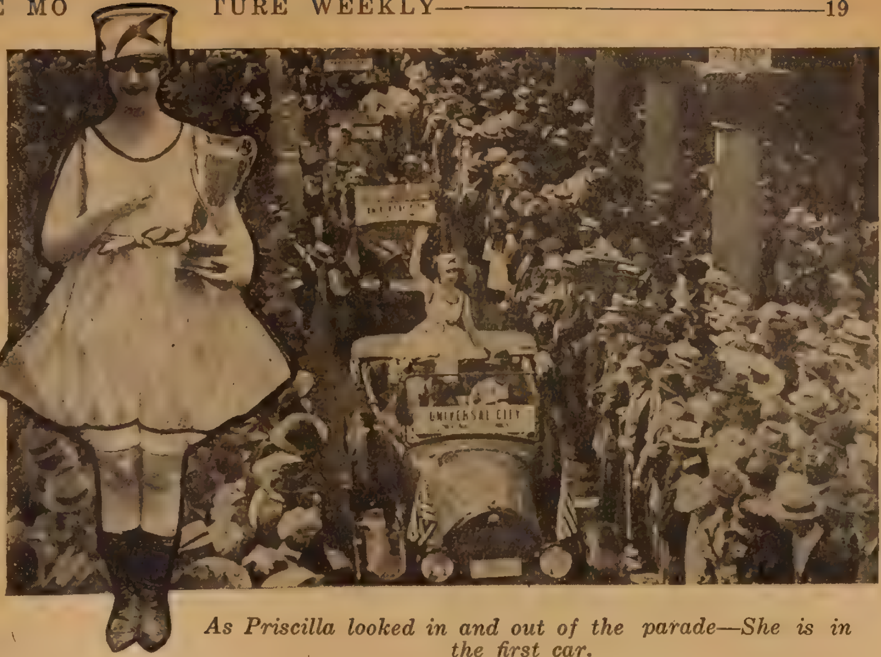
LIONESS SPRINGS UPON UNIVERSAL ACTOR.

PERMITTING a real live, hungry lion to spring upon his shoulders, was the stunt performed by "Curley" Stecker of the Universal Film Company, in order to put a thrill into an animal story filmed at Universal City by Henry McRae. The lion had been fed only lightly during the day, so that he would be certain to jump at Stecker at the critical moment, when the camera was ready to shoot him. At exactly the expected moment the lion dived through the air, and the still camera secured the picture which is reproduced in the cut opposite. Stecker has worked in animal pictures for years, and has performed a lot of hazardous stunts, but this feat exceeds them all.

The lioness, which was born and raised at Universal City, was considered one of the most vicious of the large troupe, and Director McRae told Stecker that he would be taking a desperate chance. However, there is nothing the matter with "Curley's" nerve, and he went through the ordeal with nothing more serious to show than a few scratches and a torn shirt. The picture for which this stunt was performed will be released as a Bison by the Universal Company, and is called by the working title "His Master's Wife." There are plenty of exciting situations in it, but the culminating point is, of course, the leap of the lioness onto the man's shoulders.

Priscilla Dean Wins Bathing Suit Parade Prize

THREE hundred California beauties in bathing-suits! Wouldn't that be some parade? This was the treat which the lucky inhabitants of Venice, Cal., enjoyed the other day. Priscilla Dean, the lovely star of Universal's newest serial, "The Gray Ghost," was one of the prize winners, of whom there were just three out of three hundred entrants. That is about the best endorsement that a film favorite could ask for in her wildest dreams of popularity and public favor. The cut shows some of the reasons why Miss Dean received this honor.



As Priscilla looked in and out of the parade—She is in the first car.

The annual automobile parade of bathing-suited loveliness is the event of the most popular of Los Angeles' seashore resorts, and this year the entrants were more bewitching than ever, and costumes were displayed the like of which was never seen on sea or land. Priscilla's, which received the cheers of 75,000 spectators and the award of the silver cup she carries, was a futuristic effect in black and white satin, with a military touch in the cap. The route of the parade was literally lined with admirers, and the three hundred American beauties heard such cheers as had never saluted their ears before.

Later in the day there was a prize dancing contest on the roof of one of the biggest and best hotels in Venice, and in this exhibition Miss Dean again triumphed and became the proud possessor of the silver loving cup which was offered as as first prize.

"Two prizes in one day!" she exclaimed as the second trophy was presented to her. "That's enough glory to keep me satisfied for years to come!"

Miss Dean is a hearty advocate of water sports, and she stood a good chance of another trophy had the bathing parade included a demonstration of the fair wearers' proficiency in the water. She loves more than anything else to motor out to a secluded spot along the coast, after her day's work in the studio, turn her car into a dressing-room, don a practical suit of Annette Kellermann's, and dive head-first into the briny for a real swim. No satin caps and futuristic effects when Priscilla goes in swimming for real pleasure.

"Of course, I love pretty beach suits as much as any other girl," she says, "and I am delighted that mine won such favor in the parade, for it cost me hours of thought. But when I want real enjoyment in the water, a practical woollen suit, and a rubber 'diver' for me—and no fancy shoes and stockings, either. That's why I take my real water exercise in secluded spots."

Chas. Stecker permits a lioness to spring on his back.

JACK FORD DIRECTS CAREY.

JACK FORD, who is directing Harry Carey in a five-reel picture called by the provisional title of "Joan of the Cattleland," is working under difficulties these days. Three of his champion Universal cowboys, who usually take any risk that he asks of them without turning a hair, are being very careful of themselves since registration day. Each of them, registering in different districts, drew a little green card, carrying the ominous number thirteen. Ford is trying to convince them that the jinx can't possibly apply to their work before they are drafted into the army.

"I forgot my gloves."

Jack Mulhall
IN
"High Speed"

BUTTERFLY PICTURE in Five Reels. Story by Helen Starr. Adapted for the screen by Leo Sargent and produced by George L. Sargent, with Jack Mulhall in the leading role, that of a breezy young business man who undertakes to crack the finish on a boarding-school product.

CAST.

Susan	Fritzi Ridgeway
Father	Harry Rattenberry
Mother	Lydia Yeamans Titus
"Speed" Cannon	Jack Mulhall
Count Englantine	Albert MacQuarrie
Count's Friend	J. Morris Foster

Jack Mulhall as "Speed."

CRACKING the finish which a fashionable boarding-school has smeared thickly over the natural impulses of a pretty girl, is the task which confronts "Speed" Cannon, played by Jack Mulhall in this Butterfly Picture, "High Speed," written by Helen Starr, adapted for the screen by Leo Sargent and produced by George L. Sargent. "Speed" proves that he earned his name by the time that he has succeeded in awakening the languid young beauty, who is the joy of her nouveau riche mother's heart, and the despair of her father. An amusingly frustrated elopement is one of the besit situations in a picture, which keeps the young star jumping from start to finish. Here is the story:

Father made his millions in pork, and was rather proud of the fact, but his society loving wife wanted to forget that there was ever such a sordid thing in the world as a pig. Consequently she had sent her daughter Susan off to a high-priced finishing school where she absorbed learning and a blase manner of bearing that sent her mother into ecstasies of delight. Father was anything but pleased with the change that had come over his little girl.

Father had about abandoned Susan to her slow-moving fate, when, one day at the club he came in contact with "Speed" Cannon, so called because he never wanted even a second of the day. Father was so impressed with the fast-moving youth, seeing the effect which his presence had upon people, filling them full of "pep," that that he determined to try an experiment, hoping that Susan might be speeded up by it.

He visits Speed at his office and on a pretext gets him to his palatial home. As they arrive there a burglar has terrorized its women occupants. Speed proves more than a hero in capturing the burglar, but Susan, true to her breeding, evinces only a passing interest in the incident. Speed, however, is at once smitten with the languorous Susan, and welcomes eagerly the opportunity of seeing her again on the following day, when father offers the chance.

Speed's courtship is as fast as he is himself. After two weeks (which he considers long enough to court any woman), without knowing where he stands, he manages to smuggle Susan away from a reception, which her mother is giving in honor of a Count Englantine, whom she hopes to adopt as son-in-law. Speed secures Susan's consent to their marriage, but she shows so little interest in the matter that Speed is nonplussed. She is discovered by her mother, who haughtily whisks her away from Speed and to the Count, who at once offers his proposal. Susan puts him off. Speed again finds her and proposes that they

"Explain this conduct, miss!"

elope that night at once. Susan thinks that would be romantic and makes preparations to go. Father, an eavesdropper on the plan, lends his aid; but it is unavailing, for Susan is so slow that mother discovers her, and back to the Count she goes. Speed is all broken up, but father has a big tip on the Market, and for the time his woes are forgotten as he talks over the details of it with Speed. Susan languidly tells the Count she will give him his answer on the morrow.

Next day Speed starts father's stock movement. Susan writes a curt note to the Count, dismissing him, and one to Speed declaring her love. The maid gets the two mixed. Speed is broken-hearted and goes to the club, where he finds the Count, who has gotten his note. Speed wants to die and sends an attendant for a gun, while the Count dashes to Susan. She quickly disillusions him and dashes, dragging the bewildered father with her in search of Speed. She finds him in time to prevent his killing himself—with an empty gun. She whisks him back to the office to save them all from the ruin Speed's truancy threatened. Father sees an opportunity to consummate his plans, and hikes to the office with a minister. Mother, becoming suspicious, visits the office where the hasty ceremony is being performed. Father holds her long enough to have Susan and Speed married. Mother is very sore until she learns that father's fortune has been augmented very much, and then accepts Speed because he made it possible.

Father locks the auto door.

* * *

JACK MULHALL HAS PERSONALITY PLUS.

JACK MULHALL, who is starred in the Butterfly Picture "High Speed," is one of the most popular leading men on the screen, and adds to the number of his admirers in every photoplay in which he appears. He is the best type of American youth—clean-cut, handsome and active—with a most ingratiating smile. He knows how to get his personality over, and the fans never get enough of him and want him in the picture all the time. He has plenty of opportunity in his latest Butterfly, "High Speed," which is the story of a whirlwind young business man, who has earned the nickname of "Speed" and applies it to everything he does, including his lovemaking. There is a foreign count, whom the girl's newly rich mother desires for a son-in-law, but of course the hero outwits them. Matters are complicated by the fact that all the punch and pep have been educated out of daughter at a fashionable boarding-school. However, Speed wakes her up at last, and carries her off in the very middle of her marriage to the count.

WHIRLWIND COURTSHIP IN "HIGH SPEED."

JACK CANNON was some little speed boy. He was a broker with a reputation for putting over more successful deals in less time than any one else in the field. Girls and society had seemed to him too slow to deserve his attention, until he met Susan, and then he found that she was so superlatively slow that she stirred his fighting spirit. Susan's father agreed wtih Cannon, who had won the nickname of "Speed," but her mother thought the girl was perfect as she was. With father working for him and mother against him, and the girl a dead weight between them, Speed sets out to wake up the sleeping beauty and get her to acknowledge that an American business man is the true Prince Charming for an American girl. How he goes about it, the ups-and-downs of the proceeding and the ultimate result are told in a cyclonic five reels in the Butterfly Picture, "High Sped," with Jack Mulhall starred.

JACK MULHALL NOW POPULAR YOUNG STAR.

JACK MULHALL is the star of the latest Butterfly Picture "High Speed." This young man, who is winning a large following, is a dyed-in-the-wool New Yorker. He was born in that city twenty-five years ago, and educated in its public schools. Later he attended Columbia University, and won a degree there. Out of college, Jack went on the stage with the West End Stock Company, and later tried vaudeville with Ned Wayburn. He then was a member of James K. Hackett's company in "The Grain of Dust." But Jack saw a better future in pictures, and secured an engagement with the Biograph, where he remained for four years, playing leads from the start. In May, 1916, he joined Universal, and appeared in the support, at first, of several women stars. But Jack's popularity grew so rapidly that he was soon promoted to be star in his own right. He was cast for the name part in "The Terror," in which he played the part of a New York gunman. Since then he has made regular appearances about four weeks apart, playing live flesh-and-blood American boys with ever increasing success. His latest picture "High Speed,"is a role of this type.

Nagged into accepting the Count.

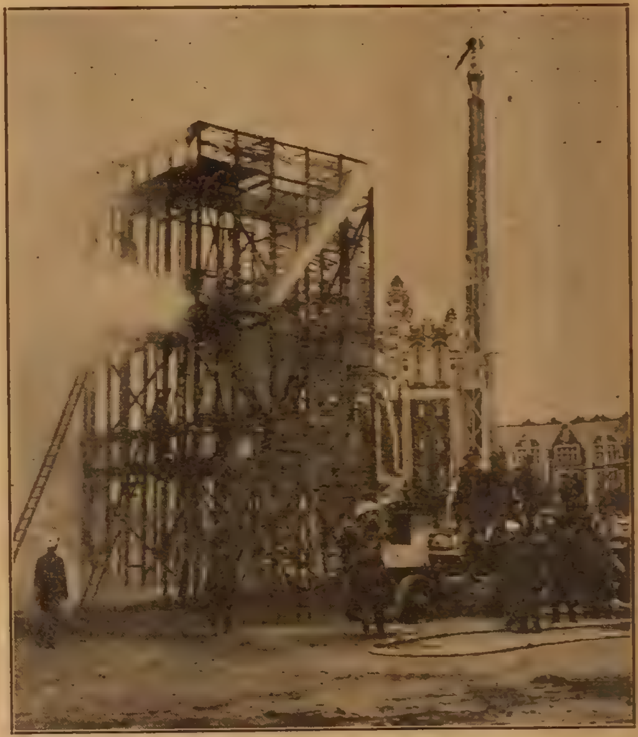
SCENES FROM UNIVERSAL CURRENT EVENTS.

Teddy's Patriotic Address at Forest Hills.

Motorcycle Championship Race—Sheepshead Bay.

SCENES FROM UNIVERSAL ANIMATED WEEKLY.

Stalwart Russian Sailors in Boston, Mass.



Fire Demonstration to Russian Commission—City College.

WITH THE NEWS WEEKLIES

UNIVERSAL CURRENT EVENTS No. 9.

Students In Summer Military Camp Are Rounding Into Form.—Princeton University boys, not yet fully equipped, waste no time in waiting for Rifles.—*Princeton, N. J.*

Friendship Fiesta Brings Mexico and America Together.—Reception and Military display for Governor of Lower California timely and picturesque.—*San Diego, Cal.*

President's Daughter Urges Community Centers As War Aids.—In speech to thousand of Junior Police, Naval and Marine Scouts at City Hall, Miss Margaret Wilson tells them to mobilize.—*New York City.*

Mobs Slay and Burn In Mid West Riots.—Frenzied throngs defy militia and apply torch in nation's most terrible race clash.—*East St. Louis, Ill.*

Welcome Home!—Abram I. Elkus, Ambassador to Turkey returns, fully restored to health, after terrible illness.—*New York City.*

Fifteen Meet Death In Odd Leaks Crash.—Steamer "Christopher Columbus" smashed into pier, demolishing huge water tank which crashes down on vessel.—*Milwaukee, Wis.*

France's Idol, the Divine Sarah, Gives 20,000 Real Thrill.—Loved for sheer pluck in dismissing death with a smile, honored and adored for her art and spirit, Mme. Sarah Bernhardt heard 20,000 people cheer until hoarse, when, despite the advice of her doctors, she motored here to make an address at a great open air demonstration.—*Brooklyn, N. Y.*

Motorcycle Races Show That We Have Great War Dispatch Riders.—Eastern Championship meet brings out fleet of rubbed-tired "Mercuries" from all over America.—*Sheepshead Bay Speedway, N. Y.*

World's Champion Aids Red Cross. Benny Leonard, in City College Stadium, spars for splendid cause.—*New York City.*

90,000 *Pennsylvanians In Monster Parade Are Ready For Foreign Service.*—Cities within hundred mile radius take part in great demonstration to show readiness for call.—*Pittsburgh, Pa.*

5,000 *Cheer Teddy As He Tells Exactly What Americanism Is.*—In ringing speech he flays moral traitors and half-baked Americans.—*Forest Hills, New York.*

World's Metropolis Greets Russian Mission. — Headed by Ambassador Boris Bakemetieff, group of famous Russians is welcomed by Mayor and troops.—*New York City.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

UNIVERSAL ANIMATED WEEKLY No. 80.

New Government Dam Makes Minneapolis a Mississippi Steamship Terminal.—Official trip of U. S. S. Dandelion inaugurates new industrial era for Minnesota City—*Minneapolis, Minn.*

Sub-Titles.—In the locks. Thousands greet the "Dandelion's" arrival. At the Minneapolis Municipal dock.

Elevated Train Crashes To Street and Burns.—Twenty-eight injured in city's most spectacular wreck, while forty others miraculously escape death.—*Brooklyn, N. Y.*

Sub-Titles.—And still they use wooden death traps. This is a steel car. This was a wooden car.

Canada Celebrates Confederation Day.—Famous men of British government laud heroism of Canadians in great war.—*Ottawa, Canada.*

Sub-Titles.—Canada's Governor General, the Duke of Devonshire. Sir Wilfrid Laurier. Sir Robert Borden reviews the troops.

Heroic Firemen Thrill Russian Mission.—At City College exhibition they show famous "Box of Tricks" that makes them world's greatest.—*New York City.*

Sub-Titles.—Left to right: Russian Ambassador Boris Bakhmetieff; Mayor Mitchel and General Roop, Chief of Russian General Staff. Mayor Mitchel pins honor medals on life-saving smoke-eaters.

France Will Teach These Boys Little That Is New.—Trench digging, bomb proofing and strategy mastered by Uncle Sam's soldiers.—*Fort Sheridan, Ill.*

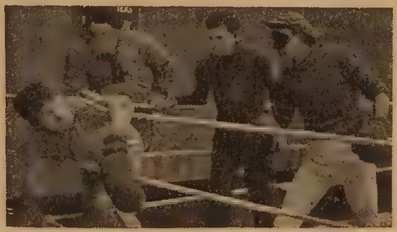
Our Real American Speed Eagle.—100,000 of these birds—the new small scout aero we will pick the enemy vulture to pieces.—*An American Aviation Camp.*

Tank Day Gets Many British Recruits.—Device appeals to eligible to rally to Union Jack.—*London, Eng.*

Cyclist Maintains 30-Mile Clip In Long Race.—15-mile course through beautiful Humboldt Park covered in 30 minutes, 55 seconds.—*Chicago, Ill.*

WATCH
This →
Lucky
Card
IT'S A WINNER!

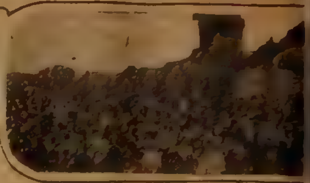
Wm. Franey
IN
"The Battling Bell Boy"



One Reel Joker
Released Week of July 30

Bill Franey as the "Battling Bell Boy," is managed by the hotel clerk, and he does some highly original shadow boxing. All goes well until a masked marvel offers $50 to any one who can stand up for four rounds. Bill has been flirting with the marvel's wife and the fight is positively the funniest thing ever screened. You will miss a corker if you don't book this. When you get it boost it.

SNAP SHOTS OF



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I.—Administration Building from Palm Drive.

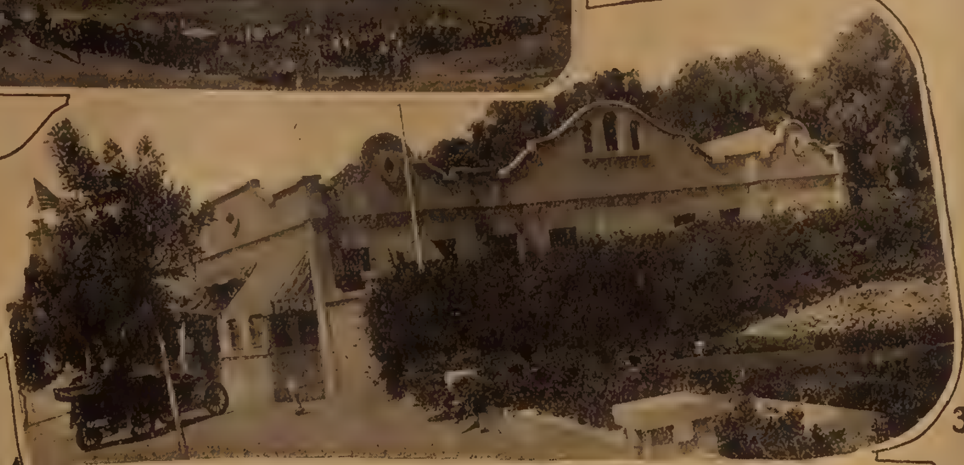
II.—Restaurant and Post-Office.

III.—The Laboratory.

IV.—Film Editing Department

VII.—The Projection Theatre.

NIVERSAL CITY



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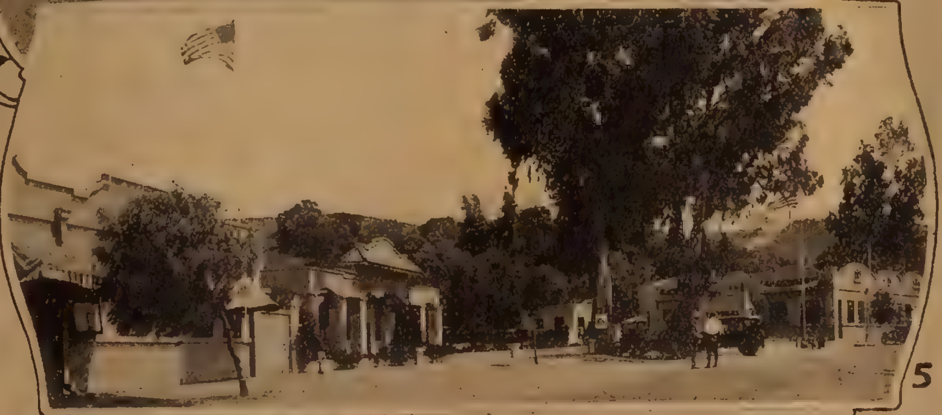

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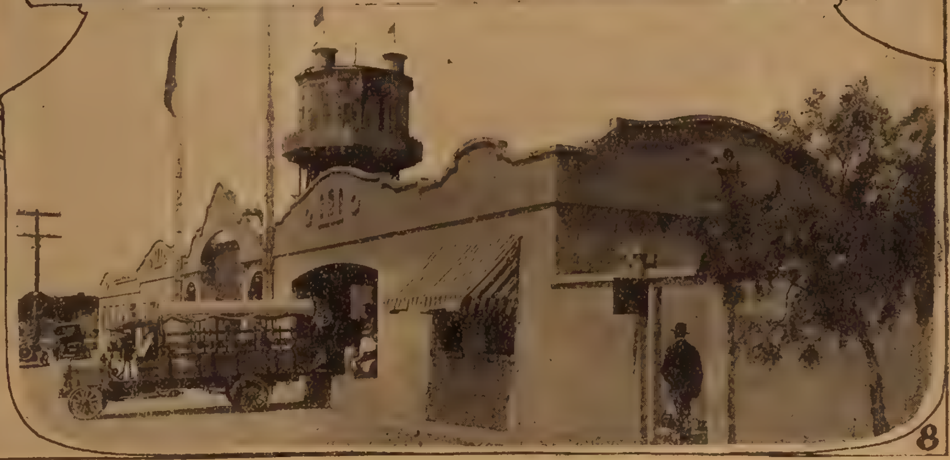

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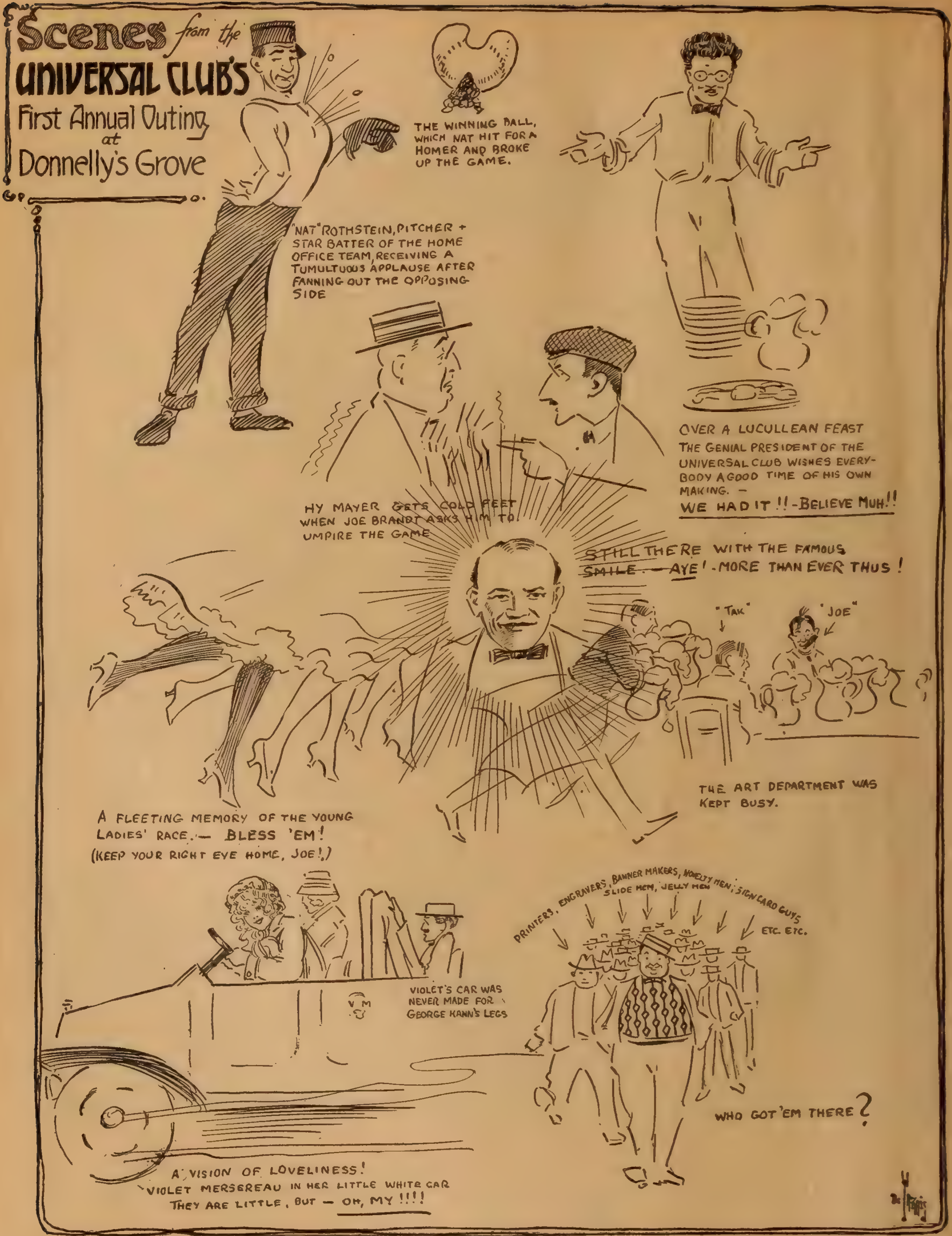
V.—View from Boulevard of Number of Buildings at Entrance.

nery Building (at left).

VI.—Auto Driveway with Employment Headquarters (at left).

VIII.—Purchasing Department and Storeroom.

Scenes from the UNIVERSAL CLUB'S First Annual Outing at Donnelly's Grove


THE WINNING BALL, WHICH NAT HIT FOR A HOMER AND BROKE UP THE GAME.
"NAT" ROTHSTEIN, PITCHER + STAR BATTER OF THE HOME OFFICE TEAM, RECEIVING A TUMULTUOUS APPLAUSE AFTER FANNING OUT THE OPPOSING SIDE
OVER A LUCULLEAN FEAST THE GENIAL PRESIDENT OF THE UNIVERSAL CLUB WISHES EVERYBODY A GOOD TIME OF HIS OWN MAKING. — WE HAD IT !! - BELIEVE MUH !!
HY MAYER GETS COLD FEET WHEN JOE BRANDT ASKS HIM TO UMPIRE THE GAME
~~STILL~~ THERE WITH THE FAMOUS ~~SMILE. —~~ AYE! - MORE THAN EVER THUS!
"TAK"
"JOE"
THE ART DEPARTMENT WAS KEPT BUSY.
A FLEETING MEMORY OF THE YOUNG LADIES' RACE. — BLESS 'EM! (KEEP YOUR RIGHT EYE HOME, JOE!)
PRINTERS, ENGRAVERS, BANNER MAKERS, NOVELTY MEN, SIGN CARD GUYS
SLIDE MEN, JELLY MEN
ETC. ETC.
VIOLET'S CAR WAS NEVER MADE FOR GEORGE KANN'S LEGS
V M
WHO GOT 'EM THERE?
A VISION OF LOVELINESS! VIOLET MERSEREAU IN HER LITTLE WHITE CAR THEY ARE LITTLE, BUT — OH, MY !!!!

CLAMBAKE OF THE UNIVERSAL CLUB WAS HUGE SUCCESS.

OUR artist with the unpronounceable name has sketched on the opposite page several incidents which give an inkling of the fun that more than two hundred and fifty people enjoyed at the clambake and outing of the Universal Club last Saturday, at Donnelly's Grove. There was a seven inning ball game between the Laboratory Sharks and the Home Office Babes-in-the-Wood. Rothstein pitched and pitched and pitched and batted some for the Babes, but whether he won the game or not, will never be known. Here are the known facts: With wonderful luck the Home Office was only one run behind in the seventh inning, though there had been some difference of opinion before that to make it seem like a real ball game. The Home Office was in this deplorable condition because of Harry Cohen. Harry made a good umpire, but as a player he outboned Merkle and allowed the score that put the Home Office to the bad. That was in the first of the seventh. Before the last half was over with, two two-baggers, two runs, and a man still on second, there were all kinds of accusations—of not stepping on first base, being hit with foul balls, disputing the umpire, and daring the pitcher to come and fight it out in the back lot. So the factory, in spite of the fact that they were one run to the bad, called it a tie, and Jack Cohen, who was scoring, permitted them to get away with it.

Anyhow, it had all the thrills of a regular game, and Rothstein and Bendel, the opposing pitchers, are both

(*Continued on page* 39)

FIVE BEAUTIES IN ONE BLUEBIRD.

THOSE who love feminine beauty—and who does not?—will have a treat in watching the Bluebird Photoplay, "The Rescue," filmed by Ida May Park, one of the few women directors, from a story by Hugh Kahler. Dorothy Phillips, prettiest of all Bluebirds, is the star, and she is supported by four lovely women, each of different type—Gretchen Lederer, Molly Malone, Claire Du Brey and Gertrude Aster. Never before has so much feminine loveliness been gathered together in one screen play. The nature of the film, a society story of a strange duel between an actress and a young girl for the affections of one man, demanded great care in the selection of actresses who could both look and dress the part, and a cast was gotten together for this production, which rivals for beauty any one group of players in the world, not excepting the famous Follies themselves. And the sartorial display is a fashion show all by itself.

To begin with, Miss Phillips, who plays the part of a famous actress, wears no less than eighteen gowns, including evening dresses, negligees, morning frocks and two riding habits, illustrating the latest ideas for horsewomen. Molly Malone and Gretchen Lederer, who have the parts of mother and daughter, are not far behind her, and Claire Du Brey, in the role of a smart maid, shows exactly what should be worn by a lady's maid who respects herself and her employer. Miss Aster appears for a brief minute at the end, in the most modern of sport suits.

The story is that of a duel to the death between a young girl and a woman of the world, and is waged with feminine weapons, almost as deadly as those in use in the trenches.

Scene from "The Rescue," coming Bluebird.

CRUCIAL SCENE IN COMING BUTTERFLY.

"THE DOUBLE STANDARD," the latest Butterfly Picture, is from the pen of Brand Whitlock, U. S. Minister to Belgium, who gave Butterfly Pictures his other story, of the Civil War, called "The Field of Honor." While Mr. Whitlock was Mayor of Toledo, which office he held after the famous "Golden Rule" Jones, he became much interested in sociological problems, and plans of all kinds for social betterment. Some of his ideas on this subject he embodied in a novel.

It is this story which was used as the basis of the picture, "The Double Standard," which has been made into a photoplay by Phillips Smalley.

A judge has been elected to office by the combined efforts of his wife, who has worked for him socially, and her brothers, the editor who has used the whole force of his paper for him, and the bishop, who has upheld his reform theories in the pulpit. It is the judge's first day on the bench, and notwithstanding the protests of his relations, who tell him not to let his reform notions jeopardize his career, he determines to be true to his convictions no matter what it costs him. Two girls appear before him to answer a charge of disorderly conduct in a notorious dance hall and cafe. The judge calls the men who were taken with the girls, and who, according to custom, have been released, though the girls had spent the night at the station. When the men appear, one of them is his wife's nephew, the son of the editor who is more responsible than any one else for his obtaining his office. This is the crucial scene of a strong play.

Crucial scene in coming Butterfly.

Harry Carey
IN
"Six Shooter Justice"

"Hands up, the lot of you!" cried Cheyenne.

"Queer that the board should be down!"

GOLD SEAL Three-Reel Western Drama, with Harry Carey starred. Written by T. Shelly Sutton. Adapted for the screen by George Hively and produced by Fred A. Kelsey.

HARRY CAREY in a Western is a sure bet, and this one, written by T. Shelly Sutton, adapted for the screen by George Hively and produced by Fred A. Kelsey, is a very good one. The name "Six-Shooter Justice," is a good indication of what the fans may expect. Of course, the girl suspects "Cheyenne," and equally of course he justifies himself in the end. There is a tremendous fight in a Western barroom, in which Kelsey, the director himself, took the part of a drunken cowboy, who is knocked out after a most realistic battle by the redoubtable Harry. Here is the story:

CAST.

Miguel Hernandez	**William Gettinger**
"Cheyenne" Harry	**Harry Carey**
John Gregg	**Arthur Witting**
Mary	**Claire du Brey**

John Gregg and his daughter Mary, on their way to Burro Springs, a boom mining town, lose their way and stumble into "Jawbone," a dilapidated town in the middle of the Mojave Desert. Here they meet Miguel Hernandez, a good-looking badman. Mary, judging Miguel from appearances, takes him for a gentleman and takes a liking to him. That night, "Cheyenne" Harry, the bad-looking good man, pays a visit to Jawbone. Again, judging solely by appearances, Mary takes a dislike to Harry. Harry, instinctively knowing her to be different from the usual run of women in that country, takes a liking to her, but she pays no attention to him. Gregg hires Hernandez to guide him to Burro Springs, displaying his small store of gold when paying Hernandez. The next day, Mary bids the people of Jawbone farewell, but pays no attention to Harry. Later, Gregg and his party become lost in the desert, and run out of water. Mike finds a spring of poisoned water, which is guarded by a sign warning persons away. Mike deliberately removes the sign, and leads Gregg to the spring, where he drinks, dying from the effects of the water. Mike then robs his body of the gold. Harry, back in Jawbone, is unable to keep Mary out of his thoughts, and being convinced of the evil intentions of Mike, starts to follow them. He comes upon the party at the poisoned spring. Mary discovers that her father has been robbed, and suspects Harry.

Harry guides Mike and Mary to the edge of Burro Springs, where he leaves them. Mary tells Mike that she cannot impose upon his hospitality, as she has no money, and must find work. Offering her his protection, he induces her to enter Murphy's place as a dance-girl. On her first night in the place, she is insulted by a drunken cowboy. Harry, returning to Burro Springs with some ore for assay, learns of her being in the dance hall, and arrives there in time to stop the insult. Mike, knowing that he can do very little with Mary as long as Harry is around,

(*Continued on page 29*)

“Surf Scandal”

Dan makes a lovely chaperone to the bathing beauties.

L—KO Two-Reel Komedy. Directed by Noel Smith, under supervision of J. G. Blystone, with Dan Russell and a dozen bathing beauties in lo—and—behold bathing suits.

CAST.

Mr. Sand Dow	Dan Russell
The Janitor	Walter Stephens
Mrs. Sand Dow	Eunice Murdock
The Beautiful Gladys	Gladys Varden
Her Sweetheart	Al Edmunston

SURF SCANDAL” is a fine title for this two-reel L-Ko, directed by Noel Smith, with Dan Russell as the principal malefactor. A dozen bathing beauties in suits which would make Trouville itself open its blase eyes, enliven the scene when the plot begins to dwindle—who cares about the plot of a comedy anyhow, when the laughs come fast enough, and this one is just packed with them. However, something like this is what happens.

When it came to strength, the Sand Dow family had a shade on the rock of Gibraltar. They are at breakfast with their little daughter before the business of the day at the gymnasium. The janitor was called by his alarm clock, to which he had attached a feather which tickled his bare feet. He slept underneath the tank in the gym and had a trap door through which he emerged. Gladys was the belle of the ladies’ department, and Al of the men’s, and they were sweethearts. Mr. and Mrs. Sand Dow took charge of the respective departments, and when they had at last had enough breakfast they appeared for business. But Dan would flirt with the girls, and Mrs. with the men, and they both grew peeved at each other. At last each had an idea. They called the janitor, and told him, secretly, to bring them disguises in which they would look like each other. The hard-working man did so, and they retired to transform themselves into each other. Dan shaved his mustache, and Mrs. put one on. Then they emerged, and even the janitor was completely fooled.

It was too hot to work, so they decided to close the gym for the day and go to the beach. Dan had a wonderful time with the girls, posing as his own wife, and Mrs. had an equally lovely time with the men. But the sweethearts were each planning revenge, and a chance to get togethr. Each party raised a bathing tent at the beach, and got into swimming suits as quickly as possible. Then they began to be hungry. The men had brought a lunch, but the girls had none, so Dan decided to go fishing. He used his own ample carcass for bait, and came up with fishes in his hair, in every pocket and hanging lovingly on his person. The janitor, who had followed them to the beach, was instructed to cook the fish, and the girls sat down to wait for them to be done. The other party was lunching in the meantime, and the Janitor got mixed and threw the cooked fish to the men instead of the girls. Dan went to remonstrate and recognized his wife with the men. He snatched Gladys and ran. Mrs. at the same time decoys Al to a secluded nook. He opens a sandwich and puts sand in it, giving it to her. As she sputters over it, he makes a getaway and rejoins Gladys. Dan comes up and fights Al for the girl, while Mrs. fights him for Al. The husband and wife come face to face, and recognize each other. Dan beats it with Gladys and Mrs. follows. After a chase, the picture ends in a pie fight.

“SIX-SHOOTER JUSTICE.”

(*Continued from page 28*)

brews trouble among the men in the saloon and a fight is started. Harry, after a free-for-all battle in which he whips several of the men, holds the crowd at bay with his guns. Mike, half drunk, has in the meantime slipped upstairs, where he attacks Mary. Harry, holding the crowd at bay, backs up the stairs and unintentionally backs into Mary’s room where she is struggling with Mike. Turning, he sees the situation and kills Mike. The crowd has followed him upstairs and now threatens him. Mary, realizing that Mike was to blame for her trouble, defends Harry,

TWO-REEL L-KO

Released Week of July 30

"Blackboard & Blackmail"

Two full reels of the cleverest sort of comedy stunts that tickle the fans to death mark the two-reel L-Ko, "Blackboard and Blackmail." There is more of a plot than you usually find in an uproarious comedy, and Phil Dunham, Merta Sterling and Lucille Hutton furnish oodles of fun from start to finish. It was produced under the personal supervision of J. G. Blystone. Try this on your next comedy night and give the fans a good laugh.

Bully Stunt Comedy

Bouquets for Butterflies

RUSSELL SAYS: "SUCCESS TO BUTTERFLY PICTURES."

Lincoln Neb., May 31, 1917.

Butterfly Pictures,
Omaha, Nebr.:

Gentlemen—Now, let me congratulate you on the first Butterfly production, "Eternal Love." It is without a doubt one of the best pictures I have ever had the pleasure of running. My patrons by the dozens stopped on their way out and showered congratulations upon me and were high in their praises for the Butterfly. The scenery and interior settings are beautiful, and the photography is without a blemish. The scenario is wonderfully interesting. In an all-day downpour of rain 1,738 people witnessed the first showing of "Eternal Love," and I think that is some business for a house with a seating capacity of 425. If you care to use this as a testimonial you may do so. Well, here's hoping the success of the Butterflies will be long and prosperous.

With best wishes, I am, Yours very truly,
CHARLES W. RUSSELL,
Mgr. Lily Theatre.

CONSTANTLY GROWING.

Universal Film Mfg. Co.,
1600 Broadway, New York:

Gentlemen—Universal pictures with one Butterfly feature each week, also the Universal Animated Weekly, and Universal Current Events, is surely enough to satisfy all lovers of amusements. For this reason it ought to satisfy any exhibitor. That is the real reason that I have been a steadfast adherent to the Universal. What my patrons want they get—short subjects, two features a week, news films, and a good show always. That's why my patronage is constantly growing.

ART S. HAMLY,
Mgr. Yale and Airdome Theatres.
Pauls Valley, Okla.

UP TO STANDARD.

Butterfly Pictures:

Gentlemen—We have shown a few of your Butterfly features, and find that they are satisfactory both in producing and drawing power. They certainly are up to the standard of the best program photoplays.

NATIONAL WINTER GARDEN.
Houston St. & Second Ave.,
New York.

INCREASED 20 PER CENT.

Canadian Universal Film Co.,
Toronto, Ont., Canada:

Dear Sirs—I wish to state that I have used Butterfly Pictures each week from the first release and can conscientiously say that Butterfly Features have increased my business 20 per cent. above my usual receipts and are welcomed by my patrons every week. I run them trusting that your company will continue to release pictures of this calibre.

Yours very truly,
F. E. HUGHES.
London, Ont., Canada.

WANTS RETURN DATE.

June 27, 1917.

Universal Film Co.,
Kansas City, Mo.:

Gentlemen — After running your Special Attraction, "The Birth of Patriotism" to-day, can safely say it is the finest picture I have ever run.

Can you give me a return date for the 4th of July? Please let me know by return of mail, as I want to advertise at once if I can have it.

Yours truly,
I. P. WILLIAMS.
Carthage, Mo.

A PERTINENT QUESTION.

Consolidated Film & Supply Co.,
Dalas, Texas:

Gentlemen—We wish to write you regarding our second showing of "Liberty." This wonderful serial is undoubtedly the greatest picture for drawing power that has been offered to the public. After showing it to capacity houses at its first showing, we are again repeating our former experience. It makes us feel good to see the same big crowds turning out to see this picture, as we were in the habit of showing last summer. We have come to the conclusion to ask one question and answer it with the same words: *What's the use of buying first-run pictures when good repeaters will get more money?*

With best wishes, I remain,
Yours respectfully,
J. A. LEMKE,
Mgr. Crystale Theatre.
Waco, Texas.

GALE HENRY

in

"The Stinger Stung"

One-Reel Joker—Released Week of July 30.

Gale loved a farmer boy, that's why she wasn't interested in the judge when he tried to make love to her. Her lover tried to chase the judge away, but didn't succeed until he let a hive of bees loose where the judge would get the full benefit. He was tried for assault, and part of the evidence was a hive of bees. When they were brought into court, the hive was overturned, and the jury promptly said "Guilty." And you can't blame them. Released week of July 30.

and Universal Pictures

HIS FIRST LETTER.

Universal Film Mfg. Co.,
New York:

Gentlemen—Although one of the oldest Universal exhibitors in Western Wisconsin, I have never contributed to the "Exhibitors Letter" column. About all the big features the Universal company has made have been shown in my theatre, and have got me the money.

I finish "Liberty" Tuesday, and open with "The Voice on the Wire" to-day. Business is good.

Yours truly,
B. C. BROWN,
Mgr. Star Theatre.
Viroqua, Wis.

BEST IN LONG TIME.

Canadian Universal Film Co., Ltd.,
St. John, N. B.:

Gentlemen—It gives me great pleasure to be able to inform you that "The Voice on the Wire," and the other reels which went with it and which I showed last evening, were pronounced by my patrons to be the best program screened here for a long time.

Yours faithfully,
S. M. BARTLING,
Mgr. Opera House.
Liverpool, N. S.

EDDIE LYONS
LEE MORAN
EDITH ROBERTS
in
"Married by Accident"

NESTOR 1 REEL COMEDY

Eddie loved the daughter of the house, and Lee loved the maid. Eddie had no money—Lee had lots. The girl's mother wanted Lee, and couldn't see Eddie at all. All we propose to tell you here is that there were two weddings and in the end every one is happy. This entertaining Nestor is released week of July 30. Book it.

MADE HIS THEATRE.

Universal Film & Supply Co.,
Kansas City, Mo.:

Gentlemen—I wish to commend you on your serial "The Voice on the Wire" for it is, without a doubt, the best serial that has ever been shown in the city of Topeka. The people all over the city are speaking of it, and say it is the most interesting serial they have ever seen. As for its being a success, it has indeed been the making of my theatre, and you know conditions previous to the time that I contracted with you for service.

"The Voice on the Wire" has even outclassed "Liberty," and on the first episode I had an attendance of twenty-five hundred people, and for the above named reasons, it is with pleasure that I recommend "The Voice on the Wire" to other exhibitors.

When I was in your city some time ago, you told me that Ben Wilson would be here in July, in person. I should like very much to know if he is putting out a new serial, and if so, I would like to contract for same to start at the conclusion of "The Voice on the Wire." I would also like to arrange for Mr. Wilson to appear at my theatre for one week, for which I am willing to pay him 50-50 over all expenses for that week. Kindly advise me concerning this matter at your earliest convenience.

Thanking you for past favors, I am,
Youre truly,
V. C. BEELER,
Best Theatre.
Topeka, Kan.

EXCEPTIONALLY GOOD.

Canadian Universal Film Co., Ltd.,
St. John, N. B.:

Gentlemen—"The Perils of the Secret Service," the entire program which you supplied for last night's show, and which I am returning to you to-day, was exceptionally good. Please endeavor to keep it up to that standard.

Yours faithfully,
S. M. Bartling,
Mgr. Opera House.
Liverpool, N. S.

BROKE HOUSE RECORD.

Laemmle Film Service,
Omaha, Nebr.:

Gentlemen—The production, "Robinson Crusoe," broke the house records in this town. The people were well pleased.

Yours truly,
ELINORA JEZEWSKI,
Mgr. Opera House.
Ashton, Nebr.

DERBY
JOKER

CARTER DE-HAVEN
IN
"Where Are My Trousers"

TWO REEL VICTOR

Too much mother-in-law furnishes the basis for the clever comedy plot in this two-reel Victor. The famous comedian, Carter De Haven and his pretty and talented wife, Flora Parker De Haven, as husband and wife, would be happy if it wasn't for Flora's mother. After a stormy scene mamma takes daughter to the country. Wifey sends hubby's clothes to the cleaners, and so, when Carter falls in the mud and has to send his only pair late at night to be cleaned, thru a chain of events he finds himself wandering about with only a raincoat to hide his nether extremities. The finish makes sparkling comedy entertainment. This is released week of July 30, and can be booked thru any Universal Exchange.

UNIVERSAL FAN.

The Moving Picture Weekly Pub. Co.,
New York, N. Y.:

Dear Sirs—I am a Universal fan and just can't help but write you why. I think Universal has the very best of screen artists and they put on the cleanest pictures.

Such artists as Grace Cunard, Francis Ford, Ella Hall, Franklyn Farnum, Ben Wilson, Jack Ford, Gale Henry, Little Zoe Rae, and others, are the very best players in the world.

Universal puts on the best serials and they are always full of athletic stunts, and they are pictures to be appreciated.

I just wanted to write and let you know how much we think of Universal pictures. Wishing you the best of success always, I am,

Sincerely,
MARY PARKS.
Waco, Texas.

Little Zoe Rae, the Universal baby, is not sewing shirts for soldiers, as she is not yet sufficiently proficient with the needle, but she is raising beans for them. She has a garden in which there are several rows of the vegetables, and Zoe can hardly wait for them to be ripe. Every day she visits them and asks her mother when the Boston baked beans will be ready to send to the soldiers.

"One Bride Too Many"

VICTOR Two-Reel Comedy. Written by Cyril Bentinck and produced by Matt Moore, with himself and Jane Gail in the leads. The story of a bridegroom who supped not wisely but too well.

Jane is surprised to find a strange man in her room.

"But I can't marry both of them!"

A BRIDEGROOM-TO-BE who rented his flat to an irascible Frenchman, wildly jealous of his daughter, and then forgot his new tenants and returned late that night to his original quarters, and how father nearly insisted upon his marrying the girl, is the central idea of an unusual Victor, called "One Bride Too Many," which was written by Cyril Bentinck and produced by Matt Moore with himself and Jane Gail in the leads.

Tom has just left his fiancee. On his way home, Tom meets an old Frenchman, Jean Dupree, and his daughter, Jeannette, who are looking for a furnished apartment. This reminds Tom that his own apartment has not yet been taken off his hands. So he writes a letter to Arthur Brown, the real estate broker, notifying him that he won't have him as his best man unless he hastens to get him a tenant.

Mr. Dupree enters with his daughter in quest of an apartment. Brown takes them to Tom's apartment, and the Frenchman decides to take the flat and signs a lease, upon the condition that he may take possession of it that very day at six o'clock.

Brown reminds Tom of the farewell bachelor dinner to be given in his honor at the club that night, and Tom promises to be on hand. They both leave for the club, leaving instructions with Tom's valet to pack all his clothes and belongings and engage rooms for him at a hotel for that night.

While the festivities are going on at the club, Dupree, his daughter and the maid arrive at the apartment. Dupree goes to dress for dinner, and the maid, who is in the daughter's confidence, admits her lover, Alfonse, a poor artist, whose suit is not approved by the old Frenchman. Presently Dupree returns, and on discovering the presence of Alfonse, he promptly ejects him.

CAST.

Tom Warren	**Matt Moore**
Mrs. Smith	**Howard Crampton**
Mrs. Smith	**Leonore Von Ottinger**
Grace Smith, their daughter	**Margaret McRae**
Jean Dupree	**Paul Panzer**
Jeannette, his daughter	**Jane Gail**
Arthur Brown	**Bert Busby**

At the bachelor dinner Tom feasts not wisely, but too well. The result is that when Tom leaves the club he forgets all about having sub-let his apartment, and instead of going to a hotel, as planned, he automatically goes back, enters his bedroom and begins to undress.

The bedroom is unfortunately the one assigned by Papa Dupree to his daughter. Old Dupree, on hearing voices, looms up in his night attire. Being a hot-headed Frenchman, he demands, as the only reparation possible for his daughter's compromised honor, that Tom marry her the next day.

In spite of Tom's apologies and explanations, the old Frenchman keeps him in the apartment at the point of a pistol, and the next morning, he drags him to the Little Church Around the Corner. There, Grace, her father, the minister, and the entire bridal party, have been anxiously awaiting the arrival of the belated Tom. When he finally appears with Dupree and his daughter, general trouble ensues.

Meanwhile, Jeannette, without her father's knowledge, tells the maid to run and fetch her beloved Alfonse. Dupree finally permits Jeannette to marry the man of her choice.

The Universal Joker Company, under the direction of Allen Curtis, was making a comedy at the beach in which it was planned to use a raft, which was taken to Long Beach in advance. When the company, with their star, Miss Gale Henry, arrived on the scene, the raft could not be found. At last it was discovered. A party of young girls had appropriated it for use as a lunch table. They were much embarrassed when they found that they were using a piece of Universal property, but Director Curtis set them at ease by saying that he and the company would join them at the picnic lunch, which was then spread out on the raft. Later the girls played the part of bathers in several of the scenes for the comedy.

BLUEBIRD BOOTH AT THE CHICAGO CONVENTION.

FOR the advance information of exhibitors who cannot attend the Seventh Annual Convention of the Motion Picture Exhibitors League of America, and who cannot reach there until the convention is well under way, the correspondent of the Moving Picture Weekly sends us a description of the Butterfly booth which occupies a prominent position in the Coliseum where the exposition and convention will be held.

In view of the fact that Illinois has not as yet made up its war quota, Bluebird has decided to devote all of the space in its beautifully located and capacious booth in the Coliseum to the interests of recruiting in the United States Army and the United States Navy. Violet Mersereau, the famous Bluebird star, will preside in the booth during almost all of the convention, and will direct the work of her assistants in recruiting. On Tuesday, which is Bluebird day, she will act as hostess for the entire Coliseum, and will receive in the recruiting booth.

Miss Mersereau is also likely to run over to the Universal Booth, which will be fitted up in imitation of the splendidly equipped artists' dressing rooms at Universal City, California. Universal actresses will demonstrate the art of make-up as practised on the screen. The general public has an idea that make-up is the same for the legitimate stage as for the screen, but there is a wonderful difference.

Butterfly Booth at the Portland, Ore., Convention last month.

FILM SUPPLY COMPANY'S BIT AT PORTLAND.

THE Motion Picture Exhibitors' League of Oregon held a convention in Portland for two days, at the Multnomah Hotel, on May 29th and 30th. The Film Supply Company of Portland, Ore., always ready to "do its bit," arranged a very attractive booth. They also made arrangements with the Exhibitors' League to furnish badges for every woman attending the ball. There were fifteen hundred badges given out that night, and there were three thousand people in attendance. The badges consisted of a blue ribbon stamped "Butterfly Pictures," with a butterfly brooch. It made a very beautiful novelty, and was appreciated by all the women there.

BLUEBIRD IDEAS FOR "THE GREATER LAW"

A STORY of the frozen North, "The Greater Law," will naturally be very acceptable to your patrons in torrid summer weather. The contrast in temperatures affords you unique methods in ballyhoos. You can readily realize the furore and comment to be excited by a man strolling down your streets in furs and high shoes or boots, with snowshoes strapped to his back—as compared to summer clothing and straw hats.

Hire a good, big, strapping young fellow and dress him up in Northern garb—mackinaw or fur coat, fur cap, high-laced shoes, gloves and snowshoes strapped on his back. Have a sign on his back reading:

Do you follow
"THE GREATER LAW"
? ? ? ?
See Its Workings
at the (name) Theatre
on (day and date)

Also have him pass out cards reading:

What do you know about
"THE GREATER LAW"
It is the code of the land
of the Northern lights.
See its practises at the
(name) Theatre (day and date)

Decorate your lobby after the fashion of an Alaskan dance hall. Cover the walls with skins, snowshoes and other relics of the North country. A well decorated lobby will go a long way toward the success of your theatre.

Then cover your mailing list thoroughly with the following letter. Letters always have an appeal that cannot be overlooked by your patrons. They get business!

My Dear Friend—Right now—with the mercury trying to climb out of the top of the thermometer—how would you like to take a trip to the Land of the Northern Lights, up in the Frozen North, 'mid snow and ice, where it's nice and cold?

Perhaps that's a physical or financial impossibility—but you can get the atmosphere in "The Greater Law," a Bluebird photoplay of the North Country!

Its scenes are laid in Alaska, during the gold rush. In those days life was held cheaply—blood was spilled upon the slightest provocation—real love was deep, and hatred was never forgotten and venomous. Yet in those days Romance thrived! Under the spell of yellow metal men were lured from comfortable homes to the privations of a desolate land.

Even a tender, gentle girl becomes so imbued with the mingled love and hatred of the times that she, too, is led into the Gold Land, not in search of gold—but seeking revenge. But love conquers, as it should and always will.

Myrtle Gonzalez and George Hernandez play the leads in "The Greater Law," and their work is flawless. You will surely like this Bluebird—it is all so real and rings so true!

It has many thrills, its tense moments are gripping and it carries a great big, smashing climax that is tremendous—one that you will not soon forget! Be sure and see "The Greater Law" at the (name) Theatre on (day and date).

Cordially yours,
(Manager sign here),
Mgr. (name) Theatre).

KINGSLEY BENEDICT

The work of Kingsley Benedict in "The Perils of the Secret Service" is so virile and human that audiences lose themselves entirely in the smashing adventures of "Yorke Norroy, Diplomatic Agent."

Each 2 Reel Episode Is Complete in Itself

and each story features a DIFFERENT leading lady. Yet there is such a fascination in each episode as to draw the fans back each week during the seven weeks you show this series.

"The Perils of the Secret Service is founded on the well known "Yorke Norroy" stories, written by George Bronson Howard, and Mr. Howard himself directed the entire series. Unusual ad props are furnished to help you put the series over in a big way. Write or wire your nearest Universal Exchange, or direct to

UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"The Perils of the Secret Service"

CANADIAN NOTES.

TORONTO, Ont.—The Ontario Government has established a Moving Picture Bureau with Mr. S. C. Johnson, B. S. A., as director. This new bureau as defined is organized for the purpose of giving instructions in all branches of agriculture, fruit growing, etc., to advertise the resources of the Province and to encourage the construction of highways and other public works. It is for the time being under the Department of the Provincial Treasurer and the Educational Campaign to be carried out has not yet been worked out. It is believed a number of small machines, which may be operated in any room that has electrical installments will be secured, while a film exchange may be conducted under the auspices of the Government.

It is believed by Provincial officials that motion pictures will have a leading part in educational affairs in the years to come, and it is felt that lectures on different methods of farming, horticulture, road construction and various other subjects may be made more useful if supplemented by moving pictures. The director of the new bureau, Mr. Johnson, is a vegetable specialist, and is the author of several works on vegetable growing and kindred subjects published by the Department of Agriculture.

Canadian Universal Co. reports tremendous demand for the new serial, 'The Gray Ghost."

The Canadian Universal Film Co., Ltd., is introducing a new brand of Cartoon Pictures, each 500 feet long and called for the present "Dog Cartoon Pictures."

Jerry Ruck, the speedy salesman for the Canadian Universal Film Co., Ltd., is wearing a smile that won't come off these days. Some little time ago the Universal Film Mfg. Co., inaugurated a sales contest on the Universal Screen Magazine among its sales force throughout Canada and the United States, and immediately there was a scramble for the handsome gold watch which was placed under the wire. Jerry was the fortunate winner in the contest, hence the reason for the broad smile these days. Canada evidently has a habit of copping off the prizes in the selling contests, as Mr. Ruck is the second Canadian salesman to win this coveted prize, being the second only to Claire Hague, general manager for Canada.

Manager Willis of the Rialto Theatre, is attracting a great deal of attention in trade circles as an originator of the best front or lobby advertisements of any theatre in these parts. They have been drawing business at an exceptionally good rate.

The new Pantages Theatre in Vancouver, B. C., is opened and is doing a splendid business.

On account of the extremely cool weather up to date, all the Montreal, Ottawa and Toronto houses have been doing exceptionally good business for this time of year. With the coming of tourists in July and August, the summer season looks like a good one.

One of the most important announcements for some time in moving picture circles in Toronto has been made at the Strand Theatre, one of Toronto's leading first-run houses. The management has decided to change the pictures every other day, instead of twice a week. This policy will be kept in force during the summer and if successful will be carried throughout all winter and become a permanent fixture.

The Canadian Universal Film Co., Ltd., has again been given the contract to supply comedy for the open air theatre at Scarborough Beach, Toronto, Ont., for the summer months. The Alice Howell Comedies will be featured and practically every street car in Toronto will carry half-sheet, featuring these comedies.

The new $20,000 Sunset Theatre of Estuary, Sask., was opened Saturday, June 23d. Mr. O. Schneider is the manager and Mr. Art Pelletier has been secured as operator. The new theatre will use Universal, Bluebird and other services.

ST. JOHN, N. B.—The St. John Standard is publishing an interesting series of interviews by the editor of their motion picture column. She was sent to New York to meet the stars and see the pictures in the making.

WINNIPEG, Man.—Owing to the splendid business which the Strand Theatre of Winnipeg did on "The Voice on the Wire," they deemed it advisable to contract for its successor "The Gray Ghost," which is booked to them for three days each week. They opened with it Thursday, July 5th.

OTTAWA, Ont.—Both the Dominion and the Flower Theatres in Ottawa are dark, having closed for the summer.

NEW GLASGOW, N. S.—The Academy of Music has joined hands with H. C. MacNeil and associates who have just completed the new Itzit Theatre and who also control the Crescent and Jubilee Theatres in Stellarton and Westville. A new company will now have control of the Academy of Music, the Roseland Theatre and the new Itzit Theatre in New Glasgow, and the new Academy of Music which is going up in Trenton. Besides this, they have the privilege of two nights a week in the Catholic Society Hall there. N. W. Mason, who will be in charge, is making arrangements for service and the different features, Bluebird Photoplays, Butterfly Pictures, L-KO Comedies and the "Voice on the Wire," with extra service, will be used in New Glasgow.

SUPERBA STANDS THEM UP WITH "A DOLL'S HOUSE."

My dear Mr. Laemmle—I want to congratulate you upon having selected such a wonderful picture as Ibsen's "A Doll's House," featuring Dorothy Phillips, as part of your Bluebird program.

The film is breaking all records at my theatre for attendance, and is being commented upon by my patrons in the highest of terms and praises.

My theatre is the only one on Broadway that is compelled to hold out the patrons for the second show, and the line extends nearly a block away from the box office.

I consider the picture one of the greatest money-getters I have ever exhibited, and with proper publicity, every one of your many customers ought to speak of it as I do after they play it.

Its advertising possibilities are limitless and its pleasing qualities are numerous. I wish you much success with it and hope to be able to play many more Bluebird features of the same calibre as "A Doll's House."

Yours very truly,
AL. NATHAN,
Mgr. Superba Theatre.
Los Angeles, Cal.

"DRIFTED INTO SCANDAL"

Superba Theatre showing "A Doll's House" and an L-Ko Komedy.

NEAL HART
IN
"Right of Way Casey"
2 REEL
Gold Soal Release Week of July 30th

HERE'S a Western with an original twist that gives Neal Hart a chance to do some of the cleverest stunts you ever saw. Neal is a traffic cop in this 3-reel Gold Seal, released week of July 30, and he gets in bad for making love to his steady while he is on duty. Besides, the sergeant is a crook and he wants Casey's girl himself. So he frames the lad, and a couple of crooks rap him over the head after he has caught them with the goods, and they have been released by the sarge. They throw Casey into a box car and he wakes up in a wild and woolly town, terrorized by bad men. What Casey, whose memory is gone, does to the town in his metropolitan uniform is a great story magnificently told. Be sure to book this. It's great. Book through your nearest Universal Exchange.

Book this as an Unusual Western---Boost It Hard

SIXTY-TWO QUESTIONS

THERE is a one-word question that the exhibitor should have ever before him, if he wants to hold his own in the face of discouraging conditions and keen competition.

The question is, "WHY?"

Analysis has still to find its place in the exhibiting end of the moving picture industry. When business is good, the exhibitor, assuming the attitude that it is best to leave well enough alone, makes no attempt to find out WHY business is better this week than it was two weeks ago. It's GOOD—and that's all he cares about.

On the other hand, when that crowd inside his theatre is conspicuous mainly by reason of its absence, Mr. Exhibitor will cuss all creation in general, and the moving picture industry in particular, without making an effort to trace the cause of the poor box office receipts.

With the passing of the old Eldorado days, when all that was required to cash in on the public's demand for screen entertainment was a vacant store, a projection machine, a reel or two of film, a screen and a box office, those exhibitors who have not kept pace with the times are face to face with a serious situation.

It is for this reason that the question "WHY?" should loom up so importantly in the showman's mind. The three letters may represent the difference between success and failure.

Successful exhibitors, men whose growth has kept pace with the progress of the industry, are the showmen who, consciously or unconsciously, have asked this question of themselves at one time or another, and did not rest content until it was answered to their entire satisfaction.

Asking and answering the question "WHY?" represents your effort to take stock of yourself. It is self-analysis. Done mercilessly and honestly, it is bound to lead you unerringly to the leaks through which your profits are vanishing.

Let us take Mr. Average Exhibitor as an instance.

Mr. Average Exhibitor owns a five-hundred-seat house, and because he represents the average showman, he lives in a community neither too large nor too small.

Business isn't all that it should be, and the house cannot be classed as a profitable investment. Looking the situation squarely in the face, Mr. Average Exhibitor asks *"WHY?"*

In his effort to find the answer to this, he asks a few more questions. They are about as follows:

HERE ARE THE QUESTIONS

What causes the crowd to pass my theatre up in favor of my opposition?

Am I showing the right kind of pictures?

Am I doing the right kind of advertising?

Am I fighting hard enough to get business?

What do I do to hold on to business when I do get it?

Are my business methods such as to win friends for me?

Have I been successful in making friends of my patrons?

Is my personality a liability or an asset?

Have I been sufficiently attentive to my customers?

What kind of employees are on my payroll?

Are they helping me, or are they hindering me in my effort to make my theatre a paying investment?

Is my theatre the kind of a place I would allow my own children to attend?

Does it present an inviting appearance, both inside and out?

Is the ventilation everything it should be?

Is it comfortable both winter and summer?

Is it kept in spotless condition?

Have I paid sufficient attention to the musical end of my shows? Or are my musicians the "don't-give-a-darn" variety who play ragtime stuff during intensely dramatic scenes, and "Hearts and Flowers" during comedy pictures?

What is the condition of the films I show?

Am I saving at the spigot and wasting at the bunghole by getting old stuff that costs me little—and that pleases my patrons about as much as it costs?

What have I done to make my theatre one of the community's social centres?

Am I a member of the local merchants' organization?

Have I ever attempted to get the local merchants to cooperate with me for our mutual benefit?

What have I done to get such special business as various social, fraternal and religious organizations could be made to yield?

Am I paying more for my pictures than the seating capacity of my house warrents?

Am I charging the proper admission price?

Is it too high? Too low?

Have such big special features that have cost me higher prices, brought me as much business as regular program features bring?

Did they please my patrons as much?

What percentage of my trade comes from the immediate vicinity?

What percentage comes from outside the community?

What am I doing to attract the latter class?

To what extent is my opposition cutting into my trade?

Why should people who would find it more convenient to patronize me, attend my opposition?

Are my patrons satisfied with the shows I am presenting?

Have I ever taken such steps as would enable me to know accurately my patrons' likes and dislikes?

Would it be worth my while to offer little prizes for suggestions that would help me make my theatre more popular?

Do I keep a set of books, so that I may know at all times exactly where I stand?

Where do I stand?

Am I in the business best suited to my peculiar talents?

Would I do better in some other line?

What are the prevailing conditions in this community?

What is the outlook for the next year?

Is the community going back? Is it progressing?

Is the location of the house against me?

Is there any way in which the handicap of location can be overcome?

Are my cashier and ticket taker courteous and reliable?

Which pictures, according to my box office receipts, have brought me the most money?

Which brand yields the poorest receipts?

Which players, according to the same authority, are most popular with my patrons?

What am I doing to build up my matinees?

Am I exerting any effort to make my Saturday mornings productive by presenting special children's performances?

Is my projection all that it should be?

Are my projection machines up-to-date?

Is my operator the right man for the job?

Is my screen suited to the peculiar requirements of my theatre?

Which are my best days?

Which are my poorest days?

Why?

What can I do to build up my attendance on these days?

Have I given the business as much of my personal attention as it deserves?

Have my personal habits injured my theatre to any extent?

(*Continued on page* 42)

Cleo Madison in "The Web"

Norman looked into a lovely face.

"There go your jewels!"

She wrote the combination on the wall

CLEO MADISON feature in two reels. Story by Katherine Kingsbury. Adapted for the screen by Harvey Gates and produced by George Cochrane, featuring Cleo Madison as the accomplice of a band of crooks.

CLEO MADISON has never appeared to better advantage than in this two-reel feature, which was written by Katherine Kingsbury, adapted for the screen by Harvey Gates, and produced by George Cochrane. It is well named "The Web," for all of the characters find themselves involved in a situation which works out in an utterly unexpected way. The complicated story runs as follows:

Cleo is in league with "Gentleman Joe." She is tired of lounging in her gorgeous boudoir, so she dons apron and cap and walks out into her garden to do some work. At the same time, Mrs. Van Wert enters Norman's studio and finds him painting. She orders him to go drivng with her as she has her limousine at his door. They are driving along the street where Cleo lives when Mrs. Van Wert tells Norman to wander about a bit until she pays a visit. Norman comes to the fence of Cleo's garden just at the time that Cleo reaches out her hand on the other side for a flower. Their hands meet and he climbs up to see the owner. But Joe appears and Mrs. Van Wert catching Jack hanging over the fence angrily calls him.

Joe points out to Cleo that there are the jewels worn by Mrs. Van Wert that she so much wants to have. Cleo thereupon instructs Joe to trace the man's whereabouts and come to inform her. On the following day she dresses as a young widow and goes to Norman's studio, to have her portrait done. Just then his phone rings and it proves to be Mrs. Van Wert asking Norman to invite a woman guest to her week-end party. After some persuasion, Cleo signifies her consent to go.

At Mrs. Van Wert's Norman dances with Cleo when suddenly her string of pearls falls to the ground. She begs Mrs. Van Wert to allow her to place them in her safe. She goes with her and watches the combination. Later, as Cleo stands talking with Norman outside the house, Joe slinks around and sees the numbers Cleo writes on the fence as she holds one hand behind her.

In the dead of night, Joe robs the safe and is clambering down the window. He is struck down and a hand is seen to remove the loot from his trousers' pocket. Then there is great commotion, when Mrs. Van Wert finds the safe robbed.

Joe is at a loss, and thus confronts Cleo. She accuses Joe of not being on the level. Joe is tortured, for he loves Cleo. She takes the gun on the table and in their struggle she fires. Norman hears it and, giving the alarm for the police, rushes in and hands Cleo a jewel case, asking her to keep it safe for him. When the police come, Norman gives himself up and says he did the shooting. Joe is taken to the hospital. Later, Cleo decides to make a clean breast of things.

Joe is recovering and refuses to press the charge against Norman. Norman is released and goes to Cleo. He tells her her friend Joe is a bungler and that he, Norman, has an admiration for her cleverness, and that they had better join forces. Detectives are on his trail, for this and previous offences, and Cleo sees through her mirror, the head of one of them. Cleo gets the jewels, and as the detective enters, she protests to Norman she doesn't want to buy these jewels before examining them.

CAST.

Cleo	Cleo Madison
Gentleman Joe	George Pearce
Jack Norman	Jack Nelson
Mrs. Van Wert	Gretchen Lederer

Little Zoe Rae, the Universal baby, is not sewing shirts for soldiers, as she is not yet sufficiently proficient with the needle, but she is raising beans for them. She has a garden in which there are several rows of the vegetables, and Zoe can hardly wait for them to be ripe. Every day she visits them and asks her mother when the Boston baked beans will be ready to send to the soldiers.

Neva Gerber, one of the Universal actresses who played the lead in the serial, "The Voice on the Wire," is an expert with the crochet needle. She has crocheted shawls for all the women of her acquaintance, and carriage robes for all the babies. Her present craze is beaded bags, and she has made quite a lot of money for the Red Cross, from the sale of these fashionable trifles.

PUTTING IT OVER

THE very name of the Butterfly feature "High Speed," featuring Jack Mulhall, is suggestive of innumerable novel advertising ideas. One way of capitalizing on the title is to place this line in all your advertising:

If you want to see a "High
Speed" show, see Jack Mulhall in
"HIGH SPEED"
at the (name of theatre here)
(day and date here)

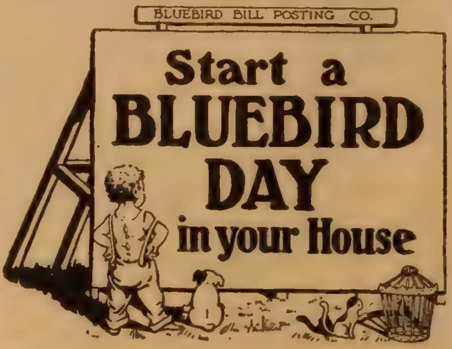
If you own a Ford, or can hire one cheaply, fasten a muslin sign bearing this legend, across the back of it:

Excuse my dust, but I want to
get to the (name of theatre
here) in time to see Jack
Mulhall in
"HIGH SPEED"

If you can get hold of a little burro and a long, lean, lanky chap, have the latter ride the former about the community. The rider should be dressed up in a long Prince Albert, and also wear a battered plug hat. Put a long-haired wig over his head and then arm your man with a pole sign reading:

If we can't travel at
"HIGH SPEED"
we can see it at
(name of theatre here)

Like all Butterfly features, "High Speed" is a picture that every member of the family can see. Therefore, if you have never conducted a "family night," or a "family matinee," use it to introduce this event in your community.



The idea is simple enough. Simply emphasize in all your advertising that here is a production of such wondrous worth and so absolutely lacking in the elements that would offend the most delicate sensibilities, that every member of the family, from the parents down to the youngest of the children should see it. Let your advertising appeals contain the line:

Don't forget to bring the children—Although a story about
grown-ups, they'll laugh as
heartily as you will.

Distribute throwaways among the children, urging them to get their parents to take them to see this delightful production. It will be well worth your while.

THREE REEL CLEO MADISON FEATURE

Released Week of July 30

CLEO MADISON in "The Woman Who Would Not Pay"

Spread the glad tidings to all the Cleo Madison fans that here is a genuine opportunity to see some of Cleo's genuine tears trickle lingeringly down her damask cheeks. As "The Woman Who Would Not Pay," in the dramatic and emotional Cleo Madison feature of that name, Cleo has one of her favorite roles. Married to a fine chap, she lived but for excitement, and found that in flirting with all flirty males within her ken. But one night hubby came home suspicious, and walked over to a tall safe and locked it. He sat through the smoking of four cigars, and then opened the safe. What was concealed there was—enough—but your audiences will be thrilled to the core with the magnificent emotional acting of this great screen star.

Book Thru Your Nearest Universal Exchange

SCREEN MAGAZINE SHOWS AIRPLANE BUILDING.

(*Continued from page 9*)

many losses through collisions, is shown in operation on a model vessel and in the harbor on a small craft. How to make a fireless cooker at home, is an interesting and timely study in domestic science, the directions for which are so clear and plain, that a housewife can go home and construct one from this demonstration.

Willie Hopkins, the young wonder-worker in clay, who makes clay cartoons exclusively for the Screen Magazine, has a particularly effective one, this week, called "Faces U Face." A ball of clay changes as if by magic into all sorts of different countenances, in a fascinating manner.

The Screen Magazine is so varied, reveals so many hidden processes, tells so many secrets, and lets us in to so many forbidden places, that it is acknowledged to be the most worthwhile thousand-feet film ever gotten together. Every one loves to see things in the making. Americans especially have a never-dying interest in "how things are done." The Screen Magazine tells them. Through its remarkable organization it gets the entre into government workshops, into the very sanctum of manufacturing plants, and shows things from which the public is shut out. But the Screen Magazine does more than show pictures of things. "How to do" all sorts of things, is an important part of it. Women find in it a complete course in Domestic Science, with wonderfully clear lessons in household art and in cookery by the special expert, Mrs. A. Louise Andrea, who is the proud possessor of gold medals. Humor is not neglected. Besides the clay cartoons of Willie Hopkins, there are occasional numbers in which clever trick photography gets many a laugh from the spectators. Altogether, it is impossible to imagine a single reel in which entertainment, instruction, amusement, and education are blended in a more perfect whole.

Still Pulling
with tremendous Power

Did you ever, Mr. Exhibitor, buy a picture or read a story that some one didn't knock it to you? This is pretty straight talk, but we say it because you may have heard some knock on "The Eagle's Wings."

If you've heard some knocks, you'll be interested in a letter from an Exhibitor in Jerome, Idaho, who signs "E. M. Steele and Wife." Read just two paragraphs from his letter on his experience with

"About 'THE EAGLE'S WINGS,' that is the best picture I ever saw. For the first time in our stay of 4 years in Jerome, the people shouted and applauded of their own accord, at least a dozen different times during the show. Everybody was up on the edge of their chairs."

"The best picture and the best crowd I ever had. SOME GUY ONCE SAID TO ME: 'DON'T BOOK "THE EAGLE'S WINGS"; IT'S BUNK.' NOW I WANT TO MEET THAT GUY. WE TOOK IN $150."

If you haven't shown it, book it now. If you have shown it, book it REPEAT through your nearest BLUEBIRD Exchange, or

BLUEBIRD
Photoplays, Inc.
1600 Broadway,
New York.

CLAMBAKE OF THE UNIVERSAL CLUB WAS HUGE SUCCESS.

(*Continued from page 27*)

being followed by big league spies and scouts.

There were many other athletic events. The 50-yard dash was won by Pitcher Bendel, and as a prize he received an easy-running fountain pen. The Goff sisters won two prizes between them. Miss J. Goff won the baseball throwing contest and received a pair of silk stockings, while her sister, Miss K., won a five-dollar prize in the 50-yard dash. Blanche Wallach took second in the baseball throw. The factory won the relay race, and a red-headed Mercury named Waucke loped to an easy victory in the 100-yard dash.

After that every one from Mr. Laemmle down to Jimmie, the office boy, had their pictures taken and then obeyed the hunger impulse. Mr. Donnelly had set out his best fare, and those who could do so after the clambake, danced to the music of a Jass Band, which almost broke up the ball game in the second inning. Joe (Brass Band) Brandt was so incensed at them for not playing and then for playing, that he became water boy for the crowd, and we have a snapshot of him doing it.

Musical Program for Butterfly and Universal Pictures

RELEASED WEEK OF JULY 16

"HIGH SPEED"

Specially selected and compiled by M. Winkler.

"Serenade," (6-8 Andantino) by Czerwonky, is the Theme.

1. *"Courtsey Intermezzo,"* (3-4 Andante) by Wiegand, until "Susan arrives." 2. *"Vision,"* Characteristic, (6-8 Andante) by Blon, until "Even Speed's lunch hour," etc. 3. *"Pastel Menuet,"* (3-4 Allegro Giocoso) by Paradis, until "McGovern had a bunch of bonds." 4. *"Romance,"* (6-8 Allegretto) by Rubens, until "One of the robbers so led," etc. 5. *"Mysterioso Agitato,"* by Becker, until "There is a terrible burglar in the house." 6. Hurry to action, until "After the fight." 7. *"Theme,"* until "Business before pleasure." 8. *"Serenade,"* (6-8 Allegretto) by Rubinstein, until "Don't you notice," etc. 9. *"Lunita,"* (Intermezzo) by Loraine, until "Have you any objection," etc. 10. *"Theme,"* until "Speed was sure," etc. 11. *"Sunshine and Shadows,"* (4-4 Allegretto) by Sudds, until "Father couldn't see," etc. 12. Continue to action, until "Mother held the reception." 13. Reception and banquet room scene by Braham, until "Susan in automobile." 14. Good Galop to action, until "And is successful." 15. *"Mon Plaisir,"* (Valse) by Lee S. Roberts, until "Never fear, Count." 16. *"Theme,"* until "You go watch his royal highness." 17. *"Ecstasy,"* (Dramatic Allegro) by Zamecnik, until "But in spite of her crafty plan." 18. *"Passacalle Intermezzo,"* (3-4 Allegro Moderato) by Gregh, until "It took mother quite a while." 19. *"Return To Me Soon,"* (Allegro) by Gregh, until "Mother's going to make me marry," etc. 20. Long Galop to action, until "Interior of room." 21. *"Intermezzo,"* (2-4 Presto) by Arenski, until "Door opens." 22. *"Theme"* until end.

JOKER—"Some Nurse" ....(Comedy)

1. *"Joker March,"* by Lake. 2. *"Stand Pat,"* by Roberts, until end.

REEL I.

VICTOR—"One Bride Too Many".........(2-R. Comedy)

1. *"Love Is So Fickle,"* by Kruseman. 2. *"Dreams of Delight,"* by Milok, until "For he is a jolly good fellow." 3. *"Jolly Good Fellow"* March Song by Laurendeau, until end of Reel 1.

REEL II.

4. *"The Trout,"* by Eilenberg, until "I know I couldn't go upstairs." 5. *"Home from the Club Characteristic,"* by Laurendeau, until "If my father finds you here." 6. *"Sliding Jim,"* by Losey, until "The wedding day." 7. *"Ein Maerchen,"* by Bach, until end.

NESTOR—"A Dark Deed"

1. *"Black and White"* Rag, (Popular). 2. *"A Trombone Frolic"* by Lake, until end.

GOLD SEAL—"Six Shooter Justice"....(Three Reels)

REEL I.

1. *"Doloroso,"* by Tobani, until "No use starting for Burro Springs." 2. *"Western Moderato,"* by Bach, until "Well, if you want me to guide you." 3. *"A Thought,"* by Roberts, until "The start for Burro Springs." 4. *"A Western Episode,"* by Trinkaus, until end of Reel 1.

REEL II.

5. *"Tendresse,"* by Ravina, until "Suspicious of Bill." 6. *"Pathetic Andante,"* by Margis Berger, until "Interior of saloon." 7. *"Albumleaf,"* by Kretschmer, until "Dancing scene." 8. Piano Solo —improvise to action, until Flash back to former scene. 9. Continue *"Albumleaf"* until end of Reel 2.

REEL III.

10. *"Felice,"* Canzonetta, by Langey, until "And this bird," etc. 11. *"Olympia,"* Overture, by Ascher, until "The fight." 12. Heavy Agitato to action, until "After the fight." 13. *"Cavatine,"* by Bohm, until end.

JOKER—"He Had 'Em Buffaloed"...............(Comedy)

1. *"Noisy Bill,"* by Losey. 2. *"Galop,"* by Laurendeau. 3. *"Pep Characteristic,"* by Amsden, until the end.

UNIVERSAL ANIMATED WEEKLY

Here's A Telegram for YOU

185 NY FE 133 COLLECT—GY WASHN DC JUNE 30 PM
UNIVERSAL FILM MFG CO—1600 BROADWAY NY

OUR SPECIAL FILM OF UNITED STATES SOLDIERS LANDING IN FRANCE WAS SHOWN IN THE WAR AND NAVY BLDG GENERAL WEAVERS OFFICE TO THE OFFICIALS WHO PROCLAIME D IT A MOST WONDERFUL DEMONSTRATION OF AMERICAN INGENUITY AND ABILITY COMPLIMENTING OUR COMPANY ON ITS PROGRESSIVENESS AND PATRIOTIC PRINCIPLES THIS GOES ON RECORD AS THE FIRST MOTION PICTURE THAT WAS EVER SHOWN IN THE UNITED STATES ARMY AND NAVY BUILDING I AM ACTING UNDER INSTRUCTIONS FROM GENERAL WEAVER TO REPORT ON MONDAY MORNING AT HIS OFFICE TO SHOW THIS REEL AND OTHER PATRIOTIC REELS MADE BY THE UNIVERSAL COMPANY THIS IS THE BIGGEST SCOOP THE UNIVERSAL HAS EVER RECEIVED KEEP UP THE GOOD WORK! SHOOT EVERYTHING TO ME AS I HAVE THE NATIONS HEADS FOR MY AUDIENCE WILL BE AT THE CAPITOL THIS AFTERNOON.

WASHINGTON FILM EXCHANGE C R MILLINAN MGR 438 PM

Are you showing the BIG NEWS to your patrons, Mr. Exhibitor? Have your patrons the same privilege as the Nation's Heads—to see the Universal Animated Weekly? If you have overlooked this opportunity, it isn't too late to start. Book through your nearest Universal Exchange, or

Universal Animated Weekly, 1600 Broadway, New York

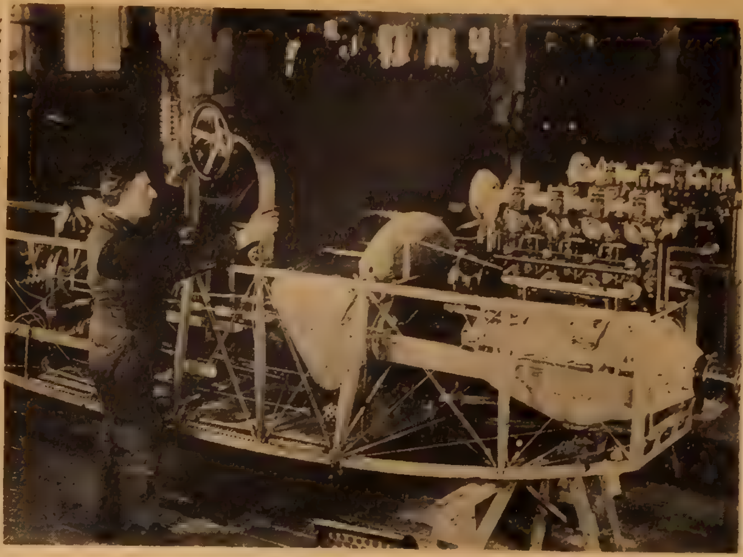
Musical Setting for "THE GREATER LAW"

Specially Selected and Compiled by M. WINKLER

THEME—AFTER SUNSET(Dramatic Moderato) by Pryor

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	1 Min. & 20 Sec.	Boreas (Characteristic Northern Idylle) by Trinkaus.
T	Down in the States..	1 Min. & 50 Sec.	.... Theme
S	Exterior Scene	2 Min. & 25 Sec.	Repeat Boreas by Trinkaus.
T	Late That Day	1 Min. & 20 Sec.	Agitato to action.
T	Jimmy's Reformation	2 Min. & 30 Sec.	Melody (4-4 Moderato) by Kretschmer.
T	A Few Days Later..	2 Min. & 35 Sec.	.... Theme
T	The Strike On Yellowhead	2 Min. & 25 Sec.	Piano Solo—improvise action.
T	It Was There That Jimmy Arrived	2 Min. & 40 Sec.	The Booster (A trombone rag) A. Pryor.
S	On Farm	20 Seconds	Organ—improvise to action.
T	Jimmy's Surroundings, etc.	3 Min. & 45 Sec.	Les Sylples (Valse Lente) by Bachman.
T	For the First Time, etc.	3 Min. & 20 Sec.	L'Adieu (Dramatic Andante) by Favarger.
T	On Yellowhead	2 Min. & 5 Sec.	Tendresse (Melody Expressivo) by Ravina.
S	Interior of Saloon...	3 Min. & 50 Sec.	Piano Solo—improvise to action.
T	It Was Midnight....	1 Min. & 5 Sec.	Popular Trot
T	Oh, Nothing I Saw, etc.	2 Min. & 40 Sec.	Long Agitato to action.
T	And That Goes For You	3 Min. & 40 Sec.	Dramatic Tension by Funck.
T	It Was Early Summer	1 Min. & 10 Sec.	Pathetic Andante by Margis Berger.
T	On Yellowhead the Partners	2 Min. & 20 Sec.	Quietude (Dramatic Melody) by Gregh
T	That Winter	3 Min. & 20 Sec.	Canzonetta (Moderato) by Schuette.
S	Beginning of Part IV	2 Min. & 5 Sec.	Intermezzo by Pierne
T	A Few Evening Later	3 Min. & 20 Sec.	Sweet Ponderings (Melodious Andante) by Langey.
T	In the Days That Followed	1 Min. & 40 Sec.	Lively Intermezzo to action.
T	Then Suddenly	3 Min. & 25 Sec.	Piano Solo (improvise action)
S	Exterior Scene	4 Min. & 5 Sec.	.... Theme
T	I'm Mushing for Yellowhead	1 Min. & 20 Sec.	Vision (Characteristic) by Blon.
T	Laberge Found Out, etc.	5 Min. & 20 Sec.	Yelva (Dramatic Overture by Reissiger. (Watch shots).
T	Tell Me Where She Is	25 Seconds	.... Continue ff.
T	The Next Morning..	2 Min. & 45 Sec.	Ecstay (Dramatic Allegro) by Zamecnik.
T	I'm Here To Kill You	2 Min. & 50 Sec	Dramatic Tension by Winkler.
T	The Northern Lights, etc.	2 Minutes	.... Theme



Building Aeroplanes For Use in "The World's War"

Bolster Up Your Show With Universal Screen Magazine

Universal Screen Magazine is highly popular with every patron, because of its absorbing treatment of live subjects that every human—every man, woman and child is interested in. It is lively—up to the second—far ahead of any printed magazine.

Universal Screen Magazine

Heads The List of Novelty Features

it will boost a program—it will pull over a weak feature—it will make your theatre the one popular spot on the night you show it.
Book it for your dullest day. Tell your people that it contains something of interest to every member of the family—inventions, science, cooking, and other household airs, miracles in mud by Willie Hopkins—all in moving picture form. Not an uninteresting picture in the entire film. If your nearest Universal Exchange hasn't a print, fill in and return the coupon.

(Coupon)

Universal Screen Magazine,
1600 Broadway, N. Y.:

Gentlemen—Kindly send me [particulars or print] of latest Universal Screen Magazine.

Name ....
Address ....
City..
State ....

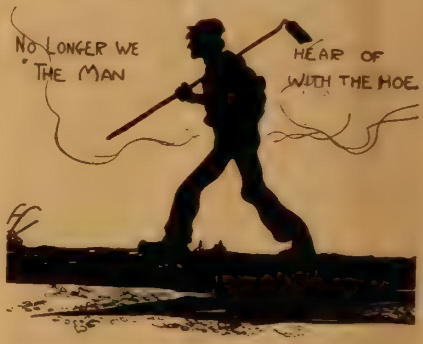
SIXTY-TWO QUESTIONS.

(Continued from page 36)

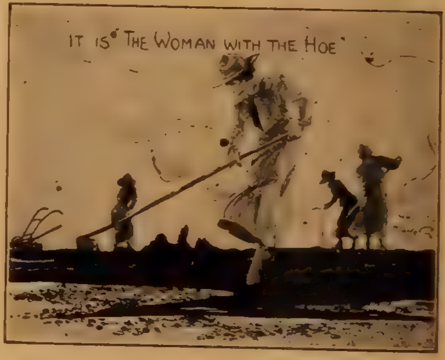
Now, it is not claimed for a single moment that the foregoing questions represents the sum total of all that can be asked where an honest and a sincere effort is made to arrive at the solution of the problem confronting the owner of the losing house. Nevertheless, they will help the exhibitor to make some exceedingly interesting discoveries, if answered conscientiously.

Mr. Average Exhibitor would probably find his ego writhing in anguish before half the answers were forthcoming, but it must be borne in mind that a well-developed sense of ego is bound to suffer injury in the process of self analysis. By the time the cross-examining process has been concluded, Mr. Average Exhibitor would learn that although he isn't half the showman he thought he was, the information now in his possession has set him on the high-road towards becoming one.

BE A VEGETARIAN.



NO LONGER WE HEAR OF
THE MAN WITH THE HOE.



IT IS "THE WOMAN WITH THE HOE"

As a mirror of the public mind as reflected in the newspapers, fashions, customs and frivolities of America, there is no more enjoyable institution than Hy Mayer, the famous artist of the Animated Weekly. For he is an institution. Without rancor, synicism or cruelty, he holds the glass up to his constantly growing and wonderfully appreciative audience through the Animated. The two illustrations above are striking examples of his art and his humor.

First American Troops in France.

Universal Current Events Gets The News While It IS News

Nothing stale or behind the times can find any space in "Current Events." The big things that are daily happening to thrill Americans with a deep-rooted national pride are caught by "Current Events"—rushed to the Exhibitor and are on the screen almost before others have had time to make a print

Expense Is Not Considered To Keep Current Events in the Lead

No matter what the cost to get a "story"—no matter how big the bill may be to get the film FIRST ON THE SCREEN, "CURRENT EVENTS" pays the charges and counts the cost as money well spent.

"CURENT EVENTS" shows the meat of the subject only—it pictures the one big dramatic punch—not special poses, but THE ACTUAL EVENT ITSELF—with the living characters and authentic surroundings.

Book "CURRENT EVENTS" immediately. It has no connection with either the Universal Animated Weekly or Universal Screen Magazine. It is an entirely new oportunity for live Exhibitors. If your Universal Exchange hasn't a print fill and return the coupon.

Universal Current Events,
1600 Broadway, New York City:

Gentlemen—Kindly send at once [particulars or print] of Current Events.

Name ....

Address ....

Town ....

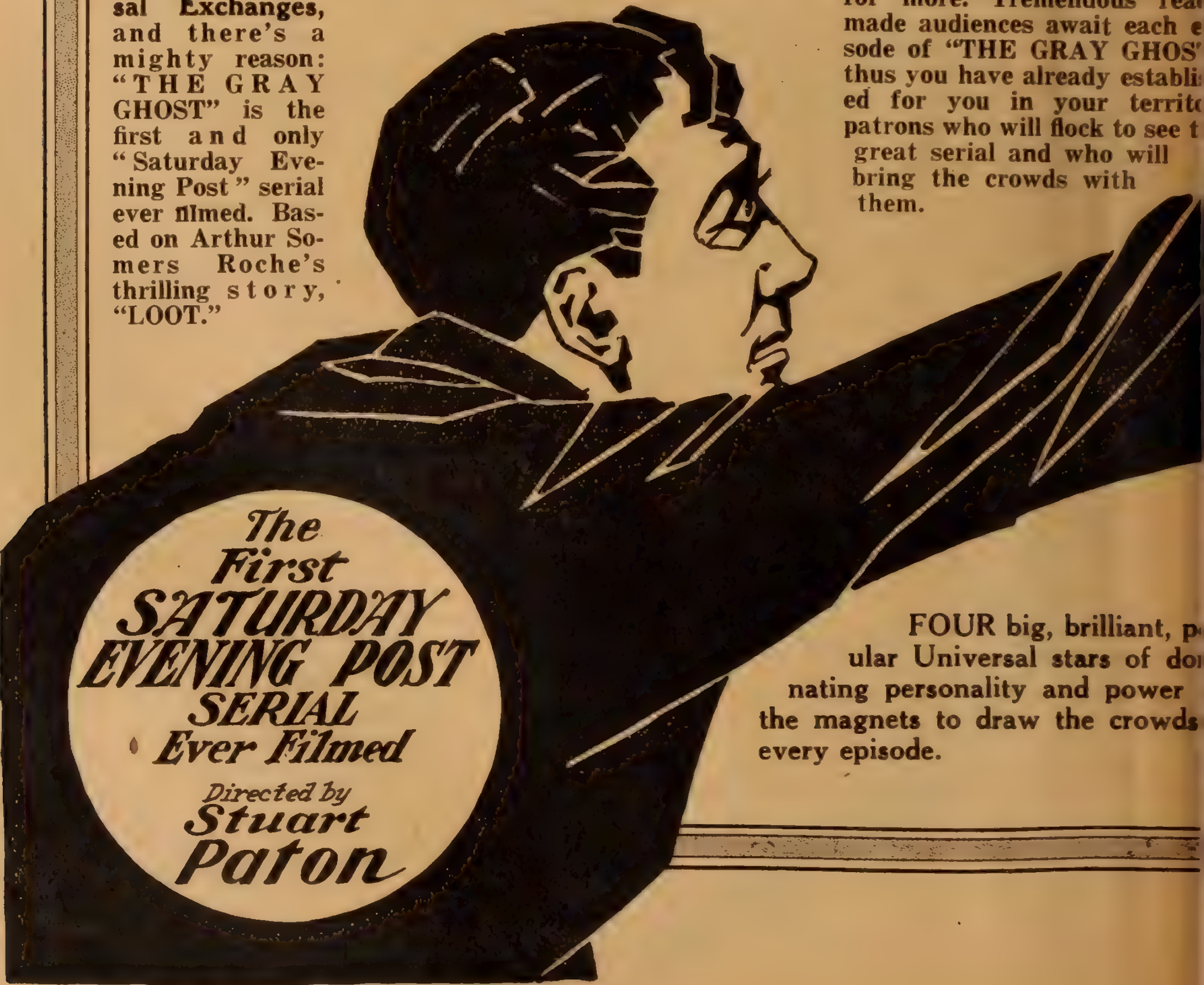
State ....

The Gray

UNIVERSAL
Serial
Extraordinary
“The

THE bookings on the Universal's mighty Summer Box Office serial, “THE GRAY GHOST,” are flooding 73 Universal Exchanges, and there's a mighty reason: “THE GRAY GHOST” is the first and only “Saturday Evening Post” serial ever filmed. Based on Arthur Somers Roche's thrilling story, “LOOT.”

“THE GRAY GHOST” is new, f cinating, and exactly the kind serial entertainment that mal 'em come back week after w for more. Tremendous rea made audiences await each e sode of “THE GRAY GHOS' thus you have already establi ed for you in your territ patrons who will flock to see t great serial and who will bring the crowds with them.



FOUR big, brilliant, p ular Universal stars of do nating personality and power the magnets to draw the crowds every episode.

Ghost

No 347
PICCA
$2,000,000 00/100
Carter

RISCILLA DEAN,
MORY JOHNSON,
ARRY CARTER,
nd EDDIE POLO

ked by a great
t of Universal
yers.

READ

THESE TWO LETTERS

Letters that MEAN SOMETHING. Letters that give actual facts. Letters that carry steel-bound convincing proof of the Box Office power of this thrilling serial. Read every word.

"I have just finished the first day's showing of Episode One of 'The Gray Ghost,' and am mighty pleased to tell you that in spite of the torrid day and a crippled advertising campaign, it has started bigger than any of its predecessors, and you know that is saying a lot. I have spent a lot of money and turned the town upside down in starting several serials before, but when 'The ray Ghost' starts off bigger without any effort, I think it is speaking ghty well for the Universal's latest serial production."—Arthur M. Ford, r. Maple Theatre, Wichita, Kan.

ran the first episode of the great Saturday Evening Post serial 'The Gray Ghost' yesterday, the first I have had the pleasure of running in my theatre at the ten cent admission price. It is also the first iversal serial I have ever run, and I can truthfully say that the first episode surprised me, and this ial is, in my estimation, the strongest and best that I have ever run or seen in my life. * * * It ny honest opinion that it will make more money for Exhibitors than any serial they can book, and be the means of many Exhibitors keeping open during the summer months."—W. D. Scoville, Mgr. Hour Theatre, Kansas City, Mo.

have scores of more letters like this and scores coming in daily from every part of the country. THAT'S THE D OF EVIDENCE THAT SAFEGUARDS YOU IN BOOKING SERIALS. Write to any Universal Exchange for BIG FREE Ad Campaign Book that tells you how to get the big money with "THE GRAY GHOST" and book ediately through any of our 73 Universal Exchanges.

NIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President.

00 Broadway, *"The Largest Film Manufacturing Concern in the Universe"* **New York**

"SOME NURSE."

Joker Comedy.

Story by Jack Cunningham.
Scenario by Tom Gibson.
Produced by Allen Curtis.

CAST.

Lizzie Cake	**Gale Henry**
Hubby	**Milton Sims**

After a year of married life, Lizzie Cake finds that her husband no longer loves her. Hubby gets a letter from his wealthy country Uncle, to the effect that, expecting to die any moment, he is coming to make his home with his nephew so no designing woman can get her tentacles upon his money, adding that he hopes that the nephew has acceded to his wishes in the matter of staying single. Hubby tries to get Wifie to go away for a while so he can pass himself off on Uncle for a bachelor, but Wifie decides to stick.

The day that Uncle is to arrive, Hubby determines to keep Wifie out of the house at any cost. She goes down town to do some shopping, and is attracted by a beauty shop advertisement. She looks like a regular peach when the beauty doctor gets through. Back to the house she goes to surprise Hubby. He returns with Uncle, and is amazed to discover Wifie. He tells Uncle that that is the nurse whom he hired to take care of him. Then he gets a look at Wifie and immediately falls in love with her again. Uncle takes a fancy to her and insists upon buying things for her. Hubby is forced to take his medicine.

In desperation Hubby tries to drown his sorrows. Returning home, he is infuriated to see a shadow on the window curtain that looks like Wifie was kissing Uncle. Hubby dashes in with drawn gun; Uncle grabs a gun to defend himself. Wifie snaps out the lights to prevent murder and after the two have emptied their guns at everything, she snaps on the lights. Explanations follow.

MARIE WALCAMP and EDDIE POLO

"LIBERTY" is a red-blooded play that comes up to the ideals of the great American public. It puts a punchful story over in a marvelous manner. It gives 20 weeks of sure-fire profits—large profits, because it is a wonderful money-maker. Mr. F. D. Baird, Seemore Theatre, Garland, Utah, writes: "I deem it a duty to express my opinion to you as to what I think of the 20-reel photoplay serial, 'LIBERTY,' which we just finished this week. It was great, and I will say that it is the best serial that we have ever run and the best that I ever saw. So, if you have any patrons who have not run it, it is a mistake. It is a good house-puller and is interesting from the start to the finish."

Book it NOW—The Time is Ripe

Get aboard! Write or wire your nearest Universal Exchange.

"A DARK DEED."

Nestor Comedy.

Story by Jack Cunningham.
Scenario by F. A. Palmer.
Produced by L. W. Chaudet.

CAST.

Ashur Addison	**Eddie Lyons**
Freddie Taylor	**Lee Moran**
Vera Pretty	**Edith Roberts**
R. O. Bust	**Fred Gamble**

Ashur loves Vera, but she is busy studying the works of an East Indian Swami. He plans to put one over on her and tells her that he will bring a real Swami to the house. He persuades his roommate to make up like a Swami and accompany him to the home of Vera. Vera's parents go to the theatre. Vera invites a number of girl chums and they are awed by his crystal gazing. Ashur does not enthuse over the situation when Freddie makes love to Vera, but he has to put up with it. Finally the police, who have been on the trail of fake fortune-tellers, raid the house. The two young men escape, congratulating themselves on curing Vera of her desire to probe into Eastern mysticism.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 28.

On the trail of the duck is the first subject of Issue No. 28 of the Screen Magazine, and shows how hunters go after the bird. Despite the hardships the sport has a fascination all its own. the East River, which enables pascosting twenty-five millions, across the East River, whic henables passengers to journey from Washington to Boston and through New York without change, is seen next. Vigilant naval reservists are guarding the structure night and day. A new invention shown this week is the payroll machine, which is a mechanical chasier paying out millions every year in salaries, with unerring accuracy and speed. The manufacture of cocoanut macaroons is a fascinating study. The concern pictured turns out ten thousand a day. The reel ends with a clay cartoon by Willie Hopkins.

"BOX CAR BILL FALLS IN LUCK."

Powers Comedy Cartoon Split Reel.

Bill arrives by the side-door Pullman route, and is thrown off the train. He finds some money and goes into the bar to spend it. He asks for another botle of prune juice, but a purple goofus comes out of the neck of it, and this puts him off. He rambles out of the bar and sees all sorts of curious creatures, until exclaiming, "I'm through!" he climbs onto the wagon for good.

"IN THE HEART OF INDIA."

Powers Dorsey Educational Split Reel

The national drink of India is "toddy," a wine made from the palm tree. The palm flower is cut and the sap collected by the "toddy drawers," who form a cast of their own. The wine is sold in great jars in the market. On the farms every farmer grinds his own castor beans, the oil of which is used for all sorts of things. The huge mortar is fixed, and oxen are harnessed to the pestle which revolves in it. Fuel is scarce in India and everything that will burn is saved. We see some of the old, old people of a native village. One old woman is 105, and has great-great-great-great-grandchildren. Then we see a high caste woman dressing her daughter in the "sari" or national dress of India. Roadmaking is well understood and the roads last for centuries, as they are so well constructed. Then we see the broadest banyan tree in all India, the main system being seventy feet in circumference. Its shade diameter in every direction is 180 feet.

DOROTHY PHILLIPS
BLUEBIRD STAR

The superb dramatic powers of Dorothy Phillips find a full expression in "Hell Morgan's Girl." She sways the audience, keeping it keyed up to the highest pitch as they watch her fine work. "Hell Morgan's Girl" is

An Immense Story of the Notorious Barbary Coast

The time is during the great San Francisco earthquake and fire. Not one of the popular leading stars could hold against Dorothy Phillips during the showing at Los Angeles. She outdrew them all—playing to 30,000 people in six days.

Book It Repeat

You simply cannot lose on "Hell Morgan's Girl." Book it TODAY through any BLUEBIRD Exchange, or

BLUEBIRD
Photoplays, Inc.
1600 BROADWAY,
New York.

IN "HELL MORGAN'S GIRL"

"HE HAD 'EM BUFFALOED."

Joker Comedy.

Written by C. B. Hoadley.
Produced by Wm. Beaudine.

CAST.

Richard Manslot	William Franey
"Coyote" Dan	Milburn Moranti
Hepsabiah Hardlot	Zasu Pitts
Pearl Handled	Lillian Peacock
Pete	Bobbie Mack

Richard Manslot, a stranded actor, drifts into Satan's Gulch, broken in purse and spirit. The cowboys have never met an actor and he is an object of ridicule as well as wonderment. They rope Richard and bring him to the dance-hall, where he meets "Coyote" Dan, the sheriff, who is in reality a thief and a desperate character. "Coyote" Dan resolves on a bold course. It is election day in the Gulch and a sheriff is to be elected. They decide to elect Richard sheriff, as a joke, but really for a sinister purpose. The cowboys are informed the election will be a farce and they enter into the spirit of the occasion and Richard, to his surprise, receives the unanimous vote of the place. Richard swells up with pride at the unexpected honor and is covered with guns and cartridge belts.

Hepsabiah is a slavey in the kitchen of the dance-hall and restaurant. She discovers Richard and becomes much interested in the stranger. Pearl Handled is the "Girl" of Dan, and she regards Richard as a freak.

The dance-hall toughs start a sham fight in the dance-hall. Richard does not appear to quell the riot. He hides in the stage coach that is about to take out a large sum of money to pay off miners. Dan and Pete, masked, start out to rob the stage. The driver engages in a pistol fight with the desperadoes. A bullet drives a splinter of wood into the anatomy of Richard and his fighting blood is aroused. He sallies forth and he wings both Dan and Pete, who are still masked. The driver is killed. Hepsabiah appears on the scene and Richard throws her into the stage, drives back to the Gulch and throws Dan and Pete into jail. Richard is a hero and Pearl falls for him, but he drives away with the stage.

REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

24—*Young Nick Carter, Detectiff*........(Com. Cart.)
and *"China's Wonderland"* ....(Dorsey Ed.)
JULY—
1—*Duke Doolittle's Jungle Fizzle*........(Com. Cart.)
and *In the Land of Many Temples* (Dorsey Ed.)
8—*China Awakened*............(A Hy. Mayer Cartoon)

REX.

JUNE—
7—Tacky Sue's Romance.....(2-R. Human-Int. Dr.)
Ruth Stonehouse.
21—Helen Grayson's Strategy........(2-R. Society Dr.)
Irene Hunt.
JULY—
5—**Seeds of Redemption**................(2-R. Soc. Drama)
Claire Mersereau.

UNIVERSAL SPECIAL FEATURE.

JUNE—
11—Ben Wilson in "The Voice on the Wire," Episode No. 14, "The Light of Dawn"..................(2 Reels)
With *Neva Gerber.*
18—Ben Wilson in "The Voice on the Wire," Episode No. 15, "The Living Death"............(2 Reels)
with *Neva Gerber.*
25—**The Gray Ghost, Episode No. 1, "The Bank Mystery,"** with *Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.*
JULY—
2—**The Gray Ghost** (Episode No. 2) **"The Mysterious Message"** ....(2 Reels)

VICTOR.

JUNE—
19—*A Pirate Bold*...(Comedy)
26—*Damaged Goodness* ....(Comedy)
28—*Her City Beau*..(Com. Dr.)
29—**Swede Hearts** ....(2-R. Comedy-Dr.)
Neal Hart-Janet Eastman.
JULY—
3—*Not Too Thin To Fight*..........................(Comedy)
5—*Daredevil Dan*.. (Comedy)
Ruth Stonehouse.

LAEMMLE

MAY—
18—Her Great Dilemma............................**(2-R. Drama)**
Lee Hill* and *Louise Lovely.
25—Money's Mockery.....................**(2-R. Soc. Drama)**
Douglas Gerrard-Francelia Billington.
26—The Light of Love **(Drama)**
JUNE—
6—The Missing Wallet............................**(Drama)**
20—*Bartered Youth* ....(Drama)

UNIVERSAL ANIMATED WEEKLY.

JUNE—
13—*Animated Weekly, Vol. 2, No. 76*..........**(News)**
20—*Animated Weekly, Vol. 2, No. 77*............**(News)**
27—*Animated Weekly, Vol. 2, No. 78*............(News)
JULY—
4—*Animated Weekly, Vol. 2, No. 79*............(News)

UNIVERSAL SCREEN MAGAZINE.

JUNE—
15—*Universal Screen Magazine.* ***Issue No. 23.***
22—*Universal Screen Magazine. Issue No. 24.*
29—*Universal Screen Magazine. Issue No. 25.*
JULY—
6—*Universal Screen Magazine. Issue No. 26.*

UNIVERSAL CURRENT EVENTS.

JUNE—
16—*Universal Current Events. Issue No. 5.*
23—*Universal Current Events. Issue No. 6.*
30—*Universal Current Events. Issue No. 7.*
JULY—
7—*Universal Current Events. Issue No. 8.*

BIG U.

JUNE—
28—**The Pointed Finger**....(2-R. Underworld Drama)
George Pearce-Gretchen Lederer.
JULY—
1—*Love's Turmoil* ....(Drama)
8—*The Mad Stampede*....................................(Drama)

GOLD SEAL.

JUNE—
14—Heart of Gold..................................(2-Reel Drama)
Zoe Rae-Gertrude Aster
19—The Brand of Hate.....................(3-R. Melodrama)
Tina Marshall.
26—The Golden Bullet..................(3-R. West. Drama)
Harry Carey-Fritzi Ridgeway.
JULY—
3—**A Young Patriot**................(3-R. Military Drama)
Mignon Anderson.

IMP.

JUNE—
10—The Hunted Man............................**(Drama)**
16—The Thief Maker....................(2-Reel Crook Dr)
Molly Malone-Jack Nelson.
17—Her Strange Experience....................**(Drama)**
JULY—
1—*A Double-Topped Trunk*..........................(Drama)
8—*The Girl In the Limousine*......................(Drama)

BISON.

JUNE—
9—The Scrapper ....**(2-Reel Cowboy Drama)**
Jack Ford.
23—**Lone Larry** ....(2-R. Western Drama)
Eileen Sedgwick-Kingsley Benedict.
30—**Money and Mystery**................(2-R. West. Drama)
Eileen Sedgwick-Kingsley Benedict.
JULY—
7—Harry Carey in **"The Wrong Man"** (2-R. West.)

L-KO.

JUNE—
13—**Chicken Chased and Henpecked**........(2 R. Com.)
Phil Dunham-Lucille Hutton.
20—**Where Is My Che-ild?**.....................(2-R. Comedy)
Dan Russell-Gladys Varden.
27—**Her Daring, Tearing Ways**............(2-R. Comedy)
Merta Sterling-Lucille Hutton.
JULY—
4—**Bombs and Bandits**.........................(2-R. Comedy)
Sammy Burns.

BUTTERFLY.

JUNE—
11—**The Field of Honor**...............................(5 Reels)
*Allen Holubar, Louise Lovely, and **M. K. Wilson.***
18—**The Flame of Youth**..............................(5 Reels)
Jack Mulhall.
25—**Men and Beast** ....(5 Reels)
Eileen Sedgwick-Kingsley Benedict.
JULY—
2—Mary MacLaren in "The Plow Woman" (5 R.)

JOKER.

JUNE—
16—*One Damp Day*.....................................(Comedy)
23—*A Burglar's Bride*...................................(Comedy)
30—*His Fatal Beauty* ....(Comedy)
JULY—
7—*The Twitching Hour*...............................(Comedy)

NESTOR.

JUNE—
18—*Jilted In Jail*...(Comedy)
25—*The War Bridegroom*..............................(Comedy)
JULY—
2—*Poor Peter Pious*......................................(Comedy)
6—**Five Little Widows** ....(2-R. Comedy)
Eddie Lyons-Lee Moran.

Direct Bookings Accepted in Unsold State Rights Territory

Thousands have pronounced this LOIS WEBER PRODUCTION to be the most enthralling—the most gripping—the most stupendous photodrama they have ever witnessed. It is the play that commanded front page news positions in the Philadelphia papers. It is the drama that

Changed the Vote on Capital Punishment in Pennsylvania State Legislature

from a "lost cause" to an almost tie vote. A play that can swing such powerful influence should be worthy of your booking. It will not only add to your prestige—it will not only set people talking about the play itself and your foresight in booking it for your theatre—but IT WILL PLAY CAPACITY IN YOUR HOUSE AT EACH PERFORMANCE.

"God's Law" was Written and Produced by

LOIS WEBER

Producer of such successes as "Where Are My Children?" "Shoes," "Hypocrites," "Jewel," Scandal" and others.

Direct bookings are now accepted on all unsold State Rights Territory. Direct bookings will also be accepted (until further notice) on Lois Weber and Phillips Smalley's "EVEN AS YOU AND I" and "THE HAND THAT ROCKS THE CRADLE"—direct from Broadway run. For Bookings or for State Rights, address STATE RIGHTS DEPARTMENT of the

UNIVERSAL FILM MANUFACTURING COMPANY,
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY NEW YORK

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You don't need to be told how hungry the people are to see good moving picture stories—you know. But do you know that when you get one of the wonderful BLUEBIRD Photoplays and only show it one day you are only scratching the surface, so far as your profits are concerned? That simply because people have flocked into your place at each performance you have not got all the money out of the picture? Don't overlook the fact that there are considerably more people in your town—yes, even in your own neighborhood, than can be packed into your theatre in two performances. What's the answer? REPEAT BOOKINGS—the only logical way that any and every Exhibitor should conduct his house. Prove this statement. Order the following well-acted and perfectly directed BLUEBIRD plays on the REPEAT BOOKINGS plan—run them for THREE days and take a three times profit.

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An unusual drama of gripping power and big scenes of intense action. Written and produced by Lois Weber, producer of "Where Are My Children?" "The Hand That Rocks the Cradle," "Even As You and I," and many other great film successes.

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BLUEBIRD PHOTOPLAYS, Inc.
1600 Broadway, New York

The Moving Picture Weekly

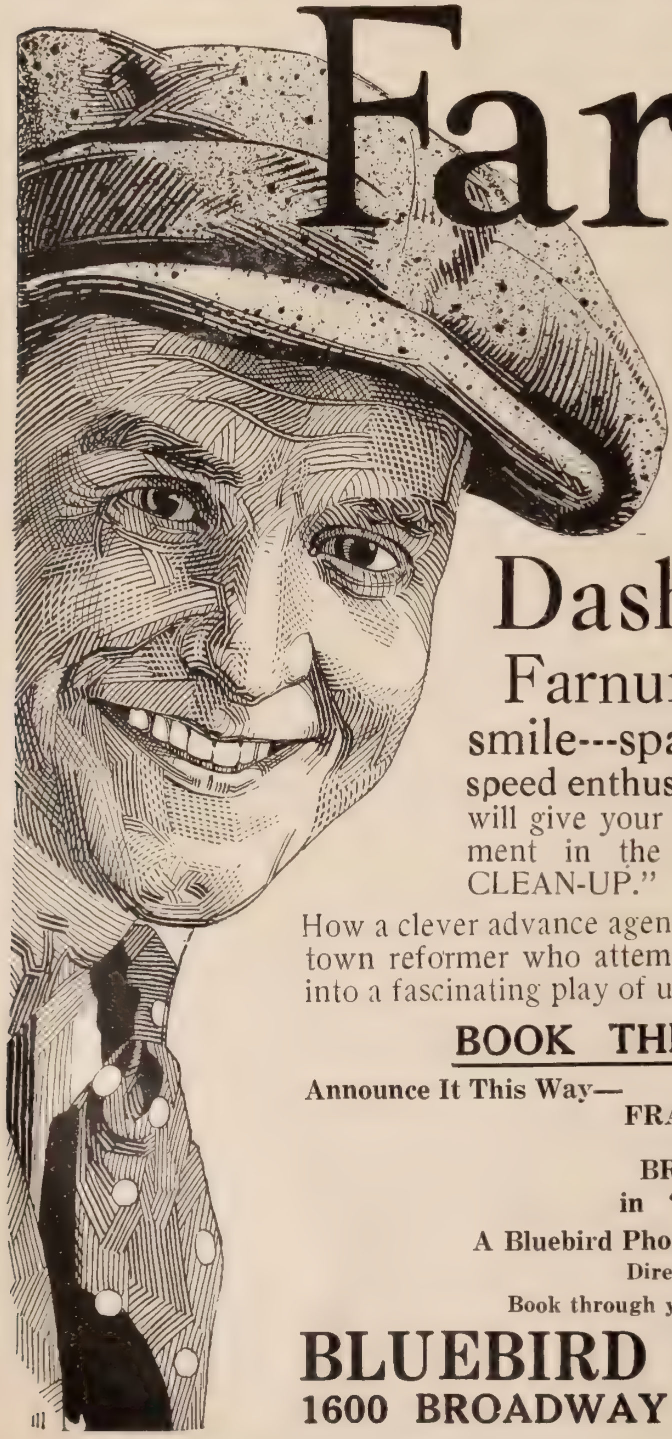
JULY 21, 1917
VOL. 4, NO. 23

The Museum of Modern Art
LIBRARY
Periodical

Irene Hunt
in
"A SOLDIER of the LEGION"
Gold Seal Drama

PRICE TEN CENTS

Franklyn Farnum



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Dashing Franklyn

Farnum with his winning smile---sparkling personality and high speed enthusiasm, and winsome Brownie Vernon will give your patrons an evening of delightful entertainment in the rapid fire BLUEBIRD Photoplay—"THE CLEAN-UP."

How a clever advance agent of a big show won the daughter of a small town reformer who attempted to "stop his performance," develops into a fascinating play of unusual situations and absorbing interest.

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A Bluebird Photoplay of Love and Theatricals
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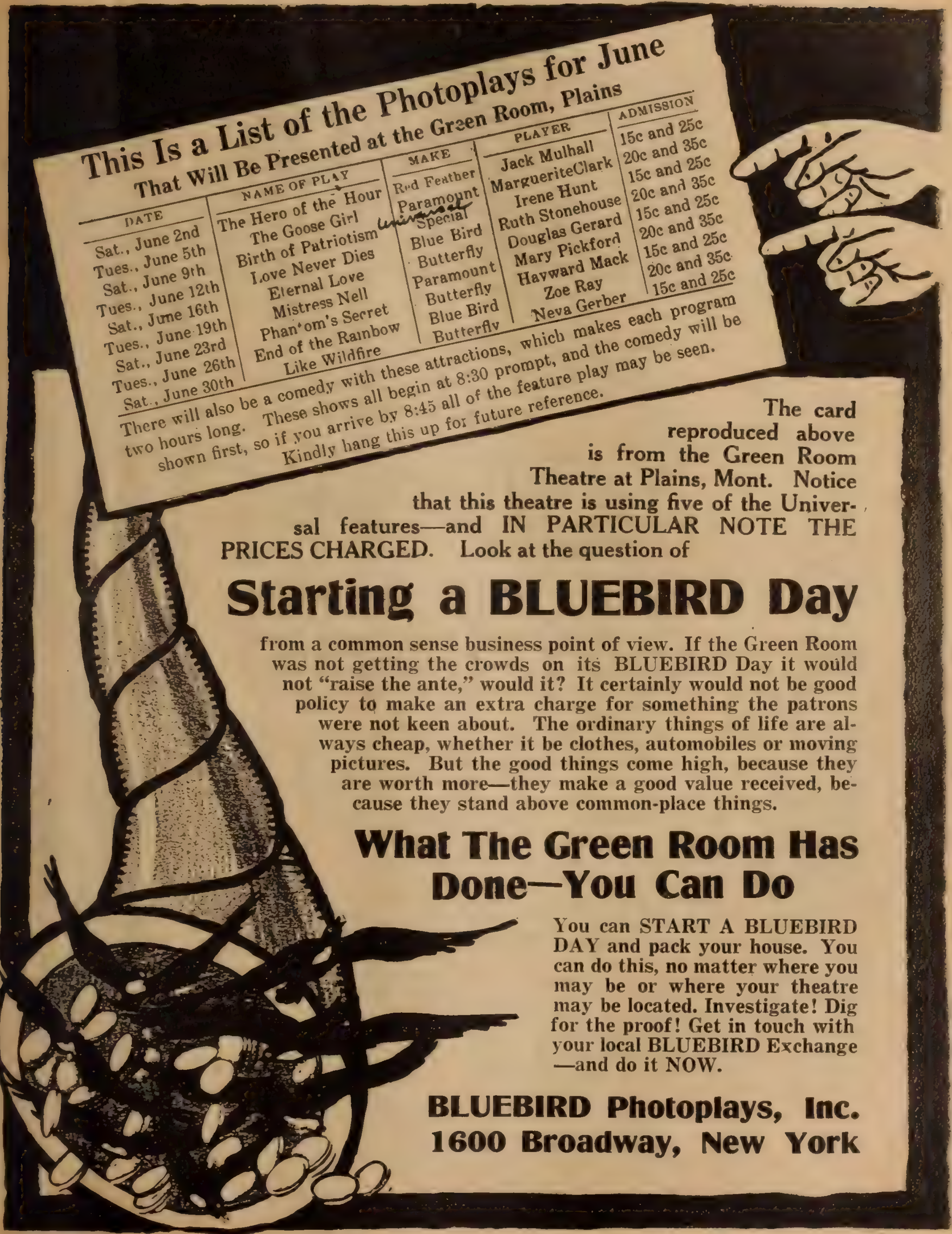

This Is a List of the Photoplays for June

That Will Be Presented at the Green Room, Plains

DATE	NAME OF PLAY	MAKE	PLAYER	ADMISSION
Sat., June 2nd	The Hero of the Hour	Red Feather	Jack Mulhall	15c and 25c
Tues., June 5th	The Goose Girl	Paramount	MargueriteClark	20c and 35c
Sat., June 9th	Birth of Patriotism	Universal Special	Irene Hunt	15c and 25c
Tues., June 12th	Love Never Dies	Blue Bird	Ruth Stonehouse	20c and 35c
Sat., June 16th	Eternal Love	Butterfly	Douglas Gerard	15c and 25c
Tues., June 19th	Mistress Nell	Paramount	Mary Pickford	20c and 35c
Sat., June 23rd	Phantom's Secret	Butterfly	Hayward Mack	15c and 25c
Tues., June 26th	End of the Rainbow	Blue Bird	Zoe Ray	20c and 35c
Sat., June 30th	Like Wildfire	Butterfly	Neva Gerber	15c and 25c

There will also be a comedy with these attractions, which makes each program two hours long. These shows all begin at 8:30 prompt, and the comedy will be shown first, so if you arrive by 8:45 all of the feature play may be seen. Kindly hang this up for future reference.

The card reproduced above is from the Green Room Theatre at Plains, Mont. Notice that this theatre is using five of the Universal features—and IN PARTICULAR NOTE THE PRICES CHARGED. Look at the question of

Starting a BLUEBIRD Day

from a common sense business point of view. If the Green Room was not getting the crowds on its BLUEBIRD Day it would not "raise the ante," would it? It certainly would not be good policy to make an extra charge for something the patrons were not keen about. The ordinary things of life are always cheap, whether it be clothes, automobiles or moving pictures. But the good things come high, because they are worth more—they make a good value received, because they stand above common-place things.

What The Green Room Has Done—You Can Do

You can START A BLUEBIRD DAY and pack your house. You can do this, no matter where you may be or where your theatre may be located. Investigate! Dig for the proof! Get in touch with your local BLUEBIRD Exchange —and do it NOW.

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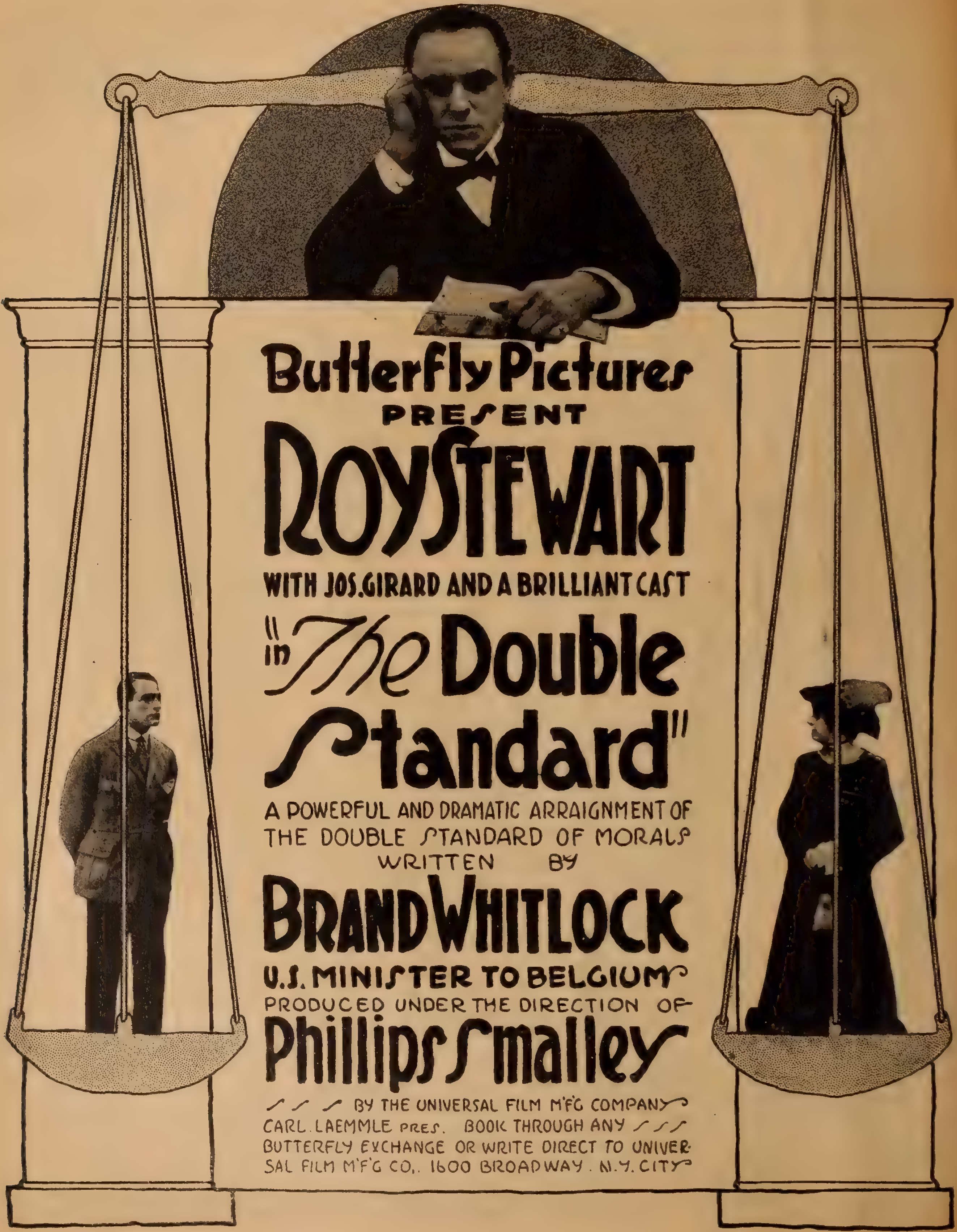


Butterfly Pictures
PRESENT

ROY STEWART

WITH JOS. GIRARD AND A BRILLIANT CAST

in "The Double Standard"

A POWERFUL AND DRAMATIC ARRAIGNMENT OF THE DOUBLE STANDARD OF MORALS

WRITTEN BY

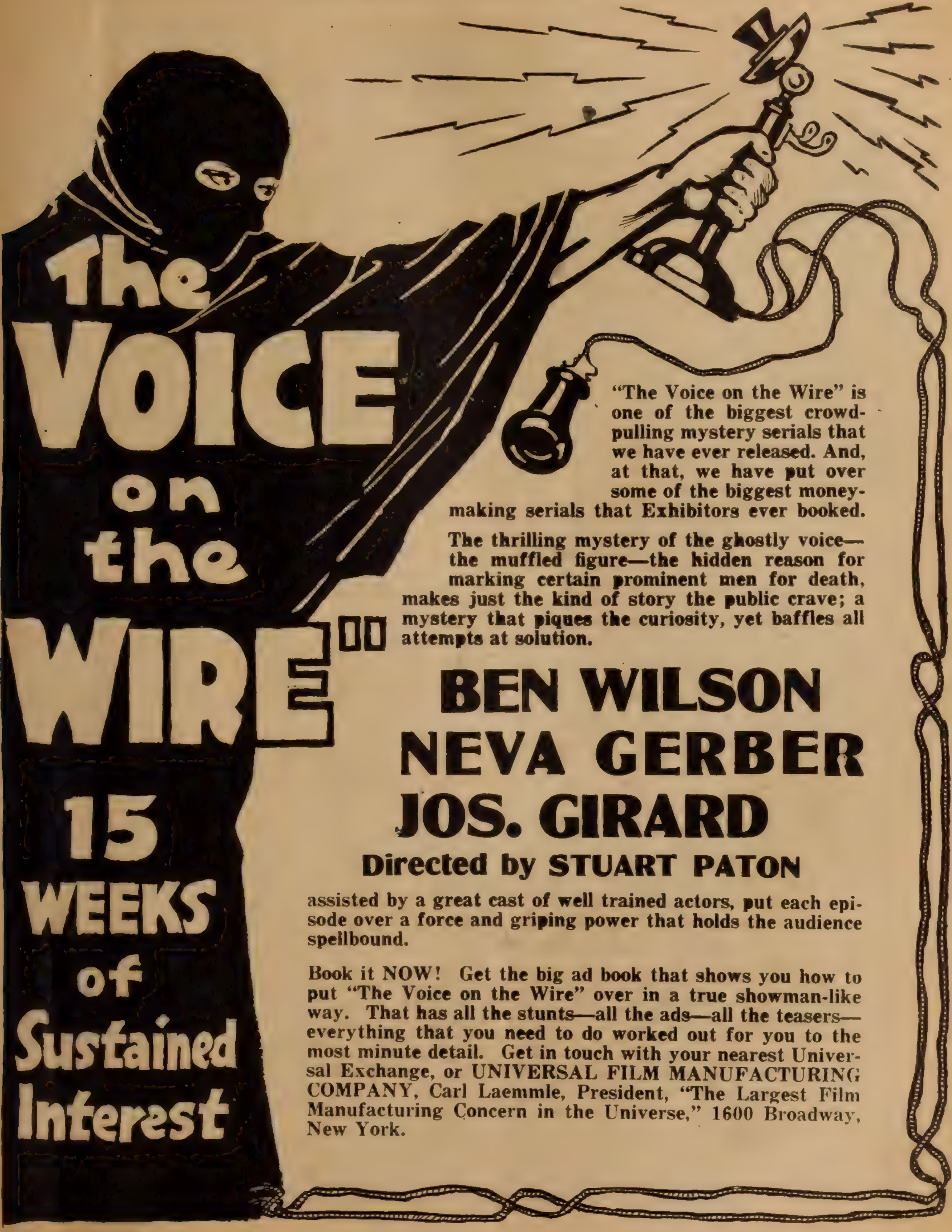
BRAND WHITLOCK

U.S. MINISTER TO BELGIUM

PRODUCED UNDER THE DIRECTION OF

Phillips Smalley

BY THE UNIVERSAL FILM M'F'G COMPANY CARL. LAEMMLE PRES. BOOK THROUGH ANY BUTTERFLY EXCHANGE OR WRITE DIRECT TO UNIVERSAL FILM M'F'G CO., 1600 BROADWAY. N.Y. CITY



"The Voice on the Wire" is one of the biggest crowd-pulling mystery serials that we have ever released. And, at that, we have put over some of the biggest money-making serials that Exhibitors ever booked.

The thrilling mystery of the ghostly voice—the muffled figure—the hidden reason for marking certain prominent men for death, makes just the kind of story the public crave; a mystery that piques the curiosity, yet baffles all attempts at solution.

BEN WILSON
NEVA GERBER
JOS. GIRARD

Directed by STUART PATON

assisted by a great cast of well trained actors, put each episode over a force and griping power that holds the audience spellbound.

Book it NOW! Get the big ad book that shows you how to put "The Voice on the Wire" over in a true showman-like way. That has all the stunts—all the ads—all the teasers—everything that you need to do worked out for you to the most minute detail. Get in touch with your nearest Universal Exchange, or UNIVERSAL FILM MANUFACTURING COMPANY, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Ruth Stonehouse
Butterfly STAR
Hartsook Photo S.F.-L.A.

in

"Follow the Girl"

with Roy Stewart and a notable Cast

The Dramatic Romance of a Lovable Immigrant

Directed by L. W. Chaudet

Produced by the UNIVERSAL Film Mfg. Co.
Carl Laemmle, President

Book thru your nearest BUTTERFLY Exchange or write direct to UNIVERSAL Film Mfg. Co.
1600 Broadway New York

"Come Through!"

Featuring

HERBERT RAWLINSON

"COME THROUGH" starts with a zip and punch that brings the fans forward in their seats. And its big, thrilling action—its suspense—its charming love story entwined throughout grip the attention as mighty few photo-dramas are able to do.

"COME THROUGH" is the work of that master of melodrama—George Bronson Howard. It is unusually novel in plot—directed and acted with consummate skill.

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Until further notice, DIRECT BOOKINGS WILL BE ACCEPTED IN ALL UNSOLD STATE RIGHTS TERRITORY. It is

An Unusual State Rights Opportunity

"COME THROUGH" is the only film play shown on Broadway this year that has received the enthusiastic and unqualified endorsement of every critic in New York. Positive proof of its remarkable pulling power is your assurance of the way YOU can present this wonderful picture to the Exhibitors in your territory. Apply to any Universal Exchange for DIRECT BOOKINGS. For STATE RIGHTS address State Rights Department,

UNIVERSAL FILM MANUFACTURING COMPANY
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1600 BROADWAY, NEW YORK.

VIOLET MERSEREAU
IN
"THE LITTLE TERROR"

The first meal in the big house.

BLUEBIRD PHOTOPLAY, Written and directed by Rex Ingram and starring Violet Mersereau in one of the juvenile roles which she fills to perfection. A comedy-drama with the accent on the comedy.

CAST.

John Saunders	**Ned Finlay**
Tina **Alice**	**Violet Mersereau**
Wallace Saunders	**Robert Clugston**
George Reynolds	**Sidney Mason**
Archibald Watkins	**Jack Raymond**
Mrs. Watkins	**Mrs. Brundage**
The Manager	**Edward Porter**

Violet doesn't care for Archibald.

WHEN Rex Ingram, who by the way introduced Miss Mersereau to Bluebird Photoplays, started on this production, "The Little Terror," he was asked to make it one long beam of sunshine, and he responded with a comedy-drama, in which the accent is very heavily on the comedy. Violet says that this is the best role she ever had, and that is a good indication of its character, for until now her favorite was the waif in "The Great Problem," also directed by Mr. Ingram.

For this production, he wrote his own story, and then went to work on it all alone in the studio, for Miss Mersereau's is the only Bluebird company working in the East. There is just a suspicion of a tear in the first part of the tale, in which Violet plays a circus rider, on whose account John Saunders disinherits his son Wallace. The young man, however, persists in marrying the girl he loves, and when his wife dies, he brings up their little daughter to the life of the sawdust ring, appealing to her grandfather only when he is dying from an injury. From this point on, with Violet as the madcap daughter, there is nothing but laughter of the most exhilarating variety. Alice goes to live in the solemn house of her grandparent, and takes her pet pig with her. The introduction of "the little terror" into this well-ordered household provides excitement enough to keep four reels simply humming. A fortune hunting mother and her sissy son provide an endless source of amusement, and through it all Violet romps as if she were having the time of her life. That is just what she was having, and the picture shows it.

At the very end, the little terror grows up and turns into a woman, in the manner in which Miss Mersereau well knows how to suggest. But she insists just as definitely on her own way when she reaches years of discretion, and no one will suit her for a husband but the companion of her old circus days, for the word snob simply isn't in her vocabulary. This charming story is told with the wealth of beautiful lighting, of effective grouping, of pictorial interiors and well-chosen exteriors, for which Rex Ingram productions are famous. A cold recital of the events of the story gives very little idea of its charm.

When Wallace Saunders fell in love with Queen Tina, a circus rider, and asked his wealthy father to consent to their marriage, the elder Saunders flew into a violent rage and declared that he would disinherit his son if he married the circus girl. Wallace was not long in deciding.

Turning his back on home, young Saunders married Queen Tina and joined the circus profession, ultimately becoming a trapeze performer. Queen Tina and Wallace led a life of ideal love, until their little daughter Alice was born, at the sacrifice of Queen Tina's life. Wallace continued with the circus and reared little Alice as a rider.

When the show visited Saunders' home town, in later years, the elder Saunders, prompted by curiosity and suffering from remorse for his ill treatment of his son and only heir, determined to attend the performance and behold his boy, known as "Prince Wallace," perform his aerial feats and at the same time behold his little granddaughter, upon whom he had never set his eyes. During the performance Prince Wallace fell from his trapeze and was killed.

John Saunders rushed into the ring, arriving beside his prostrate son at the instant the grief-stricken Alice reached her dead father's side. Grandfather and grandchild were reconciled then and there, and Saunders determined to take the girl into the home where she rightfully belonged. This arrangement would have better suited Alice had she not been compelled to separate from George Reynolds, a lightning cartoonist, who had travelled for several seasons with the same show. Alice and Reynolds are in love, the man simply biding his time until Alice shall be old enough to marry him.

Established in her palatial home, the sumptuous surroundings are hard for the circus girl easily to adopt. Hoydenish and care-free, her mischievous ways upset her grandfather's serenity to no small degree. She is especially fond of making fun or Archibald Watkins, who has come, with his mother, to visit John Saunders.

Mrs. Watkins has designs upon the Saunders millions, as represented in Alice, the heir apparent. She would have her foppish son marry the girl, but Alice would have none of the scheme. She made all manner of fun out of the pranks she played upon Archibald, and had not the least intention of marrying him.

When George Reynolds, back with the show, realized that Alice was now an heiress he rightfully considered that she had different aims than when she was a circus rider. Determined to make himself acceptable as a husband, Reynolds quit his nomadic life and by application of his skill as a cartoonist obtained a profitable position on a newspaper, and in two years became famous and high-salaried.

Then he went to the Saunders home, greeted Alice and arranged for an elopement. Archibald, urged on by his mother, had constantly aimed at his union with Alice, and when he found the girl had eloped, attempted to thwart the marriage. But Mr. and Mrs. George Reynolds greeted their foppish "avenger" with jeers and started upon their honeymoon undismayed and happy.

"I don't like him!"

"Take him away!"

The death of Wallace Saunders.

Above—Scene depicting the introduction of Alice and Archibald.
Centre—The pig is Violet's leading support.
Below—This scene is the only sad one in the picture.

Such is the plot of "The Little Terror," in which dainty Violet Mersereau plays the dual role of Tina, the circus rider, later on continuing as heroine of the romance as Alice Saunders, the heiress to millions.

Here's the
Mysterious LUCKY CARD
Keep Your Eye On It

SCENES FROM

MIGNON ANDERSON

AND

LEO PIERSON

IN

"A WIFE ON TRIAL"

BUTTERFLY PICTURE

MARY FULLER FEATURE
"The Beautiful Impostor"

TWO-REEL DRAMA. Written by Catherine Carr and produced by Lucius Henderson, with the star in an appealing role.

Above—Mary Fuller as Isabel Whitlock. Left—Scene at the dressmaker's.

A WONDERFUL opportunity to see Mary Fuller in a dozen marvelous creations of the dressmaker's art, is presented in "The Beautiful Imposter" which was written for her by Catherine Carr, and produced by Lucius Henderson. Mary is induced by the exigencies of a lawsuit for the possession of her old home, to impersonate a French countess at the house-party of a social climber. Here she meets and loves a young man in society, who returns her affection. But her Cinderella-like experience over, she returns to her position as mannikin in a fashionable shop. Both as the countess and as the mannikin she wears some of the most gorgeous gowns which the screen has seen in a large time. Besides the fashion review, however, there is a satisfactory and touching love story, and of course it all comes out right in the end.

CAST.

Isabel Whitlock	Mary Fuller
The Countess	Clara Beyers
Mrs. Grayson-Dodge	Nellie Slattery
Bob Hathaway	Johnnie Walker

Isabel Whitlock is told by her lawyer that the loss of her ancestral home is threatened, unless she has money to continue to fight for it. She determines to get the money somehow. She goes to New York hoping to succeed on the stage, but is disappointed. At last she finds a position as mannikin in a dressmaking establishment. Her air of distinction makes her a favorite with the customers.

Mrs. Grayson-Dodge is a climber, and has made the acquaintance on board ship of the Countess de Mobre, a celebrated French beauty. She invites the noblewoman to her home, hoping that news of her distinguished visitor will help her socially. The countess has succumbed to a bad cold, and has telephoned to Mrs. Dodge that she cannot accept her invitation. Mrs. Dodge is in despair, as she has widely advertised the coming of the Frenchwoman. She resolves to go in person and appeal to her guest. She arrives as Isabel is exhibiting the gowns. Both women are struck by the beauty and culture of the model, and the countess, half in jest, half in earnest, suggests that the girl take her place at the house party. Mrs. Dodge catches at the idea, and it is arranged. The countess gives the girl the gowns she has ordered to wear. Mrs. Dodge agrees to pay Isabel a large sum of money, and the girl sees the chance to prosecute the suit for her old home.

(*Continued on page* 36)

The MOVING PICTURE WEEKLY

Vol. 4. JULY 21, 1917. No. 23

A Magazine for Exhibitors and others interested in films.

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PAUL GULICK.................................. Editor
M. WINKLER..........................Music Editor
PETER PEPPER.... .... Interviews
MARJORIE HOWARD............. Interviews
JOE BRANDT..............Business Manager
KINTARO SAKAMOTO
Japanese Correspondent
ROBERT S. DOMAN
London Correspondent
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IMPORTANT.

In order to put into effect a new copyright system which the well-known attorneys, Stanchfield & Levy, expect will revolutionize the copyrighting of moving pictures and enable the companies to protect their property, the Moving Picture Weekly this week carries the stories of Universal, Butterfly and Bluebird pictures for the weeks of July 30, as well as July 23. In the issue of July 28 will be found the stories of the photoplays to be released the week of August 6. In this way the stories carried in the Moving Picture Weekly will be fully two weeks ahead of the release date, and each story will then carry a coypright line. Exhibitors, particularly those who are running first-run or pre-release pictures, will then have no difficulty whatever in finding everything that they need for their guidance, such as synopsis, music cues, ideas, suggestions, sample advertisements and publicity stories especially adapted for their use in the Weekly, and far enough in advance to make the most effective use of them. —*Editor.*

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Cleo Madison in "The Woman Who Would Not Pay"

A professional charmer.

Duane pays at last.

Cleo as Duane.

CLEO MADISON feature in two reels. Story by E. M. Ingleton. Scenario and production by Ruth Ann Baldwin. The story of the bitter retribution forced upon a woman who thought herself invulnerable.

CLEO MADISON has a part after her own heart in the two-reel feature, "The Woman Who Would Not Pay" written by Mrs. E. Magnus Ingleton, and produced by Ruth Ann Baldwin. Three clever women combined their work to make this picture the success that it emphatically is.

Duane Lovett was a woman whose husband adored and trusted her after four years together, although she squandered his money madly.

One evening as Duane was surrounded by her usual small court, attracted by the rare magnetism which drew men to her and held them, Lovett presented her to Daredevil Dan Hargreaves, the millionaire explorer of the seven seas, who had heard of the fascinations of his old friend's lovely wife, and had come to confirm these rumors. One of her old lovers, Malcolm Leroy, who had clung desperately to the edge of her attention for years, watched the introduction.

When questioned fiercely by Leroy, Duane, infuriated, dismissed him from her home. He resolved on revenge. He took rooms across the street, from whence he saw Lovett leave and Dan arrive every day. One night Leroy, making certain that Dan was with Duane, hastened to the club to warn Lovett.

And as Leroy talked, suspicion grew in Lovett's thoughts.

Cautiously, he entered his home that night, but was seen by the maid, who rushed frantically to Duane to warn her. Duane, terrified, hid Dan in the wall-safe, just in time to open the door of her room in answer to Lovett's pounding and shaking. Lovett saw that she had been packing to go away, and calmly and cruelly, he surveyed the place. Without disclosing that he had seen the corner of a coat sticking through a crack of the safe door, he begged her forgiveness for his suspicions, seated himself, and with tranquil cruelty slowly smoked four cigars, all the while talking carelessly, while with vicious satisfaction he watched her growing agitation. Finally he finished his last cigar, bade her a cold good-night, and made as if to retire.

Half-dead with terror, Duane rushed to the safe, and after clumsily fumbling with the lock, opened the door. Dan's body fell out before her—dead. She looked about wildly as if for help, and saw Lovett standing at the door, smiling malignantly at her. She screamed and backed away from him to the window, and Leroy, watching from across the street, saw Lovett's shadow approach Duane's, grab her by the throat and begin to choke her; but suddenly flinging her from him, blow a puff of smoke into her face and leave the room. Duane stood staring at the body of Dan. At last, she had paid.

CAST.

Duane Lovett	Cleo Madison
Graham Lovett	Frank Whitson
Malcolm Leroy	Daniel Leighton
Dan Hargreaves	Bertram Grassby

SEE PAGE 19 FOR LATEST NEWS FROM THE CHICAGO CONVENTION.

GET YOUR SHARE

(No. 185. Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Film Manufacturing Company.)

NO nation on earth has the newspaper habit and the magazine habit so strongly developed as the American public.

No people on earth have that "nose for news" that the American people have.

No folks anywhere love the thrill of the new or the novel so keenly as Uncle Sam's nephews and nieces.

The exhibitor who thinks nationally can take advantage of this and apply it to his own business in no better way than by making the Universal Animated Weekly a big feature of his show every week in the year.

There is no better way to keep up the public interest in your theatre during the summer months, for example, than by showing the Universal Animated Weekly with consistent regularity and letting your people know about it.

Every issue of the Universal Animated Weekly contains high spots of sufficient public interest to justify you in advertising it even more than you advertise your dramas or comedies.

Dramas and comedies are not news. The people love them, without a doubt, but they cannot possibly contain the punch that the Universal Animated Weekly packs every week.

The history of the world is being turned upside down, inside out and made over every week during these tempestuous times. Fact is giving Fiction a swift kick in the trousers every hour out of the twenty-four.

The Universal Animated Weekly is picturizing these Facts every week—doing it better than any one else is doing it—doing it more quickly than any one else is doing it. No organization of skilful camera-news-men on earth comes anywhere near equalling the world-wide Universal organization of motion picture news-getters.

OF THIS MONEY!

We scooped everybody on pictures of the Pershing expedition; and not content with that, we scored another beat on the Russian revolution pictures. We have done these things so often that it is expected of us every week—and we deliver.

Our record is 100 per cent. We've never been beaten on a real news item yet and we're working our heads off to see that such a calamity never does happen.

Any exhibitor who is NOT using our Universal Animated Weekly and FEATURING IT is overlooking a corking good opportunity. If you haven't the nose for news, if you don't know how to get the very best results out of the proper handling of a news weekly in moving pictures, the nearest Universal exchange can furnish you with all kinds of ideas. And if the exchange runs out of ideas, it can always get a fresh supply from the live-wire service bureau maintained in our New York headquarters.

The most successful exhibitors in America—those of the Rothapfel-Strand type—are making the news reel a great big FEATURE of their shows; setting them to appropriate music; featuring them all the time and never letting up.

No matter if there is something wrong with a part of your show, you can always save the day with a well handled, well advertised Universal Animated Weekly. Most of you have never given this feature half the thought it deserves.

There's a pot of gold in this for you and you don't have to chase rainbows to find it; simply trot to the nearest Universal exchange and get your share!

Universal Film Manufacturing Co.
CARL LAEMMLE, President.

The Largest Film Manufacturing Concern in the Universe

1600 Broadway New York

SCENES FROM UNIVERSAL CURRENT EVENTS.

Members of Beligum Commission Visiting St. Paul, Minn.

Co. B. Engineers Bridges Lincoln Park Lake, Los Angeles.

SCENES FROM UNIVERSAL ANIMATED WEEKLY.

Navy Fliers Arrive at Peacock Pt., L. I., for Games.

The Kilties (The Ladies from Hell) Encourage Recruiting.

With the News Weeklies

TOPICAL PICTURES EVOKE APPLAUSE

IN this issue of the Moving Picture Weekly, Mr. Laemmle in his Straight-from-the-Shoulder-Talk lays particular stress upon the unusual interest which the American public takes in its news reels, and the advantage which exhibitors should take of this fact.

From the Universal standpoint, the wonderful success of the Animated Weekly decided the company to release another news reel and now the Universal Current Events is running the Animated Weekly a very close race for popularity. They are by all odds the most successful of Universal's short reel subjects as well as the most successful news reels on the market to-day. But lest the reader should think that Mr. Laemmle and the Moving Picture Weekly are biased in their opinions, let us look into this morning's paper and see what a critic of The Sun thinks of news reels.

The following item is taken verbatim from the issue of Monday, July 16th, head and all.

Newsy Actualities Surpass the "Feature Plays" on Screen Bills.

Merciful abridgement of the so-called "feature" plays, both at the Rialto and the Strand, yesterday was not without its effect on the public at both theatres. Instead of the resigned indifference with which the spectators contemplate the progress of a "picture play" from one bit of fatuousness to another with the philosophic conviction that everything, however bad it may be, must eventually reach an end, there was a spirit of interest and enthusiasm throughout the exhibition of the "topical" views that almost brought the spectators to their feet in their fervent approval.

Not all the pictures, either at the Strand or the Rialto, were of our own men abroad. Scenes in the rebellion in China, on the Russian front, in our own West and in the West Indies made up a series of pictorial delights which kept the spectators uncommonly interested throughout the performance.

UNIVERSAL CURRENT EVENTS
No. 10.

Giant Lens Now Safe In Mt. Wilson Observatory.—Dr. Ritchie, who spent seven years grinding the lens.—*Mt. Wilson.*

Northwest Welcomes Belgium Commission.—Before leaving for "Somewhere in France," soldiers thrill crowds.—*St. Paul, Minn.*

Sub-Titles. — Northwestern troops show training. — *Portland, Oregon.* Lincoln Park lake bridged by Co. B Engineers.—*Los Angeles, Cal.*

Joy Riders Aboard Four-Footed Terrors Flirt With Death.—California roundup gives Western cowboys and cowgirls chance to show nerve and skill.—*San Jose, Cal.*

Mercy's Vanguards On Way To France Are Entertained In London.—American Medical Units in London. —*London, England.*

When Pershing's Troops Arrived In France Food Awaited Them.—Modern grain carriers carried thousands of tons of supplies.—*"Somewhere In France."*

Democratic French General Petain Is Idolized By His Men.—Official French war pictures.—*"Somewhere In France."*

Cartoons by Hy. Mayer, World Famous Caricaturist.

UNIVERSAL ANIMATED WEEKLY
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With Comfort Kits Recruits Leave For Navy.—Union Square adds another quota to hundreds already enlisted there.—*New York City.*

Canadian Fighters From Front Honor "Pershing in France."—Famous picture shown to several hundred soldiers and sailors home on sick leave.—*Montreal, Canada.*

Notables Gather At Elks' Convention.—Governors, Senators, Mayors and Sergeants—all regular fellows invade Boston, Mass.

Recruiting Stimulated by Lavish Fireworks Display.—Riverside Park enjoy nightly treat for entire month. *Chicago, Ill.*

Behind the Lines With France's "Blue Devils."—Famous fighters during breathing spell are caught by the camera.—*On the French Front.*

Official French War Pictures.

Sub-Titles.—Artillery behind the first line disguised guns against aeros. Army mission for firing line. Feeding time for man and beast.

"The Uplift" of the Horse.—From open manhole, where he was imprisoned five hours, animal is rescued.—*New York City.*

Sub-Title.—He went in foot first—he came out the same way.

Cartoons by Hy. Mayer, World Famous Caricaturist.

Why do people buy newspapers? To read the news. It is gratifying this same curiosity that has made the Universal Animated Weekly leap into an immense popularity with the fans. No event of national importance can escape the all-seeing eye of the

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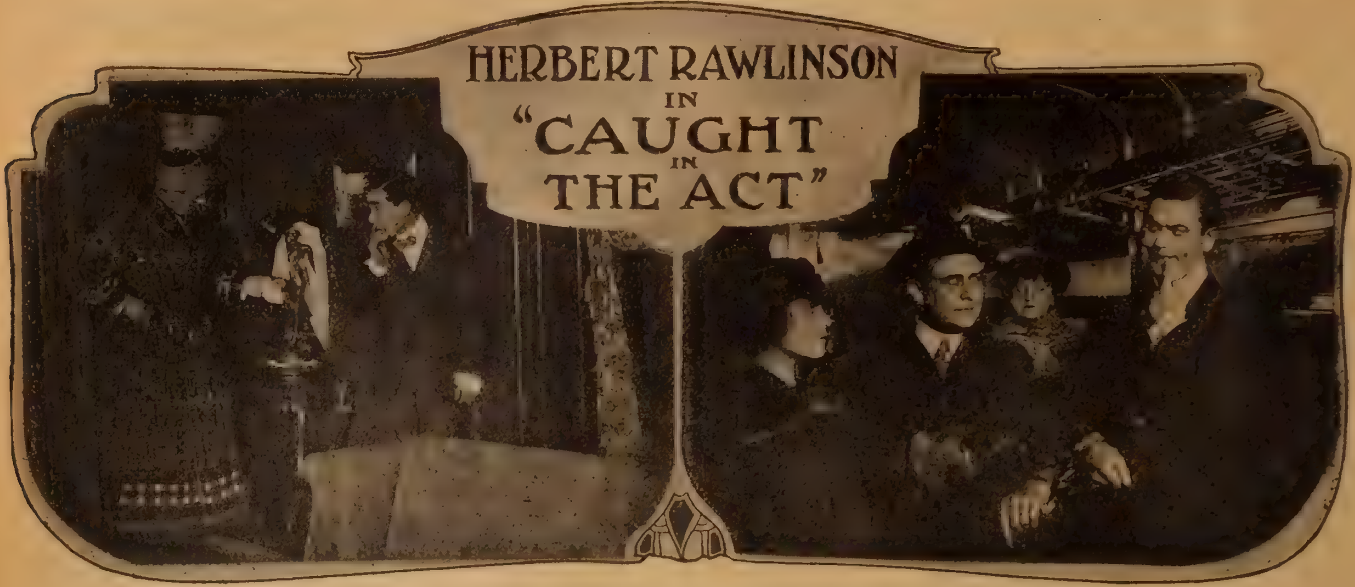
HERBERT RAWLINSON IN "CAUGHT IN THE ACT"



Two scenes from the Victor Comedy drama.

VICTOR Two-Reel Comedy-Drama, starring Herbert Rawlinson. Written by Eugene B. Lewis and produced by T. N. Heffron. An amusing story of mistaken identity and a mysterious crime.

CAST.

Billy	**Willard Wayne**
Banzai, the Jap	**Frank Tokonaga**
Tom Worth	**Herbert Rawlinson**
George	**Dick Ryan**
Jack	**Billy Human**
Effie Jane Page	**Neva Gerber**

THERE is a lot of talk about Herbert Rawlinson just now, on account of his tremendous success in the seven-reel feature, " Come Through," by George Bronson Howard, which made such a hit at the Broadway Theatre, New York, recently. There will not be many more chances to see the young star in short comedies like this one, "Caught in the Act," which was written by E. B. Lewis, and produced by T. N. Heffron. Yet it is in such pictures that a good part of his reputation has been made. He has a new opportunity as the young fellow, who goes out to celebrate a night with the boys, commits a mysterious crime, and is pursued by the police, who mistake him for a well-known crook. The complications follow each other in bewildering succession, ending with a big scrap.

Tom Worth has a very painful awakening one morning, and is unable to remember anything that happened the night before. The phone rings and Billy tells him that he has made a wreck of his whole life. Tom yells to him that he doesn't want to know what it was he did.

The Jap valet, Banzai, comes to Tom's assistance with ice-water, a cold cloth and finally a block of ice. Soon George phones him, but he is afraid to allow him to say what the trouble is. When Jack phones and informs him that what he did is worse than burglary or murder, Tom is a nervous wreck. He sits up in bed, his head in his hands, and imagines the scene. He sees himself in a fight, and when three policemen stop him and his three friends, he shoots two of them. He imagines the headlines in the newspaper about a gay young clubman becoming a desperate criminal and committing a triple murder.

Just at this time, Effie Jane Page, Tom's sweetheart, phones him that she is going home to remain for a month, and asks if he will accompany her. He is to meet her at the station.

As Tom and Banzai are hastening in an auto to the station through the thick traffic of the busy city, a detective and a policeman notice Tom and chase him. Stopped by the traffice policeman, Tom becomes so terrified that he jumps out of the machine and runs into a store, the men after him. After much chasing and gathering of a great crowd, Tom is caught and handcuffed. The detective forces him to get on a trail at the railroad station, telling him that they are going to the scenes of the crime.

Effie Jane has arrived at the station, but is unable to find Tom. Tom and the detective are sitting in that very train and Tom tries in every way not to be seen by her. He covers the handcuffs with a newspaper and introduces the detective as Count de Marmalade, a friend of his. But she sees that his hand is fastened to that of the detective's, and Tom tells her that it is a bet.

Meanwhile, three crooks are following Tom and his guard. When the two are about to step into a taxi after descending from the coach, the crooks grab the detective and carry Tom to another taxi. They stop at an old house and demand of Tom that he come through with the loot. They take him for "Curley, the Fox," and though Tom tells them that they are mistaken, they only jeer at him.

Effie Jane has quickly hired a taxi and having followed the other one, arrives at the old house. Another crook comes up and catches her, she screams and Tom hears the cry. He begins to fight with the crooks, snatches up the lamp, and hurls it at one of them. The room is soon aflame, the men struggling in the midst of it. A crowd gathers outside the house and soon an auto with the detective and other officers arrive. They break into the house and take all the inmates prisoners.

Taken to the police station, Tom is put in a cell. The phone rings and the chief is very surprised when he is told that a man positively identified as "Curley, the Fox" has been caught and that they are on their way to the station with him.

The chief sends for Tom. The detectives arrive with "Curley, the Fox," who is an exact duplicate of Tom, and along with them are Tom's three friends, Jack, Billy and George.

They laughingly tell him that his "crime" was signing the pledge. Tom laughs, but when he suggests that they all have a drink, Effie Jane remonstrates.

L-KO KOMEDY

"BLACKBOARD and BLACKMAIL"

TWO-REEL cataclysm of children and chicanery. Directed by Vin Moore. Supervised by J. G. Blystone and played by Phil Dunham, Merta Sterling and Lucille Hutton.

CAST.

Baby Mert	**Merta Sterling**
President of the School Board	**Charles Inslee**
Angelface, his Son	**Al Forbes**
Mishap, the Cook	**Phil Dunham**
The Brand-New Teacher	**Lucille Hutton**

The new pupil does not seem to enjoy the indoor sport of holding teacher's hand.

BLACKBOARD AND BLACKMAIL" is the title of an L-Ko Komedy, directed by Vin Moore and supervised by J. G. Blystone, which tells the story of the pranks of as lively a band of country school children as ever gave a teacher nervous prostration. They are led by Baby Mert, the daughter of Mishap, who is cook at the hotel kept in his leisure time by the president of the school board. Phil Dunham has some original ideas on housekeeping and the saving of waste in the kitchen, which will be of interest to all housewives in these war times. As for Lucille, as a thousand-dollar teacher, she earns her money.

It was a quiet day at the district school, as the children were quite peacefully engaged in killing the teacher. Angelface, the son of the President of the Board, ran to tell his father of the event, who went to the rescue, and found the children, led by Baby Mert, just about to put the teacher out of his misery. He rescued the man and sent him on his way. At that moment two light-fingered persons from the city arrived—Lucille and her brother. The old man fell for Lucille at once, and asked her if she would like to be the new teacher. She accepted the job.

Mishap is the cook in the boarding-house kept in his leisure moments by the President of the Board. His daughter is little Mert, who makes all the trouble. She helps in serving the guests, and always champions her father. Two old maids, quite man crazy, live in the boarding-house, and when the children toss Angelface in a blanket and he comes through their ceiling, they try to hold on to him. He manages to escape. Lucille has accepted the job of teacher, because the Board has offered a reward of $1,000 to any one taming the school. The President escorts her to the school on her first day. Mishap has cast his eagle eye on her, and thoroughly approves of her. The old maids watch her with suspicion. Lucille and Mishap go out walking. Mert and Al climb a tree and watch them. Mishap swings Lucille in the swing and the children untie the ropes from above and the two fall into the stream and get soaked. Mert then steals their clothes, and Phil has to make a hula-hula skirt out of reeds. The President comes up and gives Lucille his coat, which she wears as trousers.

The next morning Mishap writes a note to her and puts it in a pancake. By mistake the President gets the pancake and he starts a fight in which Mishap gets the worst of it. The President escorts Lucille to the school. Mishap steals his son's clothes, leaving the boy in the bushes, and goes to school, too. Angelface later arrives in a barrel and exposes him. Mishap breaks the barrel, and Angelface takes refuge in a huge map. Lucille's pal breaks into the President's safe, and when the President appears, hangs him by his coat to a nail in the wall. They tie Mishap up in a hammock and throw him in the river. Mert and Angelface, fishing in the river, catch him and pull him out. The President and Mishap then go after the crooks. The pal escapes and runs into the old maids' room. They will not let him go. He gets away and climbs on the roof. Mishap follows and they fight on the roof. Mishap jumps off and into an auto, gets Lucille and elopes with her. The crowd ropes the auto, and Mishap and Lucille take refuge in the schoolhouse. The crowds then blows it up, and Phil and Lucille from high in the air, shower the crowd with the stolen money.

One of Mishap's daily calisthenic exercises.

"THE HOUSE OF MYSTERY"

EPISODE No. 6 OF

"The Gray Ghost"

THE sixth chapter of the serial produced by Stuart Paton from the novel by Arthur Somers Roche, finishes the robbery of the jewelry store and brings us to a mysterious island.

The store detectives break in.

The robbery in the jewelry store.

IN the sixth installment of the serial, "The Gray Ghost," produced by Stuart Paton from the novel by Arthur Somers Roche, published in the Saturday Evening Post under the title of "Loot," we see the culmination of the carefully staged robbery of Arabin's. The crooks get away with their haul, and then the scene changes to a mysterious island, where the kidnapped pair, Wade Hildreth and Morn Light, are locked up in a lonely house. Here Hildreth meets young Olmstead, who has been a prisoner ever since the bank robbery, and is informed that neither of them will ever leave the house alive.

In the store the others of the Gray Ghost's men are awaiting Williams' signal to fall upon the loot. In the back alley, behind the store, we see a huge empty motor truck ready. At a signal from Williams, the Ghost's men all pull their guns, order the customers to line up at the right, and the clerks to the left. They then proceed to fill their bags. A crowd might gather, and so another of the crooks deliberately stalls his huge motorlorry outside in the street and provokes a fight with one of the men in the street to keep the attention of the cops away from the store.

At a sharp order from Williams, the crooks back out with the loot, keeping their guns pointed at the crowd. They slam the big iron gates behind them. Williams is the last to leave.

For cast see page 32.

The commissioner at headquarters is told of the robbery. His first thought is of Jerry Tyron, who predicted that the Ghost would soon be active. He calls Jerry and learns that though he has left the force, he has gone to the hospital to interview the waiter Jacques, who is still unconscious, and may not be able to speak for weeks—perhaps never again. The commissioner tells Jerry that maybe it was the Gray Ghost, and that anyway he wants him back on the force.

Out on a country road the auto truck is met by a hay wagon. The crooks hide their loot in the hay, and the wagon drives off, while they, after setting fire to the truck, take to an automobile.

Meantime, the Gray Ghost, with some of his men and his two captives, Morn Light and Wade Hildreth, are in a launch, rapidly nearing a mysterious island. They disembark, and are driven to a lonely looking house. Wade struggles a bit, but is easily overpowered. Morn Light demands to be told what will be done with him. The Ghost says that that is strictly his business, but that he can tell her that Hildreth will never leave the place alive. She is horrified. He locks her in a room, and she beats on the panels. Wade has been put into another room, where he finds a young man, whom he does not recognize. The Ghost introduces them. It is young Olmstead, who is told by the Ghost that the police are still anxious to know of his whereabouts for the murder of his own father, the banker. He says he hopes that the two men will become friends, as they are destined to see a great deal of each other.

NEAL HART IN "RIGHT OF WAY CASEY"

GOLD SEAL Three - Reel Drama, starring Neal Hart. Story and production by George Marshall from a scenario by C. J. Wilson, Jr. The story of a traffic cop transported to the West.

CAST.

Casey	Neal Hart
Sergeant	Joe Rickson
The Girl	Janet Eastman
Her Father	L. M. Wells

A traffic cop in Mud Creek.

NEAL HART'S popularity is increasing by leaps and bounds. He has the sort of personality which gets over with a bang; the comedy sense of a true Irishman, and at the same time the faculty of appealing to the sympathy of his audience. "Right-of-Way Casey," the Gold Seal three-reeler, written and produced by his director, George Marshall, and adapted for the screen by C. J. Wilson, Jr., gives him a wonderful opportunity, and he certainly makes the most of it. Young and old will enjoy this picture.

Casey is a traffic cop and favors pretty girls. Traffic halts for them until they are ready to cross, but the old spinsters have to wait. He is in love with the same girl that the Sergeant, his superior officer, is in love with, and the Sergeant catches Casey spooning while on the job, and sends him to report to the Captain.

Casey is then sent to the suburbs of the city, where he captures two crooks, who are under the protection of his rival, the Sergeant. On marching them to the station, where the Sergeant is present, the captain then and there reinstates Casey to his former post as a reward for his capture of the crooks. The Sergeant plots with the crooks, and allows them to escape, on their promise to get Casey out of the way. The next day the crooks make good and, knocking Casey out, put him in a sack and start him on a journey in a freight car.

The car arrives at a small Western town, where a gang have chased the sheriff out of town. Casey crawls out, but his mind has been affected by the blow, and he then starts to direct the traffic on the Western street and bawls out the cowboys for not obeying his orders. They begin to think he is crazy, but that night Casey is on watch, and sees the gang who are robbing the bank, and become the idol of the town.

Meanwhile, the Sergeant has told the girl that Casey is dead, and persuades her to marry him. The two crooks make a big haul, and after dividing this with the Sergeant, they decide to "blow" the town for a time.

They arrive by chance at the same town, and are recognized by Casey. The recognition restores his memory. Accordingly, he throws up his new job as sheriff and starts back to the city with them.

Casey hears that the Sergeant is that minute being married to his girl. He rushes to her house, and breaks in in time to act as substitute bridegroom.

Casey and his girl.

LATEST NEWS FROM CHICAGO

Chicago, Ill., 10 a. m., July 17, 1917.

(Special to the Moving Picture Weekly.)

Universal has again succeeded in making itself the most dominant factor in the success of an exposition. On Saturday night, the opening night of the Exhibitors' Convention in the Coliseum, the famous Universal City Band, which was organized several years ago by Joe Brandt, and which is still playing, opened the exposition after having paraded through the prominent streets of Chicago. At the head were the Boy Scouts, who escorted Universal Dora to the exposition, followed by automobiles in which Pres. Carl Laemmle, Violet Mersereau, Eddie Lyons and Lee Moran were seated. Carl Laemmle received a great ovation from thousands of Chicago friends, and the crowd almost wrecked the special stage erected for the introductions of stars when Violet Mersereau, Eddie Lyons and Lee Moran appeared.

The Bluebird booth was one of the most interesting exhibits in the exposition. The Bluebird Photoplays had donated the entire space to the work of the Navy League, and the sailors who were in charge demonstrated to the public the mechanism of the rapid fire guns and small calibre rifles which were on exhibition. The sailor boys did some fine work in getting recruits. During the week the Universal Butterfly Booth was wrecked several times by the mob of people who endeavored to get a "close-up" of how movie stars made up. This booth was a miniature dressing-room in a studio, and six pretty girls exemplified the art of making up. Eddie Lyons and Lee Moran appeared every day, and each took one of the pretty girls and showed the public how easy it was to make her homely. Yesterday the Union Station was packed almost to suffocation by movie fans who awaited the arrival of Mae Murray and Bob Leonard. Rosemary Theby received quite an ovation, too. At the New York Central lines it was necessary to have a special police escort at the exposition for the Bluebird stars. To-day is Bluebird Universal-Butterfly day, and there is no doubt that it will prove to be the most popular day of the week. So far, Bluebird and Butterfly have received more newspaper space than the combined companies who have presented stars to date. The convention is an absolute success for Bluebird and Universal. Full reports and photos next mail.

PETER PEPPER.

Roy Stewart in "The Double Standard"

The men in the case. *The judge and his wife.* *The girls in the case.*

WE have all read of the Roman father who was called upon to condemn his own son in the interests of true justice. This classic situation has been reproduced in the Butterfly picture, "The Double Standard," written by no less a personage than Brand Whitlock, the famous U. S. Minister to Belgium, and adapted for the screen by E. J. Clawson. The production was in the accomplished hands of Phillips Smalley. Roy Stewart has the role of the modern prototype of the Roman father, a judge who has just been elected to office by the combined efforts of his wife, who has worked for him socially, and her brothers, the editor of one of the papers, and the bishop. On his first day on the bench, he is confronted by two girls, brought to court on a charge of disorderly conduct, having been arrested in a notorious resort. Two men were with them at the time, but they were released according to custom. The judge electrifies the court by ordering the men to be brought to share the fate of the girls. Then one of them turns out to be his own nephew, the son of the editor who has done more than any one else to elect him to office. Not even this is able to influence the judge in his decision.

BUTTERFLY PICTURE. Written by Brand Whitlock, U. S. Minister to Belgium. Adapted for the screen by E. J. Clawson and produced by Phillips Smalley.

CAST.

John Fairbrother	Roy Stewart
Grace, his wife	Clarissa Selwyn
Editor George Ferguson	Frank Brownlee
Bishop Ferguson	Joseph Girard
Charlie Ferguson	Frank Elliott
Mace	Hazel Page
Lily	Irene Aldwyn
Albert	Max Stanley

John Fairbrother's wife and her two brothers have worked unceasingly for his election as city judge. One brother is an editor, and in this capacity he has gone the limit in supporting the reform platform for which John Fairbrother stood. The other brother, Bishop Ferguson, had in his sphere worked relentlessly for the political advancement of his sister's husband, and now they all sat in the judge elect's parlor and proceeded, as relatives always have, to give him advice.

The bishop stayed behind, and to him John declared that he would expend every ounce of energy in his body to close up the cafes, cabarets and dives which lay in the path of thousands of young girls in that city.

"Why are you so set on the subject?" asked the bishop, rather apprehensively. And John Fairbrother told him the story of his long-lost sister. He had supposed her dead, but his mother, in a death-bed confession, had admitted to him that she was still living—living in shame, an inmate of Johnson's Cafe, the worst plague spot in the city. His efforts to save her were too late. She died a victim of the distorted social system. The bishop, deeply impressed, promised his aid, but with mental reservations.

The scene switches to the courtroom.

"——and I ask for conviction on that ground," the district attorney quoted.

"But what were the girls doing more than the men?" asked Judge Fairbrother. It was his first day on the bench, and this was his first case. He had undertaken his duties with a thorough belief in the single standard of judging men and women, and he intended to stand by that platform, come what might.

The case didn't look like a serious one, and he asked the question rather idly as he studied the two girls before him. They were admittedly of the underworld. One was brazen and defiant, the other frightened and piteously appealing. They had been caught with male companions in a police round-up of Johnson's Cafe, the very one in which the judge's sister had expended her life. As usual, the men's names were taken, but the women were brought to court.

The detective who had arrested them had no an-

"They let the men go and put us in here."

swer to the judge's question. But he admitted that he knew who the men were, and could produce them. Then came the sensation. One of the men was Charlie Ferguson, the editor's son, and the nephew of the judge. Charlie's one ambition in life was to exceed all the speed limits, and this ambition was not confined to motors. For an instant the judge thought of the consequences of what he was about to do. He thought of his wife, he thought of the bishop, Charlie's uncle, and last, of the editor, Charlie's father. But it was only for an instant, before he pronounced the word "guilty." But immediately he suspended sentence, pending their good behavior. Then for a judge he did a most unusual thing. Thinking that one of the girls was not hopelessly bad, he went with them to their apartment. The blackmailers missed a wonderful chance in not observing him write out a check for the outrageous amount which the flint-faced landlady said the girls owed. But his visit was not in vain. He persuaded the little country mouse to return to her home, and for the more experienced girl he secured an office job. Then he looked up the agent of the apartment-house, and to his amazement found that it was owned by the estate in which his wife and brother-in-law were the heirs. Even Fairbrother had never realized that the root of evil had grown so close to his own home, and though in the years his determination often faltered, the memory of his mother's sorrow served always to drive him on.

"Do you mean to say you charge sixty dollars for a room?"

LATCHSTRING ALWAYS OUT AT ACTRESS' CANYON HOME.

SOMETHING always is transpiring at the home of Ruth Stonehouse, Universal featured actress, who lives in Laurel Canyon, a suburb of Hollywood, and not very far from the film capital. In private life Miss Stonehouse is Mrs. Joe Roach, her husband being a well-known newspaperman and photoplaywright, and Ruth and Joe are pals in every sense of the word. She criticizes his writings and he discusses with her the various roles she is to enact before the camera.

However, it is not always work at the Laurel Canyon home, because the actress has a host of friends and they drive to the place at all hours, knowing that the latchstring is out and that all are welcome. Miss Stonehouse is one of the most hospitable girls of the film world, and her guests are sure of an invitation to remain for dinner or luncheon and often the night is spentt in this quiet retreat and a delightful breakfast is ready in the morning. Her latest feature is entitled "Follow the Girl."

Charlie approves of the maid.

MISS PHILLIPS LOVES TO COOK.

IF there is a cookery book which Dorothy Phillips has not seen, the little Bluebird star of "The Rescue" would like to know which she has missed. At her home in Hollywood, Miss Phillips, who in private life is the wife of the actor director, Allen Holubar, has a large collection of works on the art of the cuisine. Her cooking library contains works in French, German and Italian, as well as English, and she puzzles out choice recipes with the aid of dictionaries.

UNIVERSAL VISITORS SEE REALISTIC FIGHT.

A GOOD-NATURED rivalry exists between Director Fred A. Kelsey, at Universal City, and his featured actor, Harry Carey, and it was agreed that a test of strength should be made a part of the Kelsey production, "Six-Shooter Justice." The particular scene—a combat in a barroom between the two—happened to be staged directly in front of the big visitors' balcony at Universal City, and the director himself played the role of a badman. The fight was so realistic that great bursts of applause came from the visitors who had surrounded the set and occupied all the available space on the balcony. Carey declares he was the winner and Kelsey makes a similar response to the inquiry. However, so far as the picture was concerned, Carey merely had his head cut, and Kelsey was killed, but he came to life in time to direct the balance of the scene.

The Judge finds antagonism at home.

Carter De Haven in Victor Feature "Where Are My Trousers?"

KIRBY
OKER
PRIVATE

Clothed and in his right mind.

"Take them to be cleaned, and hurry!"

TWO-REEL Comedy. Written by Daisy O'Connor. Scenario by Ryder Cunningham and production by Carter De Haven. The awful predicament of a man deprived of the most important article of attire.

CAST.

Van Kirby	Carter De Haven
Vera	Flora Parker De Haven
Mrs. Leadbeater	Eva Lewis
Vance	Dana Ong

"WHERE ARE MY TROUSERS?" is the terrible question which Van Kirby kept shouting all night in the hospital, where he had been sent suffering from a delirium caused by having lost this important article of attire. The Victor two-reeler was written by Daisy O'Connor, put into scenario form by Ryder Cunningham, and produced by Carter de Haven, with himself and his pretty little wife in the leads.

Van Kirby and his pretty wife Vera are happily married until mother-in-law appears, then trouble commences. She objects to the tardiness of Van, telling Vera that she has no spunk.

Van finds a hair on his suit and orders Vance, his valet, to get out another suit. When he arrives at the table he is met by a scolding, weeping wife and the contempt of a mother-in-law. Van informs his mother-in-law that it is a good thing for the home that she is leaving that day. Van leaves for business.

Vera and her mother leave for the country, but before going, the former orders Vance to take all her husband's clothes to Cohan, the tailor, to be pressed and sent on to the country by evening.

Vera, unknown to her mother, sends a wire to Van telling him that she has all his clothes in the country, that she is sorry, and that he is to come to her that evening. Van wires that he will arrive on the six o'clock train.

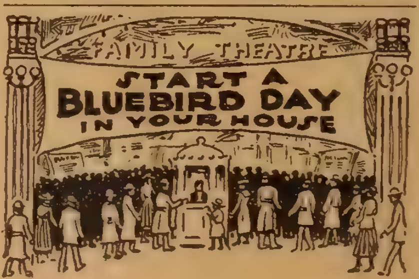
He arrives at the depot, slips on a banana peel that has just been thrown away by a negro, falls in a splash and, turning to abuse the negro, sees the train disappearing with his suitcase. Not wishing to appear at the hotel in such a condition, he takes the negro back to his office, disrobes, and sends his pants to Cohan's to be cleaned and pressed at once. The boy, knowing the rest of the clothes have been sent to the country, sends them also.

Van waits in the office, expecting the pants to appear any minute. He calls on the phone, but can get no one. He finds an old raincoat in the office and very late that night he starts for his city home.

Vera meets the train and is disappointed. Late that night she decides to go to the city, thinking Van has gone home. She arrives at the house and disappointed at not finding Van there, she goes to bed.

Van starts for the house. He is chased by boys who pelt him. He arrives at the house and attempts to enter. He is arrested by Collins as a burglar and placed in the cell with an Irishman. The following morning, almost delirious from cold, he is sent to the hospital, and found raving about his trousers. At last the doctor phones to the surprised Vera.

In the meantime, Mrs. Leadbeater, finding that her daughter has disappeared, hurries back to the city. She arrives at the home just as Vera is about to rush to Van, and accompanies her daughter. Van is all spruced up in new clothes, but looking very pale. Vera promises to stay.



Universal Releases Russian Revolution Film

IN releasing the first authentic pictures of the Russian revolution to reach this side of the world, Universal has succeeded in putting over another news "scoop" almost equal to its enterprise in securing the first pictures of General Pershing's arrival in France. The scenes show the movements of the people of Moscow and Petrograd during the exciting days just prior to the outbreak of the revolution, and also depict the actual happenings that will undoubtedly go down in history as part of the most momentous social upheaval since the French cast off the Yoke of the Bourbons. Royalists are shown on the way to the famous prison of Peter and Paul, while former political exiles are pictured in the joy of their newly discovered liberty. One of the most striking scenes is devoted to the crowds gathered about the smouldering runs of the Ministry of Justice, which was burned with all of the archives of the former secret police.

Jews are shown parading the streets of Moscow, for the first time in the history of Russia, hand-in-hand with their Christian brothers of the revolution. Conflicts between a few loyal remnants of the old regime and volunteer student police who took over the protection of life and property give a dramatic interest to some of the other street scenes. But the biggest thrill of all is furnished by the pictures of thousands and tens of thousands of free citizens of the new republic, hurrying into the Red Square of Moscow to celebrate their victory on the spot once given over to the hideous tortures inflicted upon their ancestors by Ivan the Terrible.

Universal will release these pictures as a special news feature in one and two-reel lengths, the longer prints being arranged for use in the big cities with large Russian-American populations.

A new speed record was established at the Fort Lee laboratory in cutting, printing and titling these pictures, 78 prints being completed for distribution within twenty-four hours.

CROSS JOINS THE COLORS.

L. M. CROSS has been added to the honor roll. Until recently, and for a year past, Mr. Cross has been head booker in the Laemmle Film Serice at Minneapolis, and has earned the praise and confidence of Julius Burnheim of that exchange. Mr. Burnheim informs us that Mr. Cross left last Tuesday for Vancouver, where he will join the Canadian force. He expects to be in active service within sixty days. Mr. Cross already has two brothers fighting in the British army.

HATS OFF TO GRONAU!

THE Montreal office of the Canadian Universal Film Co., took advantage of a magnificent opportunity on July 6th to boost Universal sky high. The Holman Theatre in that city gave a special screen to the returned soldiers and sailors of "General Pershing's Arrival in France," the other special animated. As the boys left the theatre, Mr. Gronau, manager of the Montreal office, was on hand and took a moving picture of the parade and a few stills showing them lined up in front of the house. As soon as this wonderful film arrived in Montreal, Mr. Gronau, with an eye to the tremendous value of the picture and with a view to cementing the already close friendship of Canada and the United States, issued a hurry up call to the returned soldiers in Montreal, as well as the sailors. Petty officers and officers of the British and Italian men-of-war now at Montreal came forth to attend the special showing of this picture. Although the notice was short, the Holman Theatre was jammed to the doors, and the film was screened amid a din of cheers. Mr. Gronau picked out a show which interested the fighters from start to finish. The reel selected to entertain them was short and full of kick. Later on in the afternoon the Royal Highlanders of Canada accepted Mr. Rotsky's invitation to see the film.

Franey

"Bill" Franey can do the funniest falls of any comedian on the screen. He has ample opportunity in the one-reel Joker "O—My, the Tent Mover," where they save his life. It's a scream.

Henry

Truly her face is her fortune. As a facial contortionist Gale has no equal. Take a look at "The Vamp of the Camp," a one-reel Joker, and you'll want to book it for your patrons.

Morante

Playing with "Bill" is Milburne Morante, a perfect foil, with a method all his own that never fails to get the big haw-haws.

Jokers

Are the cream of one-reel comedies. For popularity and profit book the two mentioned here for the week of August 6. Thru your Universal Exchange.

BOOK NOW

Here's the
Mysterious
LUCKY CARD
Keep Your Eye On It

Eddie Lyons

Lee Moran

Edith Roberts

— IN —

"The Love Slacker"

CAN you imagine Eddie Lyons being girl-shy? Neither can we. But in this picture he actually runs away from them. Lee, as a small town soda clerk, is a scream, and Edith Roberts is her own fascinating self. Every one will enjoy this clever Nestor, so you'd better get it from your nearest Universal Exchange today.

Dorothy Phillips in "The Rescue"

Anne was dressed to conquer.

WITH

LON CHANEY

AND

WM. STOWELL

STORY by Hugh Kahler in Young's Magazine. Scenario and production by Ida May Park. The tale of a feminine duel fought with weapons almost as deadly as those in use in the trenches.

CAST.

Anne Wetherall	**Dorothy Phillips**
Nell Jerrold	**Gretchen Lederer**
Betty Jerrold	**Molly Malone**
Henriette	**Claire Du Brey**
Kent Wetherall	**William Stowell**
Thomas Holland	**Lon Chaney**
Mrs. Hendricks	**Gertrude Aster**

FIVE beautiful women are represented in the cast of the Bluebird Photoplay, "The Rescue" which stars Dorothy Phillips and was written by Hugh Kahler in Young's Magazine, adapted for the screen and produced by Ida May Park. William Stowell and Lon Chaney take care of the masculine roles in the picture, which, with its beautiful interiors and exteriors, its wonderful lighting, and its lovely women, is a feast for the eyes. But there is more in the play than the pleasure of looking at beautiful things, for the story is unusually interesting, being the duel between two women for the possession of the affections of one man. As a revelation of the methods in feminine warfare, it is a lesson in strategy which is quite unique. Dorothy Phillips and Molly Malone take the opposite sides in this fight a l'outrance, and we do not know until the very end which one really wins.

Having secured a divorce from Kent Wetherall, Anne Wetherall returns to the stage and meets with her former successful popularity, which was interrupted when she married.

The last performance of the season is drawing to an end, and the kind-hearted Anne is dividing her beautiful flowers from her many admirers, with those in the troupe less fortunate. She even remembers the old doorkeeper, greatly to the amusement of Thomas Holland, her former husband's best friend, who has called to escort Anne to dinner, and becomes a silent witness of her generosity.

About to leave her dressing-room, Anne is startled to receive a telegram from her intimate friend, Nell Jerrold, urging her to join her in Creston immediately, owing to a matter of vital importance. Anne is greatly disturbed at returning to her home town, and questions Holland as to Kent's movements, but his knowledge concerning his friend is very vague.

On reaching his apartment, Holland finds an invitation from Kent, urging him to visit Creston and give his advice concerning the renovating of the Wetherall mansion, which he is reopening, and decides to join him.

When Anne finds herself and her faithful maid established in Nell's home, she learns that she is to rescue Betty, the pretty young daughter of the house, from Kent's apparently lover-like attentions. She is frightfully worried, but decides that she will remain and do her best to save Nell's daughter from marriage with the man who made her own marriage unhappy.

That evening, as Anne is making a simple toilet for dinner, feeling assured that Kent will not dare embarrass her or himself with a meeting, Betty enters and cordially greets her. The artless maid frankly inquires if Anne minds because she has usurped her place in

Mrs. Jerrold and her daughter.

Bluebird Photopla

Kent's affections. Anne decides that she will tell her the truth about the awful night she fled from Creston. Betty is defiant and declares no matter what Anne says, she believes him good, mentioning his particular virtue—abstaining from all alcoholic liquors. Anne goes on to tell her of the houseboat, where she found her husband mysteriously spending his time. At last, one day, she had peered into the windows of the boat. Here Betty impulsively cries out that Anne need not tell her any more, as she knows all, for Kent told her. Anne is shocked, but Betty coolly informs her it is old-fashioned to make a fuss about such things. Before Anne recovers from her amazement, Nell appears and informs her that Kent will be one of the dinner guests, so Anne heroically plans to save the charming Betty by bringing Ken to her own feet.

During the dinner, Kent has eyes only for Betty, but soon after, he, as well as Holland, is attracted by Anne's loveliness. However, every time Anne scores a point, Betty appears and Kent is brought to time. Finally, Anne asks Betty if she may borrow her horse, and is surprised to learn that the animal is her former pet, Blitzen, which Kent has since given his new lady love.

Playing a diplomatic game, Anne

makes up
grief-str
woman.
Betty, ru
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she learns
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Anne of
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eternal h
ness. Bett
mediately
comes rep

"She's crying in her room."

ant. Anne is impatiently waiting when Kent calls. Discovering that he still loves her, Anne listens, as Kent explains that after her departure he was about to end it all, when Betty found him and jerked the gun from his hand. Kent then anxiously inquires if Anne is going to marry Holland, and is greatly relieved to learn that she is not. Passionately urging Anne to give him another chance, Kent gets her to accompany him to the village, where he takes out another license. Anne, suddenly inspired, suggests a visit to the Justice of the Peace. Kent jumps at the idea. Their marriage is soon consummated, and Anne triumphantly feels that she has put Betty beyond his reach, while Kent earnestly swears that he is going to deserve this great happiness.

Leaving a letter with Nell for Kent, informing him that she has accomplished her mission, making it impossible for him to bring any other woman the sorrow he once caused her, Anne is speedily motoring to the Creston station, when a large touring car stops her way. To her dismay, she discovers it belongs to Kent. Another moment and Holland is coming toward her with the lady of the houseboat, introducing her to Anne as Mrs. Hendricks, the wife of the owner of the floating sanitarium. They congratulate Anne, and she wildly murmurs there is some mistake. As they motor back to the Jerrold home, Anne anxiously questions Mrs. Hendricks, learning that Kent was born with alcoholism in his blood, and had secretly been taking treatments for years. He feared the risk of letting her know of his weakness.

Anne eagerly rushes to Nell, and

(*Continued on page* 36)

Anne and her maid Henriette.

"Are you as tired as you look?"

Every Issue of

SCREEN MAGAZINE

Has Something of Interest to Everyone in the Audience

Children—married folks—engaged couples—newlyweds—every one is interested in each part of the Universal Screen Magazine.

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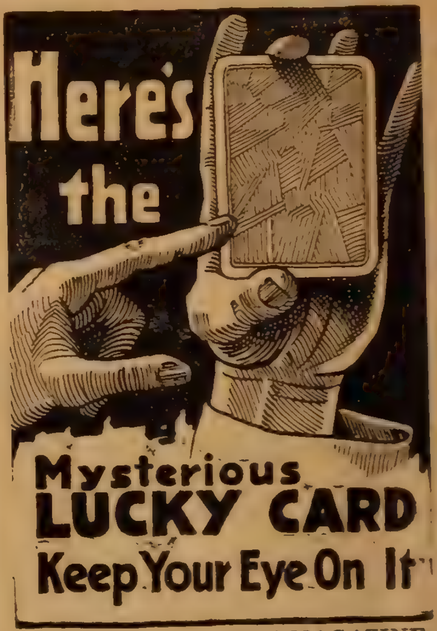
Town..

"IN MONKEYLAND."

Powers Educational Split Reel.

Photographed by Raymond L. Ditmars

We see the gorilla and the orang-outang. Then the chimpanzee of Africa, who seems to speak to us. He has a cage chum, a Malayan orang-outang. The orang has small ears, because he lives in trees and has few enemies. The saki of Brazil is an extremely rare monkey, clad like an Eskimo. The tiny Brazilian marmoset has a savage countenance. Some of the monkeys register expression as well as any screen favorite. We see a baby Peruvian crying for its mother. Then a Cacaque chewing tobacco, and an African baboon, a large and savage type. Only the Old World monkeys have cheek-pouches for storing food. A little pig-tailed monkey is seen packing them full.



UNIVERSAL SCREEN MAGAZINE.

Issue No. 30.

The Screen Magazine No. 30 begins with a demonstration of the methods in use in an Ohio institution in teaching the blind to "see."

A new invention is the Hyde ship-brake, which enables craft to stop in little more than their own length, and thus to avoid the tremendous loss of ships and cargoes through collisions.

Domestic Science is represented by a demonstration of how to make a fireless cooker.

Making an airplane is perhaps the most interesting subject in this fine number. We see every step in the making of a machine, all illustrated with comprehensive clearness.

The reel closes with a clay cartoon, "Faces U Face," by the sculptor, Willie Hopkins.

"THE STINGER STUNG."

Joker Comedy.

Written by C. B. Hoadley.
Produced by Allen Curtis.

CAST.

Maud Muller	Gale Henry
Jeremiah	Milton Sims
Judge	Charles Haefli

Maud Muller is raking the "Meadow sweet with hay," with her sweetheart Jeremiah, when the Judge rides that way. He is not averse to a little flirtation. Maud and the judge are spooning near a beehive. Jeremiah pokes the bees with his rake and stirs them into action. They sally forth and perforate the cuticle of everybody in sight.

Jeremiah is arrested, brought into court, and tried. Taking Maud into his private office, the judge tells her that if she will marry him the heinous offence of Jeremiah's will be condoned. Maud spurns him and tells him to do his worst. Maud tries to flirt with the jurors and succeeds. The beehive is brought into court as evidence. Maud removes the covering and the bees run amuck in the courtroom. The jury returns a verdict of guilty and Jeremiah is sentenced to be electrocuted.

The day of the execution arrives. The judge has gone fishing. Jeremiah is waiting in his cell. Maud discovers that bees cannot be held accountable for their criminal actions. She rushes to the wharf, mans a boat and rows out to the judge. She shows him her authority and he writes her a pardon for Jeremiah. She hastens to the execution chamber and saves him just in time.

Here's the
Mysterious
LUCKY CARD
Keep Your Eye On It

MARY FULLER FEATURE

Released Week of August 6

"THE UNTAMED"

Mary was the daughter of a "moonshiner' and when the "revenuers" got him, she continued the business. Johnny was a handsome young Secret Service man, and one of his good women friends became interested in Mary and took her to the city for a good time. Mary couldn't stand the city life and ran away home. When Johnny on a hunt for a moonshine still discovered it belonged to Mary, he was surely up against it, but he saved her life when threatened by the mountaineer who wanted her, and the climax brings about a regular ending that suits the story and will please the fans.

Kingsley Benedict

In every city—every town—every hamlet there are hundreds of fans who will flock to every one of the seven episodes of "The Perils of the Secret Service."

Here is a series that is crammed with action—with peppy climaxes—with absorbing situations. Founded on the famous "Yorke Norroy" stories, written by George Bronson Howard, and published in magazine and book form. "The Perils of the Secret Service" contains all of the fascinating features that made the original stories so popular, and each episode is

Directed by the Author

assuring the retention of all the vigor and originality of the original stories. Write or wire your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"The Perils of the Secret Service"

IRENE HUNT IN
"A SOLDIER OF THE LEGION"

Scene and some characters from the picture.

GOLD SEAL Three-Reel Drama. Story by Maude Springer Nelson and E. J. Clawson. Scenario by E. J. Clawson and Ruth Ann Baldwin. Produced by Ruth Ann Baldwin, with Irene Hunt and Leo Pierson in a tale within a tale.

CAST.

McTavish and Commandant	George Pearce
"Spike" and Lieut. Delnay	Leo Pierson
Celeste	Irene Hunt
Celeste's Mother	Grace Marvin
Jones and Shorhall	Noble Johnson
Moorish Woman	Violet Shramm

A STORY within a story is the Gold Seal three-reeler, "A Soldier of the Legion," which was produced by Ruth Ann Baldwin, from a story by Maude Springer Nelson and E. J. Clawson. Every personage in the tale appears in two different roles, at first as the inhabitants of a cheap boarding-house, and later as the dramatis personae of an Algerian drama. The picture is filled with wonderful light effects, lavish sets and well-chosen exteriors, and Miss Baldwin hits the high-water mark with it as a production which is unusual from all standpoints.

McTavish, nicknamed "Squash," is one of the army of literary flivvers, and "Spike," his best friend, is also broke. They get an idea for a story, but the gas goes out. Celeste, the maid of all work, is induced to lend them a quarter for the meter, but she is so taken with Spike that she puts it in the wrong one, belonging to Jones, the plumber. Spike asks Jones to refund, but he will not. Celeste gives them another quarter, and in return they make her the heroine of an Algerian love story. Squash is the villain and Spike the hero, while the landlady is Celeste's mother, and Jones the Algerian orderly of the commandant. They call the tale "A Soldier of the Legion."

Lieutenant Delnay is aide to the commandant, a man of bad character. An Algerian chieftain is before him as prisoner, charged with disloyalty, and when the commandant sees his beautiful wife, he sentences the man unjustly to prison. The lieutenant does not approve, but can do nothing. He goes to see his lady love, the daughter of a French trader and a native woman. Then Celeste goes shopping in the bazaar with her mother, and is seen by Shorhall, the native orderly of the commandant. He draws the attention of his master to the beautiful girl, and the officer tells him to bring her that night.

Their plan is carried out. The girl's mother lies on the floor, tied so that she cannot move, when the little servant finds and releases her, and she rushes to the palace to save her daughter. Delnay has been with the commandant giving him his report, and now leaves. On the way out he sees Shorhall with a veiled female figure. She lets her veil fall, and he is horrified to recognize Celeste. She makes a gesture of entreaty. He strikes down the orderly with a weapon from the wall, and goes in to the commandant. The two men fight in the half-darkness, for the elder dashes out the light. Delnay kills his officer, snatches up Celeste, and goes out of the gate with her. They meet her mother coming to the palace, and all fly into the mountains on horseback.

Two days later, after the murder of the commandant has been discovered, we see the trio pursued by the native troops. Delnay has taken up his position in a cave at the top of a crag. It is impossible for the soldiers to get at him, and from his point of vantage he kills so many that they have little heart to continue the fight. At last he runs out of ammunition, and crawls out to the body of one of the men to get some, leaving Celeste's mother on guard. She exposes herself, and is shot. Then Delnay and Celeste go on alone. After days of traveling and great privations, they reach a travelled road and meet some tourists, who assist them. They take passage for America, and Delnay is glad to take the position of waiter in a restaurant. Celeste has withered, and dies just as he returns home.

(*Continued on page* 29)

"The Sign of The Cucumber"

L—KO KOMEDY in Two Reels. Directed by Dick Smith. Supervised by J. G. Blystone, with Bob McKenzie in a dual role and curses and crime galore.

DICK SMITH, supervised by J. G. Blystone, the director-general of the fortunes of the L-Ko, is responsible for the happenings in "The Sign of the Cucumber," in which Bob McKenzie, Eva Novak, and Chester Ryckman are most heavily implicated. Here are the plans and specications:

Red Nose Pete arrives in town with his confederate, planning to rob the bank. He gets in and has an awful time trying to open the safe. Eva the daughter of the Justice of the Peace, is in love with Bob Hardboil the Sheriff. He has a cucumber birthmark on his arm. He receives a letter saying that Red Nose and his pal are on the way and sees in the enclosed photograph that the pal is his double. But he thinks that his birth mark will protect him.

Red Nose has an awful time getting into the safe and finds just four dollars when he succeeds. The village gossips discover the robbery and start a chase. The sheriff calls out a posse, and says that if he does not return they will know him by his birth mark. Red Nose and his pal overhear this, and they fasten a slice of cucumber on the pal's arm. They then lie in wait of the Sheriff and hold him up. They tie him to a tree and take his clothes. They have induced him to follow them by tying one of their shoes onto the hoof of a cow. They return to the town and are received with joy. The pal leads Red Nose in triumph, and they lock him up in the jail, of course, the pal intends to return and let him out later, when he has safely captured the ten thousand dollars reward. Eva receives the man who she thinks is her hero with great affection.

One of the sheriff's friends follows the footsteps of the cow, finds and unties him. They swear revenge. But when he appears in town they think that he is Red Nose, and he is put in jail. Red Nose begins to fear that his pal is not straight with him so he writes a note which he ties on the back of a rat and sends in to the Sheriff. It says that he can prove that the Sheriff is what he claims to be if he will help him to escape. They both commence to dig, and find they have changed cells. They enlist the aid of a negro who is in the jail, and with his head they succeed in butting down the wall.

In the meantime the false sheriff is being married to Eva. The real one comes in, and there is a fight. The false one discovers that he has lost his cucumber. Some take his part and some the real sheriff's. There is general shooting. At last the house blows up and the false sheriff with it, who leaves the money in a small iron box. The real lovers are united at last.

The Sheriff shows his cucumber.

Red Nose and his pal.

CAST.

Red Nose Pete	**Tom Delmar**
The Sheriff	**Bob McKenzie**
Red Nose's Pal	**Bob McKenzie**
Lovely Eva	**Eva Novak**
The Sheriff's Assistant	**Chester Ryckman**

"A SOLDIER OF THE LEGION."

(*Continued from page* 28)

Here the story ends, but Spike declares that the public will not stand for a sad ending, and they decide to change it to the birth of a son and heir. Then Squash finds two nickels, and the two go out to celebrate. They order beer and are about to drink to the success of the soldier of the legion, when the bartender tells them that beer is ten cents each. Sadly they put down the glasses and depart. In the meantime, the landlady has discovered the slavey asleep before their door, and sent her in to clean their room. She finds the scattered pages of the masterpiece, and crams them into the stove, setting a match to her chance for fame as the picture fades.

PATON RECOVERS HEALTH.

WHEN Stuart Paton, the director of the Universal super-feature, "20,000 Leagues Under the Sea," left the East for Universal City he was almost a sick man. He tipped the scales at 127, and was in wretched physical condition. To-day, after nearly a year of California, he weighs 164, and is in perfect health. He completed twelve episodes of the serial, "The Voice on the Wire," and started right in on the next serial, "The Gray Ghost," without a moment's rest.

Mignon Anderson and Leo Pierson

IN

"A Wife on Trial"

Phyllis' first sight of her husband.

BUTTERFLY PICTURE from the novel by Margaret Widdemer, called "A Rose Garden Husband." Scenario by Leo Pierson and production by Ruth Ann Baldwin. The story of a girl who married for a rose garden and what came of it.

A ROSE GARDEN HUSBAND," the popular novel by Margaret Widdemer, was used as the basis of this Butterfly Picture, renamed "A Wife on Trial," and produced by Ruth Ann Baldwin, from a scenario by her husband, Leo Pierson, who also plays the leading role, with Mignon Anderson as the wife, won in a strange manner.

Probably no stranger wedding scene has ever been filmed than that which took place in the dead of night, between the paralyzed man and the lovely young girl. The first part of the picture seems a little sad. We are introduced to Allan as an athlete, full of the joy of living. A wonderfully staged motor accident deprives him of the power of walking, and turns him into a petulant invalid. His mother feels herself dying, and wishes to leave him to the care of some one who will devote herself to him as she has done. Old friends recommend Phyllis, and at last she is prevailed upon to take the job of "wife on trial."

For the later scenes of this picture, Director Baldwin obtained permission to use one of the most beautiful rose gardens in Southern California. On this account the film has been called "The picture of a million roses."

Phyllis Narcissa was the name given her by an old-fashioned mother, but in the library she is merely Miss Braithwaite. Just now she is having trouble, because a little dirty urchin has torn the pictures from the much - besmeared book, and the supervisor is chiding her for allowing such a thing. Phyllis says she will pay for it, but Horace de Guenther, an attorney and the pleasantest frequenter at Phyllis' desk, sees the trouble and tells the supervisor to run along and not excite herself. The woman knows of De Guenther's political influence and hurries away. The attorney hands Phyllis a note from his invalid wife, asking the girl to join them at dinner that evening. Phyllis is delighted, for she loathes the cheap boarding-house and the horrid meals. The De Guenthers are also delighted, for Phyllis, bubbling with laughter and joy, is like a tonic to them.

The terrible result of youth's impetuosity.

Allan Harrington, a college graduate and human dynamo, is still unspoiled by his fussy mother's great wealth. He sits up most nights studying, and has his days filled from early morning until late at night with different engagements, but much time is given up to his fiancee, Louise, who is just as impetuous and full of life as he. Allan has just received a medal for winning a 100-yard dash, and is very proud of himself. This day he and Louise start off in his racer, but upon coming to a closed road and being in a great hurry, Allan determines to go the short way and, knocking down the sign, races ahead at a terrific speed. They start toward a ravine, the bridge across which has only a few planks left, and drop down into the gully. For hours Allan is pinned beneath his car, while before his eyes lies his fiancee, a victim of youth's impetuosity—dead. Help comes to him at last, and he is carried away.

Two years later finds Phyllis in the Children's Department at the library, where some of the youngsters call her the "library teacher" and others "the pretty one that smiles." She is very happy, in a way, with them—they fill up her lonely life—but she despairs over her slow progress.

One day she receives an urgent message from Mrs. de Guenther, suggesting a new line of work. That night she learns from these two good people the sad story of Allan Harrington. His broken-hearted mother, who realizes that her death is near, wishes her son, now a helpless cripple, to have some one to care for him who will have more interest than a hired stranger. It means that Phyllis will have to marry Allan. She is shocked at first, but the next day, thinking over her sordid circumstances and little money, she consents. At least, she can have her dream—a rose garden—when she marries him.

In the middle of the night Phyllis is summoned to be married. Mrs. Harrington is dying and insists that she must witness the ceremony. It is all like a funeral rather than a marriage. Mrs. Harrington passes away that night. Phyllis sobs herself to sleep, but is later awakened by the valet of Allan, urging her to go to the boy, who is restless and despondent. She tells Allan a child's story, which pleases him and soothes him to sleep. Her struggle is strenuous—trying to keep cheerful in the dark,

CAST.

Phyllis	**Mignon Anderson**
Allan Harrington	**Leo Pierson**
Horace de Guenther	**L. M. Wells**
Mrs. de Guenther	**Julia Jackson**
Mrs. Harrington	**Marie van Tassel**
Wallis	**George Pearce**

gloomy house, with nothing but suffering about her. She insists that the sunlight penetrate wherever possible, brings in animals and flowers, and forces herself to laugh and talk.

Several weeks have passed—there are no roses in the big house's gloomy garden, but Phyllis buys many from the corner shop. She tells the valet that the house is enough to kill a mummy, that they must move to the country. Allan doesn't suspect such a thing, but shortly afterward, in spite of his protests, he finds himself in a rose garden, attended by two negro servants and several dogs. He is dressed in man's clothes, and Phyllis experiences a strange feeling when she sees him so.

It is one of Allan's black days, and Phyllis tries in vain to cheer him. When he sees Phyllis playing with and fondling a dirty child, who has hurt himself, he bitterly tells her that she has been cheated of her birthright. Phyllis sees much of Allan's friend, a young doctor, who tells her that paralysis may become merely a bad habit. Allan can hardly bear to see them playing tennis together. At last he makes up his mind to the supreme sacrifice, and tells Phyllis that their marriage must be annulled.

That night a sneak thief comes into the house. Phyllis is sitting up late, mourning her unhappiness, and Allan also is dreaming in the dark. The man enters the room where Allan is sitting, and Phyllis, hearing her husband's cry, enters. She attacks the man to keep him from Allan. The thief nearly overpowers her, and she cries to her husband to save her. With a great effort he reaches her side just as his valet rushes in and tackles the man. With the reaction, they realize what has happened, and their love for each other.

"Save me, Allan!"

See Page 19 for Latest News from the Chicago Convention.

EMORY JOHNSON FOOLS AUTOMOBILE HIGHWAYMEN ON CALIFORNIA ROAD.

HELD up by automobile highwaymen—that was the unusual experience of Emory Johnson near the city of Bakersfield, California, one night this week.

Johnson, who is a valued member of the Universal force of actors, and who at present is playing an important part in the serial, "The Gray Ghost," which is being directed by Stuart Paton, was on his way to San Francisco in a fast automobile at the time with his mother. He had been informed by his director that the scenes upon which he was engaged would not require his presence for three days, so Johnson thought in the interim he would take his mother for a flying trip to San Francisco, their old home.

The marriage in the dead of night.

Several of his fellow Universalites advised Johnson to carry a revolver with him, especially as he was planning to make the journey without a stop, travelling throughout the night, so that he would reach the northern city the following day.

"Nothing doing," he replied, "never used one in my life and I don't intend to handle one of those killers now."

After leaving Bakersfield shortly after midnight, Johnson said he ran into a bad piece of road, and as it was pitch dark, scarcely anything could be seen. Suddenly he heard another automobile behind him and waited until it came up, intending to inquire if he was on the right road to Tulare, the next town. As the second machine came to a stop two men jumped out shouting together, "Hold up your hands!" Mrs. Johnson cried out in alarm, but her son paid no attention to the command . He speeded up the car and it shot forward and soon was going at the rate of forty-five miles an hour. The would-be bandits followed quickly and a merry chase took place, but the high-powered car left them behind, and after a quarter of an hour they abandoned the pursuit altogether.

Episode Five of "The Gray Ghost"

Marco comes to investigate.

Williams chloroforms Arabin.

Williams and some of his men.

PREPARATION for the robbery of the Fifth Avenue jeweler Arabin, is the theme of the fifth chapter of the big serial "The Gray Ghost." This installment is called "Plunder," and advances the story which was published originally under the title of "Loot," by Arthur Somers Roche, in the Saturday Evening Post, and is adapted for the screen and produced by Stuart Paton.

Marco has gone to headquarters to try to trace his employer, Wade Hildreth, who has disappeared. Jerry Tyron, the detective who has lost his job for believing that there is such a person as the Gray Ghost, determines to go to the hospital and interview the waiter Jacques, who was hurt in the fight at Bishop's. He finds that it will be some time before the man can speak, and does not know where to turn for a clue. Jerry says that every care is to be given to the man.

Arabin, the jeweler, returns from his trip and enters his private office, where his secretary Williams is waiting for him with the mail. The jeweler goes to the safe and opens it. Williams strikes him down, takes the necklace, and then props Arabin up in the chair with his back to the door, so that anyone looking will think that he is all right. Outside the store, in the meantime, two auto trucks have driven up, and the drivers are examining their engines, apparently for engine trouble.

Inside the store, there are several of the Ghost's men; they are buying and looking at goods, and some are strolling about looking at the cases. At exactly ten o'clock, the secretary Williams, sends the stenographer to deliver a letter in person. The office boy comes in with a card from a Detective Agency. Williams says that the men are to be taken to the vault, and shown everything. They are the Ghost's men in reality. The boy takes them to the vault. We see them compare watches with Williams in the private office. Then Williams tells the boy to bring all the store detectives to Mr. Arabin's office as he wants to see them all. They appear, and Williams holds them up with a gun, and backs them into the private office. They discover the body of Arabin in the chair, and try to telephone, but find the wires cut. The windows are heavily barred, and they are trapped.

"PLUNDER" is the title of the fifth chapter of the big serial published in the Saturday Evening Post under the title of "Loot," by Arthur Somers Roche and adapted for the screen and produced by Stuart Paton.

CAST.

The Gray Ghost	**Harry Carter**
Morn Light	**Priscilla Dean**
Wade Hildreth	**Emory Johnson**
Marco, His Secretary	**Eddie Polo**
Jerry Tyron	**Lou Short**
Ashby	**Wilton Taylor**
William Arabin	**Howard Crampton**
Williams	**Francis MacDonald**
Jimmy Pelham of the Star,	**Charles Dorian**

With characteristic generalship, the Gray Ghost leaves the actual robbery of the store to his lieutenants. He personally is embarking in a launch for his yacht. On board are Hildreth and Morn Light. She is in a faint, and lies in the bow of the boat. Hildreth is impotent, and the Ghost triumphant. He says, as he looks at his watch, "Well, my boy, I think the two million dollar necklace will very soon belong to me."

Here's the
Mysterious
LUCKY CARD
Keep Your Eye On It

"SEVENTEEN YEARS OF KNOWING HOW"

What Is Your Answer?

ARE YOU GOING TO ACCEPT PROJECTION TROUBLES AS NECESSARY EVILS

OR

ARE YOU GOING TO BE ONE OF THE GREAT MAJORITY OF EXHIBITORS WHO USE

Power's Cameragraph

Write for the name of our dealer in your territory
ASK HIM TO SHOW YOU

OUR INTERMITTENT MOVEMENT
OUR LOOP SETTER OUR TAKE-UP

THESE EXCLUSIVE DEVICES WERE DESIGNED TO ELIMINATE YOUR TROUBLES
CATALOG "U" SENT UPON REQUEST

NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK

Putting It Over

STUNTS FOR "THE DOUBLE STANARD."

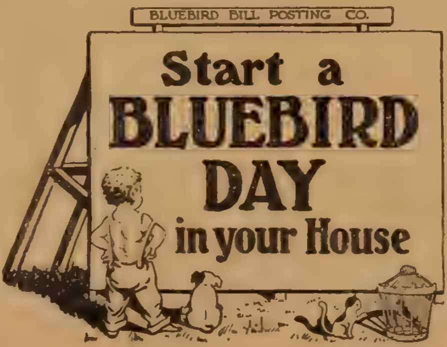
"THE DOUBLE STANDARD" voices the increasing demand that MEN as well as women should be judged by the same moral law. It is a drama that will have the whole-hearted support of every man and woman in your territory; of the clergy as well as the laity.

A striking idea for a float consists in having a girl, dressed in the classic garb of JUSTICE, seated on a throne. Her eyes are blinded, and in one hand she hold the evenly balanced scales, while the other rests on the straight sword.

Banners fastened to the side of the float should contain the name of your theatre, day and date of presentation and the following legend:

"THE DOUBLE STANDARD" IS A DEMAND FOR AN EVEN-HANDED JUSTICE. IT IS A PLAY THAT EVERY MEMBER OF YOUR HOUSEHOLD COULD SEE—AND *SHOULD* SEE. IT IS A PLAY THAT WILL SET THIS TOWN A-TALKING!"

If you stand in well with the editors of your local papers, and the live wire exhibitor makes it his business to be on friendly terms with the newspapermen, get them to start a discussion on the subject. Bear in mind that, as treated in this Butterfly feature, the subject will not offend the most delicate sensibilities and you should therefore emphasize this fact in getting together on the subject with your editors.


BLUEBIRD BILL POSTING CO.
Start a BLUEBIRD DAY in your House

The idea mentioned for the float can also be used to good advantage for a lobby display. If yours is a small lobby, have a good man paint a picture of JUSTICE on heavy cardboard. This done, cut the figure out and mount over the center of your lobby. To the extreme left you can place another cut-out figure, showing a woman with hair streaming over her face and with head and shoulders bowed. To the extreme right, show a man in a similar position.

If there are any influential women's organizations in your community, get them interested. Inasmuch as this is a subject in which women are intensely interested, and since this story takes sides with them, this should be easy of accomplishment.

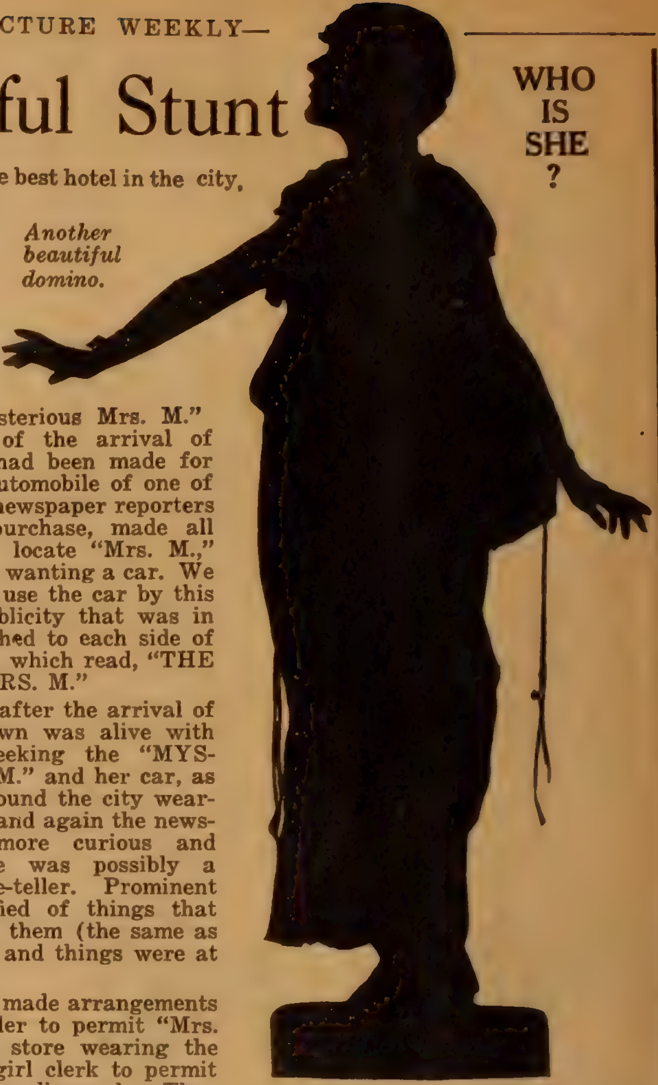
Thatcher's Wonderful Stunt

H J. THATCHER, manager of the Strand Theatre, Salina, Kansas, won the last Bluebird prize for effective advertising, and he won it in impressive fashion. The film he chose was "The Mysterious Mrs. M.," and his own account, written to George Bowles, manager of the Kansas City Bluebird office, is extremely interesting.

It was impossible for me to get a young lady here that was capable of carrying out my schemes, as it would have been an easy matter for the people of this little town to recognize her. So, in order to hide the identity who was to impersonate the "Mysterious Mrs. M.," it was necessary that I get a stranger.

With your assistance I procured a young lady from Kansas City. Following my instructions, she arrived here in Salina and going to the best hotel in the city, registered as "Mrs M"; having a little prestige with the local papers, I was successful in getting them to send their reporters to the hotel for information regarding this "Mysterious Mrs. M."

The Mysterious Mrs. M. from Kansas City.



Another beautiful domino.

The afternoon of the arrival of "Mrs. M." plans had been made for her to "buy" an automobile of one of the local dealers; newspaper reporters hearing of the purchase, made all efforts possible to locate "Mrs. M.," and her reason for wanting a car. We were permitted to use the car by this dealer for the publicity that was in it for him. Attached to each side of the car were signs which read, "THE MYSTERIOUS MRS. M."

The second day after the arrival of "Mrs. M." the town was alive with curious people seeking the "MYSTERIOUS MRS. M." and her car, as she was riding around the city wearing a black mask, and again the newspapers became more curious and claimed that she was possibly a seeress or fortune-teller. Prominent people were notified of things that were to happen to them (the same as in the photoplay) and things were at a fever pitch.

The third day I made arrangements with a local jeweler to permit "Mrs. M." to enter his store wearing the mask and ask a girl clerk to permit her to look at some diamonds. Then asking to see some other articles of jewelery and while the clerk was busily engaged in finding just what "Mrs. M." demanded, "Mrs. M." bolted for the door, jumped into the waiting car, with its heavily masked driver and made good her escape, "stealing" a $150 diamond.

Next day the papers were notified that the jeweler would not prosecute "Mrs. M." as she had mailed him the price of the diamond. MORE PUBLICITY.

This being Thursday, and the picture the next day, we had to work quick. As we had a special feature at the theatre we knew that it would be packed. At the proper moment "Mrs. M." appeared, and masked, entered the theatre by force, demanding a seat when we had the "S-R-O" sign out, she was ushered to a seat in the front part of the theatre, which she promptly and LOUDLY refused, demanding a seat in the center of the theatre.

She also refused this seat and some of the people became impatient and there were cries of "throw her out." At last I demanded what she meant by wearing a mask in a theatre, and then in a loud voice I demanded, "Who are you?" and she replied. "I AM THE 'MYSTERIOUS MRS. M.'" I tore the mask from her face and at the same moment the operator flashed.

"THE MYSTERIOUS MRS. M."
TOMORROW
IN FIVE ACTS
IT'S A BLUEBIRD

The house roared and applauded, and believe me, it was the greatest advertisement that ever was pulled off in this city regardless of all other lines of business.

And on the night of the picture regardless of the fact that we were having the worst storm of the season, people faced a wet falling snow to witness "THE MYSTERIOUS MRS. M." It was some stunt and I am certainly pleased with its results.

AGAIN! UNIVERSAL ANIMATED WEEKLY Again Scoops ALL COMPETITORS

First on the screen with the world's most important news ALWAYS—again this marvelous record is upheld for the benefit of its Exhibitors by the latest

"RUSSIAN REVOLUTION"

UNIVERSAL Animated Weekly

SPECIAL RELEASE

A week ago it was "Pershing in Europe"—today it is the ONLY AUTHENTIC—OFFICIAL—COMPLETE—EXCLUSIVE Moving Pictures of the world war's most astounding event—the Russian Revolution. The pictures are official—taken under the auspices of the AMERICAN AMBULANCE IN RUSSIA, active on the Russian Front during the past year—of which Hamilton Fish, Jr., is Chairman; Captain Philip Lydig, Secretary ,and Wm. H. Hamilton is Treasurer. There are shown the last stand of the Russian Imperial autocracy; the Revolutionary leaders; the "Red Square in Moscow," with its surging multitudes of SOLDIERS and CITIZENS; the first parade of Jews EVER KNOWN IN RUSSIA, and hundreds of other scenes equally impressive.

ated Weekly showed the
week after a competi-
. Exhibitors know that it
ON THE SCREEN. TO
THE UNIVERSAL ANI-
r

KLY

1600 BROADWAY,
NEW YORK

Claire Rochester.

Claire Rochester in "Indiana"

When the British Army crossed the channel and took its place on the line in France, it went to the tune of "Tipperary." The American troops are singing a song called "Indiana," which has a wonderful march swing, an inspiring air, and words which can be twisted to the use of any regiment.

The words and music were written by James H. Hanley, and it has been chosen for the "Song Hit in Photoplay" to be released next week. This "Song Hit in Photoplay," "Indiana," will have for its star Claire Rochester, famous vaudeville star, who is astonishing audiences with her freak voice and engaging personality. Miss Rochester not only has a pleasant soprano voice, which is all that any vaudeville singer could desire, but she has two other voices as well.

One of the endeavors of Harry Cohn, who is producing these "Song Hits in Photoplay," has been to show the way in which the song was originated. "Indiana" has a story which is simple enough. Hanley had been trying to sell it to publishers for some time, without any success. One day Claire Rochester walked into his office and before she opened the door she heard the strains of a harmonica playing a number which took her fancy at once. She came in noiselessly and sat behind the door until Hanley was through Then she jumped up in a hurry and told Hanley that if he did not find a publisher for it at once, she would publish it herself. She was that sure of its success. She has been singing it herself in vaudeville and it has been the riot of her career.

Every exhibitor will want to take advantage of this unique opportunity to present the song which the "Sammies" are singing in France to-day.

* * * *

"THE RESCUE."

(*Continued from page* 25)

finding that she has given Kent h
letter, reaches his side and tea
from him, just as he is about to op
it. Another instant it is devoured b
the fireside flames, while Anne an
iously explains her terrible mista
With past misunderstandings blott
out, Kent tenderly embraces his wi
as mischievous Betty laughingly a
pears, explaining that they had
a trap and Anna had fallen in beau
fully. No longer worried, graciou
yielding to their joint plea of forgi
ness for the trick, Anne lovingly kis
her husband.

"THE BEAUTIFUL IMPOSTOR

(*Continued from page* 9)

She arrives at the Dodge home
the countess, and plays the role w
Her success with the guests is inst
taneous, especially with Bob Hat
way, a young broker, who falls de
ly in love with her. She returns h

love, but realizes that it is impossible for her to disclose her false position.

The house party over, she returns to her position as mannikin. Bob is heartbroken at havin [illegible]

go with her to the dressmaker, and he is astonished to recognize Isabel. After his sister has gone, he returns to the shop and learns that the "countess" is only a mannikin.

Isabel return to her boarding-house, where she finds a letter from her lawyer, saying that they have won their suit. She is just leaving when Hathaway arrives. Isabel explains the part [illegible] away declares his love [illegible] he returns it.

"We Are French"

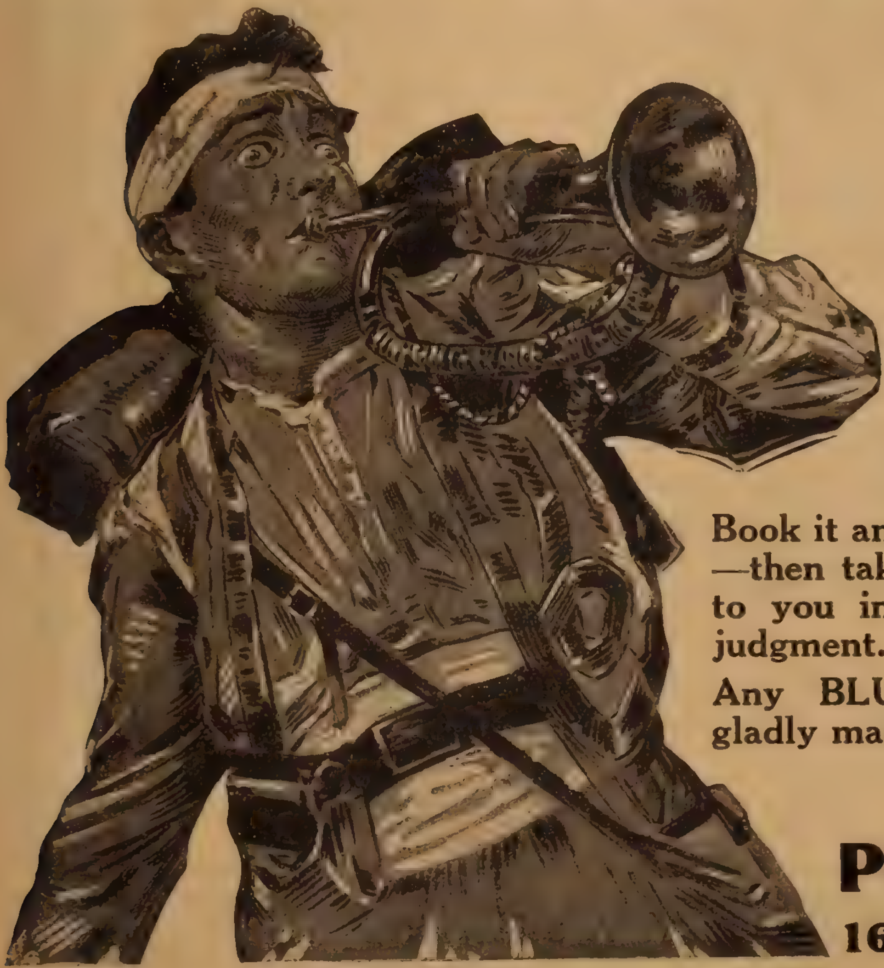
A BLUEBIRD MASTERPIECE

Featuring **RUPERT JULIAN**

WITH ELLA HALL & KINGSLEY BENEDICT

PRODUCTION BY RUPERT JULIAN

IN these days of stirring events—days when the newspapers are heralding the wonderful achievements of the glorious French arms—what other play do you recall that has such a perfect title for arousing the imagination of the people? And the play itself is wonderful in its big moments—its perfect action—its great setting—and the big punches that it puts over.



A SCREEN VERSION
OF THE NOVEL
"We Are French"
By PERLEY POORE SHEEHAN
& ROBERT H. DAVIS
IN THE ALL-STORY
WEEKLY MAGAZINE

By all means book it. Get the striking posters—the slides and the ad props that help you get the crowds.

Book it and advertise it to the limit—then take the money that comes to you in reward for your good judgment.

Any BLUEBIRD Exchange will gladly make arrangements for you.

BLUEBIRD
Photoplays, Inc.
1600 B'way, New York

CURRENT EVENTS

You know how popular the Sunday Pictorial Section of the newspaper is—how interested folks are in the "stills" that show what the world is doing. Think how much greater would be the interest of the people if these "stills" were in moving picture form. "CURRENT EVENTS" is

The Pictorial Section of The World at Large

It pictures in moving form the events that will be written into history. It shows the living, breathing, moving people actually going through the event that is of common interest to all American people. Nothing can escape its all-seeing eye.

It's There When the Big Event Takes Place
It's On the Screen While People Are Talking

"CURRENT EVENTS" is making a record for itself—it is making popular every Exhibitor's Theatre on the night it is shown. Don't wait to "think it over"—BOOK IT NOW WHILE THE OPPORTUNITY IS YOURS TO BOOK IT. If your Universal Exchange can't supply you with a print, fill in the coupon.

Universal Current Events, 1600 Broadway, New York City:

Gentlemen—Kindly send at once [particulars or print] of Current Events.

Name ....

Address ....

Town .... State ....

"MARRIED BY ACCIDENT."

Nestor Comedy.

Story by Eddie Lyons and Lee Moran.
Scenario by Tom Gibson.
Produced by Roy Clements.

CAST.

Bob	Eddie Lyons
Chauncy	Lee Moran
Edna	Edith Roberts
Her Maid	Vera Lewis
Mother	Helen Wright
Minister	Harry Nolan
Traffic Cop	Fred Gamble

Bob loves Edna, but mother objects to him because he has no money. Chauncy, his roommate, has more money than brains, and thinks he adores Edna's maid. Bob is denied the house, but sees his pal being ushered in with ceremony, and thinks that he has betrayed him. In reality, mother is to blame, for she thinks that Chauncy is after Edna, and wants his millions in the family. Bob persuades Chauncy to act as a shield for his own courtship.

Chauncy gets Edna from the house under the pretense of taking her to a matinee. Edna leaves a note for her mother, but the maid opens it, and reans that Edna has eloped with the man she loves. The maid thinks that the man is Chauncy and is furious. Mother comes running up and the two start after the couple. The elopers arrive first at the minister's and the knot between Bob and Edna is tied. Then Bob runs to avoid mother's wrath. Chauncy is the only male in evidence, and mother is happy for she thinks that the family has secured his millions. Edna then explains that she has married Bob, and the maid lights into Chauncy. Mother faints. While she is unconscious, Chauncy is united to the maid.

"A GOOD LIAR."

Powers Comedy Cartoon Split Reel.

By Pat Sullivan.

Two pickaninnies follow an old veteran, and ask him how he won his medal. He tells them that back in '61 when he was a young private on sentry duty, the enemy attacked them in an aeroplane. He managed to overcome them, and then discovered a huge bologna sausage, which was the enemy's entire food supply. He reported his find to headquarters, saying that he was sending the food supply by wireless. It duly arrived at the tent of Gen. Delivery, from Private House. He was presented with the medal for this achievement. The boys say that he deserves ten, and give him one with "Liar" on it. He is disgusted and tells them they don't know a real liar when they see one.

"THE BATTLING BELLBOY."

Joker Comedy.

Produced by W. W. Beaudine.

CAST.

The Battling Bellboy	Wm. Franey
The Chambermaid	Za Su Pitts
The Hotel Clerk	Milburn Moranti
Mrs. Pugilist	Lillian Peacocke

Bill is a bellboy with ring aspirations. Za Su is a chambermaid with a love for Bill. Milt is the dapper clerk of the hotel. Lillian and Mr. Pugilist have a quarrel, and Lillian comes to the hotel to live. Milt falls for her at once, and Bill is wild about her.

Mr. Pugilist comes to the hotel. Bill tells Mr. Pugilist what a dame he has copped off, and then shows up with Lillian. Za Su vows vengeance.

In the meantime, Milt as Bill's manager, tries to make a match between Bill and Mr. Pugilist. Mr. Pugilist agrees when he sees Bill with Lillian, and the match is arranged.

At the fight, Bill is completely knocked out. Milt loses his money. Bill learns that Lillian is Mrs. Pugilist. That floors him again.

At the hotel, Bill staggers to his feet and knocks out two guests. The manager knocks Bill down, and Za Su, who is passing, runs in and lays out the manager and Milt.

The One Best Bet of the Week

Two Reel Victor

"LIKE BABES IN THE WOOD"

Released Week of Aug. 6th

ALL Exhibitors know that there is one class of subject that gets to every one. When it is produced in an entirely original manner, with clever story, fine photography and brilliant direction—it has WINNER stamped all over it. That's the class of the two-reel Victor "Like Babes in the Wood," featuring Violet McMillan and Fred Woodward, known throughout the land as the greatest of all animal impersonators. Here is an ideal money-getting picture that will interest every kid in the world, and that will equally fascinate every adult fan in the land. Violet and her small brother get a wishing bracelet from a gypsy. They quarrel and Violet wishes that the polar bear rug was alive. It comes to life and they run from the house, accompanied by Hank, their pet donkey—impersonated by Mr. Woodward (see illustration). They wander into the wood where they see a tiger, a lion, and where a huge bird covers them with leaves. They wish they were the "Babes in the Wood," and their wish comes true, and so for two reels their amazing adventures are shown to the delight of all who see them. It is a most unusual picture and one you can boost for its novelty and its great entertaining qualities. Children will think that their favorite story book has "come alive," and shouts of joy from them will greet the unfolding of the picture—and this, by the way, is one of the most welcome sounds that an exhibitor can hear. Adults will be entertained by Mr. Woodward's extraordinary impersonation of the various animals, and by little Miss McMillan's remarkable portrayal of childhood. She is ably assisted by a real boy and looks the same age. Their charming play will please every one.

The Bear Rug Comes to Life.

"Hank."

The Man Bird.

Released week of August 6. Be sure to book this. It will get you the money.

3 Reel Harry Carey Bison
Released Week of August 6

HARRY CAREY
in
"The Soul Herder"

Maybe you'll never have the pleasure of hearing Harry Carey preach a four-hour sermon, but you and your delighted patrons can SEE his start and finish in this thrilling three-reeler. Harry had shot up a town and got in bad with the sheriff, so when he was let out of jail the sheriff gave him back his gun but no cartridges. Harry was told to "git," and he got. Out on the desert he saw a band of Indians murder a preacher, and the little daughter clung to him and called him "daddy." How Harry took the preacher's place and regenerated a town makes a thrilling picture that will tug at the heartstrings and mightily please the Harry Carey Fans. It's a whale.

Book Through Your Nearest
UNIVERSAL Exchange

Musical Setting for "The Rescue"

Specially Selected and Compiled by M. Winkler.

All music referred to may be obtained from your regular music dealer or through Carl Fischer, New York.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "
THEME—DREAM OF LOVE, (6-4 Poco Allegro) by Liszt.

	SUB-TITLES	TIME	NAME OF COMPOSITIONS
	Opening	2 Min. & 40 Sec.	Romance (4-8 Andante con moto) by Gruenfeld.
T	The curtain fell, etc.	1 Min. & 5 Sec.	Good March to action.
T	In Striving to Effect	2 Min. & 35 Sec.	Romance (6-8 Allegretto) by Rubens.
T	Nell's Telegram Arrives	1 Min. & 40 Sec.	Serenade (Allegretto Moderato) by Kautzenbauch.
T	Creston	4 Min. & 55 Sec.	.... Theme
T	I Also Found Him, etc.	3 Min. & 25 Sec.	Ein Maerchen (Dramatic Fantasia by Bach.
T	I Know Betty Told You	3 Min. & 10 Sec.	Cavatine (Dramatic Melody) by Bohm.
S	In Reception Hall...	2 Minutes	.... Theme
S	Banquet Scene	2 Min. & 40 Sec.	Valse Lente by Van Biene.
T	It Doesn't Seem To Me	3 Min. & 20 Sec.	Popular dance music. Note: This dance music must be performed on a phonograph.
T	Why Have You Come Here?	2 Min. & 10 Sec.	.... Theme
T	All Thoughts of Malice	4 Minutes	Whispering Flowers (Characteristic) by Blon.
T	Driven to Desperation	3 Min. & 50 Sec.	Serenade (Allegretto Grazioso) by Ern.
T	Could Any Fight Between Us	2 Min. & 15 Sec.	Dramatic Adagio by Kretschmer.
T	At Last the Crucial Moment	2 Min. & 5 Sec.	.... Theme
T	After You Left Me..	45 Seconds	Characteristic by Lovenberg.
T	Before I Knew It, etc.	3 Minutes	Dawn of Hope (4-4 Andante) by Casella.
T	The Web of Deception	4 Min. & 10 Sec.	Fanchette (Entr' Acte Mazurka) by Bendix.
S	Letter	3 Min. & 50 Sec.	Serenade (4-4 Moderato) by Drigo.
T	Please Get In There	5 Min. & 15 Sec.	.... Theme

MUSICAL SETTING FOR

Butterfly and Universal Pictures

Released the Week of July 23rd

"The Double Standard"

Theme—Fantasia, (Dramatic) by Bach.

1. "*Dialogue*," (Moderato), by Meyer Helmund, until "The Curcau of criminal research." 2. "*Melody*," (4-4 Moderato), by Kretschmer, until "You knew my mother." 3. "*Theme*" until "Not long after I found my sister." 4. "*Sieste*," (Dramatic Lento), by Laurens, until "The country was no place," etc. 5. "*Sweet Ponderings*," (Melodious Moderato), by Langey, until "Cury Sargent, another social slacker." 6. "*Popular One Step*," start pp, then to action, until "The agent of the anti-vice squad." 7. "*Adoration*" (Andante), by Barowski, until "The first case," etc. 8. "*Atonement*," (Andante), by Zanecnick, until "Cut out your sniveling." 9. "*Finlandia*," (Dramatic Fantasia), by Sibelius, until "Why are these men here?" 10. "*Prelude*," (Dramatic Lento), by Rachmaninoff, until "After a short recess." 11. "*Elegie*," (Moderato), by Czibulka, until "This is Ferguson," etc. 12. "*Theme*," until "The afternoon papers told the story." 13. "*Egmont*," (Dramatic Overture), by Beethoven, until "Alvira concluded that," etc. 14. "*Tendresse*," (Melody espressiro), by Ravina, (Watch for railroad effects) until "Fairbanks had never realized." 15. "*Theme*' until the end.

VICTOR—"Caught in the Act"............(2-R. Comedy)

REEL I.

1. "*Home from the Club*," Characteristic, by Laurendeau. 2. "*He's a Jolly Good Fellow*," March, by Heed, until end of Reel 1.

REEL II.

3. "*The Trout*," Characteristic, by Eilenberg, until "The fight." 4. Finale from "*Ariele*," (Allegro), by Bach, until "After the fight." 5. "*Solitude*," by Czibulka, until "You did—you signed," etc. 6. "*Martinique*," Intermezzo, by Loraine, until the end.

JOKER—"Canning the Cannibal King"..........(Com.)

1. "*African* 400 *Rag*," by Roberts. 2. "*A Cyclone in Darktown*," (A rag), by Barnard, until the end.

NESTOR—"Seeing Things" ....(Comedy)

1. "*Le Secret*," Intermezzo, by Gautier. 2. "*La Rose*," *Intermezzo*, by Ascher, until the end.

GOLD SEAL—"A Soldier of the Legion"....(3-Reels)

REEL I.

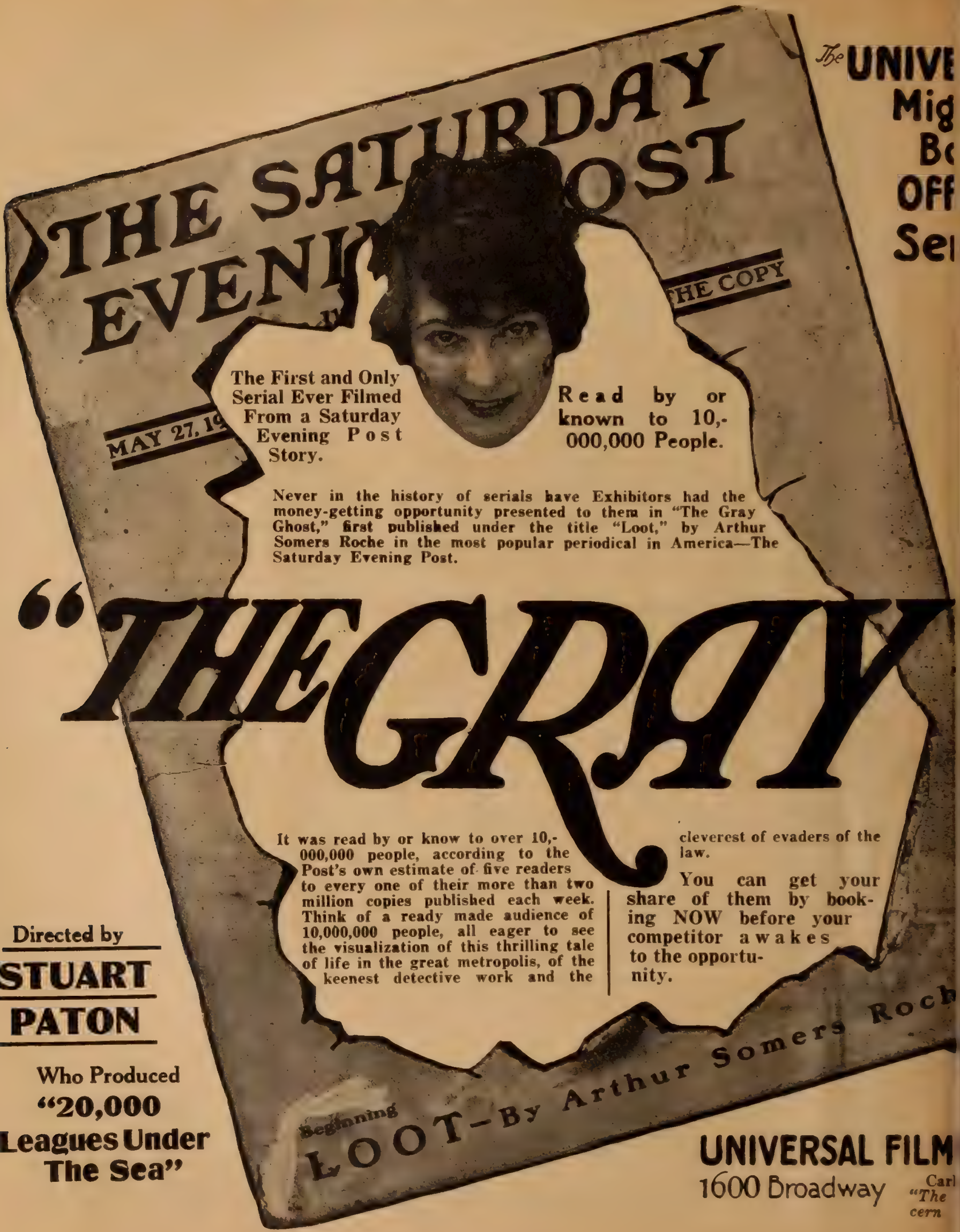
1. "*Reverie*," by Rissland, until "What's your name?" 2. "*Lunita*," Intermezzo, by Loraine, until "The birth of an idea." 3. "*Sweet Ponderings*," by Langey, until "Oriental scene." 4. "*Orientale*," by Cui, until end of Reel 1.

REEL II.

5. "*L'Adieu*," by Favarger, until "Celeste, daughter of a Cabyle." 6. "*Roccocco*," Intermezzo, by Meyer Helmund, until "Shopping in Cabyle." 8. "*Berceuse*," by Karganoff, until "For the evils have done," etc. 9. "*Presto for Duels*," by Lake, until "And as the morning dawned." 10. "*Orientale*," by Cui.

REEL III.

11. Continue "*Orientale*" until "Into the mountains." 12. "*The Tempet*," (Dramatic Hurry), by Lake, until "As the days slipped." 13. "*Melody*," by Friml, until "Change of scene." 14. "*Tendresse*," Melody,' by Ravina, until the end.



The First and Only Serial Ever Filmed From a Saturday Evening Post Story.

Read by or known to 10,000,000 People.

Never in the history of serials have Exhibitors had the money-getting opportunity presented to them in "The Gray Ghost," first published under the title "Loot," by Arthur Somers Roche in the most popular periodical in America—The Saturday Evening Post.

"THE GRAY

It was read by or know to over 10,000,000 people, according to the Post's own estimate of five readers to every one of their more than two million copies published each week. Think of a ready made audience of 10,000,000 people, all eager to see the visualization of this thrilling tale of life in the great metropolis, of the keenest detective work and the cleverest of evaders of the law.

You can get your share of them by booking NOW before your competitor awakes to the opportunity.

Directed by

STUART PATON

Who Produced "20,000 Leagues Under The Sea"

The **UNIVE**
Mig
Bo
OFF
Se

UNIVERSAL FILM
1600 Broadway

Carl
"The
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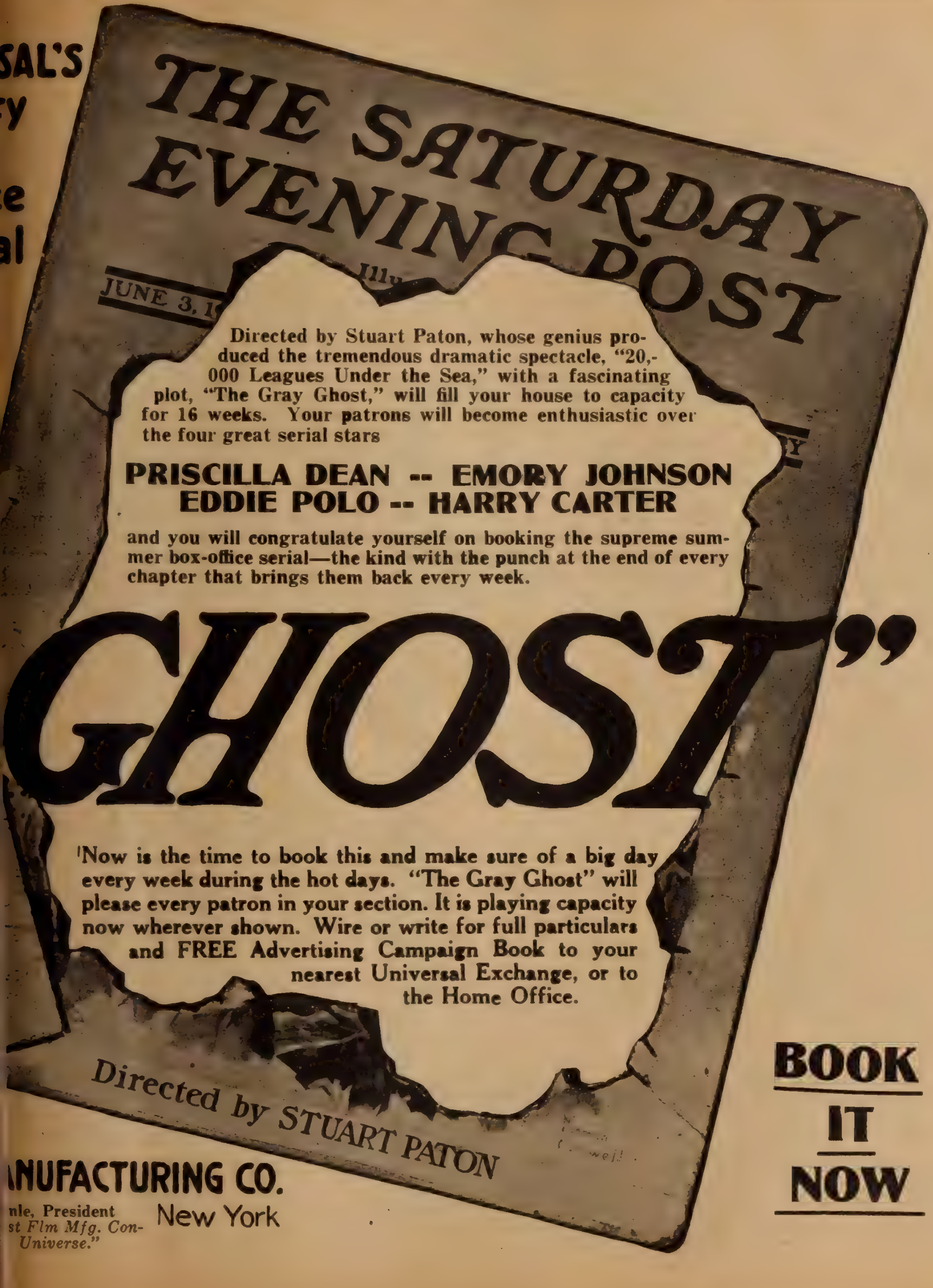


Directed by Stuart Paton, whose genius produced the tremendous dramatic spectacle, "20,000 Leagues Under the Sea," with a fascinating plot, "The Gray Ghost," will fill your house to capacity for 16 weeks. Your patrons will become enthusiastic over the four great serial stars

PRISCILLA DEAN -- EMORY JOHNSON
EDDIE POLO -- HARRY CARTER

and you will congratulate yourself on booking the supreme summer box-office serial—the kind with the punch at the end of every chapter that brings them back every week.

GHOST"

Now is the time to book this and make sure of a big day every week during the hot days. "The Gray Ghost" will please every patron in your section. It is playing capacity now wherever shown. Wire or write for full particulars and FREE Advertising Campaign Book to your nearest Universal Exchange, or to the Home Office.

BOOK IT NOW

ANUFACTURING CO.

nle, President
st Flm Mfg. Con-
Universe."

New York

Bluebird Ideas for "The Rescue"

THIS is a drama of misunderstanding and misconstrued motives. A wife sees her husband on a houseboat in what appears to be a compromising position with another woman. His motive is wholly honorable. However, she sees the affair in the wrong light and it brings about a separation. The houseboat affords a unique and effective manner of advertising. Build a prop houseboat over an auto, covering it completely, leaving an opening in front so that the chauffeur can see to drive.

Have banners on their side, reading:

> This is the Houseboat that Created the Danger
> that Brought About
>
> **"THE RESCUE"**
>
> See It at the (Name) Theatre
> (Day and Date)

Pass out cards in your theatre, prior to the showing, reading:

> Do not Doubt
>
> Your Husband—
>
> Your Wife—
>
> Your Sweetheart
>
> Misconstrued motives cause Needless Unhappiness.
>
> See an Example in
>
> **"THE RESCUE"**
>
> at the (name) Theatre
>
> on (day and date)

Send the following postal card to every name on your mailing list. If you have no list, get in touch with your Bluebird Exchange publicity department, which will be glad to help you.

Copy for Postal Card:

> My Dear Friend—Has jealousy ever sought to stifle your happiness? Perhaps it was only that you misunderstood.
>
> See "THE RESCUE" at the (name) Theatre, on (day and date), the example and the answer!
>
> Dorothy Phillips was never more charming than in this Bluebird masterpiece.
>
> It's worth while!
>
> Cordially yours,
>
> (Manager sign here),
>
> Manager (Name) Theatre.

DOROTHY PHILLIPS

James Matney, Decatur, Nebr., says: "I used 'HELL MORGAN'S GIRL' on June 23rd. A very timely picture; the best BLUEBIRD ever made; WENT OVER BIG. They like Dorothy Phillips so well."

"Hell Morgan's Girl"

Beats All Competition Wherever Shown

It is one of the most powerful capacity pullers ever produced. It crowds the house at every performance. It has proved itself to be a stronger attraction than Pickford—Farnum—Young—Kellermann—Clark—or Sweet. Any Exhibitor who has played this superb picture will tell you that it is a sure-fire winner.

BOOK IT REPEAT

You simply can't lose on "HELL MORGAN'S GIRL." Book now through your local BLUEBIRD Exchange, or BLUEBIRD PHOTOPLAYS, Inc., 1600 Broadway, New York.

"HELL MORGAN'S GIRL"

"The Little Fat Rascal"

(2 Reels—Released Aug. 8th) in which Merta Sterling does some of the most gosh awful stunts you ever saw a "plump lady" do on the comedy screen. Merta is "fattish." No gettin' away from that and for a lady of her proportions she has anything topped in the comedy field 49 ways from Sunday.

"THE LITTLE FAT RASCAL" will please your patrons. It's a good standard, well balanced comedy, full of laughs, and its an—

L-KO

with a supporting cast, including Phil Dunham and Lucille Hutton, whose work always hits the mark for sensational stunts.

BOOK L-KO'S

—and start an L-KO Komedy night in your house. People want comedies. There are so many heavy features that good comedy—L-KO Komedy—is as necessary for your show as juice for your projecting machine.
Watch for the regular weekly L-KO releases in this Magazine.

Book 'em all, thru any of the 73 Universal Exchanges

"IN THE LAND OF LIGHT AND GLOOM."

Powers Dorsey Educational Split Reel.

India is the land of light and gloom, On the one side we see the luxury of the Rajahs, and on the other the grinding poverty of the people. All classes are very religious, and adhere strictly to caste and never intermarry. We see the Maharajah leaving his palace, he is the descendant of a line which has ruled the same land for twenty-two centuries. The Nizam of Hyderbad owns more elephants than all the circuses in America, and they are always hungry. They are used for processions, parades, tiger hunting, clearing the jungle and building purposes. We see the original "Gunga Dhin" watering the elephants. Kipling has immortalized him, and this is a perfect specimen of the type of watercarrier. The elephants love their bath. In the background we see a tomb. Whenever we see one in India we know that it denotes the grave of a Mohamedan as the Hindus always cremate their dead.

BOOK THE
Russian Revolution
SPECIAL
See pages 23-35

"The **EAGLE'S WINGS"**

Endorsed by 1500 Chapters of the Daughters of the American Revolution

The "Eagle's Wings" is a tremendous drama that presents a theme of wonderful force and gripping situations without ringing in sham battles, smoke balls, jingo titles or other forms of fakery. So powerful is the story it presents that it received great commendation from high officials at Wash ington.

Book It Now

Make use of the patriotic sentiment among the patriotic clubs—The Home Defense Leagues—Daughters of American Revolution—and present this stirring picture under their auspices. Consult your nearest BLUEBIRD Exchange, or

BLUEBIRD Photoplays
1600 Broadway New York

"THE SOUBRETTE."

Joker Comedy.

Written by Tom Gibson.
Produced by Allen Curtis.

CAST.

Lizzie	Gale Henry
Zeke	Milton Sims
Cafe Owner	Charles Haefli
City Vamp	Grace Marvin

Lizzie has a sweetheart, down on the farm, and one day a city vamp arrives, and she fears that he will be taken from her. In her thoughts she sees him elope with the vamp, sees them enter a cafe, and the vamp set a trap for her innocent youth. In her thoughts she follows them and gets a job in the cafe as entertainer. She fares badly at the hands of the audience, but succeeds in getting Zeke away from the woman, who, however, stabs her in the ribs. Lizzie comes to, and finds that she has had a daydream, as she sees the vamp driving away in a wagon with a large family of kids.

Start a
BLUEBIRD.
DAY
in YOUR house

"HAMMON EGGS REMINISCENCES."

Powers Comedy Cartoon Split Reel.

Hammon Eggs is a retired actor and he cannot do anything but act. He has a lovely time on the farm acting for the cows and hens. He wanders out and meets a lot of animals, who laugh at his recitations and his dance to Mendelssohn's Spring Song. The cow says she can do better herself and proceeds to prove it. He sings an ode to the birds of spring, "Oh beautiful fish, oh birds of the sea, why do you always bite bites out of me?" One of the cows asks a hen for an egg, and then throws it at Hammon, whose recitations come to an abrupt end.

"CANNING THE CANNIBAL KING"

Joker Comedy.

Written by Chas. J. Wilson, Jr.
Scenario by C. B. Hoadley.
Produced by W. W. Beaudine.

CAST.

Inbad the Sailor	William Franey
LooptheLoop	Lillian Peacock
Priscilla Potts	Za Su Pitts
Snagtooth	Milburn Moranti

Inbad is shipwrecked on a cannibal island, and meets Priscilla Potts, the missionary, and her native servant, Snagtooth. She falls in love with him at once, but he is scared of her and runs away directly into the presence of LooptheLoop, the cannibal queen. Her bodyguard seize him and he fully expects to be boiled in their great pot. LooptheLoop becomes jealous of Priscilla, and Inbad prefers boiling to life with the missionary. Loop theLoop, however, saves him and takes him to her hut. Snagtooth then enters furtively and forces the sailor to accompany him to Priscilla, for she has promised him a plug hat if he could corral the sailor for her. Inbad escapes and is pursued by everybody. At last he jumps into the ocean and swims out of sight.

"SEEING THINGS."

Nestor Comedy.

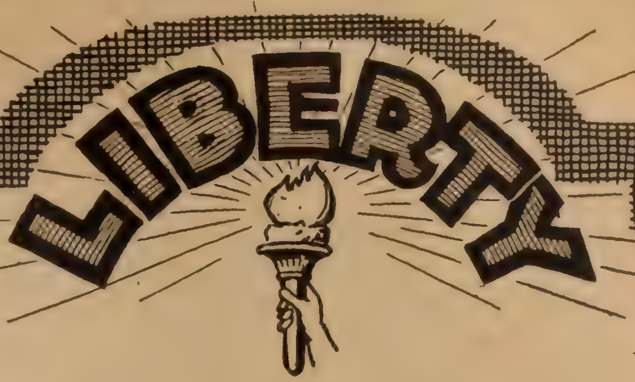
Written by Fred Palmer.
Produced by Roy Clements.

CAST.

Eddie Edwards	Eddie Lyons
Gabe Lincoln	Lee Moran
Edith Pretty	Edith Roberts
Fred Krook	Fred Gamble
Harry Chin	Harry Nolan

Eddie and Edith quarrel and he goes home, gets his valet to pack his things and leaves to sulk at Lonesome Lodge, a mountain club which is unoccupied outside the regular season.

Eddie and his valet arrive, and the latter is greatly disturbed by strange happenings that convince him that the place is haunted. These manifestations are caused by the two counterfeiters who have taken possession of the cellar of the lodge for their illegal operations. After a series of experiences that scare the colored valet nearly white, Edith and a girl friend arrive, Edith having made up her mind to make up the quarrel. The counterfeiters lock her in a room, but she is rescued by Eddie, and he sends for a minister and a policeman, the former for a little ceremony that he and Edith agree upon, and the latter for the crooks who are now captured and bound.



FEATURING

MARIE WALCAMP and EDDIE POLO

Action—speed—thrills are crowded into this wonderful production. "Liberty" is the type of play that pulls the fans to their feet with loud applause. It grips and satisfies the most blase patrons.

A 20 Episode Serial

offering 20 big clean-up weeks for every Exhibitor who books it. If you have already played this wonderful serial, play it REPEAT. It will stand REPEAT BOOKING in EVERY TOWN right at this moment. If you cleaned up on it once—MAKE ANOTHER CLEAN UP. Advertise it—boost it —crowd your house. Write or wire your nearest Universal Exchange, or to UNIVERSAL FILM MANUFACTURING COMPANY,
Carl Laemmle, President, "The Largest Film Mfg. Concern in the Universe," 1600 B'way, N. Y.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 29.

The first subject of the Universal Screen Magazine, Issue No. 29 shows the only tea farm in the United States. This infant industry near Charleston, S. C., has made encouraging progress. "Things that happen only in the movies" is the title of the next subject, which shows a hayseed arriving in New York and receiving some remarkable views of the city done by a trick camera effect. How to make money last, is the third study and shows the washing of the bills of paper currency at Washington, which allows them to be used again. Some of the new submarine chasers are then shown. We see the construction of one of them in an American shipyard, from the fiirst step to the launching of the hull. The latest in shoes, is the next subject and shows snake skins being used for these necessary articles, the price of which mounts steadily. A study in clay by Willie Hopkins, the Screen Magazine's sculptor completes the reel.

START A
BLUEBIRD DAY
IN YOUR HOUSE

REVIEW OF UNIVERSAL PAST RELEASES

BIG U.

JULY—
1—*Love's Turmoil* (Drama)
8—*The Mad Stampede* (Drama)
15—*The Punishment* (Drama)

JUNE— **GOLD SEAL.**
19—**The Brand of Hate** (3-R. Melodrama)
Tina Marshall.
26—**The Golden Bullet** (3-R. West. Drama)
Harry Carey-Fritzi Ridgeway.
JULY—
3—**A Young Patriot** (3-R. Military Drama)
Mignon Anderson.
10—**A Limb of Satan** (3-R. Drama)
Ruth Stonehouse.

JUNE— **IMP.**
16—**The Thief Maker** (2-Reel Crook Dr.)
Molly Malone-Jack Nelson.
17—*Her Strange Experience* (Drama)
JULY—
1—*A Double-Topped Trunk* (Drama)
8—*The Girl In the Limousine* (Drama)
15—*Hatton of Headquarters* (Drama)

JUNE— **BISON.**
23—**Lone Larry** (2-R. Western Drama)
Eileen Sedgwick-Kingsley Benedict.
30—**Money and Mystery** (2-R. West. Drama)
Eileen Sedgwick-Kingsley Benedict.
JULY—
7—**Harry Carey in "The Wrong Man"** (2-R. West.)
14—**Double Suspicion** (2-R. West. Drama)
Neal Hart-Janet Eastman.

JUNE— **L-KO.**
20—**Where Is My Che-ild?** (2-R. Comedy)
Dan Russell-Gladys Varden.
27—**Her Daring, Tearing Ways** (2-R. Comedy)
Merta Sterling-Lucille Hutton.
JULY—
4—**Bombs and Bandits** (2-R. Comedy)
Sammy Burns.
11—**Hearts and Flour** (2-R. Comedy)
Bob MacKenzie, Eva Novak and Chas. Ryckman.

JUNE— **BUTTERFLY.**
18—**The Flame of Youth** (5 Reels)
Jack Mulhall.
25—**Men and Beast** (5 Reels)
Eileen Sedgwick-Kingsley Benedict.
9—**The Reed Case** (5 Reels)
Allan Holubar-Louise Lovely.
JULY—
2—**Mary MacLaren in "The Plow Woman"** (5 R.)

JUNE— **JOKER.**
23—*A Burglar's Bride* (Comedy)
30—*His Fatal Beauty* (Comedy)
JULY—
7—*The Twitching Hour* (Comedy)
14—*Kitchenella* (Comedy)

JUNE— **NESTOR.**
25—*The War Bridegroom* (Comedy)
JULY—
2—*Poor Peter Pious* (Comedy)
6—**Five Little Widows** (2-R. Comedy)
Eddie Lyons-Lee Moran.
9—*Minding the Baby* (Comedy)

POWERS.

JULY—
1—*Duke Doolittle's Jungle Fizzle* (Com. Cart.)
and *In the Land of Many Temples* (Dorsey Ed.)
8—*China Awakened* (A Hy. Mayer Cartoon)
15—*Monkey Love* (Com. Cart.)
and *In the Rocks of India* (Dorsey Ed.)

JUNE— **REX.**
21—**Helen Grayson's Strategy** (2-R. Society Dr.)
Irene Hunt.
JULY—
5—**Seeds of Redemption** (2-R. Soc. Drama)
Claire Mersereau.
12—**Three Women of France** (2-R. War Dr.)
Jack Mulhall-Irene Hunt.

JUNE— **UNIVERSAL SPECIAL FEATURE.**
11—**Ben Wilson in "The Voice on the Wire," Episode No. 14, "The Light of Dawn"** (2 Reels)
with Neva Gerber.
18—**Ben Wilson in "The Voice on the Wire," Episode No. 15, "The Living Death"** (2 Reels)
with Neva Gerber.
25—**The Gray Ghost, Episode No. 1, "The Bank Mystery," with *Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.***
JULY—
2—**"The Gray Ghost," Episode No. 2, "The Mysterious Message"** (2 Reels)
9—**"The Gray Ghost," Episode 3, "The Warning,"** (2 Reels)

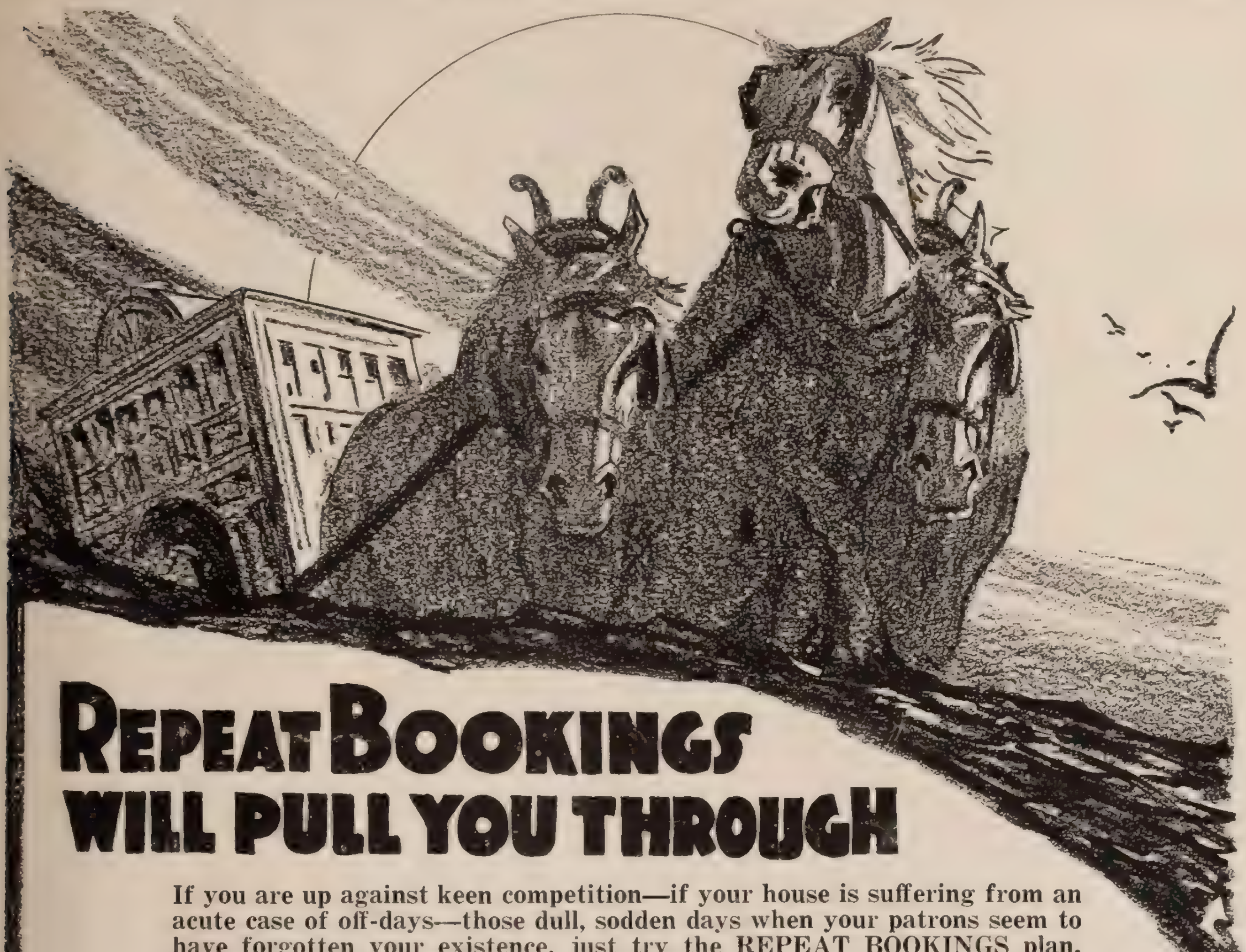
JUNE— **VICTOR.**
29—**Swede Hearts** (2-R. Comedy-Dr.)
Neal Hart-Janet Eastman.
JULY—
3—*Not Too Thin To Fight* (Comedy)
5—*Daredevil Dan* (Comedy)
Ruth Stonehouse.
10—*The Paper Hanger's Revenge* (Comedy)
12—*Meet My Wife* (Comedy)
13—**Kicked Out** (2-R. Com.-Drama)
Carter De Haven.

MAY— **LAEMMLE.**
25—**Money's Mockery** (2-R. Soc. Drama)
Douglas Gerrard-Francelia Billington.
26—*The Light of Love* (Drama)
JUNE—
6—*The Missing Wallet* (Drama)
20—*Bartered Youth* (Drama)

UNIVERSAL ANIMATED WEEKLY.
JUNE—
13—*Animated Weekly, Vol. 2, No. 76* (News)
20—*Animated Weekly, Vol. 2, No. 77* (News)
27—*Animated Weekly, Vol. 2, No. 78* (News)
JULY—
4—*Animated Weekly, Vol. 2, No. 79* (News)
11—*Animated Weekly, Vol. 2, No. 80* (News)

UNIVERSAL SCREEN MAGAZINE.
JUNE—
22—*Universal Screen Magazine. Issue No. 24.*
29—*Universal Screen Magazine. Issue No. 25.*
JULY—
6—*Universal Screen Magazine. Issue No. 26.*
13—*Universal Screen Magazine. Issue No. 27.*

UNIVERSAL CURRENT EVENTS.
JUNE—
23—*Universal Current Events. Issue No. 6.*
30—*Universal Current Events. Issue No. 7.*
JULY—
7—*Universal Current Events. Issue No. 8.*
14—*Universal Current Events. Issue No. 9.*



REPEAT BOOKINGS WILL PULL YOU THROUGH

If you are up against keen competition—if your house is suffering from an acute case of off-days—those dull, sodden days when your patrons seem to have forgotten your existence, just try the REPEAT BOOKINGS plan. Start playing BLUEBIRD Photoplays in your house—run them REPEAT. That is, give them a three-days' engagement—push them hard. Let your people know that you are going to give every one the opportunity of seeing the play by running it for THREE DAYS. This will make you independent of any unforeseen condition that may arise. It will save money for you by giving you the advantage of a sliding scale of charges. BOOK REPEAT—increase your profits by decreasing your expense. Start with these three:

Tyrone Power and Lois Weber in "The Eye of God"

An unusual drama of gripping power and big scenes of intense action. Written and produced by Lois Weber, producer of "Where Are My Children?" "The Hand That Rocks the Cradle," "Even As You and I," and many other great film successes.

Harry Carey in "The Three Godfathers" Most remarkable outdoors picture ever produced. From the Saturday Evening Post story by Peter B. Kyne. A living expression of human life that leads through every human emotion.

Mary MacLaren in "Shoes" Produced by the genius, Lois Weber, producer of "The Dumb Girl of Portici," "The Hand That Rocks the Cradle," etc. A BLUEBIRD masterpiece—a chapter from the life of a girl who sold herself for a pair of shoes. A powerful story; a wonderful production.

Book these three REPEAT. Play them for every dollar they hold for you. Book NOW through your local BLUEBIRD Exchange, or communicate with

BLUEBIRD Photoplays, Inc., 1600 Broadway, N. Y.

"GOD'S LAW"

beyond any question, the strongest, most vigorous story that has ever been filmed. Its intensity grips the spectators with a hold that cannot be loosened. So forceful—so dramatic—so virile is this story that ITS INFLUENCE WAS GREAT ENOUGH TO CHANGE THE VOTE ON CAPITAL PUNISHMENT IN THE PENNSYLVANIA STATE LEGISLATURE FROM A LOSING PROPOSITION TO AN ALMOST WINNER.

Direct Bookings Accepted in Unsold State Rights Territory

"GOD'S LAW" offers you the BIG OPPORTUNITY to feature a story that will make a tremendous impression on your patrons—that will play capacity for your house at every performance—that will turn in the biggest profits you have ever got out of any other booking.

Written and Produced by

LOIS WEBER

Producer of such successes as "Where Are My Children?" "Shoes," "Hypocrites," "Jewel," "Scandal" and others.

Direct Bookings are Now Accepted on All Unsold State Rights Territory

Direct bookings will also be accepted (until further notice) on Lois Weber and Phillips Smalley's "EVEN AS YOU AND I" and "THE HAND THAT ROCKS THE CRADLE"—direct from Broadway run.

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President.

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway,
New York.

VOL. 4, NO. 24

The Museum of Modern Art
LIBRARY
Periodical

JULY 28TH 1917

The MOVING PICTURE WEEKLY

Ruth Stonehouse
in
"Follow
The Girl"

Butterfly
Picture

KID
NUMBER

PRICE 10 CENTS

Bluebird SPECIAL

"Mother o' Mine"

ON OUR RECOMMENDATION

Arrange to See "Mother o' Mine" at Your Nearest BLUEBIRD Exchange —You've Never Seen Anything Like It

It's a

Bluebird SPECIAL

Rupert JULIAN and Ruth Clifford Bluebird Stars

In—the **special** BLUEBIRD Photoplay, "MOTHER O' MINE," without a doubt, the most delightful human-interest play of the season. A BLUEBIRD that surpasses the average high class feature as a classic surpasses a novice. Those showing BLUEBIRDS should triple their receipts. Those about to book BLUEBIRDS WILL FIND THIS FEATURE A MAGNIFICENT OPENING PICTURE. Book through any BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

Ruth Stonehouse

Butterfly Star in "Follow the Girl"

WITH ROY STEWART & A NOTABLE CAST

THE DRAMATIC ROMANCE OF A LOVABLE IMMIGRANT

DIRECTED BY L. W. CHAUDET

PRODUCED BY THE UNIVERSAL FILM M'F'G COMPANY : CARL LAEMMLE, PRES.

BOOK THRU ANY BUTTERFLY EXCHANGE OR WRITE DIRECT TO THE UNIVERSAL FILM M'F'G COMPANY : 1600 BROADWAY, N.Y.C.

Jack Mulhall

Butterfly Star

"The Midnight Man"

A THRILLING STORY OF LOVE, SAFE-CRACKING AND BIG BUSINESS :- DIRECTED BY ELMER CLIFTON
PRODUCED BY THE UNIVERSAL FILM MFG COMPANY
BOOK THROUGH ANY BUTTERFLY EXCHANGE OR WRITE DIRECT TO UNIVERSAL FILM MFG COMPANY
1600 BROADWAY, N.Y.C.

FEATURING

Herbert Rawlinson

"COME THROUGH" is a galloping, headlong story with a plot that is different—an action that pulls the fans forward—a fascinating, enthralling, clever drama.

"COME THROUGH" is George Bronson Howard's greatest thriller, done in seven magic reels.

Direct Bookings Accepted

Until further notice, DIRECT BOOKINGS WILL BE ACCEPTED IN ALL UNSOLD STATE RIGHTS TERRITORY through any Universal Exchange.

An Unusual State Rights Opportunity

"COME THROUGH" has received highest praise from every critic in every city it has been shown. Not one adverse criticism has been written—some record. This is your assurance of the way you can present this great suspense drama to EVERY Exhibitor in your territory. For STATE RIGHTS, address State Rights Department,

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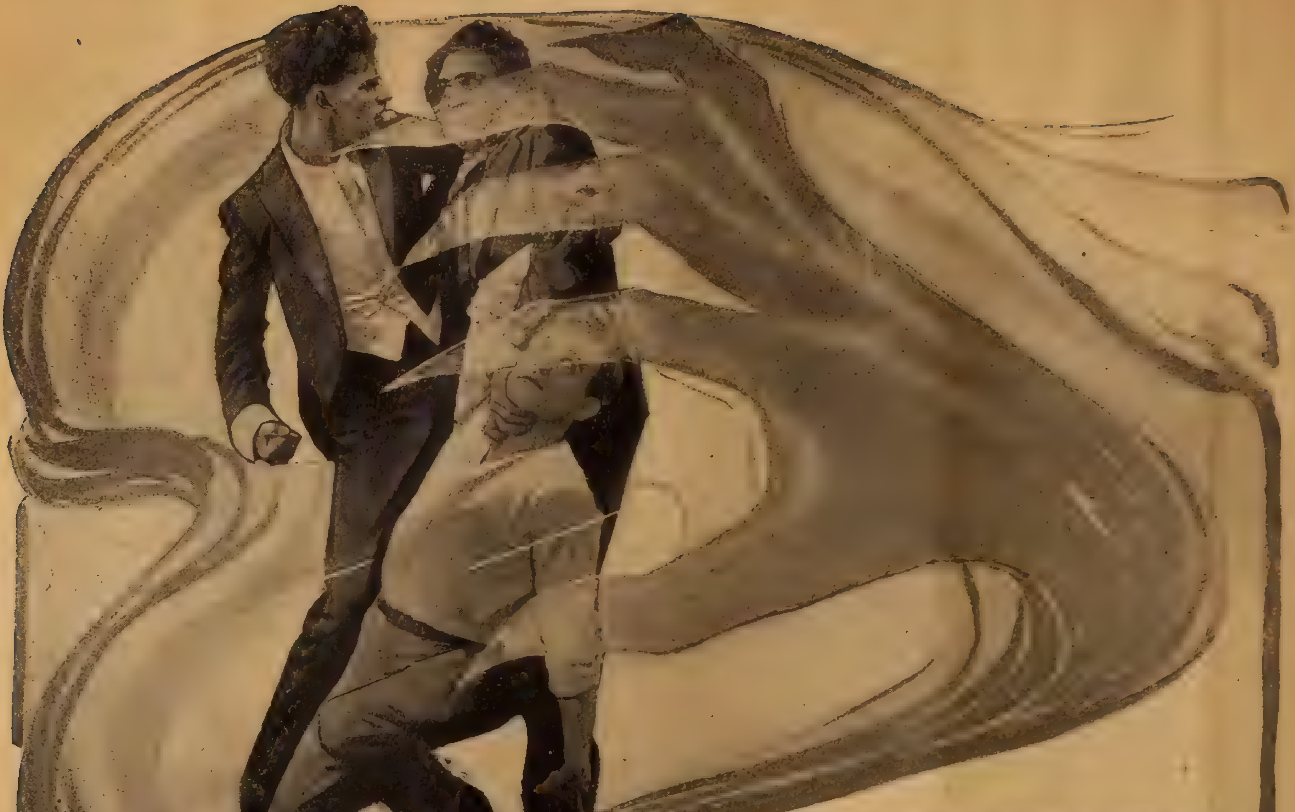

The First Serial Ever Filmed from a Saturday Evening Post Story

(DIRECTED BY STUART PATON.)

10,000,000 POST READERS Want to SEE

"The Gray Ghost"

According to the POST'S own estimate of five readers to each copy weekly, over 10,000,000 people read or know of the thrilling story, "LOOT," by Arthur Somers Roche, on which the "Gray Ghost" serial is based. There is a ready-made audience in your town waiting to see this 16 episode picture. A lavish production, featuring four great serial stars—

Priscilla Dean — Eddie Polo — Emory Johnson — Harry Carter

Directed by STUART PATON, who produced the marvelous "20,000 Leagues Under the Sea." It is the UNIVERSAL'S Great Summer Box-Office Serial—playing to capacity wherever shown. Book through your nearest Universal Exchange, or

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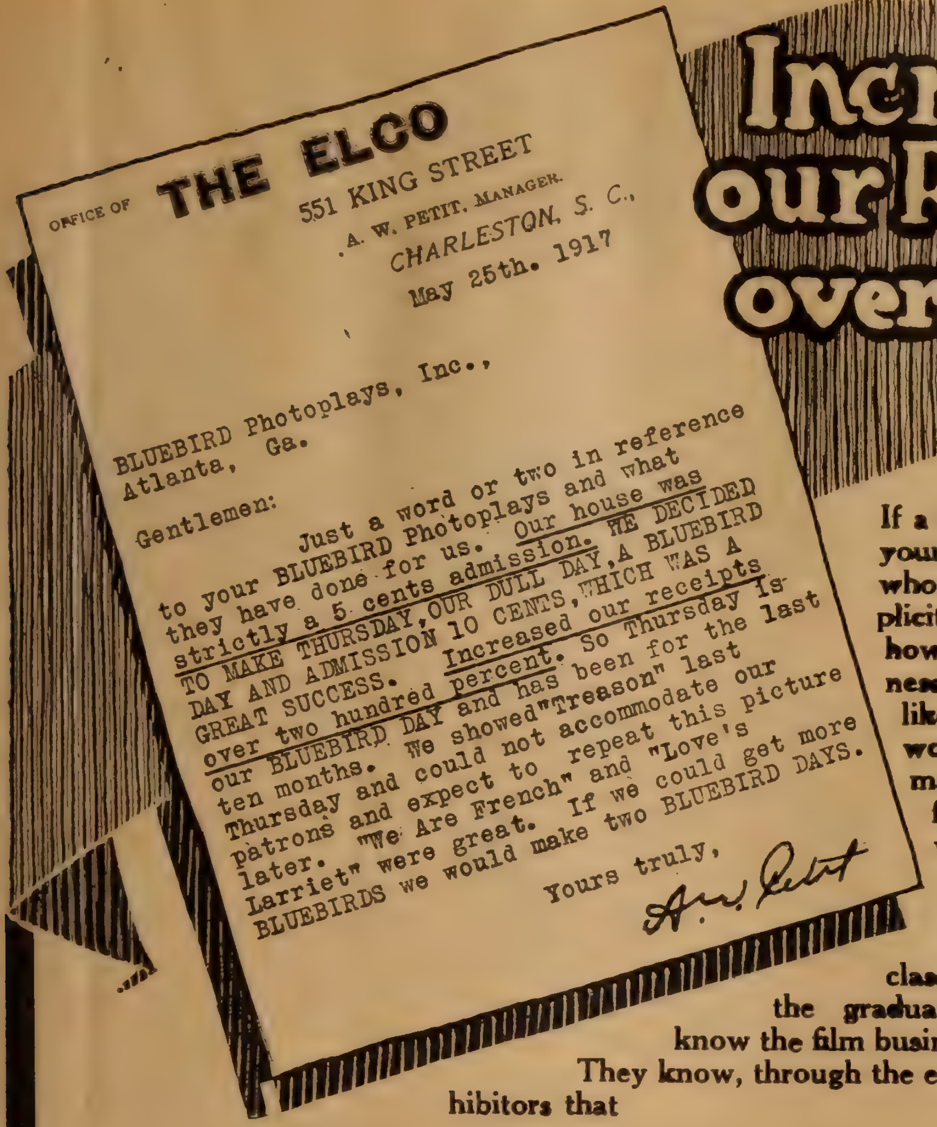


OFFICE OF **THE ELCO**
551 KING STREET
A. W. PETIT, MANAGER.
CHARLESTON, S. C.,
May 25th. 1917

BLUEBIRD Photoplays, Inc.,
Atlanta, Ga.

Gentlemen:

Just a word or two in reference to your BLUEBIRD Photoplays and what they have done for us. Our house was strictly a 5 cents admission. WE DECIDED TO MAKE THURSDAY, OUR DULL DAY, A BLUEBIRD DAY AND ADMISSION 10 CENTS, WHICH WAS A GREAT SUCCESS. Increased our receipts over two hundred percent. So Thursday is our BLUEBIRD DAY and has been for the last ten months. We showed "Treason" last Thursday and could not accommodate our patrons and expect to repeat this picture later. "We Are French" and "Love's Larriet" were great. If we could get more BLUEBIRDS we would make two BLUEBIRD DAYS.

Yours truly,
A. W. Petit

Increases our Receipts over 200%

If a close friend of yours — a man in whom you had implicit confidence—told you how to increase your business 200 per cent, you'd be likely to act on his advice, wouldn't you? It is human nature to take a friend's advice — that's what he is for.

The BLUEBIRD Company started in at the kindergarten class and went through to the graduation exercises. They know the film business from soup to nuts. They know, through the experience of many Exhibitors that

A Bluebird Day Will Increase Profits

Facts are facts always—nothing or no one can change them. We know that it is a fact that every Exhibitor who has tried a BLUEBIRD DAY for one month—four weeks—has continued the day, because it paid him. He must believe the evidence of his own eyes—the evidence that he puts into the bank. You can get into the same BLUEBIRD DAY crowd if you really want to. You can get the crowds into your theatre any one day each week you say. Ask your local BLUEBIRD Exchange for more details—or ask

BLUEBIRD Photoplays, Inc., 1600 B'way, N. Y.

Stuart and Hazel.

The Girl and The Garter
AT THE GRAND OPERA HOUSE
Seat Sale Thursday

"Take the pestilential thing away!"

Franklyn Farnum in "The Clean-Up"

THE Purity League and the League of Personal Rights were tearing Weston to pieces between them, when Stuart Adams, the advance agent of the Broadway show, "The Girl and the Garter" hit the town. That is the beginning of the story of this Bluebird Photoplay, written by Waldemar Young, and produced by Wm. Worthington, with Franklyn Farnum as the advance agent, and Brownie Vernon as his Weston sweetheart. An amusing story, delightfully presented, runs like this, and makes charming entertainment for the dog days, or any other days, for that matter.

While waiting for a train, Stuart Adams, advance agent for "The Girl and the Garter," gets a telegram from his manager, telling him to "start something," as business has been very bad. Aboard the train he reads a letter from Hazel Richards, of his old home town—Weston. She tells him that her father is going to make every effort to prevent his show from playing there. Sitting across the aisle from him on the train is Vera Vincent. They strike up an acquaintance and are chatting, when two strange men—Byers and Linden—pass down the aisle and halfpause, shooting a flash of recognition at Vera.

In the old home town of Weston, Hazel Richards is waiting for Stuart. When she sees him get off the train with Vera and help her into a hotel bus, she draws back into a doorway. The other two men also get off and drive to the hotel in the bus. Hazel goes home in her roadster and complains to her mother of a severe headache. Stuart tries to reach her by phone from the hotel, but her Aunt Helen answers the phone and says that she is not in. Later her mother learns of this and tells Hazel, who immediately gets into her roadster and drives down-town, looking for Stuart.

In the meantime, he has overheard one of the two strange men address Vera by the name of "Maizie," and he is puzzled. He figures that the three of them are crooks. In connection with the exploitation of his show, he calls on the city editor of the afternoon newspaper and gets him to get an interview with old man Richards, Hazel's father, on the fact that he will attempt to stop it from playing in Weston. Richards, by his own statement, went to see the show the last time he was in New York "just to see how shocking it was." The interview is published and pleases every one. Hazel arrives at the bank while the reporter is there, and drives him back to the office. She and Stuart meet in front of the office, and

BLUEBIRD PHOTOPLAY. Story and scenario by Waldemar Young. Production by William Worthington, with Farnum as the advance agent of a Broadway show and Brownie Vernon as his small-town sweetheart.

(*Copyright* 1917, *Bluebird Photoplays, Inc.*)

CAST.

Stuart Adams	Franklyn Farnum
Hazel Richards	Brownie Vernon
James Richards	Marc Fenton
Mrs. Richards	Mae Talbot
Miss Richards	Martha Maddox
Vera Vincent	Claire McDowell
Joe Byers	Clyde Benson
Ed Linder	Albert MacQuarrie
Wilbur McBean	William Human

CLEAN UP WESTON
MAYOR
We Want Our Rights

"No, no; I insist upon the show's playing Weston!"

The crooks are arrested.

Stuart impulsively kisses her. Members of the Reform League, of which her father is the head, see this and hurry to him with the news. Stuart and Hazel go for a drive. Richards invites Wilbur McBean, a clerk in his bank, out to dinner that evening. Stuart and Hazel drive to the park and are so engrossed in their enjoyment of the afternoon that they pay no attention to the time. The result is all kinds of trouble when Hazel gets home.

There is to be a parade of the Purity League on Thursday morning, so Stuart arranges a parade of the Personal Liberty Party. That same day his box-office sale opens. Richards is serene in the conviction that, even if he cannot stop the show, he has convinced the people that it is not fit for them to see. But a line waits all night to buy tickets. There is to be a mass meeting of the Purity League on Thursday night. Stuart challenges Richards to a debate on the local issues at that meeting.

Meantime, the crooks have been busy. They have sent Vera to Richards with a fake letter of introduction, the idea being for her to get the lay-out of the bank. She does her work well. Just before the meeting, however, she stops Stuart in the lobby of the hotel and asks for his help. He goes with her to the bank. He and she enter with a key that she has. On the floor in the moonlight, is the bound and gagged body of the night watchman. She leads Stuart to the president's office. He dimly discerns the forms of policemen along the wall. A few moments later, Linder and Byers enter through the front door, which has been left open by Vera. They see the body on the floor, and are satisfied that she, their confederate, has done all her work well. They enter the president's office. She switches on the lights. They are placed under arrest. One of them, slipping away, is bowled over by Stuart and captured. Richards crawls out from under the desk and thanks Stuart. Vera discloses her identity. She is a secret agent of the New York police, out to get the two slickest crooks in the country "with the goods on."

"You take me in instead."

Richards takes Stuart to the mass meeting in his limousine. It is an armed truce. At the stage door, Stuart receives a telegram from his manager, telling him the show is closed. Stuart is hard hit. Called upon to address the meeting, however, he has a great idea. He tells the crowd that what is wrong with the town is the constant fighting and bickering. He says that it needs some one to make a great sacrifice.

"I myself will make that sacrifice," he declares. "I will voluntarily cancel the engagement of my show in this town."

Richards, not to be outdone in a spirit of good-will and sacrifice, insists that the show play there. Stuart, however, is firm and wins his point. He makes his great sacrifice.

Hazel and Stuart had planned to elope that night after the meeting. Aunt Helen, however, finds Hazel packing a grip in her room, and locks the door.

Richards, following the meeting, insists upon Stuart's going home with him. Stuart, thinking of his engagement to meet Hazel at the station, tries to get out of it. Strong men lift him to their shoulders in their enthusiasm for his great sacrifice and carry him to Richards's car, putting him in it. And, of course, at Richards' home, he finds Hazel.

SEE THE GIRL AND THE GARTER
ESTERN UNION

Stuart's bright ideas are limitless.

NEW INVENTION TO PREVENT SCREEN GLARE.

INVENTORS of all sorts of things pertaining to motion pictures find their way to Universal City to demonstrate their ideas. One which quite impressed the technical staff of the picture capital was a new screen which is said to hold all light, yet prevent glare. The screen will also show a much finer tone of photography than the ordinary ones, and its inventor, C. G. Benson, of Sacramento, also claims that it will prevent distortion of pictures from any angle.

SCENES FROM THE BUTTERFLY PICTURE JACK MULHALL IN "THE MIDNIGHT MAN"

HARRY CAREY in "THE SOUL HERDER"

Mary Ann calls her new daddy.

Cheyenne leaps on Pete.

The parson's burial.

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

THE Moving Picture World, which usually ignores pictures under five reels in length, devoted a special review to "The Soul Herder," the three-reel Bison, written by George Hively and produced by Jack Ford, with Harry Carey as his star. Says the World:

"An excellent picture in every way. . . . Harry Carey rides down declivities with skill that puts to shame certain parts of Italian cavalry riding stunts. This is an excellent picture for children of all ages. . . . After Harry enters the pulpit, a delicious humor enters the picture. . . . It would certainly convert those who refuse to admit that Western movies can have a strong moral tone."

Cheyenne Harry was a terror of Saturday night, but Sunday morning in jail found him quite tame. The sheriff came to let him out, and Cheyenne sheepishly asked what he had done this time. The sheriff explained that he had tried to shoot up the town, and that he had emptied his guns in consequence. He returns them, now, to Cheyenne unloaded, and tells him that they can spare him. Cheyenne rides out into the desert vaguely, and presently sees a prairie schooner, with a man and a child getting breakfast, beside it. In the distance, his keen eyes spy some vagrant Indians, attracted to the lonely outfit in the hope of picking up something. Harry has no wish to meet them with unloaded weapons, and crouches behind his horse in the brush.

The man with the child is the new parson of Buckhorn, on his way to one of the worst plague spots in the country. He attempts to parley with the Indians, having told the child to hide. They shoot him. From his hiding place, Harry looks on impotently. When the Indians ride away, he approaches, and tries to comfort the frightened child. She sobs for her father. Harry buries the body, and Mary Ann tells him that if he is to be her new daddy he will have to wear his clerical waistcoat. To please her, Cheyenne puts in on. They set out for Buckhorn together.

BISON Three-Reel Western Drama, starring Harry Carey. Written by George Hively and produced by Jack Ford. A powerful story wonderfully told of how a whole town was made to hit the trail.

CAST.

"Cheyenne" Harry	**Harry Carey**
The Parson	**Jean Hersholt**
Jane Brown	**Fritzi Ridgeway**
Mary Ann	**Elizabeth Janes**
"Chuck" Rafferty	**"Hoot" Gibson**
Topeka Jack	**Vester Pegg**
Bill Young	**William Gettinger**

Jane Brown is the organist, a fair flower in a rank field. She is eagerly awaiting the parson, her brother-in-law. When Harry arrives, she impulsively kisses him, to his intense embarrassment. He enters the house, seeing no way out of the predicament. A few days later, trouble begins when Harry meets Topeka Jack, the boss of the town, and his henchman, Bill Young. Bill tells Cheyenne that they are satisfied with the deck as it is, and don't want a new deal. In a few minutes the two men are fighting. Jane comes running up. She is horrified to see a parson so engaged, and it dawns upon her that he cannot be what he pretends to be. When the fight is over, and he has thoroughly defeated Bill, she turns on him and denounces him as an imposter. He leaves her house, but not the town.

Little Mary Ann falls ill from the effects of her long trip, and in her delirium she constantly calls for her "new daddy." The doctor searches out Cheyenne and tells him that it will go ill with the child if he does not return. When Jane sees his wonderful gentleness with the little girl, she realizes that he cannot be a bad man. She tells him so, and asks him to stay. He says that if she thinks so, he may be able to do something with the rest of the town.

"Chuck" Rafferty, an old range mate of Cheyenne's, arrives in town, and is much amused at Harry's new job. He is a good sort and offers to help him. Every Sunday for three weeks the two hold a lonely service in the church. The fourth Sunday, Cheyenne resorts to new tactics. He enters the saloon with drawn guns and forces the entire company into the church. He says that they have missed an hour of preaching three Sundays, so to-day they are to have a four-hour sermon. When some of them slumber, he wakes them with some very accurate shooting. He also takes up a collection at the point of a gun, saying:

"The Lord loves a cheerful giver, boys, and it's time some of you attracted his attention."

Topeka Jack and Bill Young are desperate. Topeka says:

"When a fellow like that goes nutty over a regular girl, it's hard to know how good he'll get."

(*Continued on page* 20)

Grown-up Kids Who De

Ruth Stonehouse.

RUTH GOES FISHING.

RUTH STONEHOUSE is never so happy as when she is playing a "kid part." She wrote, directed and acted the lead in her series of Mary Ann Kelly stories, just to give herself the satisfaction of experiencing the feelings of a little girl again. She understands the scruples of Peter Pan who refuses to grow up. In the picture she is dressed as the immortal Huck Finn, and there was a reason for it. She was asked to do so, that the picture might be used for the cover of a coming "Song Hit in Photoplay," which the publishers were getting out. Ruth was selected as a splendid exponent of Mark Twain's most human character. She is on the cover of this issue of the Weekly in the same rig.

Ruth has had some experience, too, in playing boys' roles in the movies. But her most successful one was a burlesque boy in the Victor comedy entitled "Daredevil Dan." In it she played the role of a little girl who wanted to be a grown-up detective, and for that reason she put on her father's clothes, and sure enough (this could only have happened in the movies), she discovered a conspiracy and had the whole bunch arrested. Old Sleuth, go get the air.

RUTH AS A TWELVE-YEAR-OLD.

RUTH CLIFFORD is another "grown up" who can impersonate a twelve-year-old without much difficulty. She is doing it in the picture, which was taken from her feature, "A Kentucky Cinderella," in which she was starred with Rupert Julian under his direction. It is Ruth, you know, who is such a believer in physical training for actresses that she is taking lessons in athletics from no less a person than Eddie Polo, now enlivening "The Gray Ghost" with his prowess.

Of course, it is not so very long since Ruth was twelve, and the fact that she can remember so well what she did then, and how she did it, is not proof of an extraordinary memory. When she came to Universal City to play in moving pictures, before Bluebird claimed her, she tried unsuccessfully to masquerade under the disguise of twenty-one. Ruth is a good actress, and she might have gotten away with it, but when they said "Sign on the dotted line" to her, her conscience smote her at the last moment, and she confessed with blushes to the deception. She was not quite nineteen then, and that is less than a year ago.

Donna Drew as she appears in the "The Lair of the Wolf."

Ruth Clifford.

ABOUT DONNA DREW.

DONNA DREW is really quite a bit older than she looks in this picture. She is playing the lead in the coming Butterfly Picture, "The Lair of the Wolf," and this is a scene from the first reel. Donna managed to make herself very conspicuous in the other Butterfly "The Flame of Youth" with Jack Mulhall. She did so well with this, which was her first role of any importance, that she was selected for the lead in "The Lair of the Wolf," a story of impenetrable mystery, which she helps to unravel.

Donna is her real name, but Drew isn't. She was born to the name of "Moon," but all decided, herself included, that her patronymic did not fit her at all. They hunted through the family genealogy to find a cognomen which would suit, and at last hit upon Drew, which was adopted with enthusiasm. Donna declared that she is going to do her very best to live up to the name which is part of the tradition of theatrical America.

The Camera's Truthfulness

EDITH ROBERTS, STAR DETECTIVE.

EDDIE LYONS and Lee Moran, the comedians of the Nestor Universal Company, are willing to bet that as a sleuth their leading lady, Edith Roberts, out-Sherlocks the great Holmes himself. And this is the reason of their recommendation. She did not have to dress in this costume to do it, either. That was for another purpose. Cute boy, eh?

They were all working on a Nestor called "The Bright Lights," one unusually warm afternoon, and Eddie had to bribe the cafe proprietor, played by an extra man, to lend him a waiter's garb. He had some stage money in one pocket, and his real roll in the other, and in mistake he gave the man the wrong roll. The extra man pocketed the bills and left the stage, his work finished, for parts unknown. In a few minutes, a desperate, wild-eyed comedian was rushing up and down the set, crying:

"Seen anything of a big extra man with a roll of real money in his stage clothes?"

The afternoon had been so warm that the two comedians had planned to skip to the beach as soon as their work was over, and their trip depended on the recovery of the money. Moran aided the search, and the two frantically interrogated every one they met. Seeking consolation, they recited their tale of woe to Edith Roberts, their little leading lady, describing the extra man in terms more forcible than elegant.

"Wait here till I come back," said Edith cryptically and dashed away.

Presently she returned, waving the bills triumphantly aloft.

"Where did you find them, life-saver?" demanded the boys.

"Why," she replied, "you went everywhere but the right place. The extra man did not know it was real money, and of course, he forgot all about it. I found it over in the wardrobe building in the pocket of his costume."

Edith and her mother were then promptly voted in on the beach party.

Edith Roberts.

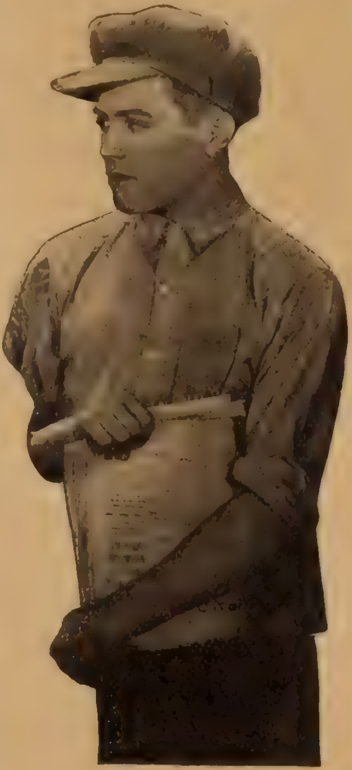
THE LITTLEST GROWN-UP IN PICTURES.

Violet McMillan.

VIOLET McMILLAN is one of the most successful impersonators of children who plays for the screen. One reason for this is that Violet stopped growing while she was still a child's size and that she has the smallest "adult" foot in the world outside of the Chinese Republic (or is it Empire this week?). She is the champion "in and outer" of the films, dividing her time between vaudeville and the screen. Just now she is at Universal City making five reelers, under the direction of Eugene Moore. On another page in this issue will be found the story of the Victor, "Like Babes in the Wood," in which Violet plays the child as only she can play it.

The cut is taken from a five-reel picture called by the working title of "Nancy's Baby," which was written by Judge Willis Brown, the famous educator, and promoter of "Boy's Cities." Violet is a little girl who impersonates a newsboy in order to earn enough to keep her baby sister from the "Children's Home."

All last year Violet was a headliner on the Orpheum Circuit, the elite stamping grounds of the two-a-day. She billed herself as The Universal Girl and in her act showed bits of the films she acted in last year when she was at Universal City. She is working now under a director new to Universal City, Eugene Moore, and her cameraman is George W. Lawrence, who shot "The Nature Man."



Antrim Short.

ANTRIM IS GROWN-UP.

ANTRIM SHORT used to be classed among the child actors, but he is really almost grown up now, as his work in the recent Bluebird, "A Jewel in Pawn," opposite Ella Hall, proved. In this he began as a paper boy, and ended as the married hero! That was certainly going some for Antrim. He is so big now that he has difficulty in convincing the directors that he is a boy at all, and he certainly makes a very manly young man. As a kid he made his biggest hit in a single reel Lois Weber picture called "There's No Place Like Home," and another Lois Weber picture, "The Flirt," a five-reel Bluebird.

"There's No Place Like Home" is a classic. Some time the Universal will issue a catalogue of wonderful pictures of this kind, and this one will be near the top of the list.

KID PICTURES A

(No. 185. Straight-from-the-Shoulder Talk by Carl Laemmle, President of the Universal Film Manufacturing Company.)

WE'VE mixed an unusually large number of "kid" pictures in with our other releases this summer because, in the first place, light stuff is the best entertainment for the hot days and nights and, in the second place, the people always like pictures in which the cuteness and prettiness of children are shown to the best possible advantage.

You've noticed how easy it is to bring a soft smile of love to the faces of your patrons whenever children or even domestic animals are flashed on the screen. It doesn't matter what causes the soft smile, but the fact remains that it pleases the people and draws them back again to your theatre.

One of the best examples of this sort of entertainment is found in many scenes showing children in the cinemasterpiece, "Parentage," which Hobart Henley directed for the Universal and which we sold to Mr. Seng.

That's a corking good picture to show during the summer months, or any other months for that matter. But it is especially the kind you ought to book in summer when you must use every possible inducement to keep the people coming in paying numbers to your theatre.

Exhibitors who have shown 'Parentage" have found that the people talk about the kid scenes more than anything else in the picture—in fact more than they have talked about any pictures they have seen for months.

This helps to prove that the Universal policy of releasing an extra large number of kid and domestic animal pictures for the summer months is the best possible way to help the exhibitor.

We've gone through the picture mill for a good many years. We can remember the time when we thought it

GOOD SUMMER DIET

inadvisable to release light stuff during the summer because we figured that we had to give the people a constant succession of thrills in order to arouse their interest during the hot spells. We've turned right about face on this, and the present policy is by far the better one.

Whether you've ever given it any thought or not, the fact remains that the Universal exhibitor has a decided advantage over all others in that he always has a bigger variety to select from than his competitor has. If we confined ourselves to kid pictures it would be bad business. The same thing would be true if we confined ourselves to thrillers. So we strike a happy medium by serving just the proper dose of each kind each week.

The Universal not only offers the best balanced variety of weekly releases in the world, but it pays more attention to the exacting needs of the exhibitor every week of the year than any concern in the business.

Call at the nearest Universal exchange and take a look at some of the current releases, not only the kid pictures but the others. If you don't find exactly the summer program you want in the Universal's variety, then it simply doesn't exist anywhere.

Don't forget that the more you give the people what they want when they want it the more you will help in the nation-wide movement to "keep the movies moving" this summer—and the more money you will jam down into your jeans.

Universal Film Manufacturing Co.
CARL LAEMMLE, President

The Largest Film Manufacturing Concern in the Universe

1600 Broadway New York

The MOVING PICTURE WEEKLY

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PAUL GULICK.................................. Editor
M. WINKLER.............................Music Editor
PETER PEPPER........................... Interviews
MARJORIE HOWARD.................. Interviews
JOE BRANDT.....................Business Manager
JULIUS BERNHEIM.....Minneapolis Corresp.
KINTARO SAKAMOTO..Japan Correspondent
ROBERT S. DOMAN.....London Correspondent
BURTON RICE.............................Paris Artist

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Treed by Wild Pigs

THE filming of the Bluebird Photoplay, "The Show Down," most of which was accomplished in Santa Cruz Island and in Palm Canyon, was enlivened for the company by several wild pig stunts, in which sport the entire party became proficient. Jean Hersholt, one of the players, brought back several pairs of tusks, six inches in length, as a proof of his prowess with the spear and the gun; while most of the actors of the company had at least one pair to their credit.

The small wild pig can be hunted with spears, but the large animals are too ferocious for that slight weapon, and the men went after them with guns. Several of the biggest charged directly at the actors, among whom were Hersholt, George Hernandez, Arthur Hoyt, George Cheseboro and Edward Cecil, and they had to do some lively sidestepping to get out of the way. Mr. Hersholt and Miss Myrtle Gonzalez, who play leads in the picture, accompanied one of the hunting parties, one day, simply to watch the sport. They became separated from the others, and suddenly a big hog broke out of the undergrowth directly in front of them. They had neither gun nor spear, and lost no time in taking to the tall timber. Hersholt jumped for one tree, and Miss Gonzalez for the other. The wild hog selected the tree in which the actor was perched, and made himself comfortable there, apparently for a long stay. Occasionally he would glance up from one tree to the other, in a fashion which made the two players decidedly uncomfortable. It was not until two hours later that the director and the others traced the missing members of the company; and when they did appear, the hog charged the whole party. A well-placed shot, however, took all the fight out of him; when weighed, he tipped the beam at 300 pounds.

Scene from the coming Bluebird, "The Show Down."

SEVEN THOUSAND DOLLARS WORTH OF PEARLS

SEVEN thousand dollars worth of carefully selected pearls play an important part in the Butterfly Picture, "The Midnight Man," starring Jack Mulhall, and directed by Elmer Clifton. The pearls were borrowed by Clifton from the firm of Ivan Berry and Co., leading jewelers of Pasadena, California, and he did not have an easy minute until they were returned to their owners.

Many of the scenes of the picture were taken at Pasadena, and the company invaded the Maryland Hotel in force, to film incidents in the story. Hundreds of tourists were witnesses of the progress of the play, finding the show too fascinating to leave. The players worked surrounded with an enthusiastic audience all the time. Both Clifton and his young star, Jack Mulhall, are sticklers for realism, and they declared that the use of ordinary imitation pearls would spoil the picture, as they always show on the screen by their irregularity and lack of lustre that they are not the real thing and destroy the intensity of the plot in this way. In this case, they are particularly important, for the whole theme centres upon the theft of the pearls. So Clifton set out on a borrowing tour, and succeeded in persuading Berry and Co. to lend him a string valued at seven thousand dollars, on the condition that several special police should be on hand to guard them all the time they were away from the store's safe deposit vault.

"I heaved a sigh of relief," said Clifton, "when I saw the pearls back in the hands of their owners. It is too much to have seven thousand dollars' worth of beads in one's care besides the responsibility of a five-reel picture."

Scene from the coming Butterfly Picture, "The Midnight Man."

Ruth Stonehouse
in
"FOLLOW THE GIRL"

BUTTERFLY Picture. Written by Fred Myton and produced by Louis W. Chaudet. The tale of how a little Swedish immigrant found her heart's desire in the land of the free.

THE longing in the heart of a little Swedish girl for the freedom and opportunity of the New World; her departure from her cottage home, and her subsequent adventures in the land of her adoption form the theme of this Butterfly Picture, "Follow the Girl," written by Fred Myton, and produced by Louis Chaudet, with Ruth Stonehouse as his star. There are lots of exciting things in the picture. Cattle thieves, Mexicans, foreign spies with incriminating documents and Secret Service men after the spies, are some of them. The ranch scenes, which are truly remarkable, were taken on the largest single holding in the whole State of California. This is the famous O'Neill ranch, owned by Jerome O'Neill, the noted cattle baron of the Pacific Coast. The ranch is thirty-five miles square, and supplies pasture land for more than fifty thousand head of cattle. It is the only one of the original Mexican grants to remain intact, and the ranch house was built in 1728, and is still in a good state of preservation.

"She doesn't have to go with you!"

The long friendship of the owner with Henry McRae, production manager at Universal City, and Roy Stewart, the leading man, is responsible for the permission to use the ranch, which Mr. O'Neill has often refused to other companies. Stewart has spent part of his summers at the ranch ever since he was a boy. Mr. O'Neill furnished accommodation for several days to the whole Butterfly Company, composed of fifty people, and placed the entire property and his whole staff at their disposal. Here is the story which was filmed there.

Hilda Swanson, an orphan, bound out to a life on a Swedish farm. but ever dreaming of that mystical wonderful land of opportunities, America, spends much of her time studying from an English-Swedish grammar. A traveling agent for a Swedish-American colonization company comes to the farmhouse, and Hilda leaves.

In a foreign country, a woman is sent to America

Hilda.

Hong Foo.

Donna.

O'Keefe.

Olaf.

with some important papers, her future depending upon their safe delivery. She embarks on the same steamer as Hilda, and soon receives a wireless that the Secret Service is aware of her mission and awaits her arrival.

Hilda has become acquainted with a young Swede named Olaf, and it is while the two young people are dancing on the steerage deck that Donna, the secret agent, notices them. That night when all are sleeping, Donna goes to Hilda's bunk and, ripping a part of the hem of the girl's skirt, places the papers in it and quickly resews the hem. She then sends a wireless to Felix Martinez, importer of wines and international plots, telling him to watch out for a Swedish girl with a Belgian hare in a cage.

The steamer lands in New York harbor and Martinez is at the dock waiting for Hilda, whom he follows even when she boards a train with the others under the direction of the agent of the colonization company. At a small station on the desert, Hilda and Olaf get off the train to get some grass for her rabbit. The rabbit cage is broken, and the rabbit runs away, Hilda and Olaf after it. Martinez comes from the station just in time to catch the train. Hilda and Olaf look up from their chase to see the train gone.

CAST.

Hilda Swanson	Ruth Stonehouse
Olaf	Jack Dill
Larry O'Keefe	Roy Stewart
Mrs. O'Keefe	Mrs. Witting
Donna	Claire Du Brey
Martinez	Alfred Allen
Hong Foo	Harry Dunkinson

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Meantime, Larry O'Keefe, a cattle owner, and his mother are having much trouble with their Chinese cook, Hong Foo, who constantly complains because of having to wash dishes. Larry starts out to hunt for a dishwasher, and on his way he comes upon Hilda and Olaf on the desert. Olaf can't speak English, so Hilda attempts to explain to Larry how they came to be left. He takes them back to the ranch. Hilda thinks him the most wonderful man in the world, while Olaf works in the yard and is the butt of all the cowboys' jokes and pranks.

Martinez becomes aware of the disappearance of Hilda when the conductor discovers that the two passengers have been left behind. Martinez immediately returns to the station, but is informed that nothing has been seen of the boy and girl. Some days later Larry arrives at the station to inform the agent of Hilda's and Olaf's whereabouts. Martinez is sent for, and accompanies Larry to the ranch. Hilda refuses to leave the ranch and Larry refuses to allow Martinez to force her to go. Larry has come to realize that Hilda is a woman instead of a child, and she seems to have arrived at the same conclusion, for one night she rips the hem of her skirt to make it longer and discovers the hidden papers. She gives them to Larry who throws them carelessly into a drawer.

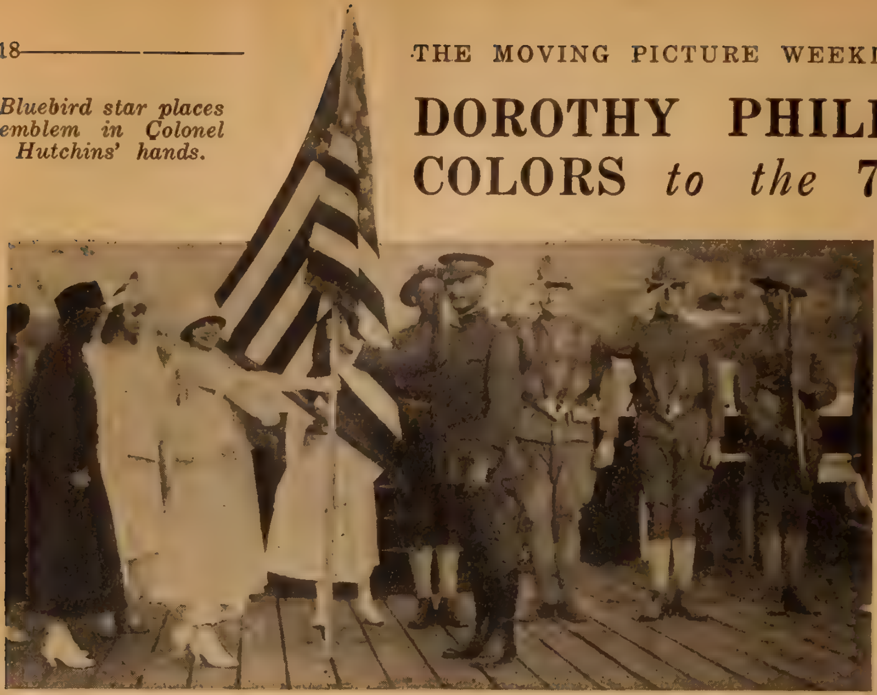
Martinez makes arrangements with some Mexican cattle thieves to kidnap Hilda.

When they get Hilda to the hut, they are informed that she left the papers at the ranch-house, and Martinez determines to raid the house. Hilda escapes and rides away on one of the men's horses.

Larry and the cowboys start out to search for her. They meet Hilda, who tells of the trouble. Taking Hilda in his arms, he tells her that he will make her an American citizen.

"Where is the paper, girl? Tell us, or——"

DOROTHY PHILLIPS PRESENTS COLORS *to the* 7th CALIFORNIA



Bluebird star places emblem in Colonel Hutchins' hands.

WHEN the boys of the Seventh Regiment of Infantry, National Guard of California, march to battle "somewhere in France," they will carry with them a new silk flag—the gift of the motion picture people of Los Angeles. On the Fourth of July this beautiful emblem was presented to Colonel Charles F. Hutchins, commander of the regiment, by Miss Dorothy Phillips, Bluebird star, in the presence of the officers of the regiment and a large number of producers, actors and actresses, the ceremony taking place at Edendale, near Hollywood. Miss Phillips was working on her latest Bluebird release, "Triumph" at the time, but her director, Joseph De Grasse, was perfectly willing to let her go for such a patriotic purpose.

In making the presentation, Miss Phillips expressed the hope that the new flag would serve to cheer and encourage the boys of the regiment wherever they might happen to be, and she bade Colonel Hutchins and the members of his regiment Godspeed on their journey to the battle fronts of Europe.

"Be assured, men of the Seventh Regiment," said Miss Phillips, her voice trembling with emotion, "that the women of California will pray night and morning for your safety while away from our Golden State."

Colonel Hutchins, in accepting the battle flag, said the Seventh Regiment greatly appreciated the honor conferred upon it by the donors to whom it was deeply grateful and for whom and the entire nation it would do its utmost in the present conflict.

The new regimental flag is mounted on a fine staff embellished with a silver eagle.

Lyons and Moran Make Convention Hum

Popular Nestor stars, who are to work now only in two-reelers, make fun for Chicago.

TWO of the big attractions at the exhibition held in connection with the Exhibitors Convention at the Coliseum in Chicago were the Nestor co-stars, Eddie Lyons and Lee Moran. It had been decided by the powers that be, that Lyons and Moran should appear in two-reel Nestors instead of one-reel pictures, and for that purpose a number of two-reel stories had been collected for them for their use. They have proven so popular in single reelers that the demand of exhibitors has all been for two-reel pictures with which they could do more extensive advertising than on one-reelers. In order to make them as fast as they wanted, alternate directors were chosen—Harry Edwards and Burton George. They will work alternately with both stars in future under the supervision of Roy Clements.

The first of these two-reel pictures is entitled "On the Owl," and was taken from a vaudeville sketch of Cressy and Dayne, and was written by Will Cressy, the well-known vaudeville star. Having completed this picture, Eddie Lyons and Lee Moran demanded a vacation. It was vactaion time, and they had not had one for a year, and they needed a little relaxation. They put the matter up to Henry McRae, and that wise old boy didn't take two minutes to decide.

"Sure you boys deserve a vacation," he said, "and I am going to give it to you. Have you thought of any place that you want to go particularly?"

Neither of them had.

"Well, I'll pick out a place for you then. You can take the train to-morrow afternoon for Chicago, and you can fool around there for a week, and see everybody that's anybody in the film business, have a corking good vacation, and come back here ready to pitch in with these

(*Continued on page* 38)

Ella Hall in her latest Bluebird, "The Charmer."

Unusual Sports of Little Stars

By Peter Pepper

Little Zoe Rae, star of the Zoe Rae Feature, "The Golden Heart," on a new motor-cycle, belonging to George Marshall. She has learned to drive this as well as her car.

Buster Emmons.

MOST of the little stars at Universal City have diversion outside of their regular work, although it must be said that picture work for little people such as these is not hard or irksome. However, the four little stars pictured on this page, and the two on the preceding page, have very decided tastes in the matter of recreation.

Little Zoe Rae, for instance, who is here shown on her motor-cycle, is a speed maniac. She wasn't contented until her mother bought her a car. Mother bought it with little Zoe's salary, too. Zoe found all the other stars at Universal City driving their own motor cars, and just as soon as she possibly could, she solved the intricacies of motor driving, and was a nine-days' wonder at Universal City, seating at the driving wheel of her own coupe. But Zoe tired of this when she saw George Marshall buzzing around on his motor-cycle, and it seemed as though he were going twice as fast as she in her car, and be it known that Zoe is a regular demon for speed. One day when she refused to be satisfied with the moderate pace which safety demanded, her father told her that she must be careful, and not want to go any faster, or she would be pinched by the first cop they met. This made a deep impression, and later, when daddy himself had taken the wheel and put on a bit of speed, Zoe said:

"Drive slower, daddy, or we'll be pinched, and then we'll be all black and blue!"

So now little Zoe has learned to ride a motor-cycle, but it doesn't belong to her. It is George Marshall's, and every individual around the place is scared to death whenever Zoe mounts this contraption, for fear it will run away with her.

Zoe Rae's ambition is boundless, and whenever she hears of any other child actor doing anything, or grown-up, too, for that matter, she immediately starts out to do it herself. She begged and besought Lena Baskette to teach her to dance, until now she is very proficient in this art as well. When the patriotic fervor seized the country, and everybody was endeavoring to perform some patriotic service, what do you think little Zoe did? She started to raise Boston Baked Beans for the soldiers, and although she is in California, she insisted that they should be Boston Baked Beans. Apparently she expects them to spring fully baked out of the pod.

Another star, although a grown-up one, who enjoys motoring, and principally practises it on odd-sized vehicles, is Ella Hall. She is shown on the opposite page with a dinky little car, the merits of which she is

(*Continued on page* 39)

Frankie Lee.

Episode 7 of "THE GRAY GHOST"

Three Scenes from Chapter Seven, "Caught in the Web."

"CAUGHT IN THE WEB" is the suggestive title of this chapter of the big serial "The Gray Ghost." Hildreth and Morn Light are already in the power of The Ghost, and now Marco, the secretary, played as you well know, by Eddie Polo, is trapped in the same sort of fashion. Stuart Paton is adapting the story from the Saturday Evening Post success "Loot," by Arthur Somers Roche, and making a success of it.

Hildreth makes an effort to escape from the mysterious house, but is overpowered by several men. When alone, Hildreth and Jack Olmstead become friendly. Jack tells of his trouble and shows the newspaper clipping stating that he is suspected of his father's murder.

In the basement of the mysterious house, Williams and the other crooks are looking at the loot when the "Gray Ghost" enters. They are forced to tell him that they have missed the necklace. They accuse Williams, but the Ghost believes him.

Meantime, Jerry and his detectives question the boy at Arabin's, whose head is all bandaged up. The phone rings and the doctor of the hospital summons Jerry to come quick; Jacques has spoken at last. Jerry rushes away and is followed by two crooks who have been waiting for him. At the hospital, one of the crooks wait, while the other runs away to a phone booth to tell the "Gray Ghost" that Jerry Tryon has just rushed to the hospital, that something must be wrong. The "Gray Ghost" is angry and quickly orders the crook not to lose sight of Jerry, for if he learns anything important, he must go. Marco decides to go to the hospital to see Jacques.

"CAUGHT IN THE WEB" is the title of the seventh installment of the big serial adapted and filmed by Stuart Paton from the Saturday Evening Post success, "Loot," by Arthur Somers Roche.

Episode Seven.

CAST.

Hildreth	Emory Johnson
Jerry Tryon	Lou Short
Morn Light	Priscilla Dean
Williams	Francis McDonald
"Gray Ghost"	Harry Carter
Hildreth's Secretary	Eddie Polo
Arabin	Howard Crampton
Jimmie	Charles Dorian

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

The doctor has taken notes of what Jacques has said and Marco reads, "Morn Light—Ted Daly—at Morn Light's apartment—save them." When Marco leaves the hospital, two crooks spring upon him and after a great fight get the note from him. Marco continues to walk down the street.

In his own apartment, the "Gray Ghost" is looking at the picture of Morn Light, murmuring to himself that he would kill her if he didn't love her, when a crook arrives with the note. The "Gray Ghost" is anxious and gives some orders sharply.

When Jerry, Marco and the two detectives enter Morn Light's apartment, by means of a skeleton key, they begin to search around. Two crooks sneak into the apartment and soon when Marco looks about, the "Gray Ghost" steps from behind a curtain and asks if there is anything he can do for them. Marco looks at him and at the same time jumps toward the switch; he switches off the lights; the door opens and the figures of two crooks as well as those of the detectives are silhouetted. Many shots are fired.

"THE SOUL HERDER."

(*Continued from page* 9)

Bill says: "In that case we'd better get rid of the girl."

So they plan to carry her off, with the aid of some Mexicans. They break into the house, and easily overpower her, but little Mary Ann runs to Harry and wakes him. He sets out in pursuit. After riding hard all night, he catches up with the bandits. Jane is riding with one of them when Harry begins to shoot. She manages to catch the bough of a tree, and swings off the saddle as Harry shoots the rider. Harry picks her up and rides back with her; but Topeka Jack is killed.

Cheyenne and Chuck arrange for the funeral. They take the money from Topeka's gambling establishment and Harry gives it to the dance-hall girls to take them back to their people, or at least to a more respectable means of life. Topeka's place is closed for good and all, and Cheyenne succeeds in persuading Jane that, with the gang broken up, Buckhorn will not be such a bad place for her to live in after all.

Spectacular Stunts from "The Gray Ghost"

Eddie Polo leaps to freedom while the camera grinds serenely on.

THE man in the rear seat of the speeding touring car racked his brain for a way to escape from his captors, who were taking him he knew not where. The home of Arabin, the jeweler, was to be robbed—that much he had gathered from the snatches of conversation that had drifted back to him from the crooks in the front seat—and he was powerless to prevent the robbery. If he could only leap from the machine—he gazed at the scenery going past at a forty-mile clip. The driver turned, divined his intention and speeded up the car another notch. A leap at that pace would be fatal.

The car shot out across a bridge. That was the undoing of the crooks. Their captive made his calculations at a glance, leaped from the machine, cleared the railing of the bridge and dived into the water below, to the chagrin of the crooks, who had been confident that his escape was impossible. He swam ashore, evading the revolver fire of the crooks by keeping under the bridge. A farm horse, grazing in a near-by field, was pressed into service. Without saddle or bridle, with only the halter strap to guide the old Dobbin, the man rode into the big city.

They reached the heart of the city—the big plow horse and his drenched and disheveled rider. They plunged into the congestion of vehicles and pedestrians without slackening their pace. The warning shouts of the rider rose above the din of the busy street. Men, women and children leaped to safety before the galloping steed, their screams mingled with the grind of brakes as automobiles and trolley cars came to an abrupt stop. Traffic policemen essayed to halt the reckless rider, but he flew by with the terse explanation: "Police headquarters." Breathlessly he reported the impending robbery to the officers, and accompanied by the star detective and a squad of men from the Central Office, hurried to Arabin's residence.

Paton supports his leading players.

This is the "punch" which Director Stuart Paton, assisted by Eddie Polo as the jumper, is putting into one of the later chapters of the serial, "The Gray Ghost," which he is filming, having made the adaptation himself from the novel by Arthur Somers Roche, which was called "Loot" when it was published in the Saturday Evening Post. There have been a lot of sensational stunts in this picture, but Paton says they are nothing to those which are coming. Stories of the real robbery of a jewelry store in Los Angeles, which excited the customers, the passersby in the streets, and the police have appeared already in the Weekly. It has been said that it was curious that the daring attempt in broad daylight did not result in accident of some sort, for the police on duty outside in the street had not been forewarned of the filming of the scene, which was kept as secret as possible. The explanation is that the resourceful Paton had staged another distraction outside the store for their benefit, and this is how he did it.

He donned the garb of a truck driver and drove down the street to the corner nearest the jewelry store. Previously he had secreted four cameras on different corners overlooking the cross-roads, knowing that if the fact became known that he was merely making a picture, the rage of the traffic cops would know no bounds. Stopping his truck right in front of the crossing officer, Paton stalled his engine and fussed around it, pretending that it would not start. All the other machines, and a long line of trolley cars were compelled to halt as the truck completely blocked the crossing. The officer began to grow angry, and Paton jumped off the truck and told him in language more forceful than elegant that if he thought he could run a motor truck better, to go to it. As he was arguing, Beverly Griffith, one of the assistant directors at Universal City, walked into the scene and started an argument, soon shooting a fist to Paton's jaw. A merry scrap ensued, a crowd gathered, and Paton was arrested and taken off to the police station, where he provided bail, happy in the knowledge that he had obtained exactly the scene he wanted. Scraps are in order in every serial, and this one is no exception. Mention has already been made here of the big fight which Eddie Polo puts up in Episode four. He will have many others. But other members of the cast are fighters as well. In one of the scenes, Morn Light, played by Miss Priscilla Dean, actually has a scrap with the leading man, one Wade Hildreth, played by Emory Johnson. The cut shows how they looked after it, and, by the way, this is the only instance in which a director ever acted as support to his leading man and leading woman.

Scenes from Universal Current Events No. 13

Destroyer "Caldwell," latest addition to U. S. Navy, being launched at Mare Island Navy Yard, Cal.

Charles Edison, son of the inventor, presents new phonograph to the soldiers for amusement in trenches.

Secretary of War Baker drawing the first number of the great selective draft war lottery at Washington.

Celebration of the Sammies in Paris on Fourth of July. Marshal Joffre talking to General Pershing.

Cameraman Ganz "Shooting" a New Mobile Automatic.

With the News Weeklies

ANIMATED WEEKLY, NO. 81.

IN the Universal Animated Weekly No. 81 one of the most interesting pictures is that of a new machine gun, which can be attached and fired from any automobile, truck, carriage, wheel-barrow or autopede. The gun is a special Colt Automatic machine gun designed by Robert Charles Morris, and a demonstration was held for Animated Weekly Cameraman Bill Ganz last week at Parkhill, N. J., which is on the Palisades. In order to demonstrate thoroughly and completely, Ganz took pictures from a moving automobile in front of a Ford armed with this automatic and from another car closely following it. Then he thought it would be a good idea to take a picture of the gun firing directly at the camera—real bullets, too. So he got up on the shed which is shown in our illustration and had the gun trained on an object immediately below, while fearless Bill turned the crank. Now it is possible for any spectator of the Animated Weekly to know exactly how a soldier feels when a machine gun is firing 400 bullets per minute directly at him.

It is Mr. Morris' idea to have at least 3,000 automatics of this type made for home defense, and he is advocating it before Congress. They may be easily attached to any kind of vehicle. The recoil of the gun is very slight. It can be operated by one man and can be used as an anti-air craft gun and for coast patrol as well as for ordinary military uses. They are effective against airplanes at an altitude of a mile, and carry 10,000 rounds of ammunition.

Some of the other subjects in No. 81 are as follows:

Notables At Elks' Convention In Boston.—Boston, Mass. Recruiting Stimulated By Lavish Fireworks Display at Riverdale Park.—Chicago, Ill.

UNIVERSAL CURRENT EVENTS, No. 11.

Forty Acres and a "Little Henry."—Versatile Ford shows new tricks.

Record Time Marks U. S. Torpedo Boat Building.—Destroyer "Caldwell" is launched with guns mounted.—*Mare Island Navy Yard, California.*

Sub-Title.—Keel for another destroyer is laid five minutes after launching.

Will Enjoy "Canned" Music While "Canning" the Kaiser.—Wizard Edison creates Army and Navy model phonograph, waterproof, fireproof, and armored, which can be heard 300 yards. Caruso, Melba, Sousa, Amato Kreisler, John McCormack and other notables are on their way to cheer the boys in the trenches. Thomas A. Edison fixed this up for our fighters when he created a new phonograph model for the exclusive use of the Army and Navy.—*East Orange, N. J.*

Sub-Title.—Charles Edison, wizard's son, makes presentation.

"Daddy of All Wireless Towers," In Ill Repute, Destroyed by Uncle Sam.—Famous experimental electrical unit, more than one hundred feet high, built by Nikola Tesla in 1904, destroyed to prevent receipt of news of navel moves. Fearing that information was being filtered through the famous Tesla tower, here, long out of use, the United States Government demolished it. Charges of dynamite were planted in the supporting columns and when a switch was thrown the famous tower slowly crashed to the ground.—*Shoreham, Long Island.*

Pershing's Boys Make July 4th *One Grand Day for Paris.*—United States regulars honored on every hand as hundred thousand throng line up march. For the first time, in the history of Paris, armed American troops were reviewed by the populace.

Army and Navy Fliers Landing for Baseball Game.

Universal Animated Weekly

Gives the Heart of the News in Picture Form

It catches the interesting features of the week's news—the parts that your patrons have read about and wish that they could have seen the actual event. Animated Weekly answers that wish.

Fans Say It's "Just Right"

Many folks think Animated Weekly is more interesting than the average feature. That's why it is a fine paying proposition for every Exhibitor to book. It gets the money. It helps put a poor program over. It leaves a longing in every patron's mind to see "more of it." When booked for a certain night each week it acts with the same pulling power as an exciting serial. If your Exchange hasn't a print, fill in the coupon.

Universal Animated Weekly, 1600 Broadway, N. Y.

Gentlemen—Send me at once full particulars Weekly Service of Universal Animated Weekly.

Name ....

Address ....

Town ....

Real Kids in Bluebird, Butt

Little Zoe Rae.

A VERY TINY BUTTERFLY.

WHEN the Butterfly Picture "Man and Beast" was released, all the professional critics commented upon the delightful performance of one of the most unself-conscious actors who had ever appeared on the screen. This was the little boy, brought up in the African jungle, who was stolen by the Ourang outang, (the almost human Joe Martin), and rescued by Charlie, the Universal elephant. No one knows his name, to this day, but he made an impression which will not be affaced for some time. The kiddie appeared with a leopard and a lion, in addition to Joe and Charlie, and showed not the slightest sign of fear of any of them. Besides his courage, he went through his quite complicated part with a serious intensity which charmed the spectators. Self-consciousness is the bane of the screen actor, and this baby was free from the slightest trace of it. Making such an impression he's sure to be used again.

ZOE AND HER SPORT COAT.

ZOE RAE has earned the title of "Universal Baby." She already has the distinction of having been starred in a Butterfly Picture, "The Circus of Life," which was directed by Rupert Julian, and she is working in the leading role of another, at the present moment. Elsie Jane Wilson, who in private life is the wife of Mr. Julian, is directing this picture, having assisted her husband in many of the films which he has produced. The new one is called by the working title of "Hidden Treasure" or "The Cruise of the Jolly Roger," and such well-known players as Gretchen Lederer, Lillian Peacock, Frank Brownlee and Charles West are supporting the baby star.

Zoe sent in this protograph of herself as a "fashion picture," telling the home office that it showed her new "sport coats." It is the first "sporty" garment that the six-year-old has ever owned, and she is immensely proud of it. She never contemplates the possibility of doing anything in the world but play for the camera. She started at the age of twelve months, and all her memories are associated with motion picture studios. She would hardly be happy anywhere else, and simply adores to act, and the bigger and more emotional the role, the happier she is.

Her latest accomplishment is learning to ride a motor-cycle. She has owned an automobile for some time, and has learned to drive it with such success that she thinks she ought to be able to master all means of locomotion.

"I'm going to learn to drive and ride everything there is in the whole world," is her modest announcement, "because you never know when you may need it in the film business."

Gordon Griffith.

GEORGIA'S VARIED EXPERIENCE.

GEORGIA FRENCH at the right here, is one of the standbys in Universal pictures. She has spent most of her brief life at Universal City, and has worked for nearly every director on the lot.

Georgia has played quite a range of parts for such a very young screen actress. She has been a cupid and a fairy very often, for nature gave her a perfect child's figure, of which artists have spoken in high praise. She has played the pretty daughter of rich parents, and the ragged little guttersnipe of poor one. Georgia is a little American, and her great delight is to be cast in a patriotic picture.

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James McCandless.

A BOY BLUEBIRD.

JAMES McCANDLESS is the name of the boy who has played in two Ella Hall Bluebirds. He was the Earl's son in "Polly Redhead" and he will be seen in her next Bluebird release, which is called "The Charmer." In this he plays the part of a neglected boy, whose affairs are satisfactorily arranged through the good auspices of the missionary's daughter, who nearly upsets the prim New England town.

In the cut, James is seen grasping a fairy hand. This is not a scene from "The Voice On the Wire" put in by mistake. The hand is really that of Ella Hall, but she was eliminated from the picture because this was to be a page of "real kids," and Ella is really grown up, you know.

Authority differs as to whether James is of noble birth or not. There is a James S. McCandless, a noble of the Mystic Shrine who hails from Honolulu and who hails every year. He is a great friend of Henry McRae and when he was here last month he had a flattering reception.

ABOUT LENA BASKETTE.

MORE than a year ago the announcement was made that the longest Universal contract ever drawn had been signed between the film company and a little girl called "Lena Baskette." Lena is not very old, but she can already lay claim to the two titles, "actress" and "dancer." It was her dancing which attracted the attention of the Universal officials. She received the nickname of "Pavlowa, Junior."

Lena has appeared in a great number of Universal pictures. She played what was practically a stellar role in "The Carrivan," that remarkable study of Old Egypt, in which Claire McDowell has the leading adult role. Lena made up wonderfully effectively as an Egyptian, for there is something exotic in her appearance, which allows her to impersonate such rôles remarkably well. A late release in which she appeared was the Gold Seal "The Black Mantilla," a story of Mexico, staged by Ruth Ann Baldwin, in which a dancing contest played a part in the action. Lena was to take her turn with the adult dancers, and it was pretty to watch the impatience with which she waited for it.

At the present time she is appearing in a series of two-reel pictures, which are made by Marshall Stedman. These stories have all been chosen with a special view to using her talents as a dancer. In one of them, called "Amelita's Friend," the title role is played by Joe Martin, the almost human orang - outang, who is Lena's great favorite.

Elizabeth Janes.

Lena Baskette.

THE BIMINI SEAL.

WHEN the three-reel Bison, "The Soul Herder" is shown an extraordinary picture with Harrey Carey as its star, audiences will be particularly interested in the work of the little girl, "Mary Ann," who adopts "Cheyenne Harry" as her new daddy, and by forcing him to wear the clerical vest of her own father, murdered by the Indians, succeeds in getting him to clean up the whole town of Buckhorn. Mary Ann is played by Elizabeth Janes, one of the "regulars" at Universal City.

Elizabeth is known as "The Bimini Seal" in California, which title she earned by performing the stunt of diving from a high railing into the ocean with her hands and feet tied .She did this for the camera to show that there was no deception about it. Jack Conolly of Universal City, is congratulating her on her feat.

Put your Theatre Right up front

If you never had a rainy day in your section or a dull day in your house REPEAT BOOKINGS would still be the most logical way of booking BLUEBIRD Photoplays, because it is only through REPEAT BOOKINGS that you can get all of the profits—all of the prestige—the cash-in-your-pocket savings that the sliding scale of charges give you.

REPEAT BOOKINGS is on the same principle that the speaking stage books a play —a several days' run, so that all the people who want to see the story can do so at their convenience—it doesn't make any difference to you what plays you run—or how long they run in your house—so long as you make a clean-up. You haven't any pet theories or style of pictures, have you? It's what the people want that hits you strong, isn't it? Then take our advice, based on what hundreds of showmen are doing: Play these three BLUEBIRDS on the REPEAT IDEA.

TYRONE POWER and LOIS WEBER in *"The Eye of God"*

An unusual drama of gripping power and big scenes of intense action. Written and produced by Lois Weber, producer of "Where Are My Children?" "The Hand That Rocks the Cradle," "Even As You and I," and many other great film successes.

HARRY D. CAREY in *"The Three Godfathers"*

Most remarkable outdoors picture ever produced. From the Saturday Evening Post story by Peter B. Kyne. A living expression of human life that leads through every human emotion.

MARY MACLAREN in *"Shoes"*

Produced by the genius, Lois Weber, producer of "The Dumb Girl of Portici," "The Hand That Rocks the Cradle," etc. A BLUEBIRD masterpiece—a chapter from the life of a girl who sold herself for a pair of shoes. A powerful story; a wonderful production.

Arrange for REPEAT BOOKINGS on these through your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.

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MANAGERS' AND EXHIBITORS' DEPARTMENT

CANADIAN NOTES.

ST. JOHN, N. B.—The Imperial Theatre was donated by the Keiths' interest to the Red Cross Society on July 12th, when an entertainment was held for the French wounded. The local Red Cross Society had the assistance of Manager Golding of the Imperial. "The Bugler of Algiers," Bluebird Feature, was the picture chosen, with scenes of French life in the navy, and travel pictures.

TORONTO, ONT.—Manager Roland Roberts of the Regent Theatre, Toronto, probably one of the most beautiful and modern theatres in the Dominion, has signed a twelve-months' contract with the Universal Film Co., for the Animated Weekly. The Regent Theatre showed the recent Universal Film "With Pershing in France," and it so pleased his patrons that he continued using this service.

The operators' request for an increase in wages has been satisfactorily settled.

The Operators' Union, Local 173, recently held a meeting to elect new officers. Mr. Dentelbeck is now the President, Mr. Corvert, Business Agent and Organizer, while Mr. Duneen of the Strand Theatre, Toronto, has become Vice-President, and Mr. C. A. McMahon has released the Business Agency and retains the Financial Secretary office.

Mrs. Fred Paterson, a well-known Vancouver lady, has been appointed to fill the position on the staff of the Moving Picture Censors of British Columbia.

Mr. A. E. Wall, the censor of Nova Scotia, is taking up the matter of bad film and is going to eliminate if possible the practise of exhibitors using machines which continually damage film. He has threatened to cancel the machine license on any machine which is reported to be out of order and continually damaging film. He has also placed restriction on the exchanges that if they continue to send films which are in bad condition into the territory that he will cancel their license also, he will also cancel the license of any operator who continues to destroy film. In this way he hopes to protect the film exchanges as well as the exhibitors in the matter of giving the public the best projection that is possible and help to eliminate as far as possible the wholesale damage which has been done to film by bad machines and poor operators, and also, of course, straighten the matter out as far as the exchanges are concerned in the careless handling of film and not seeing that it is properly revised. This should prove a distinct advantage.

CANADIAN NOTES.

HAMILTON, Ont.—Hamilton will likely have another theatre in the near future. MacKay Bros. are figuring on a theatre to be built on Lock Street.

LONDON, Ont.—The Grand Opera House, London, Ont., has just recently been re-decorated and re-fitted for motion pictures. A special feature will be L-Ko films.

The one-cent war tax which has been placed on the theatres in Nova Scotia seems to be working out quite satisfactorily. Few complain now that it has got into working order.

L-KO

Comedy

Released Week of August 13.

Yells of laughter will greet this L-KO stunt comedy called "Rough Stuff," featuring Dan Russell, Gladys Varden and Walter Stephens. The fun rages fast and furious in a hotel lobby, and at a fashion show, where Dan gets close to the beauties on parade.

"Rough Stuff"

Walter as the bell boy introduces rough stuff that will send your audiences into paroxysms of hilarity. Grab this for your next comedy night and hang out the S. R. O. Book through your Universal Exchange.

GALE HENRY

Gale Henry in a one-reel Joker of a hundred laughs. "Back to the Kitchen" pulls some of the funniest stuff ever.

"Back to the Kitchen"

It's a marital mix-up and for once Gail gets the worst of it, and it's "Back to the Kitchen" for her. A "regular" comedy. Book it thru your nearest Universal Exchange.

Released Week of August 13.

The crow starts to cover them up with leaves.

Gee, the bear is coming to life!

Violet McMillan in "Like Babes in the Wood"

VICTOR Two-Reel Juvenile Comedy-Drama. Story and scenario by Karl Coolidge. Production by George Cochrane. Fred Woodward, the greatest impersonator of animals in the world, supports the little star with Gordon Griffith.

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

CAST.

Violet	Violet McMillan
Billie	Gordon Griffith
Hank	Fred Woodward
Fortune-Teller	Jack Nelson
The Lion The Tiger The Man Bird	Fred Woodward

"A STORY book come alive," is the way the children describe the Victor two-reel comedy - drama, which was written and adapted for the screen by Karl Coolidge, and produced by George Cochrane, with Violet McMillan starred, and Fred Woodward, the greatest animal impersonator in the world in her support. "Like Babes in the Wood" will delight spectators of all ages.

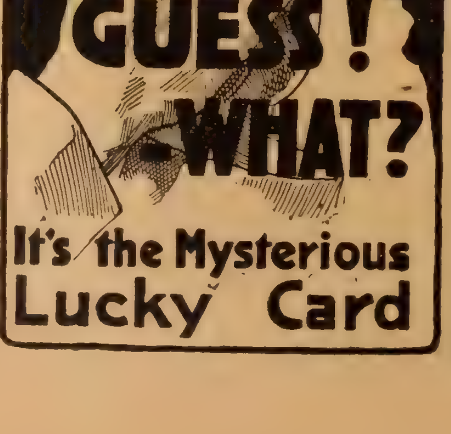
Violet and Billie are seated on a polar bear skin by the fire-place, tired out from playing so hard. Out in the yard Hank, the mule, is also lonesome and weary. A fortune-teller comes to the door, and they tell the old woman they are alone. She gives them a ring, which she says is a wishing ring; that every wish of the owner's will come true. The little girl pays the fortune-teller the few pennies she has in her bank.

Seeing Hank in the yard, Violet wishes that he had a bag of oats, and immediately she sees a nose-sack of oats appear. They wish for a story book; it appears and they look at the pictures of the "Babes in the Wood." A spark flies from the fire and burns Billie's hand, and because he petulantly pounds the polar bear skin, Violet, to scare him, wishes that the bear would come to life. It does, and begins to chase them. They rush out to Hank and the three start to run. Violet looks back and exclaims:

"I wish it was a lion, I hate bears," and the bear quickly changes into a lion. The children are more frightened than ever and run until they come into some dense woods. Violet becomes very tired and wishes that the lion would go away. No sooner said, than the beast is not to be seen.

The children think of the story book and wish that they were the real Babes in the Wood. Their clothes change into rags and they become bare-footed. But suddenly they see a big tiger creeping upon them and, terrified, they begin to run in the opposite direction. The tiger continues to follow them, and finally Violet wishes that the birds would cover them up the way they did the Babes in the Wood, so that the tiger could not find them. A crow starts to fulfill the wish, and Hank and the two children are soon all covered up except their faces. The tiger comes along and the crow drops a huge leaf upon his nose, causing him to start to fight with the leaf, for he thinks it is some one attacking him.

Violet and Billie, lying close together on the polar bear skin, are awakened from their deep sleep by the braying of Hank, who has stuck his head through the window. They jump up, rub their eyes and Violet looks at her finger for the ring, but there is none there. They realize that it was all a dream.



PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

"A WIFE ON TRIAL," the Butterfly production featuring Mignon Anderson, tells the story of a girl who marries a man at his dying mother's request, and solely because it is desired to give him the companionship of some one who would take a greater interest in him than would an ordinary trained nurse.

This naturally gives you many human interest angles that will arouse the attention of possible patrons. Your advertising matter should call the attention of the readers to the unique arrangement—that of a charming, vivacious girl marrying a hopelessly crippled young man for the double purpose of giving him more than a mere trained nurse's attention, and because the marriage enables her to gratify the one great desire of her life—that of owning a rose garden out in the country.

Mr. Kashin, of Montreal, owner of one of the best theatres in that Canadian city, finds novel lobby displays powerful box office aids. If you want to see what a good lobby display will do for you, try the following idea:

Have an artist paint a huge hand clutching a pair of balancing scales. One side of the scales is to hold an invalid seated in a wheel chair. In his lap is a bag of gold.

The other side of the scale should contain a girl possessing youth and beauty, and the general idea should bring to the mind of observers the question as to whether it is worth while to sell the latter for money and the misery a possibly unhappy marriage to a hopeless invalid would bring.

The copy on this banner should read:

WOULD YOU TRADE *YOUR*
YOUTH AND FREEDOM FOR
WEALTH — AND UNHAPPINESS?
SEE "A WIFE ON TRIAL"
TO-DAY!

This banner should be hung over the entrance of your theatre.

Stunts for "Follow the Girl"

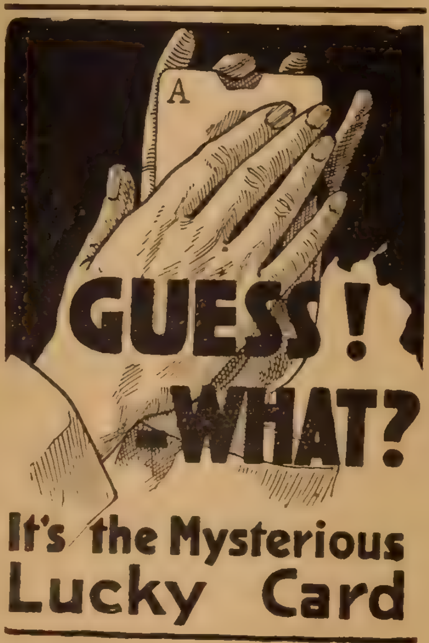
"FOLLOW THE GIRL," the Butterfly production featuring Ruth Stonehouse, is the story of the adventure which befell a little Swedish girl and her big, clumsy and stupid self-appointed guardian upon their arrival in this country. A novel way of attracting attention to your presentation of this feature consists of the following:

Hire a tall, spindle-shanked individual and have him dress up in the Swedish national costume. This man should lug an emigrant's pack and clumsily trudge along the streets. He is to come to a halt every once in a while and, pulling out a card, look it over carefully and then examine the numbers on the houses about him. As often as he comes to a street corner, your man should carefully scan the street names on top of the sign posts.

Naturally, if this is done properly, individuals will come to his assistance and inquire as to whether they can be of assistance. As often as this happens, your man should give them the card he has been studying. The card is to contain the following copy:

I AM TRYING TO "FOLLOW THE GIRL" WHO IS APPEARING AT THE (name of theatre here) (day and date)
THIS CARD AND (regular admission price here) WILL ADMIT YOU.

In spite of the hoax, the average victim of this stunt will laugh over the ease with which he was fooled—and will probably tell his friends about it. A variation of this idea consists in getting a pretty girl to take the part of the emgirant. A clever actress should be able to put the idea over in great shape.



* * *

NO VACATION IN EIGHT YEARS—AND GLAD.

WHAT would you do if you hadn't had a vacation in all your life? Would you mope, prepare to take one or just simply forget all about it?

Violet Mersereau, star of the Bluebird, "The Little Terror," does neither. She exults in the fact. She even denies it. For, she says, films are her only vocation and vacation and she'd rather be doing a picture than sailing the seas in any sort of craft or taking a joy-gag in any type of flivver.

"My mother worries about it, and so does my sister Claire," says the vivacious Vi, shaking her blonde curls. "But I don't. I glory in the fact. Pictures are the best vacation I know of and I've enjoyed them so that I would not miss their fun for a dozen out-of-town resorts."

And this is the way Vi spends her Sundays: "Church, 10 to 12; dinner, 1 to 2; automobiling, 3 to 6; company, 8 to 11, and—early to bed and early to rise."

"I don't even go to dances," she says. "But I make up for that by the dances of all sorts that I attend and do in my work."

SOLD

Exclusive Rights for the United States and Canada on *Century Comedies*, featuring

ALICE HOWELL

J. G. BLYSTONE, Director General.

IN last week's M. P. World we made the very important announcement of the sale of the exclusive rights on all CENTURY COMEDIES (featuring ALICE HOWELL) to the LONGACRE DISTRIBUTING COMPANY for the United States and Canada. Since that announcement appeared a flood of requests for complete information has come to the offices of CENTURY COMEDIES direct. To facilitate the delivery of mail, we wish to announce futher that all requests for bookings should be directed to the offices of the LONGACRE DISTRIBUTING COMPANY, Mecca Bld., New York City. The LONGACRE DISTRIBUTING COMPANY are now opening Branches throughout the territory and will be prepared to arrange bookings effective on or about Sept. 1st, 1917. Full detailed information can be secured direct from the LONGACRE DISTRIBUTING COMPANY, by addressing them at their Main Offices in the Mecca Bldg., New York City.

EXTRA!

A SPECIAL private showing of CENTURY COMEDIES, featuring ALICE HOWELL, for the Trade will be given at the Broadway Theatre, Broadway at 41st St., New York City, at 10.30 A. M. on Friday, July 27th. For the Trade only.

Century Comedies

1600 Broadway
New York

Dora Rodrigues enters Chicago with a modern representation of "The Spirit of '76" and conquors the Convention.

PATRIOTISM IS UNIVERSAL NOTE AT THE CONVENTION

DORA RODRIGUES, the Universal recruiting girl, who already has almost 1,200 names on her list, and who is hot after the two thousand mark, made a triumphant appearance in Chicago on the opening day of the convention. Dora is walking across the country in an endeavor to recruit 40,000 men for the United States Army and Navy. So far she has met with wonderful success, and when the call come to her to go to Chicago, she was in Cincinnati in the midst of one of the most successful recruiting drives of her experience. She hated to leave, but the call of duty started her on the forced march (via Pullman) to Chicago just for a day.

She aroused tremendous enthusiasm in the Coliseum, and presided at the Butterfly booth for a few hours, where she received assurances from the recruiting officers of the Army and Navy in Chicago that her assistance would be greatly appreciated. In the short time which she could spare in Chicago, Dora made all her plans for a wonderful drive there later, when she plans to return to Chicago in the regular course of her march to the Coast.

As it was, the recruiting officers arranged a parade for her at the head of which marched a representation of the famous painting, "The Spirit of '76," and when she departed (also via Pullman) to Cincinnati to continue her interrupted drive there, the recruiting officers of both the Army and Navy in Chicago were unanimous in their pressing invitation to her to come back as soon as possible.

Cincinnati is Dora's "home town," so to speak. She has lived there for the few years that she has been in this country and that is where she goes when she finishes one of her numerous trips about the country.

RESCUED.

CAUGHT in a strong undertow and carried out into the ocean beyond their depth, Marcia Moore and Molly Malone, who play ingenue leads in Universal photoplays, narrowly escaped drowning one Sunday recently at Long Beach, California.

The girls, neither of whom could swim, were being carried to sea when they managed to seize one of the lifeboats after a desperate struggle and held themselves on the surface until life-guards came to their rescue.

They were able to proceed to their homes after being given first-aid at the life-saving station. Miss Malone is supporting Harry Carey in a coming Butterfly Picture, directed by Jack Ford.

JOKER

"Bill' Franey apparently gets his real pleasure in falling on his ear and doing back flops that would break any other man's neck in "Out Again, In Again." He is number 13 in prison—escapes and gets a job in a museum. He is pardoned and the officers try to find him. Do they ever come up with him? Read the answer in the film. It's hilarious.

One Reel Comedy Released Week of Aug. 13

"The Brass Girl"

Matt Moore

Jane Gail

Two Reel Victor—Released

Week of August 13.

These skillful players make the love interest and dramatic situations in "The Brass Girl" stand out and give the play a real punch. Jane is a worker in brass. Her studio is beneath that of Matt, who writes songs. Each makes more noise than the other can stand and the complications that ensue before they decide to occupy an apartment in common as "Mr. and Mrs.," makes a show that will please every fan in your neighborhood.

"THE LITTLE FAT RASCAL"
L-Ko Komedy

[Scene from "The Little Fat Rascal."]

MERTA STERLING is "The Little Fat Rascal," and perhaps that is enough said. Phil Dunham as "Simpleton," without a mustache this time, and Lucille Hutton as the lovely Melba Sundae are the other chief participants in this two-reel L-Ko, directed by Vin Moore, under the supervision of J. G. Blystone, the Director General. It starts on a farm, goes on to a boarding school, and ends in a riot—so you see it is up to the L-Ko tradition.

Phil is a corn-fed country boy, and Mert is pleasingly plump and mischievous. She rakes the meadows sweet with hay, and manages to rake Phil at the same time. Pop Snodgrass, her father, does not like Phil. He chases him up the windmill, and Phil gets caught in the fans, and whirls around at a great rate. Pop thinks he has gotten rid of him for good. However, a change in the wind throws him into Mert's room, and then Pop is mad.

L—KO Two-Reel Komedy. Directed by Vin Moore. Supervised by J. G. Blystone. Phil Dunham, Merta Sterling and Lucille Hutton in a boarding school tale which will cause a lot of mirth.

CAST.

Saucy Mert	Merta Sterling
Phil Simpleton	Phil Dunham
Tinhorn Ted	Al Gerald
Tinhorn's Accomplice	Lucille Hutton
Pop Snodgrass	Charles Inslee

(*Copyright* 1917, *L-Ko Komedy Co.*)

Tinhorn Ted is in jail paying the penalty of his crimes. However, he steals a saw from a passing workman, and escapes. He hides in a mail bag, and is delivered with the rest of the bags at Pop's place. Pop receives a letter introducing a famous artist, who is recommended to him by a friend.

"He wants to paint a pig," says the letter, "so I sent him to you."

Pop is delighted and says the artist shall be Mert's husband. Ted, having climbed out of the mail bag and found the letter, determines to impersonate the artist. He meets the real one, beans him and takes his outfit, locking the senseless artist in the hen-house, where the hens promptly peck him back to life. Ted is then presented to Mert as the artist, and she plays and sings for him, to his great agony. They are spooning under a tree, when Phil puts a hen coop over Ted's head. Pop rescues him and spanks Mert. Phil and Mert then determine to elope. Phil is taking Mert out of her window down a ladder, when Pop catches him and he

(*Continued on page* 37)

KIDDING With the L-KOS

Merta Sterling.

IF any one thinks that the L-KOS cannot kid, take a look at "Blackboard and Blackmail," an extremely recent and interesting L-KO two-reel komedy. In it Phil Dunham and Merta Sterling play kid roles as shown in our illustration on this page. Lucille Hutton happens to be the schoolteacher in this particular instance, but many times and often she has been one of the kids herself, and one of the first releases in which she ever appeared was extremely brightened by Lucille in the costume shown at the right-hand side of this page. Leave it to Lucille to brighten up her corner.

Merta Sterling's juvenile experience is in inverse ratio to her stage experience. When she came to L-KO several months ago as the heavy woman, the directors were content to make her act and look as heavy as possible. A month or so ago, however, the L-KO released a picture entitled "Her Daring, Tearing Ways." Her current release is entitled "The Little Fat Rascal," and her role is well exemplified by the illustration on this page and on the opposite page.

Phil Dunham, another of L-KO's most dependable stars, has also achieved juvenile fame quite recently. The center illustration on this page shows Phil as a student. From that he branches out into a little girl in "The Fat Little Rascal."

Lucille Hutton.

Long Acre Will Market Centuries

A NEW brand of comedies has made its appearance in the field, and promises to jump to the very top at once. Century Comedies were formed to feature the inimitable comedy star, formerly with the L-KO, Alice Howell, by all manner of means the funniest woman on the stage to-day. The comedies in which she appears have been made under the personal direction of J. G. Blystone, whose reputation as a comedy director has soared wonderfully in the last two years.

Century Comedies will be released in the United States by the Long Acre Distributing Company, Mecca Building, New York City, and this company has issued invitations to a trade showing of three Alice Howell Century comedies. This trade showing will be held at the Broadway Theatre on Friday, July 27th, at 10:30 A. M., and the three comedies to be shown are "Balloonitics," "Automaniacs" and "Neptune's Naughty Daughter." All of these are in two reels. There is a series of Alice Howell subjects being made now all of which will be up to the standard set by these three.

The Long Acre Distributing Company intends to establish distributing offices over the whole United States and Canada, and these offices will be announced during the month of August.

It is planned to release the first of the Century Comedies on or about September 1st, and due announcement of this definite release date will be made later. For the present the first office opened by the Long Acre Distributing Company is in New York City in the Mecca Building, 48th Street and Broadway, and it is for the benefit of this distributing office that the trade showing is held in the Broadway Theatre.

LONG ACRE DISTRIBUTING COMPANY
desires your presence at a special TRADE SHOWING
of the now famous
CENTURY COMEDIES
featuring the inimitable Comedy Star
ALICE HOWELL
at the Broadway Theatre
on Friday July 27th at 10 30 AM

Pictures to be shown are "Balloonatics" "Automaniacs" and "Neptunes Naughty Daughter"

Mecca Building
New York City

Enthusiasm of Managers in Letter

CROWDS GROWING.

Bluebird Photoplays,
Omaha, Nebr.

Gentlemen—We are showing Bluebirds here once a week, and are very well pleased with them. We always have large crowds when we show a Bluebird. The crowd seems to be growing right along.

Yours truly,
EWALDT & WERNER.
Scenic Theatre, Holstein, Iowa.

BEATS THEM ALL.

Bluebird Photoplays,
Omaha, Nebr.

Gentlemen—Well, the Bluebirds we have had have all been good, but "The End of the Rainbow" had all the rest beat a city block. Keep 'em coming.

Yours truly,
S. S. YEAGER,
Star Theatre, Bloomfield, Nebr.

PATRONS LIKE THEM.

Bluebird Photoplays, Inc.,
New York.

Gentlemen—Will you please send me a copy of your new song "Bluebird" with words and music for piano, as you say you will do in your advertisement in the Moving Picture Weekly; I will greatly appreciate this. Am using a Bluebird Feature every other week and my patrons like them very much.

Wishing you all success, and thanking you for past favors and service, I am,

JESSE H. WELLS.
Mgr. Rex Theatre, Rifle, Colorado.

Bluebird Photoplays, Inc.,
St. Louis, Mo.

Gentlemen—The Bluebird picture, "A Jewel In Pawn," was a success in very way here, and pleased capacity houses.

SEDALIA THEATRE,
Sedalia, Mo.

MORE THAN PLEASED.

Bluebird Photoplays, Inc.,
1600 Broadway, New York.

Gentlemen—I have been using Bluebirds about five months. I am more than pleased with your Bluebirds. The stories, acting, settings and photography are excellent. I consider Bluebird among the best of features. My patrons are very much pleased with them and I find them an excellent box office attraction. Give us more good stories like "The Mysterious Mrs. M.," "Mutiny," "Polly Redhead," "The Clock," "Bringing Home Father," and "The Doll's House." Such stories are clean and are sure to please the whole family. You have my permission to use this letter in any way you may desire.

Very truly yours,
G. A. LOVELAND, Prop, & Mgr.,
Odeon Theatre Company,
Colorado Springs, Colorado.

PLEASURE TO RUN "MUTINY."

Bluebird Photoplays,
Denver, Colo.

Gentlemen—I wish to express my appreciation and delight for the opportunity of running "Mutiny," the first and only Bluebird that I have had the pleasure of running in my house. The photography is great, the scenery outdoor and wholesome, the characters displayed are great and varied, running from the pathos and tenderness of a child, to that of punch and thrills.

Very truly,
JOEL W. TODD,
Grand Opera House, Rocky Ford, Colo.

BEST NIGHT IS BLUEBIRD.

Bluebird Photoplays,
Omaha, Nebr.

Gentlemen—"The Measure of a Man" sure went over big, and convinced us that we should continue to use "Bluebirds."

Now I want the return date on "Her Soul's Inspiration" Saturday, and if you can't get it here Saturday I want it Friday, and wire me at once about the date so that I can advertise it. If you have any heralds for it, send us about three hundred of them.

Business is beginning to pick up now, and our best night is Bluebird night. I think we will be able to use more than one a week in the near future.

Yours very truly,
LLOYD MEYERS.
Lyric Theatre, North Bend, Nebr.

Two Reel
Harry Carey
Feature.

Released
Week of
August 13

The One Best Bet of the Week

Any one can own an automobile, but it takes a regular guy to own and love a horse. This isn't an epigram; it's a diagram—of this powerful and dramatic Harry Carey Feature, "Cheyenne's Pal." "Cheyenne" is Harry and "Pal" is Pete, the gray horse that has carried his master through many a movie escapade. Your audiences will enjoy this thrilling tale of a bad man's love for his horse. There are some great punches and a climax that goes over big.

to Bluebird

THE WORLD'S FINEST.

Mr. Chas. F. Miller,
Bluebird Photoplays,
Pittsburgh, Pa.

Dear Mr. Miller—To-day I am playing my fifty-second Bluebird. They are fine. You have earned for yourself the slogan "The World's Finest Screen Productions." It is only necessary to mention that a play is a Bluebird, to mean that it is a good play. Many of my patrons have told me, "The Bluebird plays are all good. I like them." And they have proven what they say by coming out to see them, in such numbers that at times my theatre is not large enough to accommodate them.

Among the more recent releases that have been particularly liked are: "We are French," which I think is one of the best plays I have ever played; Lynn Reynold's productions, the best of which "God's Crucible" holds my house record for attendance; and the Smalley's productions, especially "Saving the Family Name."

Your policy of "The Play's the Thing" is, to my mind, the very best.

Hoping that I will be able to break more records with them, I am

Respectfully yours,
J. M. CONNORS, Mgr.,
Regent Theatre, Washington, Pa.

EACH ONE BETTER.

Bluebird Photoplays, Inc.,
Los Angeles, Calif.

Dear Sir—I wish after having for one year played Bluebird Photoplays at the Victoria Theatre, on Sunday of each week, to express my appreciation of their constantly increasing drawing power, excellent quality and popularity.

It is indeed a pleasure to note your constant and successful endeavor to make each one better than the one before.

Yours very truly,
J. D. IRWIN, Mgr.,
Victoria Theatre, Los Angeles, Cal.

WENT OVER BIG.

Bluebird Photoplays, Inc.,
Denver, Colo.

Gentlemen—"God's Crucible," fine picture, went over good, patrons well pleased; if future Bluebird bookings are equal to this will build up good business on "Bluebird Day."

Praise where praise is due.

Yours very truly,
S. I. SHAFER,
Crystal Theatre, Mitchell, Nebr.

Pickling Industry.

Everyone Reads Magazines, That's Why Everyone Likes Universal Screen Magazine

You don't need to do any great amount of advertising to catch the fans' attention and get them to turn out on the night you show Universal Screen Magazine. You don't need to coax them—they are more than anxious to see each issue—with its interesting pictures on science, inventions, manufacturing industries, farming, cooking, and on other household affairs, plus a miracle in mud by Willie Hopkins.

Every Issue Is a Hit

Every issue will boost your program—will brighten up your dullest day—will return a handsome profit to you and make your reputation as a first-class showman more solid with your patrons than it has ever been before. Don't overlook this money-maker—don't pass up this real feature. If your nearest Universal Exchange hasn't a print, fill in and return the coupon.

Universal Screen Magazine,
1600 Broadway, New York City:

Gentlemen—Send me at once Free Booklet Weekly Service of Universal Screen Magazine.

Name ....
Address ....
Town ....

MARY FULLER IN *"The Untamed"*

TWO-REEL Mary Fuller Feature, with William J. Welsh.

"Well, who let you in?"

"I'll tell you something," said Clem. "This is her whiskey still."

CAST.

Casga	**Mary Fuller**
Clem Wytall	**William Welsh**
Howard Pike	**Johnnie Walker**
Rose	**Helen Slosson**

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

CAPT. PEACOCKE wrote the story of "The Untamed," the two-reel Mary Fuller Feature, which was adapted for the screen by Catherine Carr, and produced by Lucius Henderson. Mary is supported by William Welsh, one of the pioneer "villains," of the screen in the vital and intense story of a moonshiner's daughter, who makes an unexpected debut in society, loses her heart, and takes refuge again in her mountains. The ending, after that, is the entirely satisfactory one.

Casga is a moonshiner's daughter, and could see nothing wrong in making whiskey in your own still. Clem Wytall, the owner of the dance-hall in town, had not realized that she is grown up, until he sees her when he comes to get a supply of the illicit liquor for his place. Casga, as wild as a hawk, repulses him with violence. The revenue officers attack the moonshiners, and her father is shot. She continues to run the still herself. One day, Clem invites her to come to the dance-hall, and brings her a pretty frock to wear. She is delighted and determines to go.

Howard Pike is a revenue officer, who is visiting the dance hall. He sees Casga, and admires her wild beauty. Clem introduces her to the men, but she is very shy. Finally, when he tries to kiss her, she runs home.

Howard Pike is investigating in the mountains, and is joined by his fiancee and her father. Casga sees them in the distance and is jealous of the pretty well-dressed girl. Later their auto frightens her horse and she is thrown and hurt. Rose is fascinated by the wild charm of the mountain girl, and takes her home with her. In confidence Rose tells Casga that her father wants her to marry Howard, but that she loves some one else.

Casga is introduced to Rose's friends at a dance, but she does not acquit herself very well. She tries to dance and loses her slippers. The people laugh at her, and Pike says:

"I can't understand Rose's bringing a wild thing like you here."

Casga is terribly hurt. She runs away to her room, and determines to go home. She puts on her tattered frock, and leaves the pretty clothes Rose has given her. She writes a note saying that she cannot stay. Clem has been slinking around the house watching for her. He follows her to her cabin, and she shoots him in the hand. He determines on a coward's revenge. Meeting Pike, he informs him that there is an illicit still in the place, and shows him where it is. In going to investigate, Pike is struck by a rattlesnake. Casga hears his cry for help. She shoots the snake, and helps Howard to her cabin, where she takes care of him, giving him the prohibited whiskey to save his life. She has no idea that he is a revenue officer.

Clem comes in while Pike is there. He tells him that Casga is the owner of the still that he is looking for. Casga drives him away from the cabin, and getting Pike on a horse, she takes him to the nearest doctor. In the meantime, Rose has eloped with the man she loves, and telephoned to ask her father's forgiveness. Casga tenderly nurses Howard back to health, and the first thing that they do when he is well, is to break up the still and pour away the whiskey.

BLUEBIRD IDEAS For Violet Mersereau in "The Little Terror"

AS the title implies, the leading role in this photoplay is a real "little terror." The heroine is a child of the circus, brought up on "the lot." She goes to live with a wealthy grandfather, who would make a society lady of her, but she cannot forsafe her hoydenish ways for those of the demure debutante.

Capitalize on the circus ballyhoo. If you can secure circus stuff, do so. If not, get a Shetland pony or a small donkey. Have a little girl about fourteen or fifteen years old ride the donkey. Have her dressed as a circus rider. Following her have several small boys dressed as clowns. On each side of the donkey have banners reading:

Society is just a Circus for Me!
That's why they call me
"THE LITTLE TERROR"
See me at the (name) Theatre
(Day and date)

Have the clowns pass out cards or throwaways reading as follows:

It's a circus to see
"THE LITTLE TERROR"
try to be a sedate society debutante!
Watch the fun at the
(name) Theatre
(Day and date)

Decorate your lobby after the fashion of the "big top." Dress your ushers in circus garb—clown suits will do—and "The Little Terror" will get the money!

Send the following letter to every name on your list. If you have no list get in touch at once with the publicity department of your Bluebird Exchange—they will be glad to assist you.

Copy for Letter:

My Dear Friend:—

A wealthy grandfather tried to make a society bud of a young girl whose life had been spent in a circus.

But instead of changing the girl's inherent sweetness to artificial mannerisms, the love in her heart awakened the old man to thoughts of better things and made him really human.

The hoyendish child was misunderstood at first, and they called her "The Little Terror." But how she won her granddaddy over is beautiful to see. Violet Mersereau in the title role is cast absolutely true to type in this Bluebird Photoplay of love's endearing young charms. Her characterization of the little circus waif is real—there is nothing affected, no effort in portrayal—her work is spontaneous—bubbling in its brightness.

To recommend this Bluebird is a pleasure—it's so human. I want you to see it and enjoy it as I have. (Day and date) is the day—do not forget it!

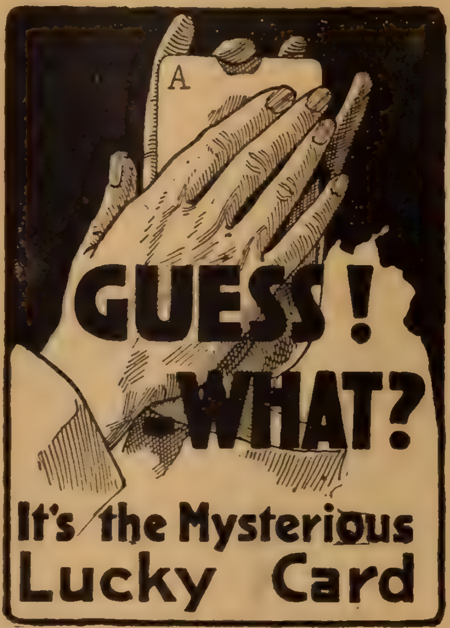
Cordially yours,(
(Manager Sign Here),
Manager (Name) Theatre.

For Franklin Farnum

AN advance agent for a burlesque show, in his efforts to put over his show, finds himself in the maelstrom of politics—and love. The fight is on in Weston between the advocates of "Personal Rights" and "The Purity League." The show proves a flivver, but the youth wins his lady fair—so what matters it? Stage a teaser campaign of your own. Hire as many men and boys as you feel you can afford—two is the least you can use. Equip them equally with sandwich boards or pole signs as follows:

We Demand
Personal Rights
We Want to See
"THE
CLEAN UP"
at the (name)
theatre) on
(day and date)

Members of
the Purity League
Will Fight for
"THE
CLEAN UP"
at the (name)
theatre) on
(day and date)



Have them pass out cards, reading:

Personal Rights
or
Purity League
? ? ? ? ?
Both factions stand for
"THE CLEAN-UP."
Franklyn Farnum enters big
debate at the
(Name) Theatre on
(Day and date)

In "The Clean-Up"

Keep these signs on the streets continually—start about a week ahead with the two men each day and keep the town guessing. Get in touch with your local newspapermen and work up interesting stories as to what it's all about.

Have the following postal card printed up in typical campaign style and mail to every name on your mailing list.

Copy for postal card:

Personal Rights or Purity League—
Who will win in "The Clean Up?"
Franklyn Farnum issues challenge to
the Purity League for debate at
the (name) Theatre (day
and date)
Be sure and attend.

"THE LITTLE FAT RASCAL."

(*Continued from page* 32.)

runs off down the street balancing Mert on the top of the ladder. Pop overtakes them, and decides to send Mert to school.

Ted has an accomplice, Melba Sundae, and he plans with her to meet at the school and kidnap Mert, the heiress. Melba arrives at the school the same time as Mert. The girls are all in overalls, and Melba puts on a wonderful silk pair. Phil arrives, too, he has followed Mert. The snobbish girls are horrid to Mert, but surround Phil. The mistress throws him out, so he disguises as a little girl and returns. Mert says he is her twin. The girls go to bed, and Melba stays up waiting for Ted. The mistress takes Phil to her room to comb his hair, and his wig comes off. He runs. Mert is kidnapped by Melba and Ted, and Phil sees this and follows them to the city. Mert is taken to a cafe below the street level, and Phil slides through a manhole and gets in, too. Ted introduces Mert as the new dancer, and Phil comes to rescue her. There is a fight, and Mert is carried off in an auto. Phil takes a bicycle from a cop and gives chase. At last they are both caught in the safety catchers of the street-car.

Butterfly Booth at Chicago Convention.

LYONS AND MORAN MAKE CONVENTION HUM.

(*Continued from page* 18)

two directors that I have assigned to you."

"Righto," said both boys.

"Oh, yes," said Mac. "You might as well take a cameraman along and let him shoot you up against some of the locations. That won't be any trouble, will it?"

"No-o-o-o, I suppose not," said Eddie.

"But we are awfully tired of being shot," said Lee.

"That's all right. It won't hurt you at all, and I've got a corking little story that will just fit in with the picture. Palmer just handed it to me, and all it needs is a little twist to make it right. You tell Harry McGuire to pack his grip and his camera and we will call the picture 'There and Back.'"

And that's all the vacation that Eddie Lyons and Lee Moran are going to have. It was the most strenuous time of their young lives. M. G. Jonas had taken care to let all of the exchanges along the line of the Northwestern Railway know that Lyons and Moran were coming through, and at each station there were mobs ready to shake them by the hand. When they got to Chicago, Joe Brandt took them in hand, and by the time he let them go to bed at night, they didn't have gumption enough to take off their clothes. Hand-shaking, showing the sweet aspiring young movie aspirants how to make up, side-stepping the too fervent advances of elderly females, meeting exhibitors, and telling everybody all about Universal City, is a pretty strenuous job, particularly for a vacation. Then occasionally they had to go and help Uni-

(*Continued on page* 39)

Two Reel Gold Seal Feature.

Released Week of August 13.

Betty Schade in "A Wife's Suspicion"

Tense situations, thrills, brilliant acting by an all-star cast in support of beautiful Betty Schade, are followed by a climax that is a huge surprise and a dramatic punch right up to the end. A notorious crook plans to rob the residence of the wealthy chief of detectives, and Betty's husband is drawn into the plot. Suspicious of his companions and of his intentions, she returns as governess in the chief's family, and is present when her husband comes with another woman to the reception. With the plans so laid, the plot swiftly develops, and the audiences which see it will be fascinated with the surprise climax and the powerful dramatic story. Book and boost.

LYONS AND MORAN MAKE CONVENTION HUM.

(*Continued from page* 38)

versal Dora when she had a hard-headed recruit on the hook and wasn't able to land him.

"There and Back" is certain to make a big hit, and every exhibitor should start right in to advertise it immediately. When it becomes known that Lee and Eddie have been invited to attend the convention, there is a wonderful farewell demonstration from their fellow workers at the studio. Henry McRae, Roy Clements, Ruth Stonehouse, Lydia Yeamans Titus, Joe Girard, Franklyn Farnum, Edith Roberts, and a number of others, give them presents and tokens of esteem, when suddenly a telegram comes, saying that they cannot go to the convention after all. Right away all the actors demand their presents back, and Eddie and Lee go to their dressing-rooms disgusted. They fall asleep and dream that they go to the convention after all. Then comes a series of scenes showing the reception that they expected to receive, and the reception which they actually would have received had they gone out there, the contrast being marked by the widest possible divergence.

Included in the picture are scenes from Denver, Salt Lake City, and all of the cities on the Northwestern which were passed during the daytime, scenes in Chicago in front of the Herald, the News, the Tribune, and bother Chicago papers, in front of and inside the Coliseum in Madison Avenue, in the Loop, where they stopped traffic and were almost arrested, and in the great Northwest Depot.

UNUSUAL SPORTS OF LITTLE STARS.

(*Continued from page* 19)

discussing with Lincoln Stedman. They are appearing together in Miss Hall's next Bluebird picture, "The Charmer." It is the first big picture in which the son and heir of the Stedman family (Marshall Stedman is his father) has ever participated. Incidentally, there is no attempt to conceal the fact that young Stedman's most popular sport is an indoor one—eating. In "The Crippled Hand," Miss Hall was again a little girl, and had to drive a very saucy little cycle car, which she did to the queen's taste with the help of Buster Emmons.

Lena Baskette, the noted child actress and dancer, has a most unusual sport for a girl, and one so young. She is an expert fisherman, and she is shown here with one of her prize catches. The fish are small-mouthed black bass, and were taken in Lake Matthieson, where she went angling with her mother. On the same day a rival fisherman at this famous fishing ground was the biggest Chief-of-Police in the U. S. A.—John L. Butler. Claude Barker, on whose property the lake is located, is authority for the statement that little Lena with her wobbler bait, a six-ounce rod, and nine strand line, is one of the most adept fishermen who ever cast a fly in his well-known lake. He also says that she put it all over John L. Butler in the time they both were fishing.

Buster Emmons, who is one of the best-known child actors in America, having appeared in Griffith productions first, and making his biggest reputation in the Bison, is addicted to horseback riding without a saddle. His principal pleasure is in riding horses which are hard to handle, and that is the way he came by his nickname of Buster. His real name is Marion Paul Emmons, and his mother is also a well-known motion picture character actress. On the water, too, and in it as well, Buster is very much at home. He handles a canoe like a veteran.

Frankie Lee on the other hand, who has played in a number of Victor, Laemmle, Gold Seal and Powers productions, finds his greatest enjoyment in playing with dolls and making mud poes. He hasn't a combative or argumentative hair in his head.

BLUEBIRD PHOTOPLAYS URGE YOU TO

BUTTERFLY BOOTH AT CHICAGO AIDS RECRUITING.

There was no more artistic, patriotic or popular booth at the Chicago Exposition than the Bluebird Booth. Violet Mersereau, Bluebird star, presided and spent most of her time there. I. von Runckle buzzed around her and Joe Brandt, when he could spare the time, pointed to the "Bluebird-Photoplays urge-you-to-join Pershing" sign which flashed to every part of the hall.

One Reel Nestor Comedy Released

Week of August 13.

The dancing craze furnishes Eddie Lyons, Lee Moran and Edith Roberts a novel plot for the Nestor comedy, "The Rushin' Dancers." All the ladies are dance crazy and the men have to do the housework. The men import a female dancer (so they say), but in reality the bunch make Lee the goat, and the women make things lively while the deception is concealed. Then —Zowie! You'll have to book this.

Eddie Lyons

Lee Moran

Edith Roberts

Musical Setting for "The Little Terror."

Specially Selected and Compiled by M. Winkler.
THEME—NODDING TULIPS, (Allegretto Idyl) by Trinkaus.

All music referred to may be obtained from your regular music dealer or through Carl Fischer, New York.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

	SUB-TITLES	TIME	NAME OF COMPOSITIONS
	Opening	2 Min. & 40 Sec.	Theme
T	Years Afterward	2 Min. & 30 Sec.	Menuet No 2 in G (3-4 Allegretto) by Beethoven.
T	Too Proud To Compromise	45 Seconds	Theme
T	Fungus, the Circus Horse	55 Seconds	Tulips (4-4 Moderato Grazioso) by Miles.
S	Flashback to Former Scene	30 Seconds	Continue pp
T	Showtime	2 Min. & 40 Sec.	The Booster (A trombone rag) by Lake.
T	The Star Turn	55 Seconds	Club Galop by Laurendeau.
T	Promise, Dad, You'll Look Out	4 Min. & 40 Sec.	Cupid's Caress (Valse Lente) by Roberts.
S	At Dinner Table	1 Min. & 30 Sec.	Moment Musical (Moderato) by Schubert.
T	Archibald In Whose Favor	1 Min. &15 Sec.	Petite Serenade (Allegretto) by Horton.
T	In Another Town, etc.	4 Min. & 50 Sec.	Inspiration (Andante Sostenuto) by Edwards.
T	I Can't Go To Sleep	2 Min. & 50 Sec.	Theme
S	Violet Sliding Down Steps	5 Seconds	Silence — Note — Produce effect with ad. lib. Tympany Rolls.
T	There Is a Much Better Tray	2 Min. & 35 Sec.	Canzonetta (Allegro Moderato) by Godard
T	12:30 P. M.	2 Min. & 35 Sec.	Mysterioso to action
T	Indoor Sports	1 Min. & 50 Sec.	Hurry to action.
T	Take Him Away	1 Min. & 45 Sec.	Theme
T	First Aid	1 Min. & 15 Sec.	Kiss Me Quick (A Musical Novelette) by Neuman.
T	On the Morrow	2 Min. & 30 Sec.	Poudree (Valse Intermezzo) by Poppy.
S	Young Man With Newspaper	50 Seconds	Organ or Piano—improvise to action.
T	Many Things Happen In Two Years	2 Min. & 35 Sec.	Captain Cupid (Allegretto Grazioso) by Bratton.
T	Peaceful Moments	4 Min. & 50 Sec.	The Little Puritan (Moderato Gavotte) by Morse.
T	Stop Them	3 Min. & 35 Sec.	Galop to action
T	I Am a Married Woman	55 Seconds	Theme

Musical Setting for "The Clean Up."

Specially Selected and Compiled by M. Winkler.
THEME—DOLOROSA, POEMS D'AMOUR, (4-4 Moderato) by Tobanl.

All music referred to may be obtained from your regular music dealer or through Carl Fischer, New York.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

	SUB-TITLES	TIME	NAME OF COMPOSITIONS
	Opening	3 Min. & 20 Sec.	Fleur De Lis (Characteristic Moderato) by Dillea.
T	At the Old Home Town	2 Min. & 35 Sec.	Mignonette (Moderato) by Friml.
	Note—Watch for railroad effects.		
T	Hazel's Mother—Mary Talbot	3 Min. & 20 Sec.	Gavotte Moderne (Gavotte) by Severn.
T	Vera Vincent, etc.	2 Minutes	Ein Maerchen (Melodious Fantasia) by Bach.
T	Business Is Business	4 Minutes	Theme
	Note—Watch Telephone Bell.		
T	Gee, I'll Bet You, etc.	5 Min. & 30 Sec.	Sweet Dreams of Home (Allegretto Grazioso) by Engelman.
T	Mr. Richard, I'm from the Herald	3 Min. & 40 Sec.	Isle D'Amour (Valse Moderato) by Edwards.
T	You've Got To Trust Me	2 Min. & 45 Sec.	Theme
T	Youth Comes Upon Old Scenes	45 Seconds	Continue to action
T	Meanwhile other and, etc.	3 Min. & 35 Sec.	Chanson Joyeuse (Allegro) by Ravina.
T	The Hour of Six Approaches	4 Min. & 45 Sec.	Bitter Sweets (Moderato Intermezzo) by Engelman.
T	Morning Finds the Advance, etc.	4 Min. & 10 Sec.	Canzonetta (Allegretto Moderato) by Godard
T	Not Very Much Later	3 Minutes	Passacalle (Allegro Intermezzo) by Gregh.
T	I Have Challenged Your Father	2 Min. & 50 Sec.	Olmyphia (Dramatic Overture) by Ascher
	Note—Watch big bass drum.		
S	Old Richards Chasing After Girl	1 Min. & 35 Sec.	Galop to action
T	You Have Everything Packed	2 Minutes	Intermezzo (Allegretto) by Pierne.
S	Interior of Bank	1 Min. & 45 Sec.	Mysterioso to action
T	To Whom It May Concern	1 Min. & 20 Sec.	Continue pp
S	Mass Meeting	5 Min. & 20 Sec.	Chanson Joyeuse (Allegro) by Ravina.
S	Girl In Bed	1 Min. & 30 Sec.	Theme

Musical Setting for Universal Pictures, Week of August 6.

BISON—"The Soul Herder"......(3 Reels)

1. "*Western Allegro*," by Bach, until "The new parson and his daughter." 2. Organ or piano improvise to action (Short scene), until "Vagrant Indians." 3. "*Ramona Indian Intermezzo*," by Johnson, until "Girl near her dying father." 4. "*Melody of Peace*," by Martin. REEL II.

5. "*Dolorosa Poeme D'Amour*," by Tobina, until "Interior of saloon." 6. Piano solo improvise to action until "Exterior scene." 7. Continue "*Dolorosa*" until "Cheyenne makes his bluff." 8. "*Western Moderato*," by Winkler, until "The fight." 9. "*Agitato*" to action, until "Hello, Cheyenne." 10. "*Love Song*," by Puerner, until "The loss of two daddies." 11. "*Serenade*," (4-4 Moderato), by Widor. REEL III.

12. "*At Sunset Idyl*," by Brewer, until "For three Sundays," etc. 13. Hurry to action until "Interior of church." 14. Organ improvise to action, until "Led by Topeka Jack," etc. 15. "*Manzano*," Mexican Intermezzo, by Brooks, until "Chasing after bandits." 16. "*Furioso No. 2*," by Lake, (Watch shots) until "After a night of hard riding." 17. Galop to action, until "The funeral of Topeka Jack." 18. Organ improvise to action until "Girls near stage." 19. "*Sweet Ponderings*," by Langey, until the end.

NESTOR—"The Love Slacker"...(Comedy)

1. "*Sparkling Eyes*," Intermezzo, by Puerner. 2. "*Raindrops*," Intermezzo, by Saumell, until the end.

STAR FEATURETTE—"The Untamed"

1. "*Lunita*," Intermezzo, by Loraine, until "A clash with the law." 2. Hurry (Watch shots), until "After her father's death." 3. "*Canzonetta*," by Godard, until "That night." 4. "*Balladora*," (Pirouette), by Tobina, until "The dancers step is off." 5. "*Dancing in the Barn*," Schottishe, by Turner, until "During his investigation." 6. "*Chanson Joyeuse*," by Ravina, until "Launched in society." 7. "*A La Ballerina*," (Valse Lente), by Braham, until "Dancing scene." 8. Popular Trot. REEL II..

9. Continue Popular Trot until "I can't understand Rose." 10. "*Forest Whispers*," Gavotte, by Losey, until "The fight." 11. Agitato to action (Watch shot), until "A coward revenge." 12. "*Broken Melody*," (Dramatic Andante), by Van Biene, until "To the nearest doctor." 13. Continue to action until "A month later." 14. "*Lanette*," Valse, by Benton.

JOKER—"O-My the Tent Mover"..(Com.)

1. "*Veil Dance*," by Aronson. 2. "*Sands of the Desert*," (Popular).

VICTOR—"Like Babes In the Woods"

1. "*Fairy Tales*," by Komzak. 2. "*Woodland Whispers*," by Czibulka.

REEL II.

3. "*Whispering Flowers*," by Blon. 4. "*Forest Whispers*," by Losey.

JOKER—"The Vamp of the Camp".(Com.)

1. "*Doloroso*," by Tobani. 2. "*Western Moderato*," by Bach. 3. "*Poor Butterfly*," (Popular), until the end.

Musical Setting for "A WIFE ON TRIAL"

Butterfly Picture

Specially Selected

By

M. WINKLER.

Theme—*"Extase,"* (6-8 Andante Moderato), by Ganne.

1. *"Albumleaf,"* (4-4 Andante), by Kretschmer, until "Sunday morning breakfast." 2. *"Petals,"* (Intermezzo), by Loraine, until "In the De Guenther home." 3. Continue to action until "Are you never unhappy?" 4. *"Quietude,"* (4-4 Andante), by Gregh, until "Ready for another day." 5. Continue pp until "June was here only." 6. Galop to action, until "Automobile accident." 7. Watch explosion followed by 8. *"Felize Canzonetta,"* (3-4 Andantino), by Langey, until "The weeks went by." 9. *"Melody,"* (Andante), by Trinkaus, until "Old lady at piano." 10. Piano improvise to action until "Old lady stops playing." 11. Theme until "Arguments piled up." 12. *"Reconciliation,"* (3-4 Andante), by Bendix, until "The arrangement was business-like." 13. *"Pathetic Andante,"* by Margis Berger, until "It was all hers." 14. Theme until "Boy in garden." 15. *"Adoration,"* (Moderato), by Barnard, until "I left a bite to eat," etc. 16. *"Garden of Love,"* (Caprice), by Ascher, until "The months passed." 17. Continue to action until "For weeks Phyllis was busy." 18. *"Intermezzo,"* (Allegretto), by Pierne, until "So June found Phyllis." 19. *"Beautiful Garden of Roses,"* (Popular song), until "Interior of dining-room." 20. *"Love Song,"* (Moderato), by Puerner, until "The doctor is here." 21. *"Lunita,"* Intermezzo, by Loraine, until "Our marriage was a mistake." 22. Theme until "Burglar in view." 23. *"Mysteriso"* to action, until "Shot is fired." 24. Hurry to action, until "Allan, you are standing." 25. Theme until the end.

Musical Setting for "FOLLOW THE GIRL"

Butterfly Picture

Theme — *"Fifth Nocturno,"* (6-8 Allegretto), by Leybach.

1. *"Modern Svea,"* (Selection on Swedish songs), until "The beckoning finger of opportunity." 2. *"America,"* (Patriotic song), until "On ranch." 3. *"Western Allegro,"* by Winkler, until "Lopez having been fired," etc. 4. Hurry to action until "Future Americans." 5. *"Swedish Country Dance,"* by Soederman, until "Felix Martinez —imported into America." 6. *"Dramatic Tension No. 5,"* by Reissiger, until "On board of ship." 7. *"Serenade,"* (6-8 Allegretto), by Rubinstein, until "Old lady at piano." 8. Piano improvise to action until "Flashback to ship." 9. *"America,"* (Patriotic air), until "Dona is taken into custody." 10. *"Petal Intermezzo,"* (4-4 Moderato), by Raymond, until "On ranch." 11. *"Western Moderato,"* by Bach, until "As their train penetrates." 12. *"Vision,"* (6-8 Characteristic Andante), by Blon, until 'I get my rabbit some grass." 13. *"Sparkling Eyes,"* (Allegretto—Inmezzo), by Puerner, until "How would you like to work for us?" 14. *"Courtesy Intermezzo,"* (3-4 Andante), by Wiegand, until "Then for a month peace," etc. 15. Theme until "Head is the Swede." 16. *"Scrio Comique,"* (A trombone rag), by Sorensen, until "We'll give you another chance." 17. *"Gavotee,"* by Gossec, until "After a long search," etc. 18. *"Passacalle Intermezzo,"* (3-4 Allegro Moderato), by Gregh, until "It's a long ride to the ranch." 19. *"Yelva,"* (Dramatic Overture), by Reissiger, until "The boys were joking." 20. *"Idle Hours,"* (Allegretto), by Kretschmer, until "Senor, you need a little help." 21. *"Dramatic Tension No. 1,"* by Ascher, until "I reckoned she was in love with me." 22. Theme until "The cattle rustlers get into action." 23. *"The Chase,"* (Grand Galop), by Koelling, until "I take these men—we make a little raid," etc. 24. Long Hurry to action, (Watch shots), until "You have performed a great service," etc. 25. Theme until the end.

Musical Setting for Universal Pictures, Week of July 30

GOLD SEAL — "Right-of-Way Casey"

(Three Reel Western Drama)

REEL I.

1. *"Le Secret,"* Intermezzo, by Gautier, until "When Casey broke the news." 2. *"Mayflower Overture,"* by Kretschmer, until "Subsequently the thoughtful sergeant." 3. *"Creepy Creeps,"* (Moderato Mysterioso), by Taylor, until end of Reel 1.

REEL II.

4. *"Western Allegro,"* by Winkler, until "The seventh sheriff in three weeks." 5. *"Agitato"* to action, until "Change of scene." 6. *"Doloroso Poeme D'Amour,"* by Tobani, until "The fight." 7. Hurry to action, until "Interior of barroom." 8. *"Sparkling Eyes Intermezzo,"* by Puerner, until "Back in the big burg." 9. *"Quietude,"* by Gregh, until "Casey had his book." 10. *"Pastel Menuet,"* by Paradis, until "Meantime the bandits," etc. 11. Long Galop to action until end of Reel 2.

REEL III.

12. *"Intermezzo,"* (Allegretto), by Pierne, until "Without exactly meaning." 13. *"La Rose Intermezzo,"* by Ascher, until "Casey running after crooks." 14. Hurry to action, until "Casey's memory," etc. 15. *"Budding Roses Valse Caprice,"* by Kretschmer, until "It appeared that," etc. 16. *"Chanson Joyeuse,"* (Allegro), by Ravina, until the end.

NESTOR—"Married By Accident"..(Com.)

1. *"Poor Relations,"* by Bendix. 2. *"A Trombone Frolic,"* by Lake.

L-KO — "Blackboard and Blackmail"

(Two Reel Comedy)

REEL I.

1. *"Pirouette,"* by Finck. 2. *"Jazz Band,"* Trot, by Lake. 3. *"Syncopated Walk,"* (Popular trot). 4. *"Noisy Bill,"* Rag, by Losey.

STAR FEATURETTE—"The Woman Who Would Not Pay"....(2-R Society Dr.)

REEL I.

1. *"Serenade,"* by Widor, until "Dinner had just been concluded." 2. Piano Solo to action, until "One of her old lovers." 3. *"Valse Lente,"* by Schuett, until "That was the beginning." 4. *"Heart Wounds,"* (Dramatic Allegretto), by Grieg, until "And then he did all the things." 5. *"Cupid's Caress,"* (Valse Lente), by Roberts, until end of Reel 1.

REEL II.

6. *"Cavatine,"* (Dramatic Andante), by Bohm, until "The weed of suspicion." 7. *"Ein Maerchen,"* (Melodious Fantasia), by Bach, until "A fool at the club," etc. 8. *"Last Spring,"* (Dramatic Melody), by Grieg, until the end.

JOKER—"The Battling Bell Boy"..(Com.)

1. *"Noisy Bill Rag,"* by Losey. 2. *"Cyclone In Darktown,"* (A trombone rag), by Barnard, until the end.

VICTOR—"Where Are My Trousers?"

(Two Reel Comedy)

REEL I.

1. *"Le Secret Intermezzo,"* by Gautier. 2. *"Love Is So Fickle,"* by Kruseman.

REEL II.

3. *"Raindrops Intermezzo,"* by Saumell. 4. *"Kiddies' Trot,"* by Lake.

JOKER—"The Stinger Stung"...(Comedy)

1. *"That Flying Rag,"* by Pryor. 2. *"Club Galop,"* by Laurendeau, until "Courtroom scene." 3. *"The Rooster Rag,"* by Lake, until the end.

"GOD'S LAW"

No matter how jaded the patron may feel—no matter how blase he may be, the gripping intensity of "GOD'S LAW" will get "under his skin" and pull him forward in his seat—holding him in enthralled silence—forgetful of time or place.

It's Forceful Appeal Had a Powerful Effect on the Pennsylvania State Legislature

When the question of repealing capital punishment came before the Pennsylvania State Legislature the opponents to capital punishment were very much in the minority, but, AFTER "GOD'S LAW" WAS SHOWN THE VOTE WAS WITHIN A FRACTION OF BEING A TIE.

"God's Law" was Written and Produced by

LOIS WEBER

Producer of such successes as "Where Are My Children?" "Shoes," "Hypocrites," "Jewel," "Scandal" and others.
Direct bookings are now accepted on all unsold State Rights Territory. Direct bookings will also be accepted (until further notice) on Lois Weber and Phillips Smalley's "EVEN AS YOU AND I" and "THE HAND THAT ROCKS THE CRADLE"—direct from Broadway run. For Bookings or for State Rights, address STATE RIGHTS DEPARTMENT of the

UNIVERSAL FILM MANUFACTURING COMPANY,

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway NEW YORK

"THE LOVE SLACKER."

Nestor Comedy.

Story and Scenario by F. A. Palmer.
Produced by Roy Clements.

CAST.

Eddie	Eddie Lyons
Lee	Lee Moran
Edith	Edith Roberts
Proprietor of Drugstore	Fred Gamble

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

"No, you can't have a dance. They are all taken." The haughty beauty moves away, and Eddie decides to become a woman hater because he is not popular. He goes to the country, and all the girls fall for him so that he has a hard time avoiding them. Lee is the son of the owner of the drugstore, is the only young man in town, and resents Eddie's arrival. Eddie goes fishing, to be by himself, but the girls find him out. He sticks his fishing-rod in the mud, and Lee finds it. He starts to fish, and the constable arrests him as it is forbidden. He is fined, and this does not make him love Eddie any more. Lee and the girls are out motoring, and Edith sees Eddie and climbs out of the back of the car to go to him. She complains of a sprained ankle. Eddie is very solicitous, until it begins to rain, and then she forgets all about it, and they both run and take refuge under the awning of the drugstore. They become so interested in each other that they do not notice when the vindictive Lee pulls up the awning and lets them get soaked.

Eddie enjoys Lee's embarrassment of engine and of females.

"There's take that," said Lee. "They told me you were a love slacker, but I think you are a cradle snatcher, I do."

Featuring
MARIE WALCAMP
and EDDIE POLO

"LIBERTY" pulsates with the burning zeal of American principles. It gives the fans 20 weeks of memorable thrills—daredevil escapades—blood-curdling chances with death. It makes them gasp with amazement at the hair-breadth escapes and astounding action.

Book It Now

It is a most timely picture—made to order for a big box-office clean up. It was a wonderful puller before the war—it is now a stronger magnet than ever. Book it through your nearest Universal Exchange, or

Universal Film Man'f'g Co.

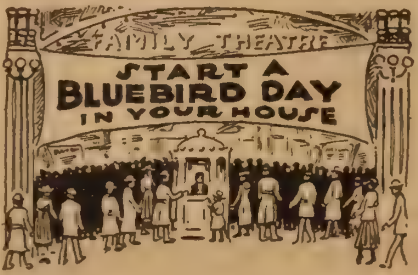
CARL LAEMMLE, President,
"The Largest Film Mfg. Concern in the Universe."

1600 B'way N. Y.

LIBERTY

VISITED HOME OFFICE.

AMONG the exchange men who have paid visits recently to the home office are Barney Rosenthal, of St. Louis, who stayed three days and absorbed all of the pep that hot little old New York could give him, and John McAleer, of Pittsburgh. Mac did not stay so long. He had a chance to meet almost all of the boys, and most of them met him for the first time. William Oldknow, who owns the South, and V. R. Carrick, who exercises a restraining influence on Philadelphia, have also been in the office of the editor and promised to send him a lot of letter and pictures of enthusiastic exhibitors. Now we will just see if they're going to be as good as their word.



The Perils of the Secret Service

KINGSLEY BENEDICT

Seven episodes of wonderful photo-drama based on the famous "Yorke Norroy" stories, written by George Bronson Howard, and directed by himself. Each two-reel episode is complete in itself—each episode features A DIFFERENT LEADING LADY. Unusual ad props are ready for you. Write or wire your nearest Universal Exchange, or direct to

UNIVERSAL FILM MFG. CO.,
CARL LAEMMLE, Pres.
"The Largest Film Manufacturing Concern in the Universe."
1600 Broadway New York

PERSHING PICTURES IN CANADA

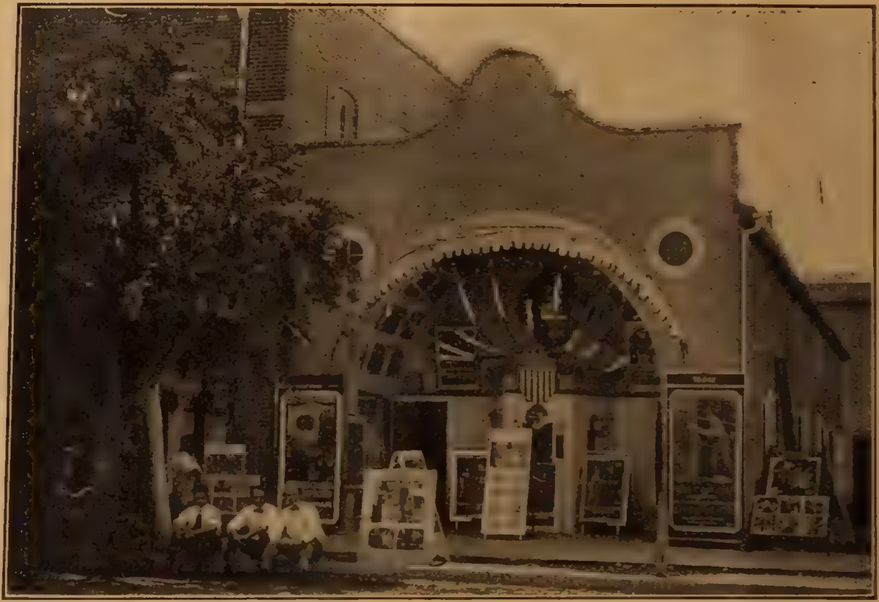
THE special Animated Weekly feature which gave United States its first view of General Pershing's arrival in France and that of his troops, has made a wonderful hit. The pictures were shown in England, coincidentaly with their showing here in this country. They have just made their appearance in Canada, and are being used by all of the large theatres and billed in the same way that features are billed.

In Toronto for instance, the Regent Theatre gives it the "Special Added Attraction Position" on its bill. Shea's Hippodrome advertises it even above its five-reel feature. These two houses have profitted immensely by it, as it was the advertising which they did on the Pershing special which got them both the audiences and the enthusiasm.

"LAZY WOMEN."

E. J. Schmidt, manager for "Idle Wives" for Ohio, Kentucky and Indiana, says he played the Majestic Theatre, Ashtabula, recently to big business—and for one reason.

There are a lot of foreigners in that city and they didn't know what the title meant. So Schmidt got an interpreter to explain. One party still shouted: "You don't know what that means? Why, it simply means 'Lazy Women.'"



J. P. Kaufmann and his New Braunfels, Texas, "Palace of Pictures."

UNIVERSAL SERVICE BUILT THIS THEATRE.

IN the year 1909, J. P. Kaufmann started a little moving picture show in New Braunfels, Texas. It was a show and that was all it was. This was no theatre in the proper sense of the word. They used instead an open top and canvas walls to keep the kids from seeing the show without paying the well-known nickel. When it located there wasn't even a show, but Mr. Kaufmann made the success of his theatre through the pictures he used. After looking over the market he selected Universal as the best all-around service, and has never used any other since. Universal pictures and Universal features have come and gone in New Braunfels, Mr. Kaufmann's show prospered and prospered and in a little less than two years, business had increased and sufficient money had come in to warrant putting up a permanent building. It was built in 1911, and has been extremely successful ever since with Universal features. The theatre rejoices in the high sounding title "Kaufmann's Palace of Pictures."

Mr. Kaufmann himself may be seen in the illustration on this page, the centre of the trio sitting on the curb in front of the Palace. On the day this was taken Mr. Kaufmann was using a Butterfly Picture, Herbert Rawlinson in "Like Wildfire," and the L-Ko Komedy, "Chicken Chased and Henpecked."

Contrary to the custom in most small towns, Kaufmann's Palace of Pictures opens at noon daily and plays a continuous program.

William Franey in his latest Joker Comedy, "O-My the Tent Mover."

"O-MY THE TENT MOVER."

Joker Comedy.

Written by E. M. McCall.
Scenario by Tom Gibson.
Produced by W. W. Beaudine.

CAST.

Launcelot Briggs	William Franey
Paprika	Lillian Peacock
Saharah Sarah	Za Su Pitts
Skootch	Eddie Baker
Sheik	Milburn Moranti

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

"Ship ahoy! Ship ahoy!" The cry of distress came weakly to a gaily caparisoned caravan.

Launcelot Briggs, the voice in the sand, is an old-clothes dealer. He is lost in the desert and found by a caravan, with which the beautiful daughter of the Sheik is traveling. The Sheik dooms him to a life of drudgery unless he can make him laugh. Skootch knocks him down repeatedly and this makes the old man laugh, and he gives him his daughter Saharah Sarah. But Skootch loves Sarah, so he is worse off than before. He has fallen in love with Paprika, the younger daughter of the Sheik. He writes her a note, asking her to elope, and puts in some reflections against the Sheik. Paprika takes it to her father for translation. Fortunately he can't read it, either, so Launcelot breathes freely again. He translates it into a flattering message for the Sheik. Plans for the wedding with the awful Sarah are in progress, and Launcelot weighs the pros and cons. If he marries Skootch will kill him, if he does not, the Sheik will. At last he hides in a tent and has the brilliant idea of running away inside of it. He pulls up the pole and the last they see of him, the tent is careering madly away over the desert, the natives thinking it a manifestation from their gods.

"Allah be praised," said the sorely perturbed Sheik. "He is gone."

The Eagle's Wings

Would you show your patrons a drama that is packed with swift action — vivid scenes — gripping situations—with punch and pep? Then book "Eagle's Wings" in a hurry.

This realistic play has been endorsed by high officials at Washington—it is

Supported By The Daughters of American Revolution

It meets a patriotic reception wherever shown.

"The Eagle's Wings" is a Special BLUEBIRD production. If you have shown it, show it again. If you have never booked it, don't hesitate to BOOK IT TODAY. Get in immediate touch with your nearest BLUEBIRD Exchange, or

Bluebird Photoplays, Inc.
1600 Broadway,
New York.

Start a BLUEBIRD DAY in YOUR house

"SEEING CEYLON WITH HY MAYER."

Powers One-Reel Travelaugh.

The climate of Solombo, in Ceylon, is very hot, and the costumes of the natives suit it. Lace makers use the same patterns that their ancestors had. We see a Buddhist procession with its dancers in their strange headdresses. Hy Mayer then suggests in a cartoon, that this more picturesque headgear should be adopted on Broadway. The foliage of Ceylon is wonderful and the variety of trees immense. We see the elephants' bathroom, and then Hy Mayer suggests the use of an elephant as a shower bath. Native dancing to the sound of the tom-tom is the suggestion for other cartoons.

The Voice on the Wire

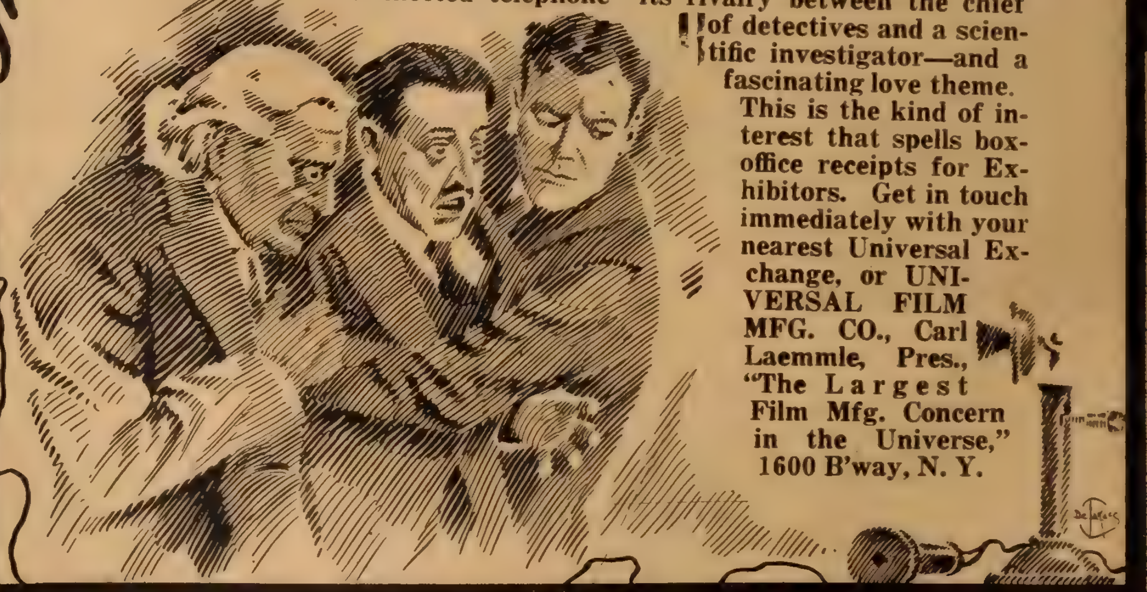
BEN WILSON
NEVA GERBER
JOS. GIRARD
Directed by Stuart Paton

Every one revels in a mystery plot, if it is a real mystery—unguessable—the solution hidden until the last chapter from the most shrewd "solver of plots." "The Voice on the Wire" baffles all.

15 Weeks of Mystery For Your Patrons

Fifteen weeks of sure capacity for you on the night you show this wonderfully powerful serial.

Founded on the famous novel of the same name by Eustace Hale Ball, "The Voice on the Wire" holds with its swift action—its cloaked figure—its disconnected telephone—its rivalry between the chief of detectives and a scientific investigator—and a fascinating love theme. This is the kind of interest that spells box-office receipts for Exhibitors. Get in touch immediately with your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Mfg. Concern in the Universe," 1600 B'way, N. Y.



"THE VAMP OF THE CAMP."

Joker Comedy.

Written by Tom Gibson.
Produced by Allen Curtis.

CAST.

Little Butterfly	Gale Henry
Prop	Charles Haefli
Stranger	Milton Sims

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

Little Butterfly is the vamp of the camp, and her fickle heart is attracted by a stranger, who is about to commit suicide after losing his only dollar. She makes the proprietor give him a job as general cleaner of the place. She tries her best to win the stranger, but her charms have absolutely no effect upon him. Her professional pride is hurt and she makes a bet with the proprietor that she can win the man in three days. However, she only loses her own heart, while he remains plunged in grief. At last she persuades him to tell her the cause of his sadness, and he says that the old homestead is to be sold, because he has not money enough to pay the mortgage. He promises to marry her if she will get the money. Little Butterfly tries to vamp the money out of the men, but fails. Then she robs the gambling game, and is backing out of the hall with her loot, covering the men with a gun, when the sheriff arrives, and she learns that her trusted stranger is Slick Stevens, wanted in a dozen places as a worker of a confidence game. However, he has already flown.

Gale Henry in "The Vamp of the Camp."

UNIVERSAL SCREEN MAGAZINE

Issue No. 31.

Rose breeding is the subject of the first part of the Screen Magazine, Issue No. 30. The second subject is a demonstration of a new motor for an airplane, which is so constructed that the propellers perform the double function of driving the machine at top speed and at the same time cooling the motor.

Screen oddities are represented by the tricks of some bears, which have been trained to be pets.

"Going to sea in an armory" is the next study, and shows the preliminary training of sailors on land, before they ever see a battleship. These pictures were taken in the armory of the Second Battalion of Naval Militia at Brooklyn, New York.

Physical culture for women is more important than ever now that women have to take the place of men. Fine exercises are illustrated by experts for the Screen Magazine.

The last subject is a "miracle in mud" by the Screen Magazine's sculptor, Willie Hopkins, called "The Darwin Theory Upset."

Dorothy Phillips

BLUEBIRD STAR

The flashing brilliance of Dorothy Phillips as the "Queen of the Barbary Coast," in

"Hell Morgan's Girl"

grips the fans with a tremendous hold and carries them through scene after scene of wonderful action and intense interest. "Hell Morgan's Girl" does a packed business every day it is shown. There is splendid acting in every role. You never saw a photoplay with a better selected cast. It outdrew all the popular actors and actresses in Los Angeles.

Book It Repeat--It Holds Many Dollars For Every Exhibitor

No matter where your theatre may be located "Hell Morgan's Girl" will pull the crowds. So popular is it that patrons will turn out rain or fair. Play it repeat on our advice. You won't feel sorry. Book it TO-DAY through any BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc., 1600 B'way, New York

REVIEW OF UNIVERSAL PAST RELEASES

BIG U.

JULY—
1—*Love's Turmoil* ....(Drama)
8—*The Mad Stampede* ....(Drama)
15—*The Punishment* ....(Drama)

IMP.

JULY—
3—**A Young Patriot**.................(3-R. Military Drama)
Mignon Anderson.
10—**A Limb of Satan**.................(3-R. Drama)
Ruth Stonehouse.
17—Harry Carey in **"Six-Shooter Justice"** (3-Reel Drama) with *Claire Du Brey.*
24—**A Soldier of the Legion**.................(3-Reel Drama)
Irene Hunt-Leo Pierson.

GOLD SEAL.

JULY—
1—*A Double-Topped Trunk* ....(Drama)
8—*The Girl In the Limousine*........................(Drama)
15—*Hatton of Headquarters*........................(Drama)
JUNE—

STAR FEATURETTE.

19—Cleo Madison in **"The Web"** (2-R. Soc. Drama)
26—Mary Fuller in **"The Beautiful Impostor"** (2-R. Society Drama).

BISON.

JUNE—
30—**Money and Mystery**.................(2-R. West. Drama)
Eileen Sedgwick-Kingsley Benedict.
JULY—
7—Harry Carey in **"The Wrong Man"** (2-R. West.)
14—**Double Suspicion** ....(2-R. West. Drama)
Neal Hart-Janet Eastman.

L-KO.

JULY—
4—**Bombs and Bandits**.................(2-R. Comedy)
Sammy Burns.
11—**Hearts and Flour**.................(2-R. Comedy)
Bob MacKenzie, Eva Novak and Chas. Ryckman.
18—**Surf Scandal** ....(2-R. Comedy)
Dan Russel-Gladys Varden.
25—**The Sign of the Cucumber**.................(2-R. Comedy)
Bob MacKenzie, Eva Novak and Chas. Ryckman.

BUTTERFLY.

JULY—
2—Mary MacLaren in **"The Plow Woman"**....(5 R.)
9—Louise Lovely and Allen Holubar in **"The Reed Case"** ....(5 Reels)
16—Jack Mulhall in **"High Speed"**.................(5 Reels) with *Fritzi Ridgeway.*
23—**The Double Standard**.................(5 Reels)
Roy Stewart-Joseph Girard.

JOKER.

JULY—
19—*Some Nurse* ....(Comedy)
21—*He Had 'Em Buffaloed*........................(Comedy)
26—*Canning the Cannibal King*........................(Comedy)
28—*The Soubrette* ....(Comedy)

NESTOR.

JULY—
6—**Five Little Widows**.................(2-R. Comedy)
Eddie Lyons-Lee Moran.
9—*Minding the Baby*........................(Comedy)
17—*A Dark Deed*........................(Comedy)
24—*Seeing Things* ....(Comedy)

POWERS.

JULY—
15—*Monkey Love* ....(Com. Cart.)
21—*Box Car Bill Falls In Luck*.................(Com. Cart)
and *In the Heart of India*........................(Ed.)
28—*Hammon Egg's Reminiscences*.........(Com. Cart)
and *In the Land of Light and Gloom*.........(Ed.)

REX.

JULY—
5—**Seeds of Redemption** ....(5-R. Soc. Drama)
Claire Mersereau.
12—**Three Women of France**.................(2-R. War Dr.)
Jack Mulhall-Irene Hunt.

UNIVERSAL SPECIAL FEATURE.

JUNE—
25—**The Gray Ghost, Episode No. 1, "The Bank Mystery,"** with *Priscilla Dean, Eddie Polo, Harry Carter and Emory Johnson.*
JULY—
2—**"The Gray Ghost,"** Episode No. 2, **"The Mysterious Message"** ....(2 Reels)
9—**"The Gray Ghost,"** Episode 3, **"The Warning,"** ....(2 Reels)
16—**"The Gray Ghost,"** Episode 4, **"The Fight"** (2-R.)
23—**"The Gray Ghost,"** Ep. 5, **"The Plunder,"** (2-R.)

VICTOR.

JULY—
5—*Daredevil Dan* ....(Comedy)
Ruth Stonehouse.
10—*The Paper Hanger's Revenge*.................(Comedy)
12—*Meet My Wife*........................(Comedy)
13—**Kicked Out** ....(2-R. Com.-Drama)
Carter De Haven.
20—**One Bride Too Many**.................(2-R. Com.)
Matt Moore-Jane Gail.
27—Herbert Rawlinson in **"Caught in the Act,"** with *Neva Gerber*.................(2. Reel Com. Dr.)

LAEMMLE.

MAY—
25—**Money's Mockery** ....(2-R. Soc. Drama)
Douglas Gerrard-Francelia Billington.
JUNE—
6—*The Missing Wallet*........................(Drama)
20—*Bartered Youth* ....(Drama)

UNIVERSAL ANIMATED WEEKLY.

JUNE—
27—*Animated Weekly, Vol. 2, No. 78*.............(News)
JULY—
4—*Animated Weekly, Vol. 2, No. 79*.............(News)
11—*Animated Weekly, Vol. 2, No. 80*.............(News)
18—*Animated Weekly, Vol. 2, No. 81*.............(News)
25—*Animated Weekly, Vol. 2, No. 82*.............(News)

UNIVERSAL SCREEN MAGAZINE.

JULY—
6—*Universal Screen Magazine. Issue No. 26.*
13—*Universal Screen Magazine. Issue No. 27.*
20—*Universal Screen Magazine. Issue No. 28.*
27—*Universal Screen Magazine. Issue No. 29.*

UNIVERSAL CURRENT EVENTS.

JULY—
7—*Universal Current Events. Issue No. 8.*
14—*Universal Current Events. Issue No. 9.*
21—*Universal Current Events. Issue No. 10.*
28—*Universal Current Events. Issue No. 11.*

U. S. Engineers Building Bridges.

Universal Current Events Tells the Story in a Universal Language

No matter what the nationality of your patrons may be—no matter what language they talk, "CURRENT EVENTS" gets over with them, because every one can understand pictures.

Universal Current Events Leads All News Features

"CURRENT EVENTS" hits the bull's-eye and rings the bell of popular approval every time it is flashed on the screen. Try out a few weekly releases in your house—watch the fans sigh with satisfaction and see them settle back contentedly to enjoy the feature. A satisfied fan always comes back—come-back patrons are the ones who put your business on a solid foundation. Get the BIG IDEA? Then book "CURRENT EVENTS." It has no connection with either Universal Screen Magazine or Animated Weekly. Don't forget that! It is a new opportunity for you. If your Universal Exchange hasn't a print fill in and return the coupon.

Universal Screen Events,
1600 Broadway, New York City:

Gentlemen—Kindly send at once particulars or print of Current Events.

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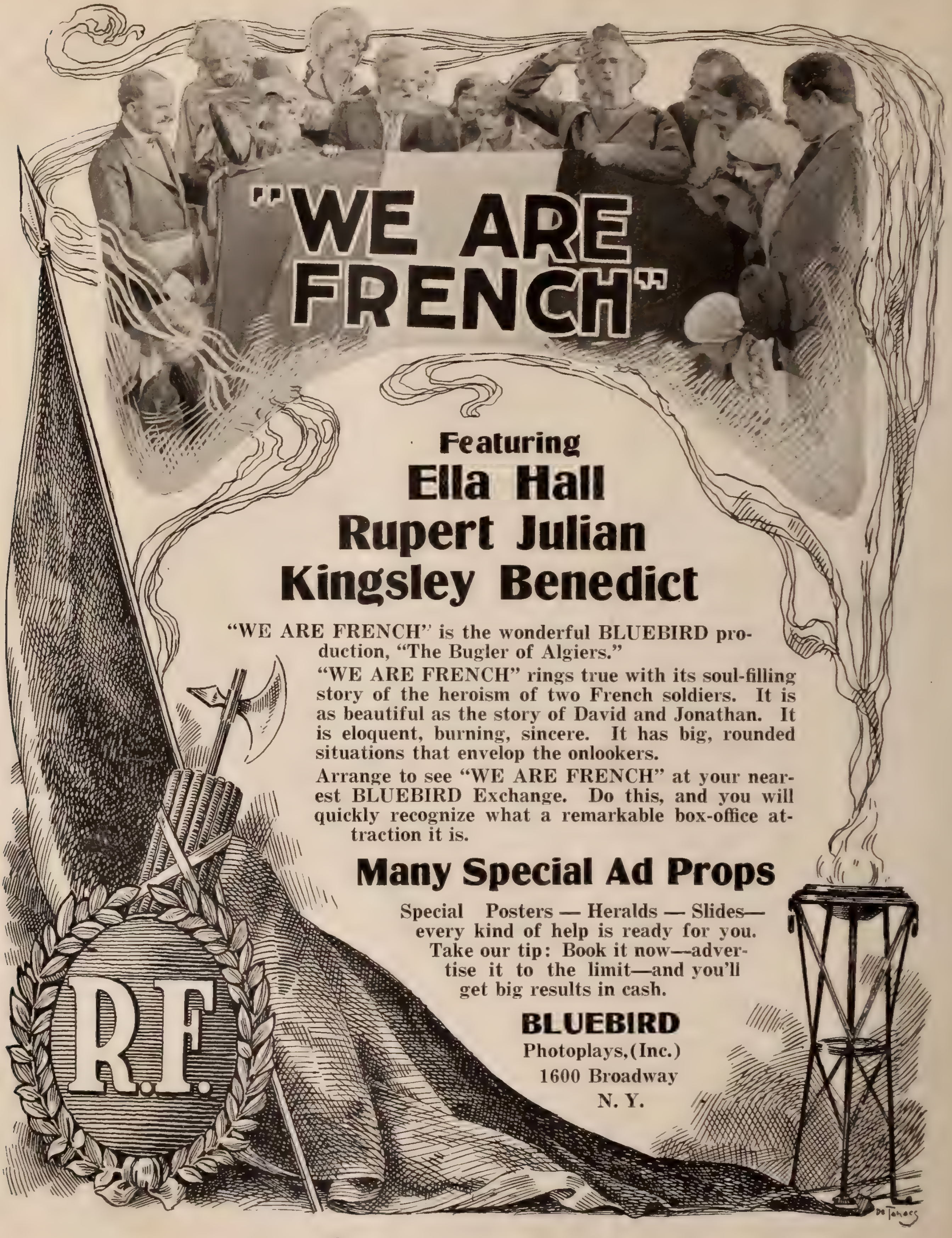

"WE ARE FRENCH"

Featuring

Ella Hall
Rupert Julian
Kingsley Benedict

"WE ARE FRENCH" is the wonderful BLUEBIRD production, "The Bugler of Algiers."

"WE ARE FRENCH" rings true with its soul-filling story of the heroism of two French soldiers. It is as beautiful as the story of David and Jonathan. It is eloquent, burning, sincere. It has big, rounded situations that envelop the onlookers.

Arrange to see "WE ARE FRENCH" at your nearest BLUEBIRD Exchange. Do this, and you will quickly recognize what a remarkable box-office attraction it is.

Many Special Ad Props

Special Posters — Heralds — Slides— every kind of help is ready for you. Take our tip: Book it now—advertise it to the limit—and you'll get big results in cash.

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The Museum of Modern Art
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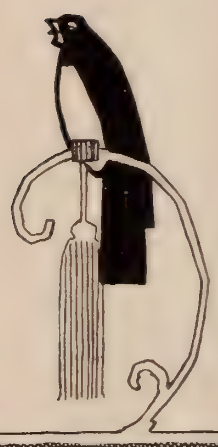
Periodical

THE MOVING PICTURE WEEKLY

AUGUST 4, 1917
VOL. 4, NO. 25

PRICE 10 CENTS

Betty Schade
in "A WIFE'S SUSPICION".
GOLD SEAL DRAMA



Bluebird Photoplays INC.

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ARTHUR HOYT

WITH NEVA GERBER, GEORGE HERNANDEZ AND GEORGE CHESBRO, IN A DRAMATIC PICTURIZATION OF THE FAMOUS NOVEL

"MR. OPP"

by ALICE HEGAN RICE

AUTHOR OF "MRS WIGGS OF THE CABBAGE PATCH" AND OTHER SUCCESSES

DIRECTED BY LYNN REYNOLDS

BOOK THRU YOUR LOCAL BLUEBIRD EXCHANGE

BLUEBIRD PHOTOPLAYS (INC)
1600 B'WAY, N.Y.C.

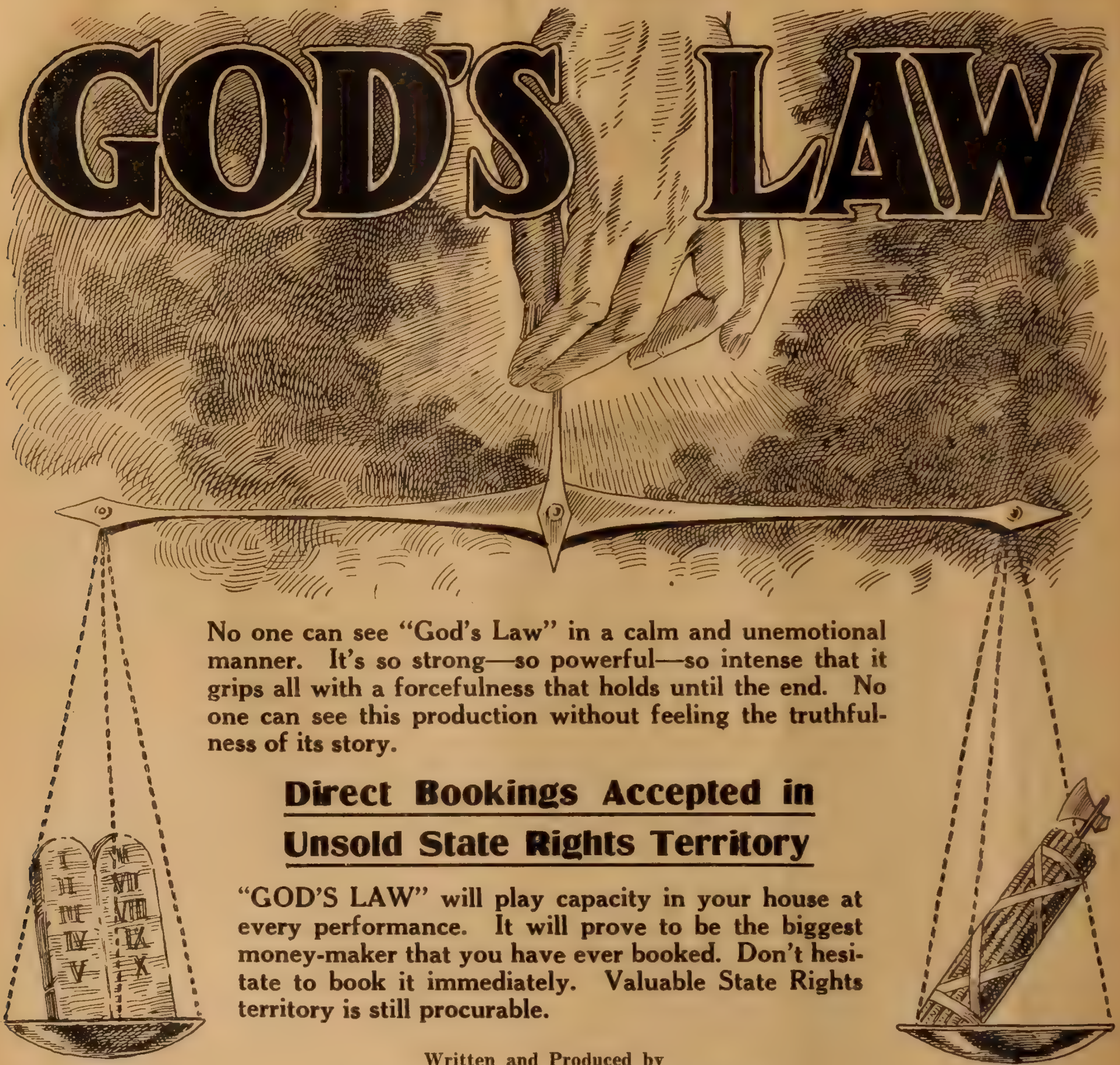
Donna Drew

Butterfly Star

"The Lair of the Wolf"

With an all-star cast including Val Paul, Gretchen Lederer, Joseph Girard, Peggy Custer, Chas. Mailes and George Berrell—A Powerful Drama of Passion and Retribution—Directed by Chas. Swickard.

Book thru any Butterfly Exchange or from Universal Film Manufacturing Co., Carl Laemmle, Pres., 1600 Broadway, New York.



No one can see "God's Law" in a calm and unemotional manner. It's so strong—so powerful—so intense that it grips all with a forcefulness that holds until the end. No one can see this production without feeling the truthfulness of its story.

Direct Bookings Accepted in Unsold State Rights Territory

"GOD'S LAW" will play capacity in your house at every performance. It will prove to be the biggest money-maker that you have ever booked. Don't hesitate to book it immediately. Valuable State Rights territory is still procurable.

Written and Produced by

LOIS WEBER

Producer of such successes as "Where Are My Children?" "Shoes," Hypocrites," "Jewel," "Scandal" and others.

Direct bookings will also be accepted (until further notice) on Lois Weber and Phillips Smalley's "EVEN AS YOU AND I" and "THE HAND THAT ROCKS THE CRADLE"—direct from Broadway run.

UNIVERSAL FILM MANUFACTURING COMPANY, CARL LAEMMLE, President

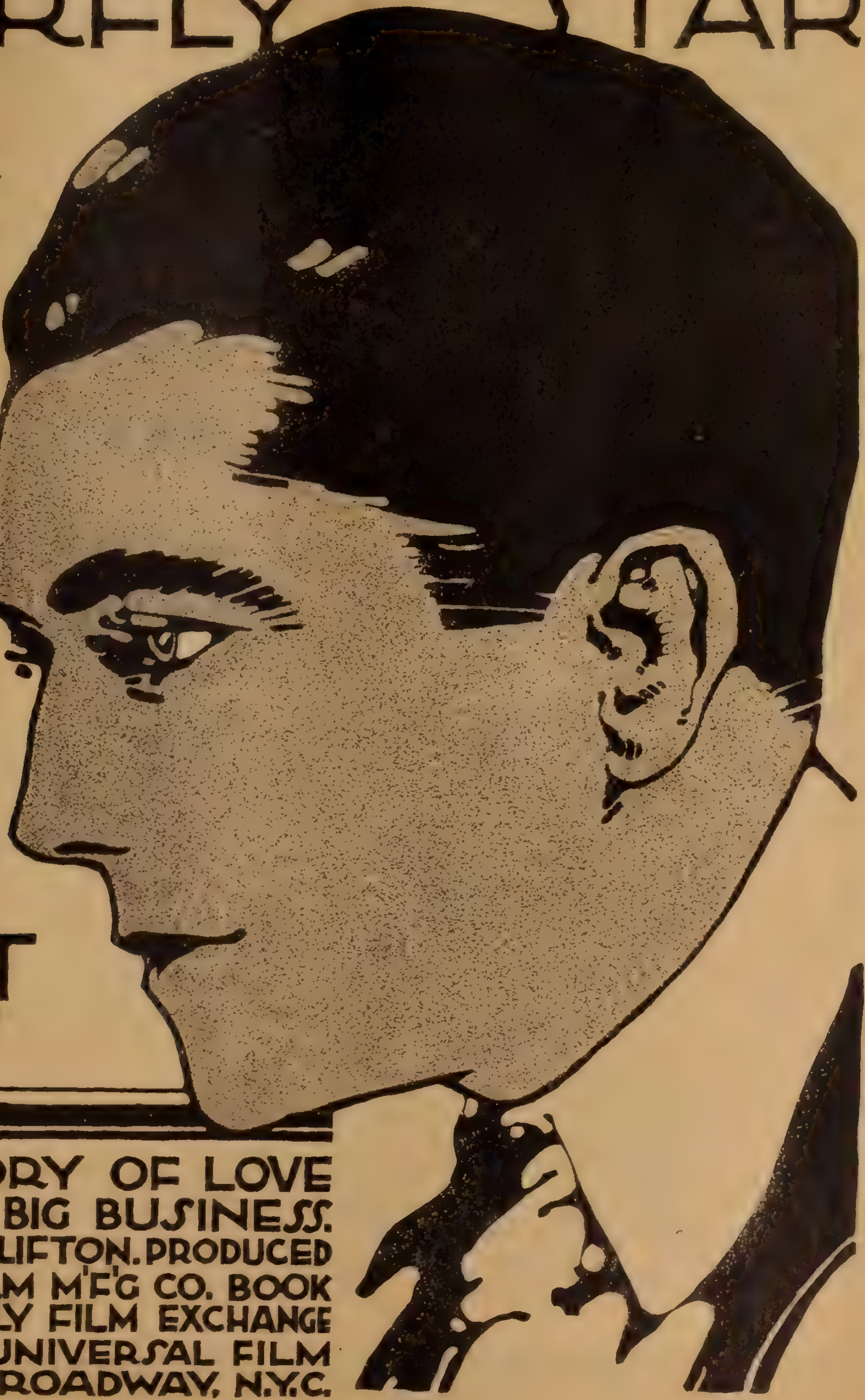
"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York.

JACK MULHALL

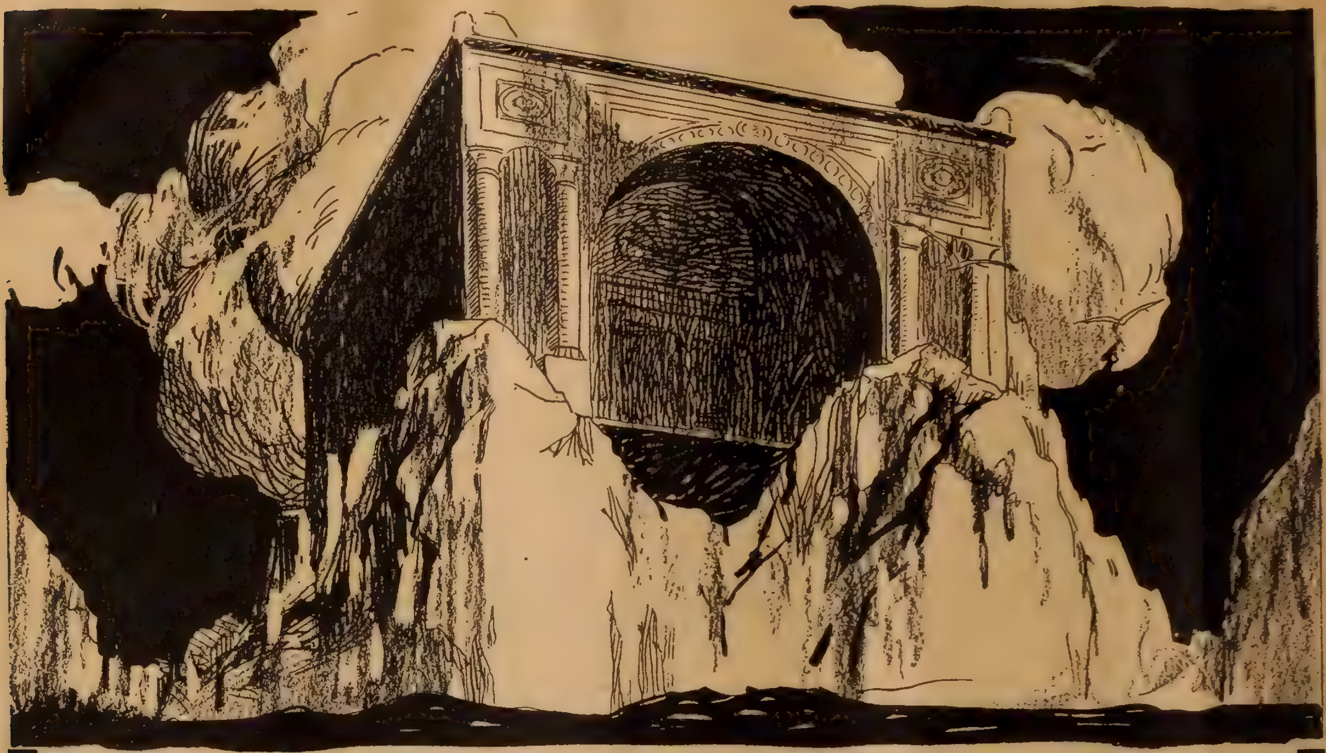
BUTTERFLY STAR

BURTON RICE



"THE MIDNIGHT MAN"

A THRILLING STORY OF LOVE SAFE-CRACKING & BIG BUSINESS. DIRECTED BY ELMER CLIFTON. PRODUCED BY THE UNIVERSAL FILM M'F'G CO. BOOK THROUGH ANY BUTTERFLY FILM EXCHANGE OR WRITE DIRECT TO UNIVERSAL FILM MAN'F'G CO 1600 BROADWAY, N.Y.C.



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REPEAT BOOKINGS is not a cure-all for all of your days of depression. It is not a magic touchstone which, by having in your possession, will turn brass into gold. But treated as a business proposition—advertised—you doing your share—then REPEAT BOOKINGS will positively increase your attendance—it will increase your profits—it will reduce your costs.

With REPEAT BOOKINGS plan you pay a sliding scale of charges instead of top prices. You give every one in your neighborhood the opportunity to see the picture before it is shipped away. You run your house in a business-like way instead of in a hope-it-pays manner. Start the REPEAT BOOKINGS method with these three:

Harry D. Carey in "Love's Lariat" a romantic drama of the East and West, novel in plot and direction.

Rupert Julian and Louise Lovely in "Bettina Loved a Soldier" the most beautiful love story ever told.

Mary MacLaren and Phillips Smalley in "Saving the Family Name" a drama of family pride and a chorus girl. Produced by Lois Weber and Phillips Smalley.

BLUEBIRD Photoplays (Inc.), 1600 BROADWAY, NEW YORK

"The VOICE on the WIRE"

Featuring

BEN WILSON

NEVA GERBER—JOS. GIRARD

Directed by STUART PATON

---

15 Weeks of Crowd-Pulling Mystery

"The Voice on the Wire" is a magnificent production of fascinating mystery—big scenes—wonderful acting—splendid direction—and a plot that baffles the keenest-witted fans.

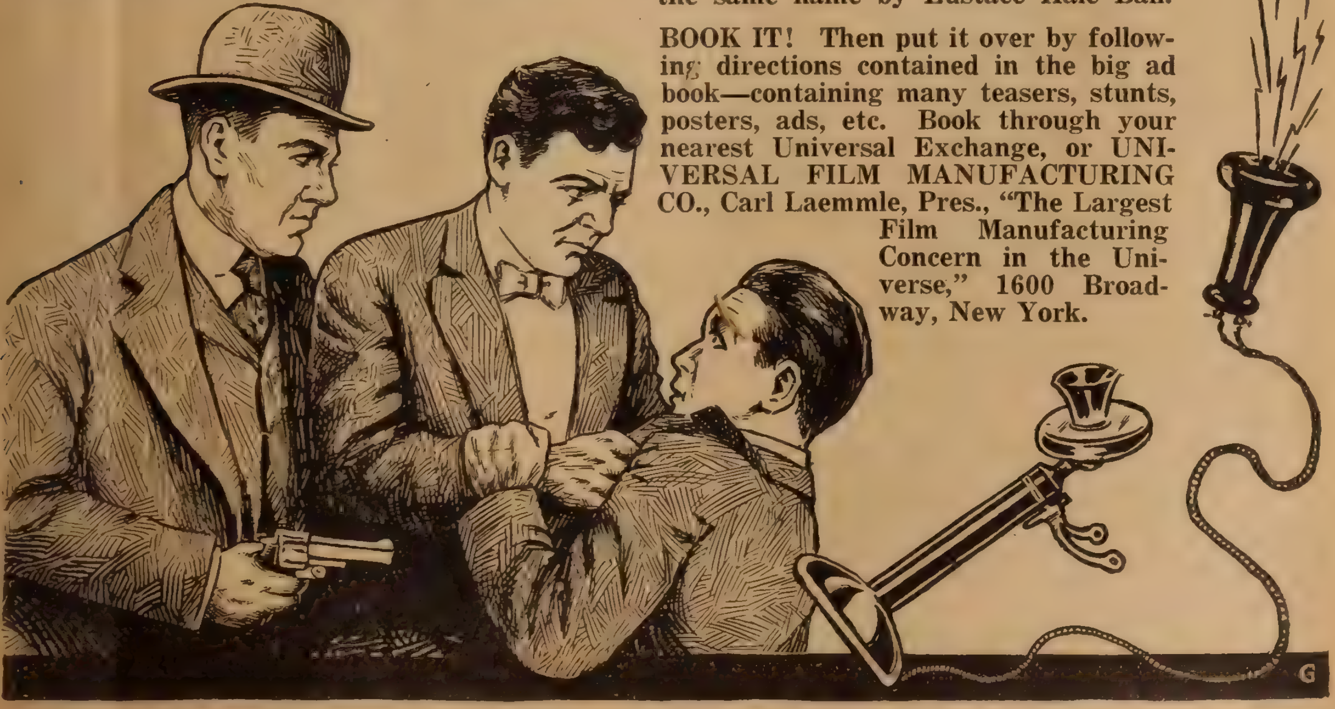
In large cities—small towns—and villages where "The Voice on the Wire" has been shown, enthusiastic reports of

Record Breaking Box-Office Receipts

are reported.

"The Voice on the Wire" is a screen adaptation of the novel of the same name by Eustace Hale Ball.

BOOK IT! Then put it over by following directions contained in the big ad book—containing many teasers, stunts, posters, ads, etc. Book through your nearest Universal Exchange, or UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



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“It's a

Harry

Dashing,
Fearless,
Straight Shooting,
Square Dealing,

Harry Carey

THE IDOL OF MILLIONS

Riot!”

BUTTERFLY SPECIAL

Carey

WITH
MOLLY
MALONE
IN

“STRAIGHT SHOOTING”

☛ The Most Wonderful Western Picture Ever Made

“STRAIGHT SHOOTING,” featuring dashing HARRY CAREY and sweet little Molly Malone, is beyond the question of a doubt the greatest Western picture ever filmed, with thrills and action you've never seen in your life. It will take your patrons by storm. We advise you to book it and play it repeat. It will give your fans something they have never seen before. Book through any of our 73 Universal Exchanges, or

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1600 BROADWAY - - - NEW YORK

SCENES FROM THE BUTTERFLY PICTURE

DONNA DREW

IN

"The LAIR of the WOLF"

Harry Carey in "Cheyenne's Pal"

By

Jack Ford

"I'll give you $350 for Pete."

Close-up of Harry and Cactus Pete.

(*Copyright* 1917, *Universal Film Mfg. Co.*)

A HARRY CAREY Feature in two reels, in which the bad man's devotion to his horse is the dominant theme.

CAST.

Cheyenne Harry	Harry Carey
Horse	Cactus Pete
Noisy Jim	Jim Corey
Dancehall Girl	Gertrude Aster
Cowboys	Vester Pegg Steve Pimento Bill Gettinger "Hoot" Gibson Ed Jones

IT looks like a good day to get the batch off, doesn't it, Harry?"

"Sure thing," said Cheyenne. "What about my pay?"

The British army officer who had been buying up horses for shipment to the war cast a cunning look at Harry before he said:

"Oh, that's all right. But what about turning your own horse Cactus there, in with the bunch? That will make about a thousand coming to you."

"Well, I should say not," said Harry. "Cactus is my pal. Do you think I would part with him? Come across with my dough."

Jim Corey had sized Cheyenne Harry up right in the two months that he had been using him to round up horses, and now he determined to wait patiently for the moment when he could get Harry's horse in his own clutches.

"I need that horse for my own use. He isn't going for cannon fodder."

"That doesn't make any difference," said Harry. "This horse is my pal, and I am going to keep him."

As soon as Harry got his pay, however, the usual proceeding began. He looked up the nearest grog shop and dancehall, and found a pretty dancehall girl, and blew in the entire amount in one sitting. Flora Belle was used to this kind of a proposition, and as soon as Harry got down to small change her solicitude ceased, and she commenced to look around for another easy mark. This put the befuddled Harry on his mettle.

"I know where I can get $350 right away," he said.

Flora Belle was very skeptical.

"You just wait here."

Flora Belle didn't wait at all. She went right over to another table and left Harry flat. In his maudlin condition Harry wandered out of the dancehall, found the horse buyer, offered Cactus, and received the $350 blood money. In spite of the growing feeling that he had played Judas to Cactus, he went back to the dancehall, and made good his assertion to Flora Belle.

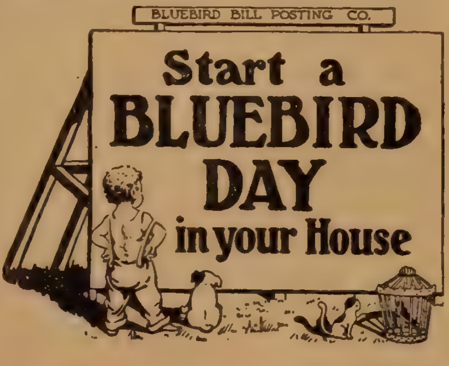
When he finally woke up from his drunken slumbers, his pockets again empty, and the bouncer gently but firmly urging him toward the door, Harry's thoughts again reverted to Cactus Pete, his pal, the horse which had taken him through thick and thin for the last five years, and his latent tenderness for the beast, and his Western cunning, began to work. Approaching Jim Corey, the officer, he said:

"Well, Jim, now you've got my horse, you might as well take me. I haven't a job, and if you'll give me one as handler on the transport, I'll work my way back on some other frighter."

"All right," said Jim carelessly, "go ahead."

At twelve o'clock that night, just before the watch was changed, there was a cry from the after deck—"Stop thief!"—closely followed by a rifle shot, and a tremendous splash in the water below. Harry had loosened his charger Cactus from the guard rope which enclosed the horses, and with him had jumped into the ocean and was now swimming toward the shore. A detail of soldiers lined up at the rail awaiting the order to fire, but Jim never gave it.

"Never mind, boys," he said. "Any guy that thinks as much of his horse as that fellow, is entitled to keep him."



The MOVING PICTURE WEEKLY

Vol. 4. AUGUST 4, 1917. No. 25.

The MOVING PICTURE WEEKLY

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PAUL GULICK.................................Editor
M. WINKLER.............................Music Editor
PETER PEPPER............................Interviews
MARJORIE HOWARD....................Interviews
JOE BRANDT......................Business Manager
JULIUS BERNHEIM.....Minneapolis Corresp.
KINTARO SAKAMOTO..Japan Correspondent
ROBERT S. DOMAN.....London Correspondent
BURTON RICE..............................Paris Artist

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(All these stories are copyrighted by the Universal Film Mfg. Co.)

BLUEBIRD Builds Realistic Old-Fashioned Printing Plant

WHAT has become of the ink-smeared, hand type, paper-strewn, ramshackle old country newspaper office of former days?

The director vainly sought the answer to this question during the staging of "Mr. Opp," a screen adaptation of Alice Hegan Rice's well-known book in which Arthur Hoyt is starred on the Bluebird program.

The story called for an old-fashioned printing office of the dilapidated sort, and the director and a corps of assistants endeavored to locate one of that kind in the small towns around Los Angeles. Several promising "leads" were investigated, but evidently all of the old-time printing plants have been modernized, for it was impossible to find one that had the proper antique appearance. Even an advertisement offering to purchase one outright, going or dead, brought no result.

At last, after delaying work on the production several days, the search was given up and they decided to build a newspaper office of their own. An old-fashioned flat-bed press was located in a storeroom in Los Angeles, a dusty, squeaky affair, which was taken down and brought to the Bluebird studios on motor trucks. Type cases, composing stones and a job press followed, the entire machinery and equipment weighing more than four tons; an expert pressman set up the plant on one of the stages.

In character, the office of the "Opp Eagle," as depicted on the screen, is not unlike thousands of small-town print shops which flourished fifteen or twenty years ago. And to look at it you would swear that it had been used the years gone by to circulate the weekly gossip of a town like Miss Rice conceived in "Mr. Opp."

"Mr. Opp" was one of the famous novels of that famous authoress who gave to the novel "The Romance of Billy-Goat Hill," which was also made into a clever photoplay by Lynn Reynolds who produced "Mr. Opp." The picture follows the novel faithfully except in one particular, and that was not the fault of the producer. The ending is now "movieized."

Scene from "Mr. Opp," Bluebird Photoplay, by Alice Hegan Rice.

DONNA DREW featured in "THE LAIR OF THE WOLF"

A NEW star has recently burst upon the film horizon and created considerable comment for her remarkable talent as a screen actress. As a general thing, new-comers in filmdom do not make an instantaneous hit, but there are some few who are fortunate enough to take the public by storm at their first appearance. Whether this is mere fatality, or "The Lair of the Wolf" attributable to the adaptability of the performer is a moot question. Be the philosophy of the matter what it may, Donna Drew has certainly made a striking beginning. The little dark-haired girl, still in her teens, recently played the character of Naidee in the Butterfly film, "The Flame of Youth." Elmer Clifton was the director who produced Miss Drew's first Universal picture.

Mr. Clifton liked her work so much, and praised her so highly, that Swickard demanded her for his next picture, "The Lair of the Wolf," and while she is the star of this picture, she has a real unique and singular role. Weaving in and out of the plot in a mysterious manner, which the beholder always expects will lead to unusual complications, Donna appears finally as the star witness in the mystery trial which saves young Bennett from the gallows.

Little Miss Drew, who by mutual consent changed her name from Donna Moon to Donna Drew, has a petite figure of very graceful carriage, large blue eyes and beautiful features. Her type is of the peculiar quality dear to the heart of all cameramen, which photographs exquisitely. It is a singular fact that many performers, who have remarkably good stage presence, utterly fail as screen performers, due to the fact that they do not photograph well. There is a certain charm of personality about Miss Drew that is markedly distinctive and attractive. Her acting is of the natural

(*Continued on page* 23)

Scene from "The Lair of the Wolf."

THE SHOW DOWN
BLUE-BIRD

(*Copyright* 1917, *Bluebird Photoplays, Inc.*)

By WALDEMAR YOUNG

A WONDERFULLY artistic Bluebird production by Lynn Reynolds, showing the effect of pure nature on human nature.

CAST.

Lydia Benson	Myrtle Gonzalez
John Benson	George Hernandez
Oliver North	Arthur Hoyt
Robert Curtis	George Chesebro
Langdon Crane	Edward Cecil
Parkes	Jean Hersholt

THE personal attributes of John Benson, Oliver North, Langdon Crane and Robert Curtis were noticeable to all their friends and acquaintances. Benson was a rich, hard-headed business man, who drove shrewd bargains and demanded his full share in every transaction. Oliver North was known as a kindly philanthropist, unselfish and charitable. Crane was the author of the "best seller"—a book that reflected the author's personal experiences in wild adventure and deeds of daring. Robert Curtis was a young society "blood," to whom the world had grown stale and uninteresting.

Lydia Benson was a plain and sensible girl, with wealth at her command, but no desire to idle her time away at society's behest. She knew full well the measure she placed on Crane's mock heroism; on North's self-advertising charities; on Curtis' idleness and wasting—but best of all she knew that her father was, deep in his heart, the soul of gentleness masked behind a gruff and falsely brusque exterior. She was glad when her father proposed a business trip to the Orient and asked her to go along.

There was special interest in the Far East—Mongolian nations were showing surface indications of unrest that meant much to American commerce; and it was appealing to Robert Curtis in the thought of breaking the monotony of his ill-considered ease. Langdon Crane announced that he was going to the Orient to gather "local color" for a successor to "Back to the Primitive," his greatly successful novel. Philanthropist North declared that the heathen needed his attention—and so all these different types of humanity took passage, by merest chance, on the same steamship.

German submarines had not been reported in the Pacific, hence it was a double shock and utter surprise when a torpedo worked havoc with the steamship, and another stroke of fate that brought the Bensons, North, Crane, Curtis and a couple of sailors together in the same life-boat. Eventually cast up on a verdant island in mid-Pacific, the true natures of the various characters came open and unequivocally to the surface.

North, the philanthropist, developed a streak of selfishness that required force to thwart else the others might have perished. The hero-author proved a craven coward. Benson showed his dominant spirit by taking command of the situation and to Robert Curtis the adventure roused a sense of usefulness that he had never felt, and life was to him a glamour of interest and enjoyment. Lydia Benson made a study of Curtis, and his newer and better self won her admiration.

Lydia, nerves shaken by the shipwreck, has to be carried up the beach.

The castaways lived on tropical fruits and shellfish, built a camp and shelters, and then drew lots to decide who should explore the island. While Lydia held the "straws" that should decide, Crane and North trembled with fear; gruff old Benson grabbed his straw with fearless resolution—and Curtis, having drawn, broke his own straw in half to make sure it would be the shortest. The die being cast, Curtis started to explore—but Lydia followed him, attracted by something more than admiration.

They travelled day and night until they came upon a village across the island, snuggling in a cove, that proved to be the German submarine base. They pushed on and found a lonely wireless station, manned by one of Uncle Sam's brave nephews. The first news of the submarine raid was flashed to Honolulu; cruisers of the United States Navy hastened to the island, destroyed the German base, and rescued the marooned Americans. Safe once more on home soil, Lydia and Robert Curtis were married.

They discover the Submarine Station and plan the attack.

BEAUTIFUL SETTINGS.

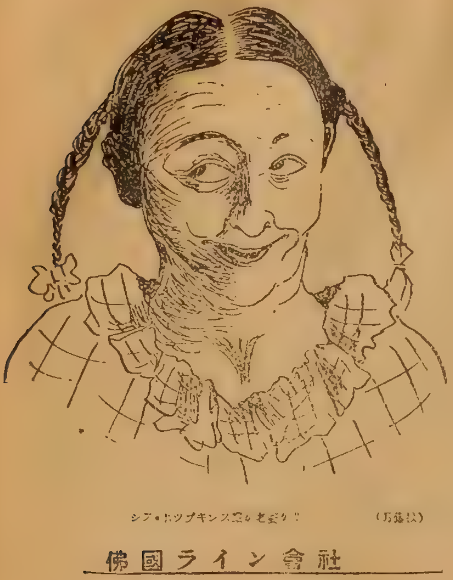
"THE SHOW-DOWN" was created for Bluebird Photoplays by Lynn F. Reynolds, who has given the screen in this popular series some of the most beautiful productions ever shown in photoplays. It was Mr. Reynolds who directed "God's Crucible," photographed in Arizona's Grand Canyon"; "The Greater Law," a wondrously beautiful romance of Alaska, pictured among the Sierras in midwinter, and numerous other specimens of "nature studies" on the screen. To photograph the scenes in "The Show-Down" Mr. Reynolds took his company to Palm Canyon, Cal., and to Santa Cruz Island, in Santa Barbara channel, off the coast of California, and there secured some delightful pictures of tropical nature in all its rare attractiveness. The story framed in these beautiful settings will provide gripping entertainment, wherein the varying natures of many men are transformed in the melting pot of privation.

Right—"Well, what do you know about that!"

Below—John Benson, the successful business man, takes command and maintains discipline.

RARE COMBINATION.

WHEN it came to a showdown on a verdant island in mid-Pacific, a boatload of wave-tossed refugees from submarine atrocities found out the true nature of men who had previously sailed through life under false colors. The philanthropist was found to be utterly selfish; the arrogant millionaire was disclosed as a kind-hearted and self-sacrificing soul; the gay society youth became a manly and heroic fighter in defense of the weak, and the girl who had found existence a bore now took a keen interest in life and surrendered to Dan Cupid's onslaught. Bluebird photoplays have carried many interesting themes, but "The Show-Down" will be found to possess a combination of novelty, excitement and love interest that is sure to satisfy the most exacting "fan." Myrtle Gonzalez and George Hernandez will be stars of the occasion in a "nature study" directed by Lynn F. Reynolds among the palms and tropical verdure of the mid-Pacific islands. Mr. Reynolds has specialized in pictures photographed out of doors, some of his previous successes being "God's Crucible," taken in Arizona's Grand Canyon; "The Greater Law," etc.



IT may surprise many readers of the Moving Picture Weekly to know what tremendous interest is taken in Universal, Bluebird, L-Ko, Century, and other American films in Japan. The establishment of a Universal branch office in Tokio may have something to do with the tremendous amount of publicity which is to be observed in the Japanese moving picture and general magazines. The cut at the top of this page is of Gale Henry, and was taken from a Japanese magazine. The cut at the bottom is a letter received by Agnes Vernon of the Bluebird from an admirer in far-away Japan.

FAR EAST ADMIRES AMERICAN PLAYERS

FOR several months the Moving Picture Weekly had a Japanese correspondent. Whether the burden of supplying news to the Weekly was too great, or whether some accident has befallen him, we know not. This letter, however, is interesting enough to be published in its entirety, and will pay reading. It is addressed to the Universal Company, and contains the offer of a scenario for production.

Tokyo, 5th, June, 1917.

Universal Film Supply Co,

Allow me to typewrite:

Dear Sirs—I am a Japanese, and crazy about movies, especially I like very much Bluebird or Red Feather photo-play. How these pictures gave me good impression.

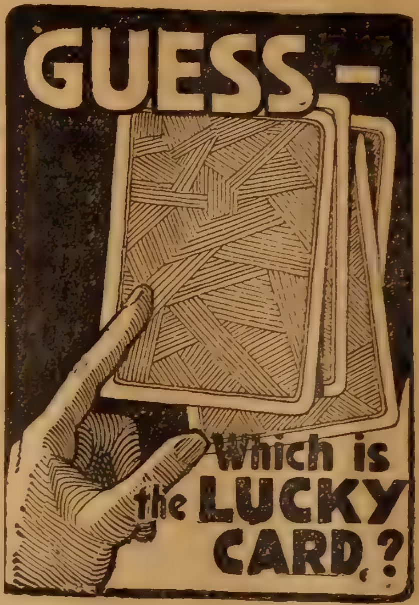
I am now attending to a secondery school. I always looking forward to the Saturday's night when I am in the habit of going movies where they show the Bluebird or Red Feather's artistic production. The newest picture in Japan was "A Romance of Billy Goat Hill"—a Red Feather. When I got home I could not forget the picture. And I wished to write something, I did not know what it was.

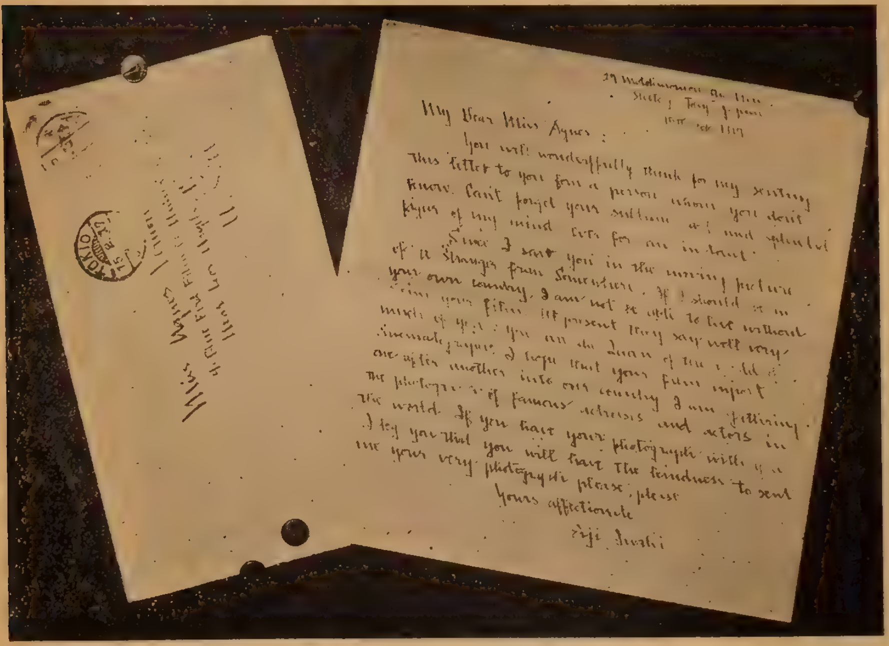
Late that night I started to write a sad village romance. It was the "Elisa's White Dove." I sent to you. Now I dare to offer my poor production. I heard the words as follows:—"American movie Co. can not make a tragedy which makes the audience weep." But it is a great mistake. I cannot understand the meaning of the heart of a man who says such things. I weped when I saw "Saving the Family Name." I cried when "A Romance of Billy Goat Hill" was showed. It is sure that the great Universal Film Company is most skillful to make tragedy in the world.

Of course, it is superfluous to say, it is your will that you adapt my novel or not. If fortunately you adapt my story please let me know. The names of players who play my story, and if it is not adapted also please let me hear at earliest date.

If you find any faults with my novel, please supply them by your dramatic knowledge. I hope very much that the day will come when the story I wrote is showed as the Universal Photo-play.

Yours very truly,
YASUHARA UCHIDA,
13 Ichigaya Kawadacho,
Ushigome-ku, Tokyo, Japan.


GUESS—
Which is the LUCKY CARD?



My Dear Miss Agnes:

Yours affectionate

Remarkable letter received by Agnes Vernon from far Japan.

UNIVERSAL Director Ruth Ann Baldwin, one of the few women picture producers, has just returned to Universal City from ten days spent at the big trees near Santa Cruz. In private life, Miss Baldwin is Mrs. Leo Pierson, for she was married last fall. At that time she was busy with the production of a picture, while her husband, who is a well-known leading man of the screen, was playing the lead in "The Birth of Patriotism," a Universal special feature. So the honeymoon had to be postponed, but Mr. and Mrs. Pierson declare that they enjoyed it even more on that account, when it did come.

Items of Interest—Universal and Otherwise

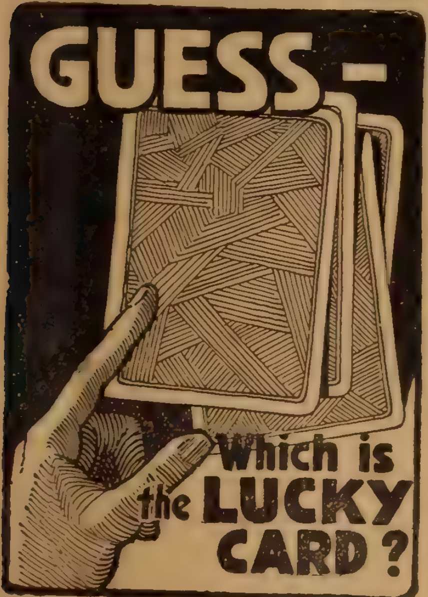
Polo Wears Ring From Mons Shell

ONE morning recently Eddie Polo, the well-known athlete and Universal actor and one of the stars of "The Gray Ghost," received a letter from Albert Witts of Portsmouth, England, praising him for his work in the patriotic serial, "Liberty." In this letter Witts told of having been wounded three times at the front and losing four brothers in the titanic struggle.

The same afternoon another letter dated exactly one month later was received from Ethel Webster of Liverpoor, a sister of the soldier, conveying the sad news that her brother had been killed at the battle of Mons. The letter brought a ring to Polo made from a piece of the German shell which had wounded him during the fighting. The letters follow.

"113 Sultan Rd.,
"Portsmouth, Eng.

"Eddie Polo—Dear sir, I am glad indeed to write and let you know how I and my comrades admire your work on the screen. I have seen the first three episodes of the film 'Liberty.' It is the first time I have seen your work on the screen, but I hope it won't be the last, as I and my comrades think you are the best actor in all the Liberty company. We don't get much time to go and see any films over in this land.


GUESS—
Which is the LUCKY CARD?

"My regiment is the Rifle Brigade and I have been out to the front three times and wounded each time—twice in the last battle. By the time you receive this letter I shall be gone to fight again, so if you write me and don't get any answer don't think I am neglecting you. I don't know if you have any brothers, but if you have give my luck to them.

"Sincere regards,
"ALBERT WITTS."

"Liverpool, England.

"Dear Mr. Polo—No doubt you will be surprised to hear that my last brother was killed in Mons. Now I have lost five brothers and father and mother. I am all alone. My husband was killed in the early part of the war. He was only a young man—21 years of age. My brother Albert was always talking about you—how wonderful you were and how glad he would be to receive a letter from a hero like you.

"He made the ring that is enclosed in a special envelope and he told me before he left it was for you. He made it while he was in the hospital from a piece of the German monster shell that wounded him in the battle of Mons.

"I hope you will accept it as a token of thankfulness for your photo of yourself which I am keeping in remembrance of you. Will you please drop me a line, as it will cheer me up knowing that I have some one in far-away America—that wonderful country—that thinks of me.

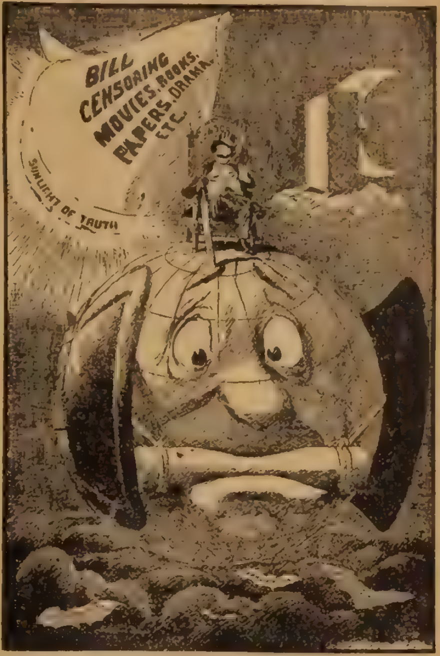
"With my fondest thoughts,
"Yours sincerely,
"ETHEL WEBSTER."

MISS BALDWIN'S NEXT.

RUTH ANN BALDWIN of the Universal directoral forces has begun work upon a new five-reel Western feature, which is being produced upon a more elaborate scale than any play she has yet handled. This is a dramatization of Wallace Cook's novel, "The Old West Per Contract," which appeared recently in the Argosy Magazine. Miss Baldwin is the author of the scenario.

Donna Drew, who aroused much comment recently by her pleasing work in "The Flame of Youth," will have the leading part, opposite Leo Pierson. Jean Hersholt will appear in the heavy role. Other important characters in the production will be played by Joseph Girard and George Pearce.

A number of large sets have been especially constructed for this feature, the most picturesque of which typify a pioneer mining settlement of the days of '49. Miss Baldwin and her company are now engaged in filming exteriors for the drama in the vicinity of San Diego.


BILL CENSORING MOVIES, BOOKS, PAPERS, DRAMA, ETC.
SUNLIGHT OF TRUTH

Cartoon which appeared in the Chicago American as a protest against Movie Censorships as carried on in Chicago.

PRAISES LAEMMLE'S PLEA.

(From the *Charleston Gazette*, Charleston, W. Va.)

The suggestion that during the summer months "the movies should be kept moving" seems to be a wise one, for, in the last analysis they are the joy of the masses. The fear that the war might cause some to close their places of amusement, should be discouraged, for every sort of amusement that will tend to banish the thoughts of death and injury should be stimulated. We have only to remember that England has learned this fact, and the very inexpensive nature of this kind of amusement has caused the British government to classify picture shows as necessities rather than luxuries. Of course, conditions in England are different from those in this country, but relatively speaking the same conditions will soon exist here. We have no selfish motive in urging this, but one born of the belief that until actually forced to do so by more serious events than now experienced there should be no curtailment of any industry, and if movies cause one to even forget they have more than fulfilled their mission, and a state of mind purchased for a dime is happiness bought at the minimum expense.

SCENES FROM ANIMATED WEEKLY NO. 82

Canadian veterans see "Pershing in France" in Montreal Theatre.

Ouimet wins Western Amateur Golf Championship on Midlothian Links, Chicago, Ill.

Preparing huge army cantonment for U. S. troops at Yaphank, Long Island.

Thos. S. Berry driving Legal, winner of Parkway Driving Club Meet.

UNIVERSAL ANIMATED WEEKLY No. 82.

West Coast Recruits Work Like Veterans.—Invading party,in sham attack, gets real training for work that is to come when they go to France.—*Goat Island Training Station, San Francisco, Cal.*

Twin Peaks Tunnel Dedicated.—Huge bore, 2¼ miles long, costing 4¼ millions, built by city, will save citizens half hour in transit.—*San Francisco, Cal.*

Sub-Title.—Mayor James Rolph, Jr., drives the first spike—a solid silver one.

Canadian Fighters From Front, Honor "Pershing In France."—Famous picture shown to several hundred soldiers and sailors home on sick leave and furlough who cheer Americans' commander.—*Montreal, Canada.*

Italy's Interned Austro-German Civil Prisoners Allowed Monthly Picnics.—Families, allowed out of internment quarters, enjoy trips through beautiful mountain country.—*Cuglieri, Cagliari Province, Italy.*

America's Loan To Servia Completed.—Secretary McAdoo gives Servian Minister Michailovich last $3,000,000 of loan promised in aid of fighting little nation.—*Washington, D. C.*

Ouimet Wins Western Amateur Golf Championship.—Branded professional in the East and accepted as amateur in the West, he defeats Kenneth P. Edwards on Midlothian Links.—*Chicago, Ill.*

Sub-Title.—Francis Ouimet and the trophy.

Harness Races Attract Many Starters.—Parkway Driving Club's annual meet shows speed horses and fine driving.—*Parkway Track, B'klyn, N. Y.*

One of Uncle Sam's Huge Cantonments in the Making.—Preparing a vast army plant where 40,000 men at a time will be prepared for France.—*Yaphank, Long Island.*

Famous Publisher Aids Uncle Sam.—Lieutenant Ralph Pulitzer, owner of New York World, builds and equips submarine chaser and charters it to Government for $1 for a month.—*Newport, R. I.*

Prospect Park Scene of Great Recruiting Rally.—Impressive parade of 47th and 14th N. Y. regiments is followed by appeal of Canadian veteran.—*Brooklyn, N. Y.*

Sub-Title.—Sergeant Richard Fitzgerald, Canadian Highlander, who was on a torpedoed vessel and afterwards wounded in France appeals for volunteers.

Institutional Training That Makes Fine Americans.—Taught to do the right thing, in the right way, at the right time. St. Agnes Cadets Corps are finished soldiers.—*St. Agnes' Convent.*

Sub-Title.—Under the careful teaching of good women and the military training of Major Schroeder, these orphans are made useful citizens and dependable stock for Uncle Sam.

Cartoons by Hy. Mayer, World Famous Caricaturist.

UNIVERSAL CURRENT EVENTS, No. 12.

Gone, But Not Forgotten! New York's Famous Horse Cars Pass.—On last trip ancient ark carries Public Service Commission.—*New York City.*

Sub-Title.—Veterans of an ancient service. Left to right: Conductor Isreal, in service 28 years; driver, Cusack, 40 years; and Inspector Rice, 42 years.

Sub-Title.—"And forty souls entered the Ark."

Second Field Artillery Off For Camp and Intensive Training.—In business-like fashion they go to prepare for France.—*New York City.*

New York City Swelters.—A water wagon "souse."

Britain's Ruler Visits Munition Makers and Plants on Royal Tour.—Huge throngs show appreciation of honor of unusual visit of King and Queen.—*In the North of England.*

Friars Make Merry at Annual Outing. — Famous theatrical clubmen abandon city for outing at sea shore. —*Freeport, L. I.*

Engineers Corps Passes in Review on Eve of Departure For France.—Trained, equipped, ready and determined, fine body passes War Department Building, where they are reviewed by Secretary Baker.—*Washington, D. C.*

Sub-Title.—Secretary Baker, General Bliss, General Black and other army officers review troops.

Bird Men of First Aero Squadron Busy at Aviation Camp.—Mastery of air, which will stop the war, seems assured by their interest and skill.—*Mineola, L. I.*

Sub-Title.—Post Commander and Staff inspects the birds.

Sub-Title. — Major Kilner, Commander.

Thorough Training is Fitting Officers For Actual Trench Warfare.—Bayonet clashes and hand grenade throwing part of Reserve Officers' course.—*Plattsburg, N. Y.*

Sub-Title. — Finishing "touches" for first line defenders.

Sub-Title.—Obstacles must be overcome.

Sub-Title. — Through communication trenches to the first line.

Sub-Title. — Rapidly becoming skilled bomb throwers.

Sub-Title.—Most popular type of British hand grenade.

Sub-Title.—Removal of safety-pin —and a handful of terror is ready for work.

Sub-Title.—The Devil's Pit.—Concealed barbed wire, broken glass, bayonets, etc., await the plunging attackers.

Sub-Title.—In the devil's mesh.

"I've Stood For This Blamed Racket Long Enough! Now, I'm Goin' in and Stop It!"

"DOING HIS BIT."

Powers' Comic Cartoon (Split Reel)

(*Copyright* 1917, *Universal Film Mfg. Co.*)

"Boo-hoo, they won't let me join the army," Henry repined.

"It'll be the farmers' life for me," he decided.

But, the life of the farmer did not altogether agree with a hero who was disappointed when he did not get real eats or a real drink of cider, as he had been told was served on a farm. He chased a cow, some fifty miles or so, forgot what he didn't ever know about milking, met a widow and a child, but, when it came to "raising" things, the only thing that he did raise was—what Sherman called war.

"ALGERIA OLD AND NEW."

Powers "Educational" (Split Reel)—(*Copyright* 1917, *Universal Film Mfg. Co.*)

On the streets of Tlemcen, in the country, where great wastes have been allowed to run wild, the Negrier Falls and nature's wonders in Algeria, the garb of the desert and its trimmings, the caravan, the walls of Mansoura, erected by Abou Yakoub and still showing marvellous preservation, the Mansoura Ruins, Mausoura Tower, the cemetery, ancient olive groves and the high roads, together with the habitation of Troglodytes, are among the most interesting of the effective views of Powers' Educational "Algeria, Old and New." Close ups of Negrier Falls and of the ancient olive groves, showing the trees, carefully trimmed, all the outer ones trained to form a cup, thus admitting light and air to the fruit and facilitating the gathering of the crop, are included in the offering.

HARRY CAREY'S MOTHER VISITS HIS RANCH.

GREAT preparations are taking place at "Careyville," as Harry Carey, Universal's Western actor, whose picture "The Soul Herder," is just released, calls his ranch at Newhall, California. Paperhangers and painters have possession of the house, while gardeners are hard at work outside. And all this because the player is expecting his mother, widow of the late Judge Henry D. Carey of New York, to visit him for the first time.

"It is two years since I have seen her," he said to his director, Jack Ford, "but I remember that she simply can't enjoy herself if things are out of order. I don't know how she will like the country, anyway, after New York, but I have to live out here because I have so many horses and dogs.

Here's a feature without a rival. A picture that is sure to go big with every one of your patrons. It's the

Universal Animated Weekly.

Fans are as keen to see each release as they are to get the latest issue of their daily paper. As a crowd-puller it has an advantage all its own. It shows in moving pictures all the important events of our nation's preparation for war. Your people want to see these pictures. Give them the opportunity by booking Universal Animated Weekly at your nearest Universal Exchange. If they haven't a print, fill in the coupon.

Universal Animated Weekly,
1600 Broadway, N. Y.

Gentlemen—Kindly send me Particulars of latest Universal Animated Weekly Print.

Name ....

Address ....

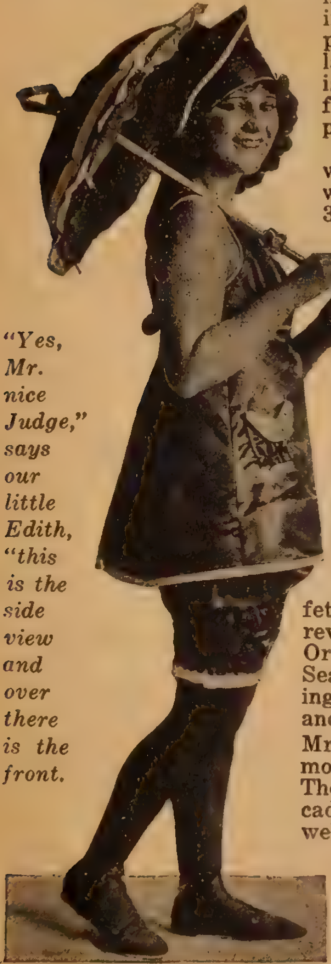
City ....

State ....

The bathers' lineup before the judges in Seal Beach Bathing Surf Contest. Edith Roberts, the winner, is third on next page from the left of the same page are June Bush, Nell Christie

Edith Roberts and the L-Ko Be

A FEW weeks ago Priscilla Dean won a bathing-suit prize at Venice before a large and admiring gallery. The prize was given for the most unusual and beautiful bathing-suit. Now it is little Edith Roberts, who is just starting her career as a separate and individual star in five-reel pictures, who has won the latest bathing-suit prize. It is the second within a month for the Universal, which is a pretty high average.



"Yes, Mr. nice Judge," says our little Edith, "this is the side view and over there is the front.

The contest in question was held at Seal Beach, and was widely advertised. Over 30,000 people watched with admiring interest while the perturbed judges endeavored to select the most beautiful ensemble among sixty Venuses who entered in the contest. Most of them were photoplay stars from the various moving picture studios which surround Seal Beach. The final up-shot of the matter was that the judges were forced to give three first prizes and six second prizes.

As the procession of feminine beauty in gaudy and fetching costumes passed in review before Mayor John C. Ord over the two miles of Sealway from Aniheim Landing to Seal Beach, the Mayor and Mrs. Bert St. John, and Mr. D. W. Callahan, evinced more and more perturbation. The job of Paris to this cavalcade was no sinecure, and well they know it. The jury retired for consultation and mutual support after the parade, and sent out as a verdict the following names as prize winners: First prize—Edith Roberts of the Universal, Eva Novak of the L-Ko, and Mildred Lee, also a photoplayer. Second prizes—Margaret Gibson, Hazel D'Arche, of the Bristol Cafe, Babe Henderson of the L-Ko Kompany, Dorothy Foster, and Mary Mack. Third prizes—Margaret Huxley, Peggy Owens, Gladys Varden and Nell Christy, both of the L-Ko, and to seven other local aspirants. Then they disappeared in the crowd, their duty nobly done, to escape from the recrimination of the forty or so beauties who received no prize.

Miss Roberts' costume for the occasion was an attractive and distinctively individual one of red satin trimmed with white, a very becoming hat also of red and white, and a saucy parasol which harmonized in every way with the rest of the costume. Miss Roberts' progress along the line of parade was signalized by the unrestrained plaudits of the multitude, and it would not have been possible for any judge to overlook the popular victory which she scored. Little Edith was kept busy for the entire two miles bowing acknowledgements to the admiring throng, as she passed in her own little motor car driven by her mother.

On page 35 will be found a number of L-Ko beauties who participated, posed in the manner of the well-known seals who gave their name to Seal Beach. They are Gladys Varden, who won third prize, June Rush, Caroline Wright, Eva Novak, winner of a second prize, Nell Christy and Babe Henderson. In the strip across the top of these two pages are two

Two L-Ko's are third and fourth from the right side of page 18; their names are Charlotte Clementine and Grace Macklyn. Third Caroline Wright, Eva Novak, Babe Emerson and Gladys Varden.

auties take Bathing Suit Prizes

other L-Ko players who entered the contest. The photograph, taken by Werner, with forty or more of the entrants, is one of the most unusual ever made, and gives a comprehensive view of bathing fashion as it is practised on the Pacific Coast. Very few of these suits were in any way damaged by salt water on the day of the contest. This is the first contest of this kind that Edith Roberts ever entered, and her success was so pronounced that it fairly took her breath away. It was a delightful way to announce a new Universal star.

Betty Schade who did not enter.

Betty Schade, whose photograph appears on this page, did not enter the contest. The photograph we show of her was taken under far different circumstances. Betty, you know, is now a married lady, and Mr. Betty Schade does not approve of his wife's entering competitive contests of this kind. Betty's suit was made to swim in, and not for parade. Miss Schade's picture is included here because she is the cover adornment for this week's Moving Picture Weekly, and also appears as the featured player in an important three-reel Gold Seal release entitled, "A Wife's Suspicion." This feature was written by Willard Mack, the well-known Broadway actor, author and playwright, and furnishes a delightful opportunity for the play of emotion for which Miss Schade is noted. In it she plays the role of a trusting young wife who discovers to her intense alarm that she has married what she takes to be a leader of a band of crooks. Rather than live with such a man, although she loves him deeply, she returns to the family in which she was formerly employed as a governess, and it is in this house that the final denouement of "A Wife's Suspicion" takes place. Here she discovers that her husband is not a crook at all, but a skillful detective whose success required that he keep his profession secret even from his wife.

Priscilla Dean, who won the prize at the Venice contest, is shown also in her regular bathing costume. No photoplay artist or beach beauty would ever think of entering the water in the elegant contraption in which she won the bathing-suit contest, but this one, made of red and white striped satin is corking for every day wear.

Priscilla Dean who didn't either

"A WIFE'S SUSPICION"

By WILLARD MACK,

A THREE-REEL Gold Seal Drama, featuring Betty Schade and Val Paul. Directed by George Sargent.

CAST.

Jack Bradford	Vaul Paul
Mary Carpenter	Betty Schade
Lila	Hazel Page
Tom Clancy	Lee Hill
Hugh Leghorn	Ed Clark
Mrs. Von Berhoff	Florence Roberts

"I'll be right back, dear."

(*Copyright* 1917, *Universal Film Mfg. Co.*)

HELLO, there, old scout, what's in the wind now?"

The speaker was known in the social world as Jack Bradford, a broker, although he apparently had very little to do, and was able to devote the greater portion of his time to his wife and his little country place; in the underworld he was known as a crook, and hard as nails, a leader of crooks, and one who went after big game only. At the moment he was standing at the back door of his bungalow showing his young bride of three months the progress that the garden was making. Mrs. Bradford seemed surprised and astonished that two such disreputable-looking men should know her husband. Without introducing them, Jack pushed her into the house, and said that he would be in in a moment.

"Well, Jack," said one of the men, "are you on for a big haul? Tom and Lila Clancy are back from England, and the police kept such a close eye on them over there that they didn't have a chance to turn a finger. They are dead broke, and want to turn something quick."

"All right," said Jack. "Come to my house to-morrow night at eight o'clock. Here is the key. I'll come in later. Just make yourselves at home."

Around the front corner Hugh Leghorn, an old-style, but perfectly honest, detective, had watched the two crooks in their meeting with Bradford. Without much ado he hot-footed it back to headquarters and reported to Von Berhoff that there was a big game afoot, and that Jack Bradford was the leader of the gang. He didn't notice the expression of amusement in Von Berhoff's face as he replied:

"All right. Keep an eye on him."

He did, however, keep the gang in tow, until he tracked them a week later to Von Berhoff's own house. He had seen, too, that Jack Bradford had had a misunderstanding with his wife, owing to the fact that she had surprised a meeting in her house. Her husband being unable to give an explanation, she left him and returned to the Von Berhoffs, for whom she had formerly worked as governess.

On the night in question the Von Berhoffs were having a reception, and Von Berhoff was not at all surprised to find Bradford, Tom and Lila Clancy and several of the other gentry whose faces were somewhat strange to society among the guests. Right away Lila got sick, and when Mrs. Von Berhoff took her up to her room, the clever crook asked her if she would keep a necklace which she was afraid of losing, in the wall safe. In this way Lila got the combination of the safe. But before her husband could climb through the window, Jack's wife interrupted him, and Mrs. Von Berhoff held him up with a revolver.

After the fight was all over, and Jack himself had held up Clancy and the other thugs, flat-footed Hugh, the slow but honest detective, came triumphantly into the room, and with his revolver turned on Jack, shouted:

"At last I have you in my power. Throw up your hands."

Von Berhoff burst out laughing.

"Why, Hugh, what do you mean? This is one of our cleverest Secret Service operators. He has trapped this whole gang. Why hold him up?

Poor old Hugh was the most crestfallen of men, and Mary, in her tumultuous relief in finding that her husband was a detective instead of the crook she supposed him to be, sank weakly into his arms.

Mary's suspicions seemed justified.

"The Double Floor," Eighth Gray Ghost Episode

(*Copyright* 1917, *Universal Film Mfg. Co.*)

CURRENT chapter of "The Gray Ghost" serial, produced by Stuart Paton and adapted by him from the Arthur Somers Roche novel in the Saturday Evening Post.

CAST.

Hildreth	Emory Johnson
Morn Light	Priscilla Dean
The Gray Ghost	Harry Carter
Marco, Hildreth's Secretary	Eddie Polo
Morn Light's Maid	Gypsy Hart
Williams	Francis McDonald
The Gray Ghost's Valet	Frank Tokanaga

WHEN the smoke had cleared away, Marco and the two detectives who had so guilelessly invaded Morn Light's apartment, were covered with ten guns.

"I surrender," said one of the detectives. "Who are you?"

"Line up against the wall there."

The detectives were speedily relieved of their shooting irons, and placidly sat down to await developments. The crooks, however, took Marco immediately and put him on the back seat of a car, and with a crook on either side, put on all steam for the House of Mystery.

Williams, in the apartment, forces one of the detectives to talk to Jerry Tryon over the phone, telling Jerry to come at once, as they have landed The Gray Ghost.

Meanwhile, at the House of Mystery, a man fights with the keeper, and the latter is thrown down a trap. Then the man breaks in the door of the room where Morn Light is held. Morn Light and the two men are struggling when Hildreth, hearing the girl's screams and the confusion, bursts in the door of the room which adjoins that of Morn Light, with a fire-iron and starts fighting with the man. Olmstead, being bound, succeeds in freeing himself, after the floor just misses killing him, and adds his force with that of Hildreth against the man. But thinking he sees the ghost of The Gray Ghost, Olmstead collapses. Just after overcoming the man, Hildreth answers the phone, receiving the message that "everything is fixed for Hildreth." As Hildreth and Morn Light start to leave the Mysterious House, two bloodhounds dash toward them.

A new maid has come to Arabin's house, who is in league with The Gray Ghost. The butler is also a tool of the crooks, and although Arabin is suspicious of both of them, he has no proof of their guilt.

Jerry Tryon and his men arrive at the House of Mystery and, finding the doors locked, break in. In the room, Williams and the others, hearing the noise at the door, switch out the lights, and when Jerry enters the room, he finds only the three detectives whom he begins to upbraid. They ransack the apartment, but find nothing. A detective is left to watch the place, and Jerry and the others leave.

While Hildreth's secretary, Marco, is being taken over a bridge by the crooks in the touring car, he overhears a bit of conversation which is important.

"The boss should be at Arabin's in about half an hour," said one of the crooks.

"Sure, twenty minutes I give him, and he'll be on time, too."

Watching his opportunity, he called the crooks' attention to something at the side of the road, and while they were thus busy, he jumped out of the car into the water thirty feet below. In spite of their revolver shots he reaches the bank, catches a horse grazing in the field, and rides furiously away, pursued by the baffled crooks. On his panting charger, Marco rides into the city to warn Jerry that The Gray Ghost is at Arabin's.

In the meantime the boss makes his call upon the jeweler, sending his card in by the butler and the treacherous maid. Arabin declines to see him, but The Gray Ghost walks in, and in the most affable manner greets the jeweler.

"Mr. Arabin, I am The Gray Ghost. In looting your store the other day there were one or two little things that we missed. One of them was the pearl necklace. I believe it is worth about two million dollars, is it not? I refer to the one you made for Mr. Carlow of London. If it is all the same to you, I will trouble you for that now."

Arabin, although his suspicions had been vague, had prepared against eventualities. Backing over to a secretary, he opened the drawer, and pulling out a revolver, fired pointblank at The Gray Ghost.

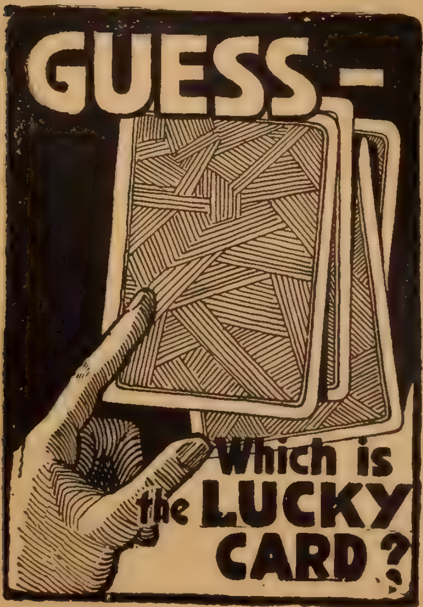
TWO INTERESTING SCENES FROM THE ANIMATED WEEKLY

IN Animated Weekly No. 82 there are a number of scenes of more than usual interest. Uncle Sam loosened up on censorship long enough to permit the Animated Weekly cameraman to take a few scenes in the training camp which he has established not far from New York City. The scene at the top of this page represents one of the supply houses to be used for the army plant, where forty thousand men at a time will be prepared for service in France. It is situated at Yaphank, L. I., less than forty miles from New York City. It requires an army of seven thousand men to prepare this location for active use, and the scenes from the Animated show work on the barracks, giant tractors preparing roads and leveling the parade ground, top-surfacing the roads, and the enjoyment that the laboring force take in a made-to-order shower bath after their day's work is done.

The other scene represented here shows Secretary McAdoo giving Serbian Minister Michailovich the last check of the three million dollar loan which Uncle Sam promised the stout-hearted little fighting nation which has lost all but a small corner of its beloved Serbia. From left to right the men in the picture are M. Michailovich, Secretary McAdoo, Assistant Secretary Crosby, and United States Counselor Frank Polk. Next week's Animated will also contain a number of very unusual scenes, notably one of Raemaekers a Dutch artist upon whose head the Kaiser has put a price.

ANOTHER FOR ALICE HOWELL.

DIRECTOR-GENERAL J. G. BLYSTONE—who has the ability to supervise the work of the other directors of the L-Ko in addition to directing a company of his own—has started another picture featuring Alice Howell under the Century Comedy Banner. This story has to do with a blacksmith who has Alice forever in his clutches. There is a thrill promised in this picture that will far surpass anything yet accomplished by Director Blystone. The situations leading up to this thrill are very humorous and original, and are bound to please the laugh-seeking public. The picture will be two reels, and has not been named. It will be released by the Longacre Distributing Company.


GUESS-
Which is the LUCKY CARD?

L-KO NOTES.

"A RURAL CÆSAR" is the working title of a picture now being constructed by Director Phil Dunham. This comedian's sudden desire to direct came to the notice of the L-Ko production office, and an opportunity was given him. He has as his principal comedian, Bill Bevins, and as his leading lady, Lucille Hutton.

VIN MOORE has purchased a new car and can be seen any evening after six, riding through the residential districts of Los Angeles in search of ideas that will enhance the laugh value of Merta Sterling, his fat and jovial lady comedienne, whom he is at present featuring in a two-reel comedy, the working title of which is, "Railroad Ties That Bind."

WALT STEVENS is a new addition to the L-Ko staff of featured comedians. He is being directed by Noel Smith, who really deserves a lot of the credit for Mr. Stevens' success, having practically discovered Walt for pictures. The working title of Walt's present picture is "A Western Romance."

William Franey

In the

One-Reel

JOKER

Week of August 20.

"Behind the Map"

Dja ever see Bill Franey teach school? Some teacher, believe me. He makes two mistakes. He makes love to the town bully's best girl, and the reason for his disappearance "Behind the Map," the play is titled, has to do with a little black bottle Bill makes too frequent use of. When the map falls down Bill is sure in bad. This is a scream, and the laughs come every foot.

Now Priscilla Dean Breaks Her Arm

"No, no, Mr. Paton. She can't work with that arm," says Mr. McRae. "Let her take a little rest." Priscilla looks the rest.

JUST after the Universal Publicity Department had finished writing a story about the tremendous struggle in which Priscilla Dean had taken part with Emory Johnson, lavishing all of the sympathy possible upon it (see last week's Weekly for details), comes a wire stating that she had broken her arm in two places, and will be unable to appear before the camera for nearly a month.

It is unusual for a director of motion pictures to support his own leading players, but this is what Stuart Paton had to do the other day, after a scene for the Universal serial, "The Gray Ghost," which he is producing from the Saturday Evening Post success by Arthur Somers Roche. The director had staged a scrap between Priscilla Dean, the young beauty who plays Morn Light, the heroine, and Emory Johnson, who plays Wade Hildreth, the hero. Heroes and heroines do not usually indulge in fights in photoplays, but this serial is extraordinary from every point of view.

The heroine is ejected from his room by the hero, and when Johnson went through a rehearsal of the scene he was surprised to find how easily Miss Dean shook herself free.

"Here," said Paton, "there will have to be more punch in that. Try it again."

This time the muscular leading man put forth all his strength, but he found it impossible to move the leading lady, who clung to the door frame like a leech.

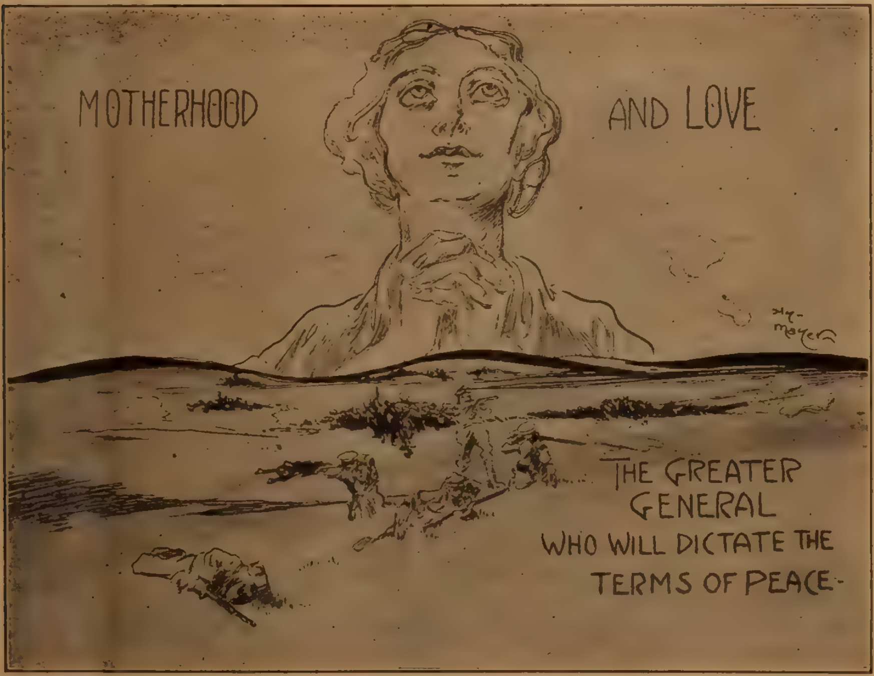
"Why, your'e as strong as a wrestler!" exclaimed Johnson. "I'll have to treat you like a man."

There was a real fight which lasted several minutes before the director called "Cut!"

"Best battle between a man and a woman I ever filmed," he said; "that was fine. Move over to the next set."

After fifteen minutes to regain their breath, Paton started rehearsing a scene in which Miss Dean and Emory Johnson, imprisoned in a de-deserted and mysterious house, seek an avenue of escape. As they search about, suddenly they drop through a trap-door into a small dungeon beneath, built entirely of steel. Paton didn't think it necessary to rehearse the fall, as it was getting late. The height was only eight feet, and no accident was anticipated. The stunt had been carefully planned and mathmatically measured in such a way that the players were expected to alight safely on their feet, but as the trap was sprung they lost their balance, and Miss Dean struck heavily on her left side with her arm doubled up under her body. Johnson had no bones broken, but was badly bruised in the fall.

When the two players were rushed to the Universal emergency hospital, however, it was discovered that Miss Dean's arm was fractured in two places between the wrist and the elbow. The fracture was dressed by the hospital surgeon, and Miss Dean was taken to her home in Mr. Paton's car. But it will be fully a month before she can appear before the camera. Production work, however, will not be held up, as Paton is quite a ways ahead now, and he can work on sets which do not require Miss Dean's presence, until she is able to appear. The story is being slightly re-written, too, to enable her to appear in a few later scenes with a bandaged arm.


MOTHERHOOD
AND LOVE
THE GREATER GENERAL WHO WILL DICTATE THE TERMS OF PEACE
Hy-Meyer

Striking drawing by Hy. Mayer for the Universal Animated Weekly.

"THE LAIR OF THE WOLF."

(*Continued from page* 11)

order, and is so quiet yet forceful that she cannot fail to make an unqualified success of her recently chosen profession. As her stage name was derived from that of a family ancestor, there is a possibility that she may be a relative of the celebrated Drew family in the theatrical profession. At any rate, Miss Donna has proven herself a remarkably able screen actress, and her talent is bound to expand.

As Neal looks off stage.

The True Story

IN the very heart of picturesque old Staten Island on a great big rambling farm, thirty odd years ago, there came into the world a wriggling pink and white bundle which proud and prophetic parents immediately daubed Neal Hart III.

There wasn't anything about this particular bundle that differentiated it from its fellows that, by the thousands and the tens of thousands, wriggled themselves into greater New York and Monroe, La., day after day and second after second until—Buffalo Bill's show came to town and camped out on Staten Island.

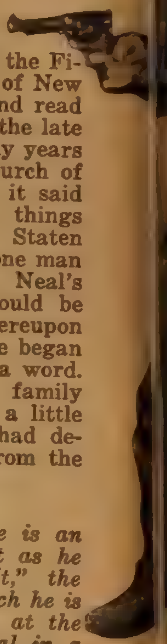
Then the difference in the no longer wriggling bundle became apparent.

Grandfather Patrick took it to see Buffalo Bill lasso buffaloes and break bronchoes—or whatever Wild West shows are press-agented to do. And immediately there sprang, full grown, into the soul of Neal Hart III., an ambition—to become one of the world's best saddle sitters. And he is.

It was some show—that Buffalo Bill affair. The population of Staten Island and the horse riding, horse training, horse loving Hart family were there, en masse. But, Neal III., sat apart, silent, grave, preoccupied. Through his mind there was trickling a plan. The next day it fermented. Great signs, printed in a child's unmistakeable chirography, decorated barns, doors and fences. On the big rambling old Hart house, its falling sides a stone's throw now from the famous chicken dinners of Mrs. Dobler, and a half stone's throw from the offices where, for fifteen years, Neal's father served Richmond county as clerk, there went up a huge sign. It shouted that any kid who brought a goat into Neal Hart's back yard the next afternoon would be admitted free to the best Wild West show on earth and that any kid who didn't kick in with a goat would have to flash a copper for admission. The show was a howling success. On a gray goat sat Neal Hart and lassoed every kid that the kids who got in scot free brought.

"Squaring It," Neal Hart's big, clean, powerful three-reel Western drama (which Universal officials pronounce one of the very best they have viewed in weeks), is the latest bulletin from the star who was brought up in the saddle. But that is leaping fences ahead of our narrative in very much the same fashion as did those famous jumpers of the horse-loving Hart family a few years ago, before picturesque old Staten Island was cut up into lots for artistic homes of prosperous scenario writers and Broadway playwrights, and ended the picturesque fox hunts.

The ivy covered old Staten Island Institute (the late William Winter brought from Westminister Abbey the original sprig of that ivy) set Neal Hart as a boy straight in the rudiments grammer, the alpha and omega of the gy nasium, and developed a bent as a natu leader. There was no study that, in an credibly short time, he did not master th oughly and well. There was no sport in wh he did not excel.



Here, until he was fifteen years old he remained, in fact until his father, Cornelius A. Hart, now auditor of the Finance Department of the City of New York, came home one night and read a certain letter. It was from the late Rev. Dr. R. W. Wood, for many years pastor of the Presbyterian church of Stapleton, Staten Island, and it said that the Spaniards might do things and that every family on Staten Island ought to send at least one man down there to keep them quiet. Neal's father announced that he would be the man from that family, whereupon Neal's handsome sister Maudie began to cry. Neal III. didn't say a word. But the next morning the family found on the breakfast table a little note from him. It said he had decided to be the "one" man from the Hart family.

IN the center of this page is an illustration of Neal Hart as he appears in "Squaring It," the three-reel Bison drama in which he is at his best. The illustration at the right of the page shows Neal in a happy mood in "Double Suspicion," a Bison two-reeler relea time ago. The illustra tom of the page show Neal Hart's life on S fore the West and p him. His Virginia I Catcher, is shown in

# of Neal Hart

An Intimate Story By

chulsinger.

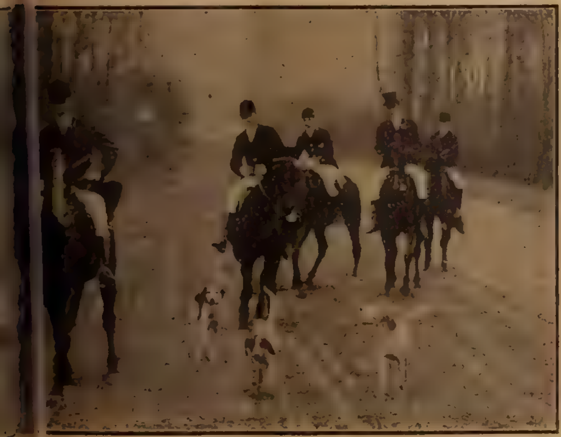
The U. S. Cruiser Panthea steamed him out to sea and he was gone a year, seeing no actual fighting, but proving himself, in every way, a worthy representative of the Harts. Discharged, he worked as a cowboy on a horse ranch in the Sioux Reservation in South Dakota, and drove a freighting outfit between Fort Pierre and the Black Hills. Wyoming called him her own star cowboy until 1904 when he entered Bucknell University, Lewisburg, Penn., and became star halfback and a few other things on the 'Varsity football team.

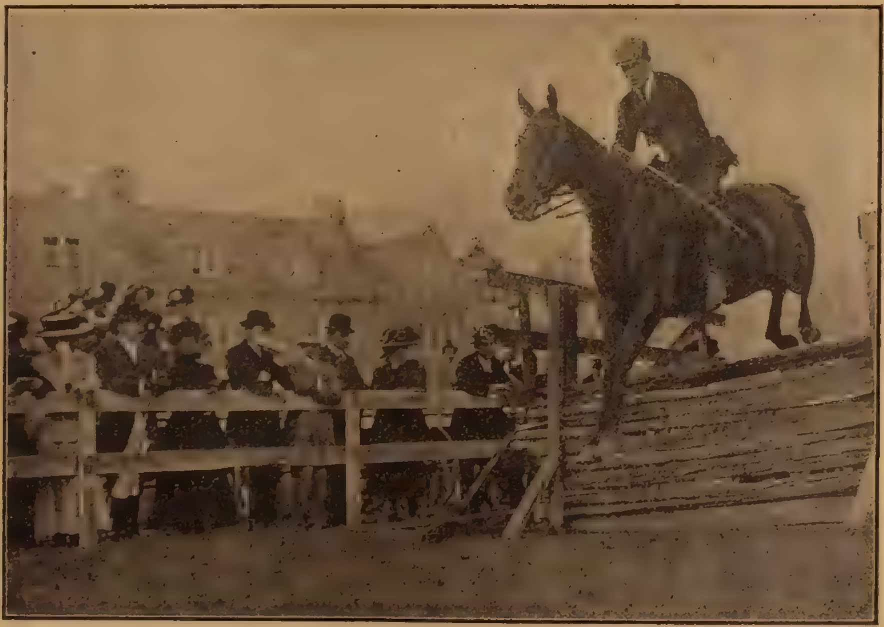
Meanwhile, back home, the Harts were doing things in their own big way. Season after season they were earning trophies in leading their world famous horses to victory in Madison Square Garden and on Staten Island. Six horses, owned by the Harts, notably, Sir Roderick, Tycoon, Amherst, Fox Catcher, Richmond and Vulcan, in four successive Madison Square shows, took highest honors. Over on Staten Island at this very minute, in one of the big show places of the island, there are probably collected more silver cups, won for real horse flesh achievements, than in any one home in America. This is the house where Charles Hart, an uncle of Neal Hart, now lives and where Neal's sisters were born before their father sold it to his brother.

To this place Neal Hart returned for the hunts, County fairs and Madison Square shows, winning new laurels each season. Graduating with honors from Bucknell, he became foreman of the Four Bar Ranch, Willow, Wyoming, remaining until 1908 and serving part of that time as a geologist of the Smithsonian Institute, Washington, D. C. In 1908 he joined the 101 Wild West show as a bucking horse rider and remained three seasons. After that he returned to Wyoming and became successively City Marshall of Manville, Deputy Sheriff and Brand Inspector, secretary and range manager of a big cat-

(*Continued on page* 27)

e little the bot- cenes of land be- tempted re, Fox these illustrations with Neal "up." Fox Catcher is one of the highest bred runners and jumpers in the Hart stable. The centre illustration shows the entire Hart family returning from a hunt along one of Staten Island's picturesque boulevards. Neal is the last man on the right. The picture shows Neal's father in the front, and his uncle, Charles Hart, just back of him.





Featuring

Marie Walcamp and Eddie Polo

Still pulling the crowds—still a big money-maker for thousands of Exhibitors because it's a play that folks want to see—the type of story that gets under the skin—

LIBERTY

the 20 Episode Serial of action—speed and thrills. It offers you 20 weeks of sure capacity. If you have already run it you ought not to need any urging to BOOK IT REPEAT. Write or wire your nearest Universal Exchange, or get in touch with the UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, "The largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"BACK TO THE KITCHEN."

By Warren Schoene.
Joker Comedy, with Scenario by Tom Gibson. Produced by Allen Curtis.

CAST.

Mrs. Halley	Gale Henry
Mr. Halley	Milton Sims
Husky Hector	Charles Haefli

(*Copyright* 1917, *L-Ko Komedy Co., Inc.*)

"Mr. Halley, you may as well get busy and mop up this floor," says Mrs. Halley to her hesitating spouse.

"All right, dearie," husband Halley meekly makes response.

Of the Halley family, Mrs. Halley comprises about nine-tenths. Her henpecked husband comprises the other tenth. In Husky Hector, pampered son of the Justice of the Peace, Mrs. Halley sees her ideal man. She slips off to keep a clandestine appointment with him. Hubby discovers it and, in pleading with his wifie not to leave him, is thrown into the lake. His wife thinks he has been drowned and sorrows for him, while Hubby, crawling out of the lake, meets a friend who has wanted him to go on a hunting trip. He had no chance to get away before. So Hubby grabs this one.

Mrs. Halley, believing herself a widow, has no scruples about accepting the attentions of several suitors. One, a rival of Hector's, is the Mayor of the town. Bad blood develops between the rivals with the Justice taking the part of his son, Hector. Hubby's insurance money is paid to the lonesome widow and Hector at once offers his hand and heart, which Mrs. Halley accepts.

In the mountains, whither they have gone, Hubby and his friend find themselves deserted by their burro, after losing all their money. Perforce, they must walk back to town and they start. Much changed in both mind and body, Hubby arrives at home.

Like Enoch Arden of old, he looks in the window. There is his wife—his widow, as she thinks, dressed in bridal finery, and there at her feet kneels Hector, his hated rival. Shall he leave them alone? Shall he be a modern Enoch Arden? Ah, no! Revenge! Revenge! The footsteps of the parson approaching interrupt Mr. Halley's vengeful thoughts and quicken his resolve. Slipping in the back way he enters the sitting-room, and slips in back of the life-sized portrait of himself, which is the principal adornment of the fond widow's parlor. Taking out his jacknife, he deftly cuts out the face of the portrait and inserts his own as the bridal party lines up in front of the portrait. Sympathetically the widow's eyes turn to the portrait of her late husband. Instead of meeting the usual meek and submissive look of Halley, her eyes find the same features, but twisted into an expression of fiendish hatred. Of course, the wedding busts up in a hurry, and poor Mrs. Halley makes the best of her husband's return. But hubby is strangely changed in temperament. Instead of being one-tenth of the family combination he is nine-tenths, and orders Mrs. Holley back into the kitchen.

Neal Hart's father and his children, Neal, Hanna, Charlie and Mary in 1882.

Move Over

One-Reel Nestor Comedy

Released Week of Aug. 20.

You have to hand it to the Nestor Company for an unbroken line of successful one-reel comedies. They are sure-fire—

Eddie Lyons

Lee Moran

and EDITH ROBERTS. In "Move Over," Eddie is in a hospital and when Lee calls and sees how Edith and the other nurses make life delightful for Eddie he changes places with that young man who is convalescent and wants to go to the ball game. They start to operate on Lee and then the deception is discovered. It's a merry story full of laughs. Grab it.

The True Story
of
NEAL HART

(*Continued from page* 25)

tle ranch. Later he inspected horses for one of the foreign governments.

But—not on these statistical stages in the career of Neal Hart, motion picture star, does his family dwell when, at the close of a hot day, you are seated on the porch of the big yellow house of Uncle Charlie, one of the most famous horsemen in the country. And if you meet a Staten Islander on the street and ask for Neal Hart, you'll get something like this: "Nealy? Well, I just guess yes—he's the salt of the earth, Nealy Hart is—a regular prince, that boy!"

Only his family doesn't put it just like that. Rather, very reluctantly, its members relate those big little things which make you know instantly that Neal Hart is all there.

Much has been written about the college bred cowboy of pictures and undoubtedly, before many moons, much more will find its way into public print, for Neal Hart possesses every characteristic of the screen star welcomed by men, women and children in every part of the universe —a man who went into pictures for pure love of horses and the open and whose work, in every detail, reflects this love. But, however much there may be written or said, nothing can be more sincere or substantial than the regard in which he and his family are held by their associates. To quote J. Worrel, Editor of the Staten Islander, "He is in every way the distinguished son of a distinguished family."

Tales of his popularity—of his prowess as an athlete may be gleaned on all sides. One story is told of his saving six men at sea, in a storm. While working for his uncle, James A. Hart, West Pointer, and head of a construction company with offices at 256 Broadway, in building a road, between Thurman and Warrensburg, N. Y., there comes to light the story of a gang who would not move and who moreover never could be made to move—unless their leader so willed. But—he did, after a few rounds with Neal.

Baby Neal.

As a cowboy in Wyoming.

Almost impossible it is to write of the Harts and not of horses, so inalienably is their history connected with famous hunters, jumpers, racers, meets, and events in which Neal Hart so brilliantly scored. Their entire conversation is of the days when men wore red coats and high hats and allowed their hearts to trip to the bay of the hounds. They are justly proud, though very modest in their praises of the horsemanship of Neal Hart. They share his ambition, to learn the picture-acting business from its every angle. "I want to do this," he writes, "to learn every bit of its every stage. I love the happy Universal family, gathered in Universal City—the busy days just cramed-jammed with hard work."

"I was rather afraid he wouldn't earn his salary," said Father Neal as he mentally approved son Neal's "Swede Hearts," as presented at a local house recently. "But," he reflected, "Nealy sure does, and—doesn't he register enjoyment in the doing?"

And one was again confronted by the question: "What other vocation gives back as much as the movies?"

Neal Hart first attracted attention after joining the Universal through his work in a photoplay of such a character as almost to establish a new kind of moving picture. This photoplay was entitled "Love's Lariat," and

(*Continued on page* 38)

JACK MULHALL
IN "THE MIDNIGHT MAN"

Bob coming into the dark room sees the Eel at work on his burglar-proof safe.

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

"THAT'S all, thank you, Warren. Good-night, I'm working a while longer," said Bob.

"Good-night, sir," answered the foreman.

Bob Moore worked night after night in the laboratory of his father's factory trying to invent a safe which could not be opened. And for this reason he objects to having his father consolidate with John Hardin, who also makes safes. Bob says any one can open Hardin's safe; Hardin is furious. He tells Bob if he can open the safe in his library, he can have anything he has. Hardin urges his daughter, Irene, not to have anything further to do with young Moore, and Irene, an obedient child, continues to call for Bob at the factory, and Bob continues to call at the Hardin home, where he stays until he is put out.

One night when Hardin returns home he finds "The Eel," or John Rehan, who has the most sensitive fingers that ever twirled a safe knob, ransacking the safe which Bob has been telling himself cannot be opened. Bob catches "The Eel," but promises to let him go if he will tell him how he opened the safe. "The Eel," however, makes his getaway when Bob stoops to look in the safe.

Bob is determined to find the man again for he realizes that he knows more about safes than he or his father, and with the help of a detective and his stool-pigeon, he finds "The Eel" at Molly Murta's apartment. "The Eel" has promised Molly to go straight. She loves him and is only too glad when Bob offers "The Eel" a job in the factory. For two weeks the two men work on the safes and all of "The Eel's" pals are told by Molly that "The Eel" is out of town.

Meanwhile, Hardin buys a wonderful necklace for Irene's birthday gift. The purchase is witnessed by a henchman of "The Eel." Irene wears the necklace to the factory, where both Bob and his helper see it. "The Eel" is tempted, but refrains. However, later, when the henchman tells him of the jewelry, "The Eel" determines to get the necklace. He is just beginning to open the safe, when Bob climbs through the window. He had told Irene's father he can open his safe. The "Eel" watches Bob awkwardly tamper with the safe. Finally it is opened and, hanging the necklace on the knob, the safe closed, Bob, gloating on his joke, disappears through the window. "The Eel" takes the necklace away with him. When Bob phones Irene to look on the knob of

The cafe is a wreck as the police and the thieves battle. But Bob is able to drag the Eel to safety.

"Just one moment, there, Mr. Hardin," cried Bob. "I've solved the whole mystery."

BUTTERFLY Picture. Written by Bess Meredyth and produced by Elmer Clifton. The story of a safe-maker and a burglar, who combine for mutual profit.

CAST.

Bob Moore	Jack Mulhall
Irene Hardin	Ann Kroman
The "Eel"	Al. McQuarrie
Molly	Uarda Lamont
Mr. Moore	Hal Wilson
John Hardin, Irene's Father	Wilbur Higby

the safe for proof that he opened it, he soon receives word that the necklace his disappeared. He rushes to the Hardin home, where Irene's father tells him to hasten to return the necklace, as he is going to summon the police. Bob, knowing that there is only one other man who could have opened the safe, immediately starts for the cafe where "The Eel" and his bunch hang out. "The Eel" hurries to Molly to have her hide the necklace.

Bob has just arrived at the cafe, where he finds "The Eel," and has demanded the necklace, when the police raid the place and, after a grand fight and scramble, Bob pulls "The Eel" out with him and they escape to Molly's flat. When the police knock at the door, Bob has already obtained the necklace and tells the officers that he came to see Mr. Rehan about some work. The police leave after apologizing and "The Eel" consents to go back to work.

Moore by this time has reached the Hardin home, where John Hardin rages and two detectives arrive and look about for clues. Bob enters through the window and hands the necklace to Irene. Hardin is astonished and stammeringly tells the detectives that it was all just a little joke. They leave in disgust and Bob tells Hardin, that having opened the safe, he will now take the best he, Hardin, has. He puts his arms about Irene; Hardin is speechless; Moore laughs uproarously.

"Now go ahead with your consolidation," says Bob complacently to the two fathers.

SAFE - CRACKING WINS THE GIRL.

SINCE the days of knighthood young men in love with fair maidens have been asked to perform doughty deeds in order to win the hands of the damsels. The young man in the Butterfly Picture, "The Midnight Man," is confronted with one of the strangest tasks which any lover was ever asked to perform, in order to call himself an accepted suitor. This is nothing less that to prove himself a first-class cracksman! He is the inventor of a burglar-proof safe, and the girl is the daughter of a rival manufacturer. When the young fellow jeers at father's lock, the old man says that if he can open it he can have anything that he—the old man—owns. The boy's thoughts instantly fly to the daughter, whom he devotedly loves, and he starts practising safe-cracking right away. How he wins the girl and nearly loses her again is delightfully told in the Butterfly Picture, "The Midnight Man." Jack Mulhall is the modern knight, and Ann Kroman is the girl.

The Eel, after two weeks of honest work, is sorely tempted by the sight of a $10,000 *pearl necklace belonging to Bob's fiancee.*

SCENES FROM UNIVERSAL CURRENT EVENTS

Highlanders parading at Bangor, Me.

A water-wagon "souse" on a hot day in New York City.

Birdman training at Mineola, L. I., for service in France.

Second Field Artillery goes to camp for intensive training.

CURRENT EVENTS

Shows Real Military News

Never before has any feature made such an immediate jump into popularity as UNIVERSAL CURRENT EVENTS, with its wonderful pictures of military activities—caught in action; shown while they are "news." It is first on the screen with pictures that every one in America is mighty anxious to see—and will travel miles for the opportunity to look at such films.

Can You Afford to Pass Up This Crowd Pulling Opportunity

Do you know of any subject other than the world war that every human is immediately interested in? Can't you see the great possibilities of crowding your house by simply booking CURRENT EVENTS and advertising it to your crowd? Take advantage of this opportunity and

BOOK IT NOW

If your nearest Universal Exchange hasn't a print, fill in and return the coupon.

Universal Current Events, 1600 Broadway, New York City:
Gentlemen—Kindly send at once [particulars or print] of Current Events.

Name ....
Address ....
Town .... **State** ....

"ROUGH STUFF"--L-KO

Mr. Doehound's subway is discovered.

"Oh, mother, it's sixty-five stories deep!"

(*Copyright* 1917, *L-Ko Komedy Co.*)

CAST.

Mr. Doehound	**Dan Russell**
Mrs. Doehound	**Eunice Murdock**
Mr. Potash	**Al Edmundston**
His Wife	**Gladys Varden**
The Bell-Hop	**Walter Stephens**

"MONSIEUR DOEHOUND, here, in your hotel, will I stage a Fashion Pageant, such as you ne-veer in your life saw before, such dresses, such jewels, such ladies," says Potash to Doehound, "Go and get the most beautiful women in your town for models for me."

"I am already gone," says Doehound, rushing from the house.

Mrs. Doehound manages and runs her hotel in her own peculiar way with Mr. Doehound as a flirtatious helper. He is exceedingly henpecked.

Here is the Fashion Parade.

On the 65th floor a scientist is working and when an explosion occurs he telephones the proprietress. Mistaking his call for ice-water, she sends a belligerent bell-hop up to Room 5,000 with orders "to walk." Meanwhile, hubby is flirting with a fair female. She is put out by Mrs. Doehound, only to return with the arrival of Mr. and Mrs. Potash. Potash sells costly gowns to fair women and Mrs. Potash is his mother. Potash explains to Doehound that he wishes to stage a Fashion Show in his hotel and asks Doehound to summon for it, as models, the handsomest females in town. Doehound, in his element, takes up the burden of his tasks. The day of the show dawns auspiciously. A buyer and his watchful wife are present in the audience gathered in the hotel for the show, also the fierce-fire-eating brother of the pretty young woman who was put out of the place by Mrs. Doehound and who, with exquisite fidelity to detail, has reported the occurrence to her brother, who has previously killed five or six men for just such omissions. Doehound grows jealous of the buyer, who has the first peek at the models, and attempts to impersonate him. The hell-hop and the hotel proprietress see through the disguise and things begin to happen when the buyer's wife is tipped off.

"THE BRASS GIRL"

With

Matt Moore and Jane Gale.

By

Burk Symon.

(*Copyright* 1917, *Universal Film Mfg. Co.*)

"I AM going to move out of this apartment at once. I cannot stand 'his' noise," says Jane Brown to her landlord.

"Take this as my notice. I'm quitting. I cannot stand 'her' noise," Martin Stone tells the same landlord.

Jane and Martin are new tenants in the same apartment house. She occupies the first floor, and he lives on the floor above. Jane is a sculptress, and Martin is a musician.

One day they meet for the first time in the hallway and he gallantly gathers up several oranges that she has dropped. He is favorably impressed with her appearance, while she seems equally pleased with her new acquaintance. But they are both temperamental and become antagonized through their respective arts.

Martin shows annoyance at the hammering that emanates from the apartment below, where Jane is instructing a class of six girls in the gentle art of punching brass, and Jane is by no means overjoyed in being compelled to listen to the vigorous piano playing that emanates from the apartment directly over hers, especially when she seeks repose at night.

"I—I—think it's going to rain."

A STORY of single discord and double tranquility, produced by Matt Moore and released as a Victor Two-Reel Comedy.

CAST.

Jane Brown	Jane Gail
Martin Stone	Matt Moore
Landlord	Frank Lyon

Their habits differ radically. She retires early—he plays the piano into the small hours of the night, often accompanied by fellow artists who play the violin and other instruments.

One night, despite Jane's repeated rapping, Martin and his musical crowd combine to make the night hideous to her. She, therefore, grasps her chisel and hammers with all her might and main, to which the noisemakers upstairs respond with the nerve-racking strains of the Anvil chorus.

But Jane gets revenge the next morning by having her class do a little brass punching stunt that makes Martin jump out of bed as if exploded by a submarine. Martin retaliates by pounding the piano with such vigor that he jars the ceiling in Jane's apartment and causes bits of plaster to fall on her pupils.

Jane sends for the landlord and gives notice that she is moving. Martin, equally temperamental, also notifies the landlord that he will seek new quarters at the end of the month.

In the meantime, they approach a nervous state demanding medical attention. Their respective doctors advise them to sleep in the open air, and hence unknown to each other, they rig up beds on their verandas.

One night a rain and wind storm springs up and blows their bedclothing to the lawn below. They hurry downstairs after their blankets. Jane beats Martin to the street, grabs up all the bed-clothing in sight, and rushes back to the house.

As Martin stands shivering in his wet pajamas by the radiator in his apartment, he hears screams from the apartment below. A burglar has entered Jane's rooms.

Martin rushes down and struggles with the burglar. Jane telephones to the police. The burglar is overcome.

The police arrive to find the intruder tied to a chair, Jane in her night dress and Martin in his pajamas. When the police captain asks Jane her name she is too embarrassed to reply.

Martin saves the day by informing the officers that the burglar has entered the apartment of Mr. and Mrs. Stone.

They decide to stay—together in only one apartment—married.

"Yes, we'll take the apartment together."

You never hear any difference of opinion on Screen Magazine—folks say it's great. It has something of interest to every one in your town—it pictures science, industries, inventions, cooking, horticulture—every subject of human endeavor is "covered" through

Universal SCREEN MAGAZINE

Once you show it in your theatre you will receive many requests to continue with the feature. Use it on any special night each week, and it will bring out the folks just as strong as will a feature. It will enable you to "ease up" on your other pictures on that night. It's always a winner—always a box-office attraction. Don't fail to show it in your house. If your nearest Universal Exchange hasn't a print, fill in the coupon.

Universal Screen Magazine,
1600 Broadway, New York City:
Gentlemen—Send me at once Free Booklet describing Weekly Service of Universal Screen Magazine.
Name..............................
Address..............................
Town..............................

CANADIAN NOTES.

ST. JOHN, N. B.—Mr. G. A. Margetts, manager St. John Branch for Canadian Universal Film Company, Ltd., was in Halifax a short time ago and found business a little better than it has been for several years at this season. He succeeded in booking the Animated Special, "The Russian Revolution," in the Orpheus Theatre, Halifax, for August 1st and 2d. The Animated Weekly is also booked in the Orpheus Theatre regularly, commencing with the new issue early in August. It has also been booked at the Imperial Theatre, St. John.

The Opera House in Wolfville, Nova Scotia, now under the management of A. J. Mason, has inaugurated a business getter that is worthy of consideration by other exhibitors. Mr. Mason has had his theatre taken over by the young ladies club, members of whom act as ticket takers and ushers. The young ladies are paid salaries, and these salaries are used for patriotic purposes. The society of young ladies is known as "The Give Services Girls' Club." The scheme, as played by Mr. Mason, manager of this theatre, has a twofold benefit, namely, it helps out the patriotic funds and at the same time stirs up local enthusiasm among the home folks and certainly should make a splendid business puller.

TORONTO, Ont.— Manager Roland Roberts of the Regent Theatre, Toronto, has signed a twelve months contract with the Universal Film Co. for the Animated Weekly. Manager Roberts is of the opinion that this weekly is the most up-to-date film of its kind in America to-day, and he was converted to the enterprise of the Universal by the wonderful Pershing Film which he showed at the Regent which brought him such splendid results.

UNIVERSAL SCREEN MAGAZINE. No. 32.

(*Copyright* 1917, *Universal Film Mfg. Co.*)

Harvesting scallops, millions of which are taken each day from their beds along the Long Island shore, is one of the interesting topics in Universal Screen Magazine No. 32. Another is a new device for preventing bridge accidents. This method is exemplified when a bridge across the Chicago River opens to permit passage of a large ship, a giant boom safeguards the occupants of a rampant street-car and of automobiles, and prevents their dashing into the waters below. Woman's military activity in support of the soldier in the trenches, and the method of preparing pickles for the market, and their inspection by the Health Department, together with the series of "Heroes in Mud" by Willie Hopkins, complete an unusually interesting reel.

L-KO KOMEDY GIRLS

L-Ko beauties in The Bathing Suit Parade at Seal Beach. Left to right—Gladys Varden, June Rush, Caroline Wright, Eva Novak, Nell Christie and Babe Emerson.

STAGE HAS NO LURE FOR DAINTY SCREEN COMEDIENNE

"Nothing shall lure me back to the stage—I'm too well satisfied with motion-picture work."

So asserted pretty Edith Roberts, who plays ingenue leads at Universal City with Eddie Lyons and Lee Moran in Nestor comedies.

The remark was occasioned by a telegram from her former vaudeville partner in the East, who, at the beginning of the next theatrical season, will be associated with the staging of one of New York's big musical revues.

"We have our own bungalow in Hollywood, mother and I," she added, "with a big lawn, plenty of flowers, and onions big enough to eat in our vegetable garden. I'm sure I could never find anybody I could enjoy working with more than Mr. Lyons and Mr. Moran, and Mr. Clements, my director, is so kind and patient with me, and everybody is so good to me that my work at Universal City is one continual frolic. Go back to New York and the stage? No, indeed!"

THE above cut represents an amusing scene in the Nestor Comedy "The Rushin' Dancers," in which Eddie Lyons, Lee Moran and Edith Roberts are featured. The scanty attire and back-to-nature postures of the dancers are merely a subterfuge on the part of the men———, to bring back their women from the worship of a dapper dancing teacher.

NATURE UP-SIDE DOWN.

MAN'S nature turned right-side out, and the truth revealed; that's the condition displayed in "The Show-Down," a Bluebird photoplay announced for early release, with Myrtle Gonzalez, playing the role of a society girl who found new purposes in life, and George Hernandez revealing the true inwardness of a gruff old millionaire who had always seemed to be happy only in the chase for dollars When a party of tourists were cast away upon an island in mid-Pacific and were forced to "root hog, or die," the true natures that were revealed worked some astonishing disclosures. Lynn F. Reynolds directed this charming Bluebird; photographed it in Palm Canyon, California, and on Santa Cruz Island, in the Pacific Ocean, translating to the screen the beauties of verdant nature in attractive vistas.

Two-Reel
Victor
Released
Aug. 20.

CARTER DeHAVEN in "A Five-Foot Ruler"

Carter is the "Five-Foot Ruler" and he rules a South American country as prime minister, having been given the post by his prospective father-in-law, the president. Carter's father owns mines in the little republic, and gets in bad with the natives. He comes for protection to the president, who refers him to the prime minister—his own disinherited son. There is all kinds of comedy punch thruout and the ending is a scream. Every one will like this hugely.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

NEVER before has the Red Cross taken so firm and so tremendous a hold upon the public as has been the case since the commencement of the war. Every man, woman and child seems willing and eager to help this great and good organization.

Why not link your theatre up with the Red Cross, using those hours that mean nothing to you at the present time? For instance, the title of the Butterfly feature, "THE MIDNIGHT MAN," suggests an idea. It's this:

Get together with your local Red Cross organization and suggest the holding of a special MIDNIGHT MATINEE performance of "THE MIDNIGHT MAN," the total proceeds of which will be turned over to the Red Cross.

Bluebird Ideas

FIVE people crossing the Pacific, find the ordinary channels of their smooth careers altered when a U-boat sends their steamer to the bottom. At the same time, bear in mind the fact that while this Bluebird production has the war as a background, there is nothing of blood and thunder in it. It's a story that every man, WOMAN and CHILD can see and ENJOY.

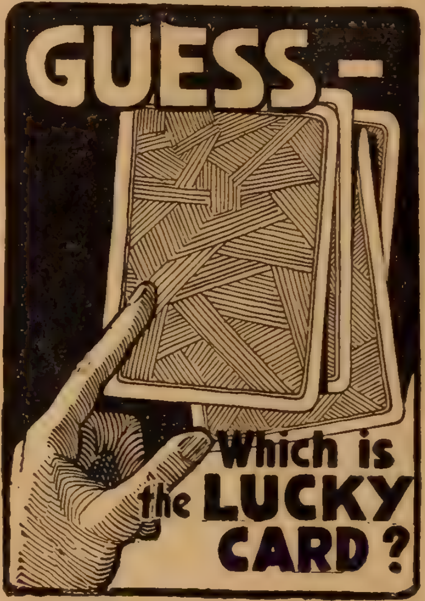
A decidedly novel stunt to attract the attention of the public consists in building a raft over the body of a Ford. In the center of the raft, erect a mast, to which attach a piece of torn canvas. The latter is to serve as a square sail.

Have a woman lying flat on the raft, and a man standing against the mast as though scanning the horizon for help. Scatter a water cask, tin biscuit can and a couple of life preservers about. On the surface of the sail, rudely letter this legend: "IF YOU WANT TO SEE WHAT CAUSED THIS, SEE "THE SHOW-DOWN" AT THE (name of theatre) ON (day and date).

If interest in U-boats is keen in your community, and you think it safe to do so without bringing unpleasant thoughts into the minds of the people likely to be affected by the war, work in the U-boat interest in whatever newspaper advertising and publicity you do. At the same time, bear in mind that exhibitors are finding that ballyhoos and press dope full of blood and tales of horror, drive the public away rather than attract it.

Now, while this may not bring you immediate financial returns, it WILL bring you considerable free advertising of the finest sort and, in addition, will win for your theatre the good will of the best people in town.

If there is an organization that handles safes in your community, get it to co-operate with you on the following float idea:


GUESS –
Which is the LUCKY CARD?

Since "THE SHOW-DOWN" is a patriotic subject, get the patriotic organizations such as the National Guard outfits, the regular army men, naval recruiting parties, Red Cross bodies, etc., to work with you. Naval men in particular should be glad to help you, since the Navy plays a highly important part in the development of the story.

Still another novel stunt that can be worked is to have two or three men wearing life preservers stroll through the streets bearing the legend: SEE "THE SHOW-DOWN" AT THE (name of theatre) ON (day and date). These men can also hand out circulars advertising this Bluebird production.

MR. EXHIBITOR—Your Bluebird Exchange will be glad to do everything in its power to help you make your theatre a success. If there is anything you want to know about circulars, heralds, form letters, newspaper advertising, mailing lists, stunts, etc., ask the exchange manager to put his publicity man on the job.

"THE MIDNIGHT MAN" is a burglar who is a marvel at opening safes. Have the safe organization loan you one of their trucks and safes. Naturally, the truck must be of the open-side variety. After loading the safe on the truck, borrow a dummy figure of a man and set it in a crouching figure as though it was attempting to open the receptacle. Around the sides of the truck fasten the following banner:

THE (name of safe here) IS
ONE SAFE THAT
"THE MIDNIGHT MAN"
CANNOT OPEN. SEE HIM AT
THE
(Name of theatre here)
ON (day and date here)

FOR THE "SHOW DOWN"

Here's a letter that will bring business. Have it multigraphed and mail to all names on your mailing list.

DEAR FRIEND—There were four men on an island. There was also a girl, the daughter of the leader of the little party. A U-boat that strayed into the Pacific Ocean—where it was least expected—had sunk the ship on which they were traveling.

One of the men was a famous writer of blood and thunder tales, the "I-feed-on-raw-meat-and-love-wild-nature" kind. Another was a man whose heart was supposed to be full of love and charity for all mankind. A third was the money king, who was popularly supposed to dine on at least three poor people at every meal. The fourth was a young life-weary chap to whom death was merely a glorious adventure.

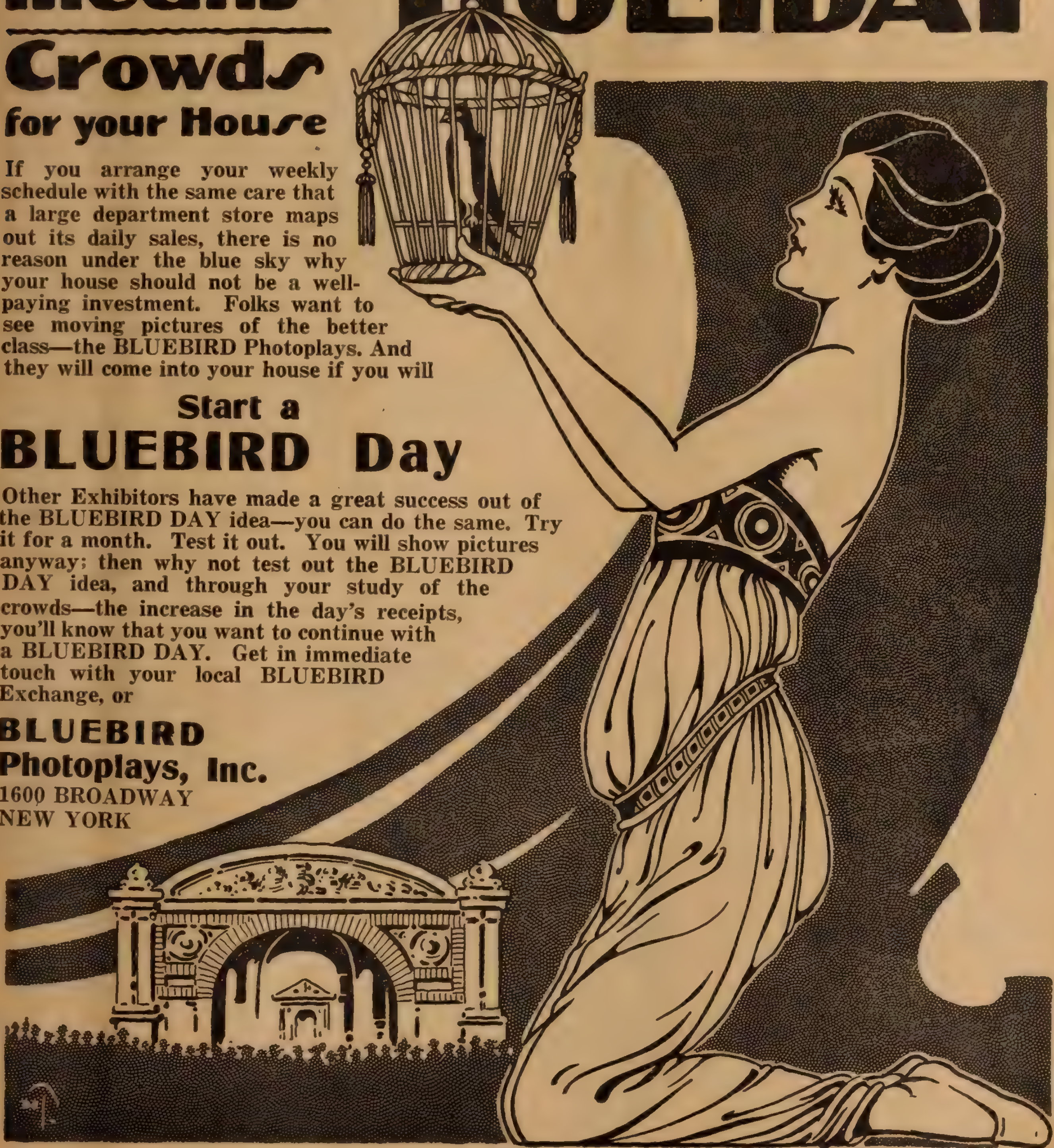
Put four men on an island and leave them to shift for themselves, and a most amazing change in their natures is likely to occur. The wonderful Bluebird feature, "THE SHOW-DOWN," shows what happened in this instance. Lynn Reynolds, the man responsible for some of the most notable Bluebird productions, directed this story. It's SO good that I'll gladly refund the mony to every man, woman or child who doesn't say it afforded them the best entertainment they've had in many a day.

A fine program of shorter subjects and music in addition to this feature. Better come!

(Name of theatre here)
Manager.

EVERY BLUEBIRD DAY means HOLIDAY

Crowds for your House



If you arrange your weekly schedule with the same care that a large department store maps out its daily sales, there is no reason under the blue sky why your house should not be a well-paying investment. Folks want to see moving pictures of the better class—the BLUEBIRD Photoplays. And they will come into your house if you will

Start a BLUEBIRD Day

Other Exhibitors have made a great success out of the BLUEBIRD DAY idea—you can do the same. Try it for a month. Test it out. You will show pictures anyway; then why not test out the BLUEBIRD DAY idea, and through your study of the crowds—the increase in the day's receipts, you'll know that you want to continue with a BLUEBIRD DAY. Get in immediate touch with your local BLUEBIRD Exchange, or

BLUEBIRD
Photoplays, Inc.
1600 BROADWAY
NEW YORK

"SEVENTEEN YEARS OF KNOWING HOW"

Conduct Your Own Investigation

and Learn for Yourself That

EXTREME ACCURACY

and

SUPERIOR GRADE MATERIALS

Form a Foundation for the

SERVICE AND DURABILITY

That Characterize **Power's Cameragraph**

We Invite an Inspection of Our Plant Which is Open to Visitors at All Times

Our Dealers Are in Position to Give You the Facts Regarding Our Product

Write for the name of our dealer in your territory and spend a profitable hour with him.

CATALOG "U" MAILED UPON REQUEST

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

STORY OF NEAL HART

(Continued from page 27)

Harry Carey, another of the Universal's widely known Western stars, played the lead in it. It was released by the Bluebird Company. Neal Hart, who had been "running with the ruck" as it were, as a member of the Universal cowboy troupe, played the foreman of the ranch, and as such, the leader of a troupe of cowboys who came to an Eastern city with all of the ingenuous curiosity, caution, impetuosity and simple mindedness of the plainsmen. The comedy which was extracted from this picture, and to which Neal Hart contributed so largely put comedy Westerns on the map, and set a standard at which many companies have been aiming, but so far none has reached. "Love's Lariat" is still pre-eminent in its field, and is one of the most popular films for rebooking that the Bluebird ever issued.

But in addition to setting a standard, "Love's Lariat" did another thing. It brought Neal Hart into such prominence that in less than a year he has become a full-fledged star, and it will not be long before the billboards in Staten Island will be shrieking out "Neal Hart, eminent Western actor, in the five-reel photoplay 'The Bumblebee.'" This pointed title was devised by Harvey Gates and George Marshall, who wrote the story which Mr. Marshall is directing at the present time.

A leading woman new to the company was engaged especially for this picture—Miss Vivian Rich, who has been very prominent for the last few years in Western subjects, and of course he has the Universal cowboys with him. Every one at the Universal is rooting hard for Neal's success in this, his first big effort, and the folks back on Staten Island will not be the only ones who will be pleased if "The Bumblebee" makes a bigger reputation than "Love's Lariat."

GUESS -
Which is the LUCKY CARD?

MULHALL RESCUES BABIES.

An early scene in "The Midnight Man," the Butterfly Picture starring Jack Mulhall, shows the young star and his leading lady, Ann Kroman, at a swimming pool, where they do some high diving for the camera. Jack is a fine swimmer, and the other day, while making scenes for a forthcoming release, he saved two little girls from the angry breakers, at one of the Los Angeles beach resorts. The children were being used in a photoplay, and their mothers were on hand to take care of them, for neither was four years old. The mother, however, became intensely interested in the camera, and the two babies strayed away and were caught by the surf which was running high that day. Jack Mulhall was the only one who saw them in distress, and he plunged in and pulled them out before they had time to be much more than seriously frightened. He made nothing of his feat, when congratulated by the crowd, but the mothers thanked him with tears of gratitude.

How the Second Bluebird Prize Was Won

EAGLES WING

Star Palace Theatre, Patchogue, L. I.

"THE EAGLE'S WINGS" DAY is an event that will be long remembered by the citizens of Patchogue, L. I. And since it won for him the second prize offered in connection with the last Bluebird Advertising Contest, Earle Holmes, manager of the Star-Palace Theatre, is not likely to forget it in a hurry.

As a matter of fact, there were two "Eagle's Wings" days, because after Manager Holmes had arranged for one day's presentation of this Bluebird Extraordinary, he discovered that it would easily require an extra day's showing to satisfy all the people who wanted to see it.

What won the second prize for Holmes was the manner in which he induced the local Red Cross organization to work with him. Knowing that the Red Cross officials were in great need of funds, the enterprising manager of the Star-Palace offered to give the organization a percentage of the profits, provided its members co-operated with him.

Eagerly taking advantage of this opportunity, the Red Cross officials arranged through Holmes with the publishers of the Patchogue "Argus," the local newspaper, to get out a special edition of the publication. It was the understanding that all the profits as the result of this venture were to go to the Red Cross. Holmes was to act as editor-in-chief and advertising manager.

The result was a tremendous advertisement for "The Eagle's Wings" and the Star-Palace. Not only was Holmes' theatre and his presentation of the Bluebird Extraordinary given front page stories, running a column deep, but the editorial columns also boosted the production and impressed upon the people of the community the fact that it was their duty to see the patriotic production.

Patchogue boys serving in the Army, Navy and Marine Corps, and who were home on furloughs, gladly contributed their services and assisted Manager Holmes in imbuing his theatre with a military atmosphere.

Through the courtesy of the principal of the East Patchogue school, the pupils of that educational institution were let out for the day to give them the opportunity to see the production. Many of the children were out-of-towners, and to make sure of their attendance, Holmes brought them to the Star-Palace in automobile trucks.

Additional publicity was given the Patchogue exhibitor and his theatre in the issue of the Argus that came off the press a day or two after the presentation. Commenting upon the success which attended the event, the Argus story warmly praised Holmes for the manner in which he managed the special patriotic edition of the paper. The story concluded as follows:

"Earle L. Holmes of the Star-Palace publicity department had full charge of the special edition of the Argus and he certainly "made good," producing a twelve-page newspaper containing many advertisements, interesting local and general news stories of especial interest at just this time.

GALE HENRY

in the

One-Reel Joker — Released Week of August 20.

"Mrs. Madam Manager"

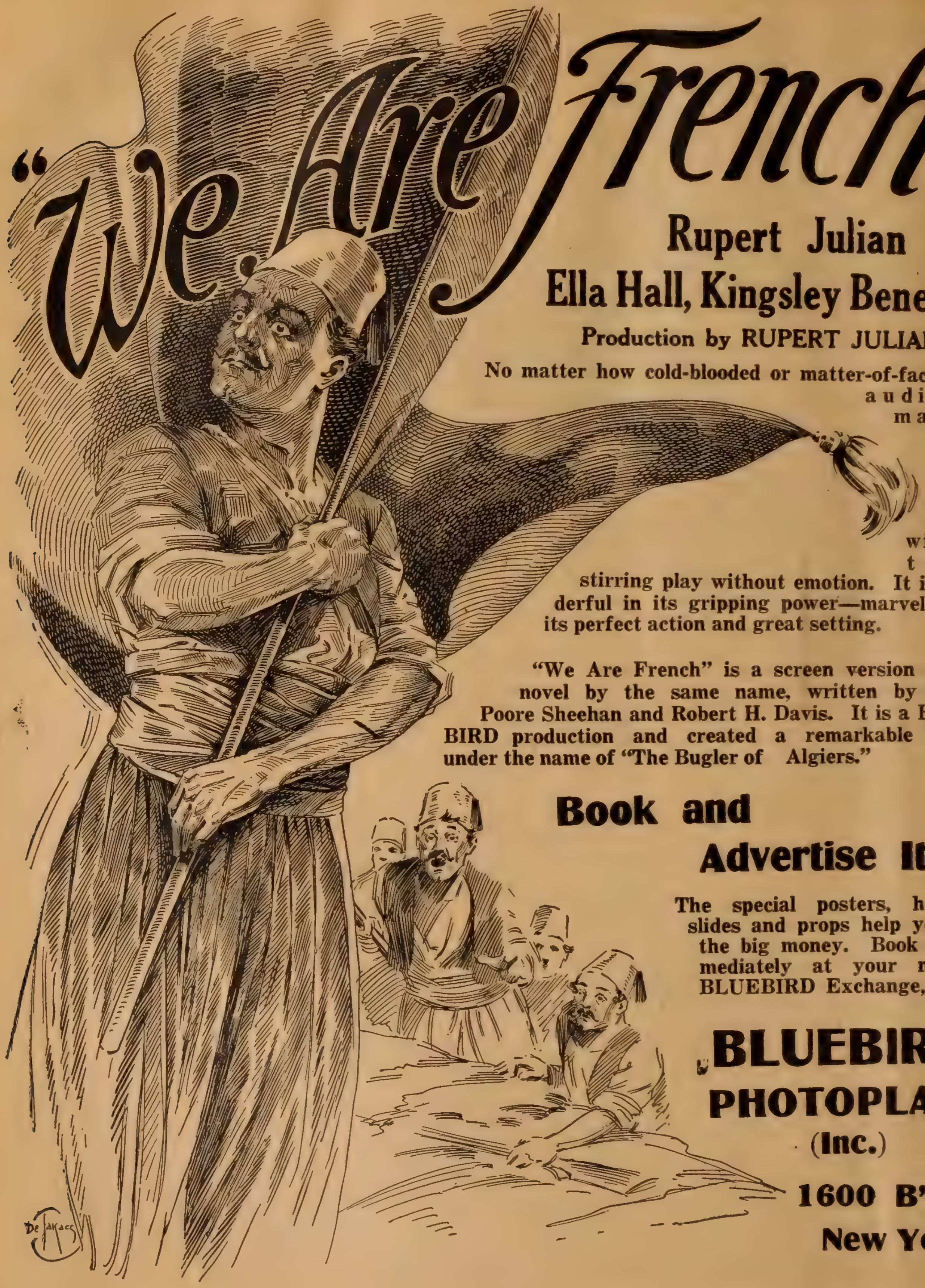
Gale Henry beats her own fast record in this one-reel Joker, "Mrs. Madam Manager." She runs a theatre; bosses her hubby, who leads the orchestra, sells tickets and collects them at the door; is stage and bill poster and usher and scrub woman. What she does when hubby falls for a chorus girl makes good fun.

L-KO COMEDY

"Street Cars & Carbunkles"

Those L-KO comedians must get a lot of fun out of life, judging from the laughs they put over on the screen. If you want a roaring two-reel comedy, book "Street Cars and Carbunkles," featuring Eva Novak, Chas. Ryckman and Eddie Barry, directed by Dick Smith, under the supervision of J. G. Blystone. The rivalry between a horse car line and a jitney bus driver furnishes some of the funniest stuff you ever saw and some typical L-KO stunts add punches that are bully entertainment.

"We Are French"



Rupert Julian

Ella Hall, Kingsley Benedict

Production by RUPERT JULIAN

No matter how cold-blooded or matter-of-fact your audience may be, they simply cannot witness this stirring play without emotion. It is wonderful in its gripping power—marvelous in its perfect action and great setting.

"We Are French" is a screen version of the novel by the same name, written by Perley Poore Sheehan and Robert H. Davis. It is a BLUEBIRD production and created a remarkable furore under the name of "The Bugler of Algiers."

Book and Advertise It

The special posters, heralds, slides and props help you get the big money. Book it immediately at your nearest BLUEBIRD Exchange, or

BLUEBIRD
PHOTOPLAYS
(Inc.)
1600 B'way
New York

Musical Setting for "THE MIDNIGHT MAN" Butterfly Picture

—BY—
M. WINKLER.

Theme, "*Yester Love,*" (Intermezzo Andantino), by Borch.
1. "*Serenade,*" (Allegretto), by Kautzenbach, until "Hello, how is the inventor boy to-night?" 2. "*Petite Serenade,*" (Allegretto), by Horton, until "Irene's father also manufactures safes." 3. "*Sunshine and Shadows,*" (4-4 Allegretto non tropo), by Sudds, until "Dad, the blueprints are complete." 4. "*Pastel Menuet,*" (3-4 Allegro Giocoso), by Paradis, until "Mr. Bob sure has invented," etc. 5. "*Inspiration,*" (Andante Sostenuto), by Edwards, until "The cellar somewhere in the east side." 6. "*Adoration,*" (4-4 Andante Moderato), by Barnard, until "Woman leaves her house." 7. Piano improvise to action, until "If you won't go straight for me," etc. 8. Theme until "I've got a big job to-night." 9. Piano improvise to action until "Pete Enright's search for information." 10. "*Admiration,*" (Moderato Grazioso), by Jackson, until "Policeman near door watching man at safe." 11. "*Mysterioso Agitato,*" by Becker, until "I know this man; you've made a mistake." 12. *Tendresse Melody Expressive,*" (2-4 Andantino), by Ravina, until "Burglar near window." 13. Mysterioso to action until "The fight." 14. Hurry to action until "The cunning fingers of the Eel." 15. "*Romance,*" (Andante Sostenute), by Karganoff, until "I'm going to find that chap," etc. 16. "*Serenade,*" (6-8 Andantino), by Czerwonky, until "Is Mr. Reeham home?" 17. Theme until "Solitaire Joe sees a chance." 18. "*Albumleaf,*" (4-4 Andante), by Kretschmer, until "The cellar gang," etc. 19. Piano improvise to action until "I'm going down the cellar." 20. "*Quietude,*" (4-4 Moderato), by Gregh, until "Captain, we got the goods on the cellar gang." 21. Theme until "Buglar scene." 22. Long Mysterioso to action until "Telephoning." 23. "*Chanson Joyeuse,*" (Allegro), by Ravina, until "Interior of cellar." 24. Piano improvise to action until "Police raiding the cellar gang." 25. Heavy Agitato to action until "After the fight." 26. "*Lunita Intermezzo,*" (2-4 Moderato), by Loraine, until "Telephoning." 27. "*Dramatic Tension No. 15,*" by Reissiger, until "You see, ladies and gentlemen." 28. Theme until the end.

Musical Setting for "THE SHOW DOWN"

Specially Selected and Compiled by M. Winkler.
THEME—"CAMELIA"—(Dramatic Melody) by Yon

All music referred to may be obtained from your regular music dealer or through Carl Fischer, New York.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

SUB-TITLES.	TIME	NAME OF COMPOSITIONS
Opening	1 Min. & 45 Sec.	Dramatic Tension No. 14 by Reissiger
T The World Looked Upon Oliver	1 Min. & 40 Sec.	.... Galop
T And More So Probably, etc.	1 Min. & 35 Sec.	Con Amore (2-4 Melody) by Beaumont
T I Feel More At Home	45 Seconds	.....Continue to action
T On Newspaper Benson Accused	3 Minutes	Faith and Hope, Idyl (4-4 Allegretto) by Gruenwald
T The Orland Was In the Pacific	3 Min. & 25 Sec.	Les Sylphes (Valse Lente), by Bachman
T It Was Evening.....	1 Min. & 20 Sec.	Lanette Valse by Henton
T To Gold Old U. S. A.	1 Min. & 30 Sec.	.......Hurry to action
T It Was Midnight....	2 Min. & 45 Sec.	Rustles of Spring (Dramatic Agitato) by Sinding
T Night Had Fallen...	2 Min. & 30 Sec.	Love Song (Dramatic Moderato) by Henselt
T On the Most Selfish Man	3 Min. & 40 Sec.	Paroles D'Amore (Melody) by Tobani
T We Are Fortunate, etc.	6 Min. & 50 Sec.	Woodland Whispers (Characteristic) by Czibulka
T Save That For Your Next	2 Minutes	.... Theme
T Next Day the Sailors	3 Min. & 25 Sec.	Forest Whispers (Gavotte) by Losey
T Three Hours Later..	5 Min. & 25 Sec.	Evening Breeze, Idyl, (Allegretto) by Laney
T Some Cannibal Has Stolen	2 Min. & 20 Sec.	Barcarolle (Characteristic) by Conterno
T It Was Evening.....	2 Min. & 40 Sec.	Dramatic Mysterioso by Bach
T We're All Good Americans	1 Min. & 15 Sec.	Organ or piano improvise to action
S Girl Jumps Into Water	1 Min. & 20 Sec.	Characteristic by Lovenberg
S Wireless Station	2 Min. & 10 Sec.	Under the Leaves (4-4 Poco Agitato) by Thome
T I Told Them in Manila	1 Min. & 40 Sec.	.... Theme
S The Fight	50 Seconds	.......Hurry to action
T It was Morning.....	1 Min. & 20 Sec.	.... Continue pp
S Sea Battle	45 Seconds	..........Battle Hurry
T Now I Can Proceed..	1 Min. & 35 Sec.	.... Theme

Musical Setting for Universal Pictures, Week of August 13.

GOLD SEAL—"A Wife's Suspicion". (3 R.)

1. "*Felize Canzonetta,*" by Langey, until "Dick Malliby hadn't been," etc. 2. "*Kokomis,*" Intermezzo, by Pabst, until "Here's the key." 3. "*Romance,*" by Karganoff, until "You can come in under one condition." 4. "*Heart Whispers,*" (Dramatic), by Delacour.

REEL II.

5. "*Dondoliera,*" by Saar, until "The Ward reception." 6. Popular One-Step until "I've been terribly nervous." 7. Mysterioso to action until "Interior of Reception Room." 8. "*Romance,*" (6-8 Allegretto expressivo), by Nevin, until "Burglar near window." 9. "*Creepy Creeps,*" (Mysterioso), by Taylor, until "The fight." 10. Hurry to action until "I'm going to follow Malliby." 11. "*Allegro,*" by Bach.

REEL III.

12. Continue "*Allegro*" until "Woman at piano." 13. Piano improvise to action until "A council of war." 14. "*Poor Relations,*" (Mysterioso), by Bendix, until "We got a tough job." 15. "*Leaflet,*" (Salon Piece), by Gruenwald, until "Burglar near safe." 16. "*Mysterioso Agitato,*" by Becker, until "The fight." 17. Agitato to action until "After the fight." 18. "*Serenade,*" (3-4 Allegretto Grazioso), by Frommel.

NESTOR—"The Rushin' Dancers". . (Com.)

1. Popular Numbers, One-Steps, Trots, Rags, etc., through entire picture.

BISON—"Cheyenne's Pal". . . . (Two Reels)

1. Hurry to action until "After the fight." 2. Good Jig to action until "The fight." 3. Hurry to action until "After the fight." 4. "*Hyacinth,*" Intermezzo, by Hatch, until "Made this money," etc. 5. "*Western Allegro,*" by Winkler, until "I sold my string of horses." 6. "*Menuet,*" by Bolzoni, until "Dancing scene." 7. Piano improvise to action until "The cold gray dawn." 10. "*Melody,*" (Moderato), by Kretschmer, until "Thought my horse," etc. 11. Good March to action until "While the transport," etc. 12. "*Dramatic Tension,*" by Winkler, (with ad. lib. tympany rolls, watch shots) until "Cheyenne decides in favor of his pal." 13. "*Serenade,*" (Dramatic Moderato), by Widor.

JOKER—"Out Again, In Again."

1. "*Joker March,*" by Lake. 2. "*Violetta,*" (Allegro), by Herman.

JOKER—"Back to the Kitchen". . (Com.)

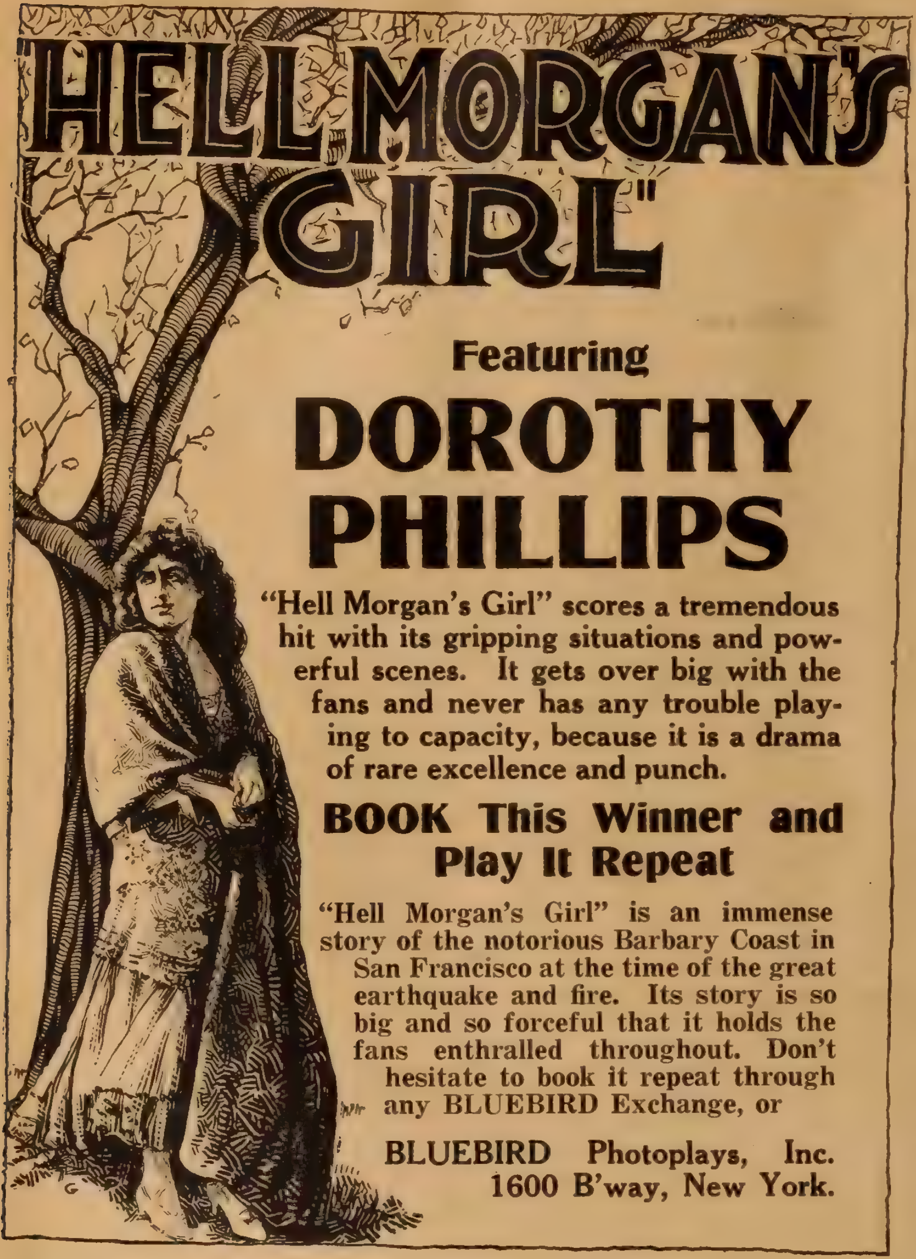
1. *When I'm Out With You,*" (Popular One-Step). 2. "*Trombone Frolic,*" Rag, by Sorenson.

VICTOR—"The Brass Girl". . . . (2-R Com.)

1. "*Le Secret,*" Intermezzo, by Gautier. 2. "*La Rose,*" Intermezzo, by Ascher, until of Reel 1.

REEL II.

3. "*Raindrops,*" (Characteristic), by Saumell. 4. "*The Trout,*" (Characteristic), by Eilenberg.



"HELL MORGAN'S GIRL"

Featuring

DOROTHY PHILLIPS

"Hell Morgan's Girl" scores a tremendous hit with its gripping situations and powerful scenes. It gets over big with the fans and never has any trouble playing to capacity, because it is a drama of rare excellence and punch.

BOOK This Winner and Play It Repeat

"Hell Morgan's Girl" is an immense story of the notorious Barbary Coast in San Francisco at the time of the great earthquake and fire. Its story is so big and so forceful that it holds the fans enthralled throughout. Don't hesitate to book it repeat through any BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.
1600 B'way, New York.

Did they Like

Bluebird Photoplays, Inc.,
New York City, N. Y.

Gentlemen—We played capacity business on the first day of "A Jewel In Pawn," showing to 2,900 people, and on the second day we had to stop selling tickets at 7:45. Business being so good, we rebooked it for a return engagement.

This pleased all people of different creeds and nationalities and we feel sure that if the Bluebirds continue to produce features of this quality, they will reign supreme in the film world of to-day.

Very truly yours,
SAM BERNSTEIN, Mgr.,
Globe Theatre, Montreal, Canada.

Bluebird Photoplays,
St. Louis, Mo.

Gentlemen—"A Jewel In Pawn," the Bluebird feature, with Ella Hall in the title role was presented in my theatre to a fair sized audience, and all were well pleased with the production.

It is a well constructed story, not overdrawn and played by a splendid cast. Photography and details are good as in all the Bluebirds I have played. "If it's a Bluebird it's got to be good," and "A Jewel In Pawn" ranks among the best of them.

Yours very truly,
G. W. PITTENGER.
Pittenger Grand, Centralia, Ill.

Bluebird Photoplays, Inc.,
Omaha, Nebr.

Gentlemen—I wish to comment on the quality of the Bluebird production, "A Jewel In Pawn." I can say that this picture is very well up to the Bluebird standard of production in every way, and I consider Miss Hall's work together with that of Walter Belasco as exceptionally good.

I trust that all Bluebird productions are up to the same high standard as "A Jewel In Pawn."

Yours very truly,
PRINCESS THEATRE CO.,
S. HARDING, Prop.,
1317 Douglas St., Omaha, Nebr.

Bluebird Photoplays, Inc.,
Pittsburgh, Pa.

Gentlemen—In reply to your letter of the 17th asking for my opinion on "A Jewel In Pawn," I wish to say that the picture is very beautiful in photography, entrancing in scenery, perfect in detail and Ella Hall is bewitching.

Very truly yours,
MRS FRED ROBBINS.
Soisson Theatre, Connellsville, Pa.

Bluebird Photoplays, Inc.,
Pittsburgh, Pa.,
Gentlemen:—

I consider "A Jewel In Pawn" well acted and well produced. The comments of our patrons, which we take considerable trouble in getting, were generally very favorable, and it was well received by our audience. We take this means to assure you, however, that our patrons enjoy Bluebird production, as they are well acted, clean, wholesome and first-class in every particular.

Yours very truly,
OLYMPIC THEATRE,
Steubenville, O.

Bluebird Photoplays,
Dallas, Texas.

Gentlemen—"A Jewel In Pawn" is the best thing I have ever seen in Bluebirds, and shows a side of Jewish characteristics that should be more frequently placed before screen patrons. It was a tender, curiously humorous, human side of the Jewish character that certainly left a lesson implanted in the minds of every one that saw the picture—one that will not be easily forgotten.

Yours respectfully,
A. MARTINI,
Dixie Theatre, Galveston, Texas.

"A Jewel in Pawn?" Look Here.

Bluebird Exhibitors Are Unanimous in Praising This Production Which Contains a Wealth of Human Kindness

Bluebird Photoplays,
New York City.

Gentlemen—I take pleasure in advising you that I am proud to be able to offer my patrons such features as "A Jewel In Pawn." My patrons have all been warm in their praise of Bluebird features, this one especially, and I might add that your features have "saved the day" several times for me. I have arranged Mondays as my "Bluebird days," and it's a pretty safe bet that I do capacity on these days.

With best wishes for your continued success, I am

Yours very truly,
H. BENTLEY,
Regal Theatre, Pauls Valley, Okla.

Bluebird Photoplays,
Omaha, Nebr.

Gentlemen—We played your picture "A Jewel In Pawn," featuring Ella Hall last Tuesday, and I don't believe we ever had a picture that pleased better than this did. My patrons are still talking about it. Ella Hall always pleases and all of the characters were well cast, especially that of Walter Belasco as the pawnbroker. His work was a revelation and a great pleasure to behold. This picture is so full of human sympathies and so pleasing that once seen it will be remembered for a long time. I cannot praise this production too highly. With best wishes, I am

Respectfully yours,
W. O. JENSEN, Mgr.,
Lothrop Theatre, Omaha, Nebr.

Bluebird Photoplays,
Dallas, Texas.

Gentlemen—We take pleasure in stating that "A Jewel In Pawn" was one of the best and cleanest pictures we have shown in a long time of any brand or make. The Jewish character in this picture is simply great and acted to perfection and too much cannot be said with reference to same, nor can you lose sight of the exceptionally good work done by Miss Ella Hall. However, we consider it unnecessary to comment on her work as any picture she acts in is good. Trusting we will have many more of a like character, we remain

Yours truly,
J. A. LEMKE,
Crystal Theatre, Waco, Texas.

The One Best Bet of the Week

NEAL HART in

"Squaring It"

Neal Hart won the admiration of the fans by his splendid work in that glorious serial "Liberty," and he has been adding to his reputation ever since. In the current 101-Bison "Squaring It" Neal is a bad man badly wanted. He is wounded by a posse and takes refuge in a settler's cobin. Joe Ramon, a gambler, befriends the settlers, thinking to win the pretty little wife. He learns that Neal is hiding there, and as Neal leaves holds him up and proposes that if he will rob the stage that night he will let him go free instead of informing the sheriff of his whereabouts. Joe tells the settler to go to Neal's meeting place. When they meet they realize they have been double-crossed. Neal learns that Joe is at the cabin and arrives to find him struggling with the wife. He shoots Joe, and then comes the surprise climax and the punch that will fascinate your fans.

3-Reel 101-Bison Released
Week of August 20.

BLUEBIRD

Ruth Clifford

Rupert Julian

SPECIAL

Rupert JULIAN and Ruth Clifford
Bluebird Stars

IN

"Mother O'Mine"

Directed by RUPERT JULIAN

The special BLUEBIRD photoplay—"MOTHER O' MINE," is the most delightful human-interest play of the season. A play that will establish BLUEBIRDS in your house. A BLUEBIRD that far surpasses the average high class feature. It is a classic. Those showing "MOTHER O' MINE" should triple their average receipts. Those about to book BLUEBIRDS WILL FIND THIS FEATURE A MAGNIFICENT OPENING PICTURE, for you can advertise it stronger than any BLUEBIRD you've had this season, and you must know what that means. Book through any BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.
1600 Broadway, New York

P. S.—Arrange to see "Mother O' Mine" at your nearest Bluebird Exchange. You'll see the finest pictre of the season.

"OUT AGAIN, IN AGAIN."

Joker Comedy.

Scenario by Tom Gibson.
Produced by Wm. Beaudine.
Photographed by Wm. Edmunds.

CAST.

Prisoner No. 13	Wm. Franey
Professor Quince	Harry Mann
Camille De Auverne	Eileen Roberts
Warden	Milburn Moranti

(*Copyright* 1917, *Universal Film Mfg. Co.*)

"I can restore life to the dead if I can get a current of electricity strong enough," promises the Professor to the Warden.

"All right, let's take your mummy from the museum and run over to my electric chair. It's idle to-day and has lots of juice," returns the Warden.

It was Friday, the thirteenth, in "Happy Day's Prison," and Prisoner No. 13 was elected to be the guest of honor at his own execution. But he was superstitious and while he had a breath of life left in his body, he determined to escape. This he did and to avoid detection forced the porter of Prof. Quince's museum to change clothes with him. He is forced to take the porter's job because a policeman near precludes his chance of getting away.

The many specimens in the museum cause the luckless prisoner to wish he was out of it, but fate seems against him and he stays on. The Prof.'s fair daughter, Mamie, attracts him hugely, but he has little time for her on account of his efforts to keep the disrobed porter, "sub rosa," as it were.

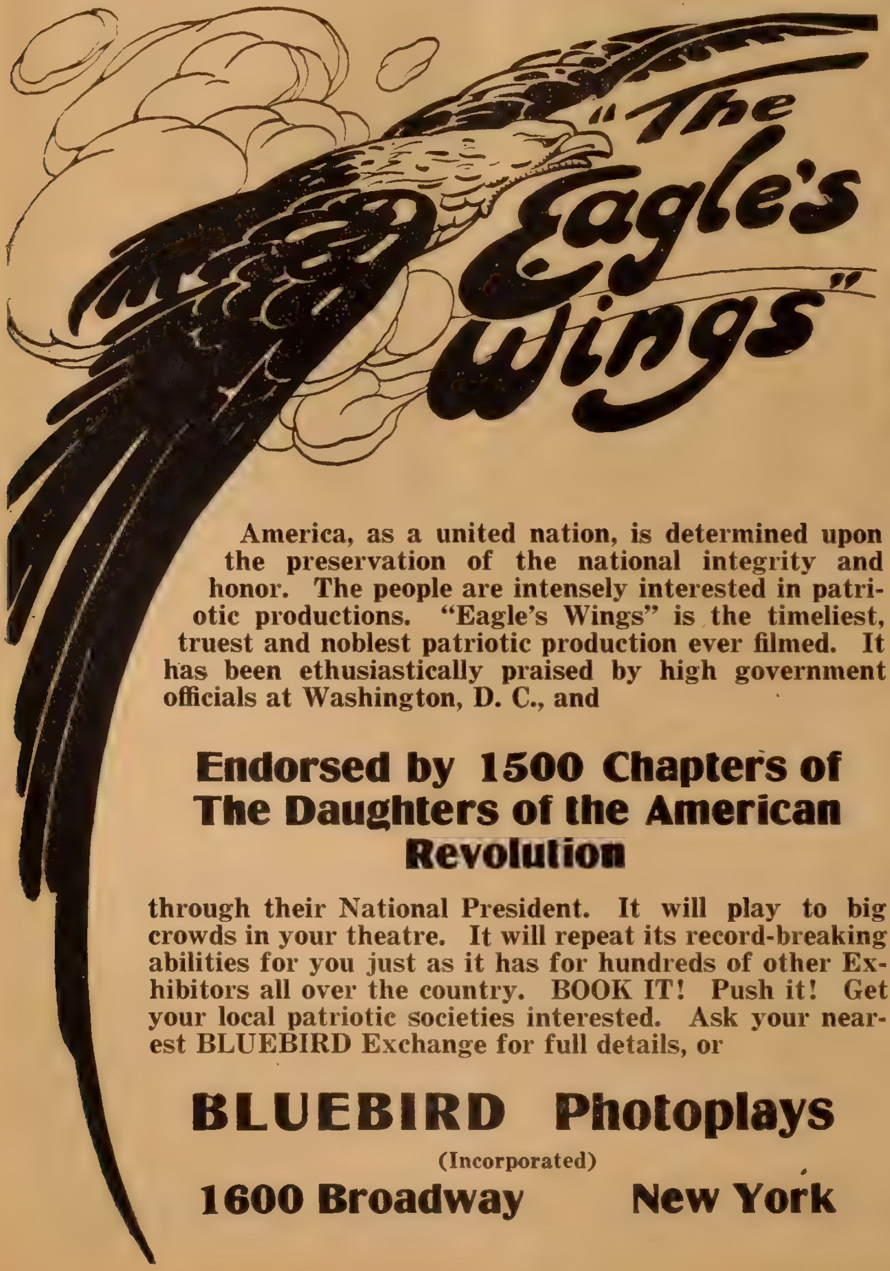
The Warden of the Prison drops in and joins the Professor's argument about the mummy.

While they are discussing the matter, the prisoner, having effectively disposed of the troublesome porter, comes back into the museum, discovering the Warden's presence. He tries to make his escape, but escape is cut off and in desperation he hides in the mummy case, which, forthwith, is carried away by the Warden and the Professor to the prison.

The mummy participates in the liquid refreshments.

When No. 13 feels himself set down he makes immediate plans to beat it, but is dumbfounded to discover himself back in the chamber from which he had so recently escaped. Realizing that fate is agin' him, he decides to do the job himself and sitting in the electric chair, starts to adjust the harness preliminary to his demise. The near-sighted Professor believes he is witnessing a miracle. Bill escapes, is pursued and finally caught when the Warden hands him a pardon. No. 13 is overjoyed, but it is short-lived, for Camille arrives and has him again arrested for picking her purse and back to jail he goes.

Roy Clements is directing the Universal-Nestors in a comedy called "His Welcome Home," the story of which was written by Henry McRae. Eddie Lyons, Lee Moran and Edith Roberts have the leads.



America, as a united nation, is determined upon the preservation of the national integrity and honor. The people are intensely interested in patriotic productions. "Eagle's Wings" is the timeliest, truest and noblest patriotic production ever filmed. It has been ethusiastically praised by high government officials at Washington, D. C., and

Endorsed by 1500 Chapters of The Daughters of the American Revolution

through their National President. It will play to big crowds in your theatre. It will repeat its record-breaking abilities for you just as it has for hundreds of other Exhibitors all over the country. BOOK IT! Push it! Get your local patriotic societies interested. Ask your nearest BLUEBIRD Exchange for full details, or

BLUEBIRD Photoplays
(Incorporated)
1600 Broadway New York

"THE RUSHIN' DANCERS."

Nestor Comedy. Story by C. G. Bryden. Scenario by F. A. Palmer. Produced by L. W. Chaudet.

CAST.

Bud Billings	**Eddie Lyons**
Bill Sellers	**Lee Moran**
Daisy Davis	**Edith Roberts**
Hiram Roomrent	**Fred Gamble**
Prof. Wiggle N. Squirm	**Harry Nolan**

(*Copyright* 1917, *Universal Film Mfg. Co.*)

"DON your wig, corset and dress," commands the gang to Bill Sellers, one of their number.

"Right-o," says Bill, squeezing his sides, "I'm the original Mlle. De Phoney."

Prof. Wiggle N. Squirm has opened a dancing school for "women only" in Cactus Flat, and the men begin to realize that it is not only taking all their money to pay for the lessons, but that their wives are neglecting their husbands and homes, spending their time in practicing the alluring steps that they have learned. The men get together and decide to go down to the town hall and break up the class, but when they get there they lose their nerve and retire to the town pump to discuss the situation. They hit upon the idea of making up one of their number to imitate a lady dancing teacher and start a fake dancing school of their own to make the women of the village jealous.

They go to the hotel and the proprietor remembers that he has a trunk that a theatrical troupe has left for a board bill. The trunk is opened and a lot of costumes are found. Bill Sellers is picked out to put on wig, corsets, dress and imitate the female dancing teacher. The others don various costumes for their dancing lessons and all repair to a secluded spot, later taking pains to let the women know of the new "class." The women get together and plan to break up the "class" and run the "female teacher" out of town. Two of them ring the fire bell, calling the men to the fire hall, and the others capture Bill, who is now made up as Mlle. De Phoney. Just as he is in danger of being horsewhipped and tarred and feathered, the men return and rescue him and Prof. Wiggle N. Squirm is run out of town, leaving the inhabitants once more at peace with each other.

Little Zoe Rae Feature

Week of Aug. 20.

Little Zoe Rae A Big Hit

Little Zoe Rae is one of those rare specimens—a child actress who can act. Real dramatic ability marks the work of this beautiful and popular little girl. There is the true heart touch in the dramatic two-reel picture,

"THE GOLDEN HEART"

in which Little Zoe plays the lead. She is left an orphan and adopted by wealthy people, but her heart is with the friendly old pawnbroker down among the tenements. There is ample chance for her brilliant work, and this picture will play to capacity. Book it through your nearest Universal Exchange.

KINGSLEY BENEDICT

"The Perils of the Secret Service" is a series, but not a serial. Each episode is complete in itself, yet each is so strong—so punchful—that no fan will miss any one of the episodes.

7 Masterly Two-Reel Dramas Each Complete in Itself

"The Perils of the Secret Service" was written and directed by George Bronson Howard. It shows the inner workings of the Secret Service when matters of State must be handled diplomatically. It is your chance to get continuous business — to gain popularity for your theatre. It's a smashing series—swift action — strong climaxes.

Write or wire your nearest Universal Exchange for full particulars, or, UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the World," 1600 Broadway, New York.

"The PERILS OF THE SECRET SERVICE"

REVIEW OF UNIVERSAL PAST RELEASES

BIG U.

JULY—
8—*The Mad Stampede* .... (Drama)
15—*The Punishment* .... (Drama)

GOLD SEAL.

JULY—
10—**A Limb of Satan** .... (3-R. Drama)
Ruth Stonehouse.
17—Harry Carey in **"Six-Shooter Justice"** (3-Reel Drama) with *Claire Du Brey.*
24—**A Soldier of the Legion** .... (3-Reel Drama)
Irene Hunt-Leo Pierson.
31—Neal Hart in **"Right of Way Casey"** (3-Reel Western Comedy-Drama)

IMP.

JULY—
1—*A Double-Topped Trunk* .... (Drama)
8—*The Girl In the Limousine* .... (Drama)
15—*Hatton of Headquarters* .... (Drama)

STAR FEATURETTE.

JULY—
26—Mary Fuller in **"The Beautiful Impostor"** (2-R. Society Drama).
AUGUST—
2—Cleo Madison in **"The Woman Who Would Not Pay"** .... (2-Reel Society Drama)

BISON.

JUNE—
30—**Money and Mystery** .... (2-R. West. Drama)
Eileen Sedgwick-Kingsley Benedict.
JULY—
7—Harry Carey in **"The Wrong Man"** (2-R. West.)
14—Neal Hart in **Double Suspicion** (2-R. West. Dr.) with *Janet Eastman.*

L-KO.

JULY—
11—**Hearts and Flour** .... (2-R. Comedy)
Bob MacKenzie, Eva Novak and Chas. Ryckman.
18—**Surf Scandal** .... (2-R. Comedy)
Dan Russel-Gladys Varden.
25—**The Sign of the Cucumber** .... (2-R. Comedy)
Bob MacKenzie, Eva Novak and Chas. Ryckman.
AUGUST—
1—**Blackboard and Blackmail** .... (2-R. Comedy)
Phil Dunham, Lucille Hutton, Merta Sterling.

BUTTERFLY.

JULY—
9—Louise Lovely and Allen Holubar in **"The Reed Case"** .... (5 Reels)
16—Jack Mulhall in **"High Speed"** .... (5 Reels)
with *Fritzi Ridgeway.*
23—**The Double Standard** .... (5 Reels)
Roy Stewart-Joseph Girard.
30—**A Wife on Trial** .... (5 Reels)
Mignon Anderson-Leo Pierson.

JOKER.

JULY—
26—*Canning the Cannibal King* .... (Comedy)
28—*The Soubrette* .... (Comedy)
AUGUST—
2—*The Battling Bellboy* .... (Comedy)
4—*The Stinger Stung* .... (Comedy)

NESTOR.

JULY—
9—*Minding the Baby* .... (Comedy)
17—*A Dark Deed* .... (Comedy)
24—*Seeing Things* .... (Comedy)
31—*Married by Accident* .... (Comedy)

POWERS.

JULY—
21—*Box Car Bill Falls In Luck* .... (Com. Cart.)
and *In the Heart of India* .... (Ed.)
28—*Hammon Egg's Reminiscences* .... (Com. Cart.)
and *In the Land of Light and Gloom* .... (Ed.)
AUGUST—
4—*The Good Liar* .... (Com. Cart.)
and *In Monkeyland* .... (Educational)

REX.

JULY—
12—**Three Women of France** .... (2-R. War Dr.)
Jack Mulhall-Irene Hunt.

UNIVERSAL SPECIAL FEATURE.

JULY—
2—**"The Gray Ghost,"** Episode No. 2, **"The Mysterious Message"** .... (2 Reels)
Harry Carter, Priscilla Dean, Eddie Polo and Emory Johnson.
9—**"The Gray Ghost,"** Episode 3, **"TheW Warning,"** (2 Reels)
16—**"The Gray Ghost,"** Episode 4, **"The Fight"** (2-R.)
23—**"The Gray Ghost,"** Ep. 5, **"Plunder"** (2 Reels)
30—**"The Gray Ghost,"** Episode 6, **"The House of Mystery"** .... (2 Reels)

VICTOR.

JULY—
10—*The Paper Hanger's Revenge* .... (Comedy)
12—*Meet My Wife* .... (Comedy)
13—**Kicked Out** .... (2-R. Com.-Drama)
Carter De Haven.
20—**One Bride Too Many** .... (2-R. Com.)
Matt Moore-Jane Gail.
27—Herbert Rawlinson in **"Caught in the Act,"** with *Neva Gerber* .... (2 Reel Com. Dr.)
AUGUST—
3—**Where Are My Trousers?** .... (2-R. Com.)
Carter De Haven.

LAEMMLE.

MAY—
25—**Money's Mockery** .... (2-R. Soc. Drama)
Douglis Gerrard-Francelia Billington.
JUNE—
6—*The Missing Wallet* .... (Drama)
20—*Bartered Youth* .... (Drama)

UNIVERSAL ANIMATED WEEKLY.

JULY—
4—*Animated Weekly, Vol. 2, No. 79* .... (News)
11—*Animated Weekly, Vol. 2, No. 80* .... (News)
18—*Animated Weekly, Vol. 2, No. 81* .... (News)
25—*Animated Weekly, Vol. 2, No. 82* .... (News)
AUGUST—
1—*Animated Weekly, Vol. 2, No. 83* .... (News)

UNIVERSAL SCREEN MAGAZINE.

JULY—
13—*Universal Screen Magazine. Issue No. 27.*
20—*Universal Screen Magazine. Issue No. 28.*
27—*Universal Screen Magazine. Issue No. 29.*
AUGUST—
3—*Universal Screen Magazine. Issue No. 30.*

UNIVERSAL CURRENT EVENTS.

JULY—
14—*Universal Current Events. Issue No. 9.*
21—*Universal Current Events. Issue No. 10.*
28—*Universal Current Events. Issue No. 11.*
AUGUST—
4—*Universal Current Events. Issue No. 12.*

"COME THROUGH"

Featuring

Herbert Rawlinson

"COME THROUGH" teems with exhilarating big moments—it delights the fans with its thrills and suspense—its love element is a lyric.

Its plot is novel—different. It was written by that master of Melodrama—George Bronson Howard—who proved with "COME THROUGH" that plots can be made "different."

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In New York, Chicago and Los Angeles "COME THROUGH" has received the highest praise from the best known critics in these cities. Enthusiastic commendation from critics who review all worth while photodramas is praise indeed. Every Exhibitor in your territory will book "COME THROUGH." For STATE RIGHTS apply to State Rights Department. For DIRECT BOOKINGS address any Universal Exchange.

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"Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

The News You Should Read

The New York

THE WEATHER
Fair, preceded by showers, today, tomorrow probably showers by night
For full weather report see Page 17

VOL. LXVI NO. 21 720 . . . NEW YORK, ~~FRIDAY, JULY~~ 1917.—EIGHTEE

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"THE GRAY GHOST"

"A Whale of a Crowd-puller"—Exhibitors say.

4 REAL STARS

Priscilla Dean — Eddie Polo
Emory Johnson — Harry Carter

Directed by Stuart Paton
16 Episodes

"THE GRAY GHOST" is a red-blooded story that makes the blood tingle through the veins as the virile adventures—the methods of crooks—the pursuit are all unfolded in this story of the greed of a master criminal and his gang.

Based on the famous Saturday Evening Post story, "LOOT," by Arthur Somers Roche, the plot has been made familiar to

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THE Moving Picture Weekly

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LIBRA
Periodica

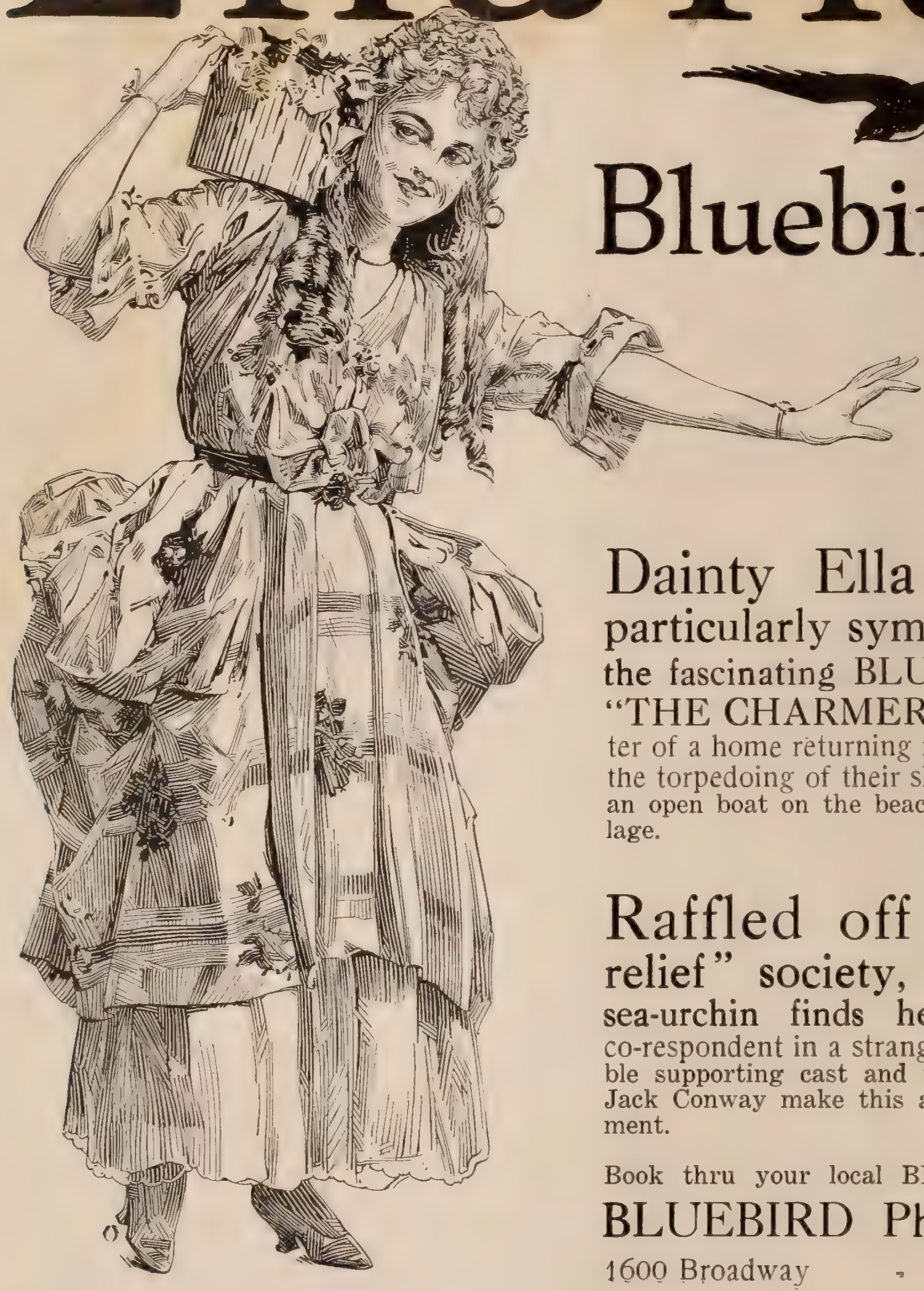
AUGUST 11TH, 1917

Donna Drew *in*
"The Lair of the Wolf"
Butterfly Picture

VOL.4. NO.26

PRICE 10 CENTS

Ella Hall



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Dainty Ella Hall has a particularly sympathetic role in the fascinating BLUEBIRD Photoplay, "THE CHARMER." The little daughter of a home returning missionary, orphaned by the torpedoing of their ship, she is cast ashore in an open boat on the beach of a New England village.

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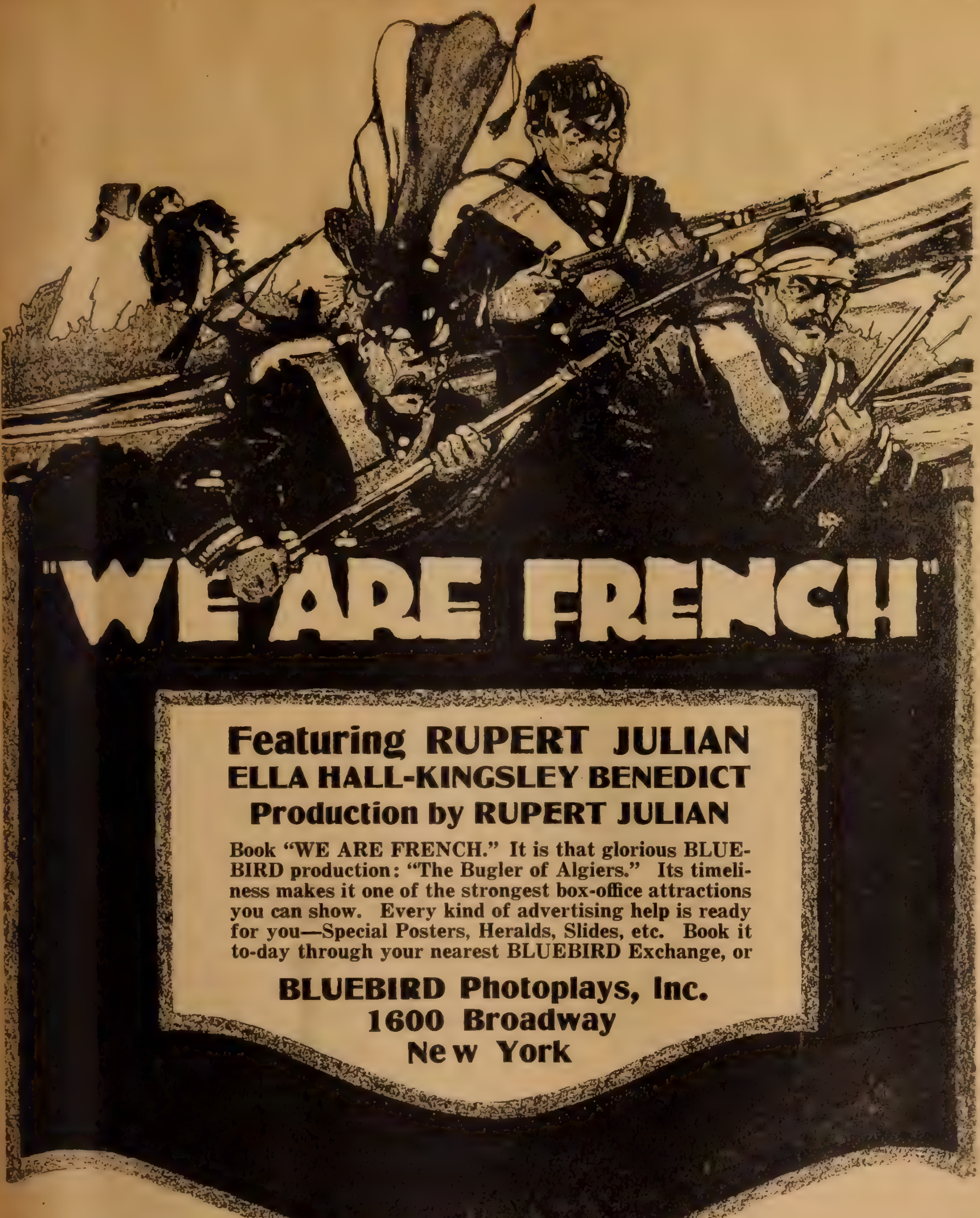

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ELLA HALL-KINGSLEY BENEDICT
Production by RUPERT JULIAN

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1600 Broadway
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Francis Ford

and an All Star Cast in

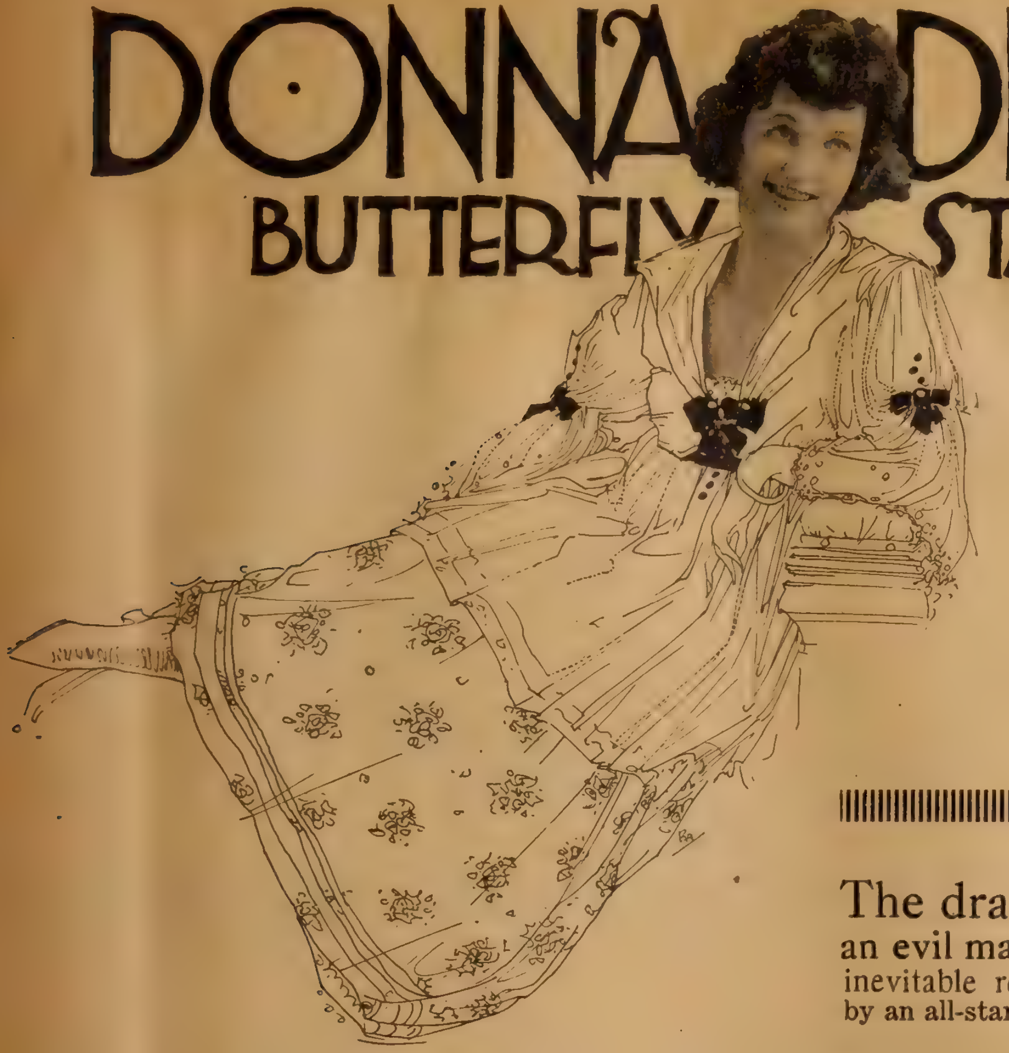
"Who Was the Other Man?"

A Secret Service Drama of Romance and Adventure by
Jessie Lowe
Directed by Francis Ford
Book thru any Butterfly Exchange or from Universal Film Mfg. Co. ~ Carl Laemmle President,~1600 Broadway, New York

De Takacs

DONNA DREW

BUTTERFLY STAR

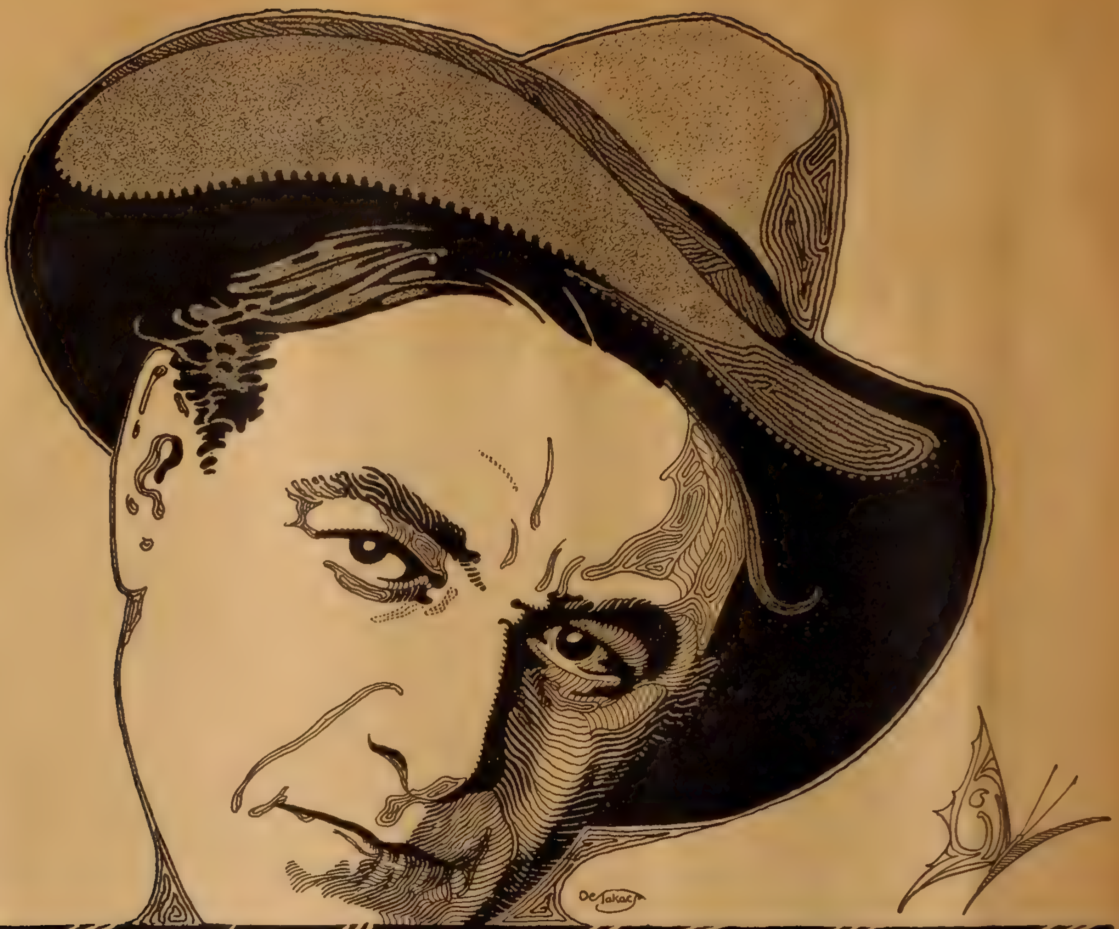


The dramatic story of an evil man's passion and the inevitable retribution is presented by an all-star cast in

"THE LAIR OF THE WOLF"

The Company, headed by Donna Drew, includes such stellar favorites as Val Paul, Gretchen Lederer, Joseph Girard, Peggy Custer, Charles Mailes and George Berrell. Directed by Charles Swickard.

Produced by the Universal Film Mfg. Co., Carl Laemmle, President. Book through any Butterfly Exchange, or Universal Film Mfg Co., 1600 *Broadway, New York*



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Harry Carey

with Mollie Malone in

"Straight Shooting"

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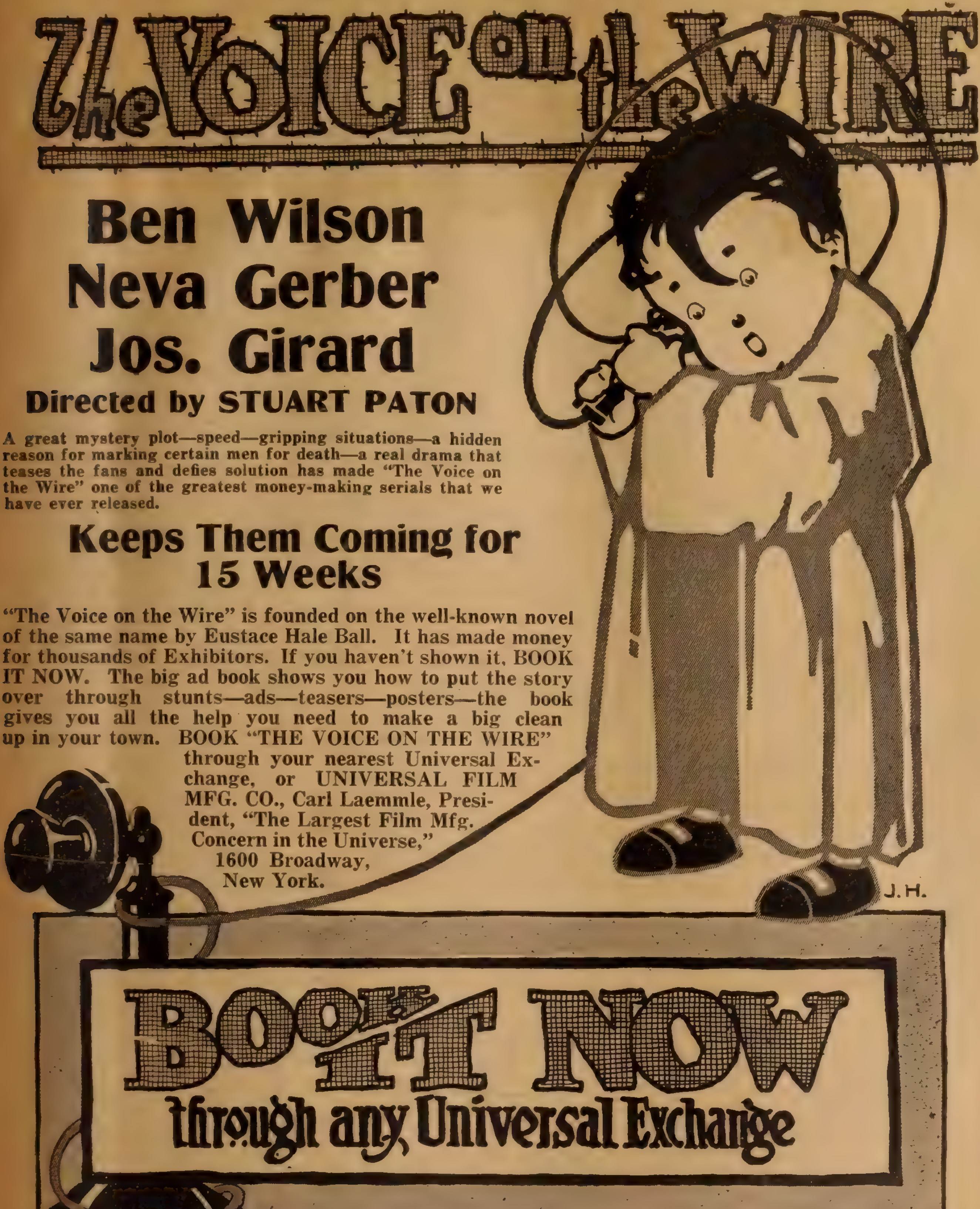

The VOICE on the WIRE

Ben Wilson
Neva Gerber
Jos. Girard

Directed by STUART PATON

A great mystery plot—speed—gripping situations—a hidden reason for marking certain men for death—a real drama that teases the fans and defies solution has made "The Voice on the Wire" one of the greatest money-making serials that we have ever released.

Keeps Them Coming for 15 Weeks

"The Voice on the Wire" is founded on the well-known novel of the same name by Eustace Hale Ball. It has made money for thousands of Exhibitors. If you haven't shown it, BOOK IT NOW. The big ad book shows you how to put the story over through stunts—ads—teasers—posters—the book gives you all the help you need to make a big clean up in your town. BOOK "THE VOICE ON THE WIRE" through your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Mfg. Concern in the Universe," 1600 Broadway, New York.

BOOK IT NOW

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"Come through"

Featuring

HERBERT RAWLINSON

"COME THROUGH," written by George Bronson Howard, is a big, thrilling drama—crammed with suspense and action—and is really "different" in plot. No audience can sit through it without voting "COME THROUGH" the best photodrama they have seen "in ages."

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"COME THROUGH" is the only film play shown on Broadway that has received the enthusiastic and unqualified endorsement of every critic in New York City. You can present this remarkable suspense drama in the strongest terms to every Exhibitor in your territory. For State Rights, address State Rights Department, UNIVERSAL FILM MANUFACTURING COMPANY, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Rupert Julian
and
Ruth Clifford

BLUEBIRD STARS IN A
BLUEBIRD SPECIAL

"Mother O'Mine"

With Mrs. Ruby La Fayette
Direction of Rupert Julian

This Special BLUEBIRD reaches the very highest standard of the photodramas. An ennobling theme, a fascinating plot, brilliant action by an all-star company, masterly direction, a lavish production and super-photography are but aids in presenting an entertainment such as is rarely seen on the screen.. Book for more than one day. Every person who sees "MOTHER O' MINE" will send their friends. Book now through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays, Inc., 1600 Broadway, New York.

SCENES FROM THE
BUTTERFLY Picture
Harry Carey
in
"STRAIGHT
SHOOTING"

What You Need to Know About "The Lair of the Wolf"

TEARS EASY FOR GRETCHEN.

TEARS are easy for Gretchen Lederer, one of the featured players of the Butterfly Picture, "The Lair of the Wolf." And in this picture she has to cry a great deal. She plays the part of a widow with an only son, who marries in haste an old admirer, to repent at leisure, for he turns out to be a brute.

The many directors at Universal City were greatly interested in the performance and make-up of the actress in this production. Her grief was so realistic, and the tears streamed down her face so abundantly, that it was hard to believe that in real life she is a most contented and happy person. She is not "temperamental" in the stage acceptance of the meaning of the word, but she has a wonderful faculty of concentration, and throws herself whole-heartedly into the role she is playing. Recently she has been doing quite cheerful things, but the change has not affected her work.

She is enabled to change easily and lightly from one type to another by reason of her thorough stage training. She was educated in the Conservatory of the city of Collogne on the Rhine where she was born. Miss Lederer set her affections upon a grand opera career. She toured the United States until she had the great misfortune to lose her voice. She was so young that the constant singing was too much for her. She would have turned her attention to the speaking stage, but the language was a barrier. However, there are no such obstacles in the movies, and at last she was persuaded to try them.

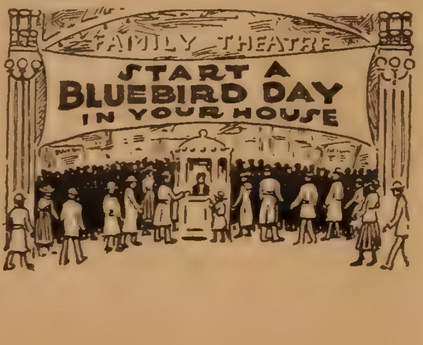
Only recently Miss Lederer received her final papers as a citizen, and there is no more loyal American at present. She took out her first papers as soon as possible, and when her second ones were finally granted, she carried them about with her, showing them proudly to every one she met.

Charles Hill Mailes.

STRONG ACTING CAST IN "THE LAIR OF THE WOLF."

"THE LAIR OF THE WOLF" has a cast which includes many of the best-known actors on the screen to-day, most of them very familiar to Butterfly audiences. Notice this list:

Donna Drew, the newest star in the Bluebird firmament, who has also played in "The Flame of Youth"; Gretchen Lederer, prominent in several Butterfly pictures; Joseph Girard, one of the stars of "The Double Standard"; Val Paul, a well-known leading man, and an excellent villain as well; Charles Hill Mailes, one of the most accomplished character actors in the world; Chester Bennett, Peggy Custer, Hazel Page and Evelyn Brent. Charles Hill Mailes, as frequently happens in the case of a character actor, has a rather small but very important role in the drama. By the expedient of cutting out the action in which he appears most prominently until his confession at the trial, intense suspense is interjected in "The Lair of the Wolf," and so great is Mr. Mailes' acting ability, that no one in the audience will suspect that his was the hand which dealt the fatal blow. His make-up as a gardner in this picture is a work of art, as are all of his characterizations.



Gretchen Lederer.

DONNA DREW CHOOSES HER NEW NAME.

THERE is a new name in the list of leading ladies of the screen. It appeared in the cast of the Butterfly Picture, "The Flame of Youth," with Jack Mulhall, and it appears again in the Butterfly, "The Lair of the Wolf," along with the well-known names, Gretchen Lederer and Joseph Girard. This new screen luminary is Donna Drew, the latest addition to the Butterfly forces. When the first print of her first picture came in from Universal City she was called "Donna Moon." But "Moon" was a name which did not suit the little, dark-haired slip of a girl who was playing the role of a nymph of an island in the Pacific Ocean. Donna herself was the first to agree that a change was advisable. A one-syllable name she decided would go best with her pretty Christian name of Donna. She looked over her whole family history, hunting for some ancestor's cognomen which she could borrow for the screen. At last she came upon the name of Drew, and promptly decided upon it. There is no better name in the history of the American stage, and it goes most beautifully with Donna.

SCENES FROM UNIVERSAL CURRENT EVENTS

Food experts awaken interest in food conservation by setting example.

Vermont National Guard drilling at Fort Ethan Allen—8,000 men.

Jamestown exposition grounds being remodeled for large naval base.

Latest type of flying boat, the N-9, most powerful yet devised.

UNIVERSAL CURRENT EVENTS No. 13.

Vermont's National Guard, Ready and Willing, Reviewed by Governor.—Anxious to get to France, men show fitness in parade and exercises.—*Fort Ethan Allen, Vermont.*

Sub-Title.—Governor Horace Graham (Civilian clothes) reviews the troops.

Real Daughters of Democracies Serve Their Great Nations.—Girls of America and Russia—*in uniform*—aid their Republics.—*New York City.*

Sub-Titles. — Count Lodyguine's daughters — Vera and Margaret — Russian Girl Scouts, who served with distinction as despatch bearers in Petrograd during the Revolution. Misses Margaret Hunt and Ruth McCoy, of Indianapolis, yeomen in Uncle Sam's Navy.

National Forest Reserve a Play Ground for City's Thousands of Girls.—7,000 feet up, 1,800 lassies enjoy real life as guests of play ground association.—*Los Angeles, Cal.*

Sub-Titles.—"Hot? Come on in!" Hikers resting. The end of a perfect day.

America's Women Awaken To Need of Food Conservation.—Render national service by taking advantage of instructions in canning and preserving.—*Throughout America.*

Sub-Titles.—Enlisting in women's food battalion. Trains carry practical lessons through farm sections. Experts SHOW their art. Food *may* shape our national destiny—throughout America patriotic women are organizing for this work.

Famous Exposition Grounds Soon To Be Huge Naval Base.—Great operating plant in Hampton Roads being rushed to rapid completion.—*Jamestown, Va.*

Sub-Titles.—Administrative heads will be quartered here. At work on hospital units. Preparations for housing 30,000 sailors in training.

Military Athletic Carnival Shows Our Soldiers In Fine Form.—In walking, running and equipment races, and hand grenade throwing, fighters prove they are THERE!—*Travers Island, New York.*

Sub-Titles.—Races fit them for advances. The old "Heel and toe" gait. Speed in dressing. Hand grenade throwing.

American Eagle's Newest Offspring.—Latest type of flying boat, the N-9, to be a powerful factor in aerial war.—*Norfolk, Va.*

Sub-Titles.—Like a duck—it takes to water. From above huge liners appear as toy boats. The city beneath. Back home!

Crack Engineers' Regiment, the 22nd N. Y., Leaves for Camp.—Under command of Col. Vanderbilt, they start on first leg of French trip.—*New York City.*

9th *New York Takes a Day Off at Coney.*—Ready for fighting, they spend the day flirting with pleasure.—*Coney Island, New York.*

Recovered Allies' Territory Rapidly Prepared for Crops.—German prisoners clear lands and American tractors speed up plowing.—*Somewhere in France.*—(Official French War Pictures)

Sub-Titles.—Menaces are located and destroyed. Trench grenades that failed. Prisoners at work. Mechanical farmhands on the job.

KEEP WATCHING
This Lucky Card
It's Worth While!

NEAL HART GETS SPECIAL PRIVILEGES AT BIG RODEO

NEAL HART, who impersonates the true Western type of citizen in Universal photoplays, and who is playing now in "Squaring It," recently received a telegram from the secretary of the Frontier Days' Celebration—an annual event held at Cheyenne, Wyoming, extending to Neal and his company a hearty invitation to attend the meet and according him full privileges to make motion pictures of the affair, or to use it in any way he might see fit as a part of a photoplay.

The Frontier Days' Celebration is the biggest event of the kind in the country, and its chief feature is a rodeo in which cowboys from all parts of the West match their skill at riding, roping, branding and other truly Western accomplishments.

Neal is popular in Wyoming, having won numerous honors at the frontier meet in the past as well as having been a range foreman and at one time a deputy sheriff of Converse County. His many friends, according to the telegram, would welcome him and his company and take delight in seeing him in action before the camera.

Aviator Leslie Irwin, Bluebird Player, thrills throng of beach visitors.

BLUEBIRD PLAYER THRILLS THRONG OF BEACH VISITORS

THE throng of a hundred thousand people who spent last Sunday at Long Beach, a popular seaside resort near Los Angeles, were treated to an unexpected thrill, which proved the most sensational feature of the day's events—a parachute jump from a fast and powerful airplane.

The feat was performed by Leslie Irwin, dare-devil Bluebird actor, as a part of a new feature production being produced by Director Elmer Clifton, called "Ski-High." A parachute of special construction—one that never before had had a practical tryout—was used.

Bluebird cameramen were stationed at intervals along the shore to catch the descent of the glider. The pilot of the plane, Earl Daugherty, with Irwin beside him in the machine, rose from a nearby aviation field, spiraled to an altitude of 2,500 feet, and sailed out over the ocean.

As the machine reached a point opposite the cameras Director Clifton fired a gun as a signal for the drop and Irwin dived from the plane. The new parachute failed to open at first and Irwin plunged rapidly downward. As the throng watched breathlessly it seemed that he certainly would be killed by the impact with the water.

After falling fully a thousand feet the wings of the glider caught the air and the fall was checked. The thousands of spectators broke into tumultuous applause. Irwin made a perfect descent and landed in the ocean a quarter of a mile off shore where he was picked up quickly by a fast boat chartered by Director Clifton for the purpose.

"Mr Opp"
YOUR HOTEL
J. FALLOWS, Prop.

Scene from the Bluebird Photoplay of Optimism.

Mathews' arrival.

(*Copyright* 1917, *Bluebird Photoplays Inc.*)

By
ALICE HEGAN RICE.

A STUDY in cheerfulness. Produced by Lynn Reynolds.

CAST.

Mr. D. Webster Opp	Arthur Hoyt
Willard Hinton	George Chesebro
Jimmy Fallows	George Hernandez
John Mathews	Jack Curtis
Guinevere Gusty	Neva Gerber
Miss Kippy	Elise Maison
Mrs. Gusty	Anne Lockhart

DANIEL WEBSTER OPP, egotistical, vain and with only a smattering of education, is the epitome of cheerfulness and optimism. He has ventured into many careers and has made a failure of all of them, until he becomes a traveling salesman for a St. Louis shoe firm. Just when promises are golden, Opp receives word that his stepfather has died, and he must go at once to his old home to settle the estate.

He is met at the hotel in Cove Junction by his brother Ben, who demands that a settlement be made on the basis of D. Webster taking the homestead, while Ben shall have the few dollars in cash that complete the estate. In this arrangement Ben plans to send Kippy Opp to an institution for the feebleminded. As a result of the ravages of fever, Kippy, at the age of twenty-four, has only the mind of a child.

D. Webster Opp decides to sacrifice himself to the care of his sister. He gives Ben the money and settles down in the old homestead to start life anew. In his many ventures he has been, at one time, a printer. As Cove Junction boasts no newspaper, Mr. Opp establishes "The Opp Eagle" and begins at once to boom the town. His optimistic editorials are read by a wealthy promoter who goes to Cove Junction to investigate the possibilities of getting coal from the ground in that vicinity.

Mr. Opp's plans for a "Greater Cove Junction" enthuses the populace, and he is chosen as the community head in forwarding schemes to make the town famous and prosperous. John Mathews, the promoter, addresses an assembly of the townsfolk, promising to co-operate with them in developing the coal lands if the citizens will invest with him in the Turtle Creek Development Cold, which he undertakes to form. Mr. Opp's enthusiasm leads the citizens to invest, and Cove Junction begins to boom.

With Guinevere Gusty, the village belle, Mr. Opp has fallen in love, proposes marriage, and is accepted. This happens before Willard Hinton, because of threatened blindness, is compelled to abandon his position as private secretary to John Mathews. Hinton decides to remain in Cove Junction, and goes to board at the home of the Widow Gusty. This move ends Mr. Opp's matrimonial aspirations, for Guinevere

Mr. Opp, among other things, is disappointed in love.

falls in love with Hinton and Mr. Opp, wise in his generation, releases the girl from her engagement.

John Mathews returns to Cove Junction and at a meeting of the stockholders declares that the coal lands have been found to be unproductive of profit, but offers a plan to sell out to a rival corporation. All the stockholders, except Mr. Opp, agree to sell. Mr. Opp declares the whole transaction to be dishonorable, preconceived by Mathews to trick the rival company into buying a worthless proposition. He, however, is voted down and the sale is consummated.

Then and there Cove Junction's boom begins to wane. Hinton, having married Guinevere, makes a proposal to buy "The Opp Eagle" and retain Mr. Opp as an employee. Seeing his last hopes vanishing, Mr. Opp sells out on the day the townsfolk have set for a banquet to do honor to the man who has done so much to advance the prosperity of Cove Junction. Mr. Opp finds himself the hero of an occasion that brings to his heart the manna of adulation and praise for which he is so hungry. He is then and there nominated for the office of Mayor and the story ends with Mr. Opp happy in the homage of his fellow citizens with a life of devotion for the brain-sick Kippy his irrevocable portion.

"Yes, you can have '"The Bugle'" said Mr. Opp.

At the moment of Mr. Opp's triumph came an interruption.

CACTUS SICK.

CACTUS PETE, Harry Carey's well-known and highly educated horse, has almost made himself sick recently on sugar. Carey has been training him to fall down dead when a revolver is fired at him, when he does it he gets sugar.

Kippy was Opp's greatest care.

MARCIA MOORE DOES HER BIT.

MANY of the actors and actresses at Universal City are contributing in some way to the Red Cross, or to some other organization for the benefit of the boys in khaki. Several of the screen stars are working early in the morning and late at night in their gardens, many of the girls are taking First Aid courses, while almost all of them invested in Liberty Bonds. Little Marcia Moore, one of the ingenues at the picture city, was disconsolate because she could not think of any thing to do, either for the country at large or for the boys in khaki.

She brooded over it for a long time, and finally hit upon the idea of persuading her friends and acquaintances at the picture city to contribute to a "tobacco fund" for the soldiers. Many of the actors have listened to her plea, and promised for every cigarette that they smoke to give the price of one to her for the boys in khaki. Some of them have sworn off altogether, and having calculated what that saves them, have turned the money over to the fund. Some have reduced their consumption of cigarettes by half. There are very few who have resisted the pleading of the little actress, who begs so prettily for "smokes" for the boys going to the trenches.

THIRTEEN was the forbidding number given Vester Pegg, one of the cowpunchers of Harry Carey's Western company, when he appeared to register for the selective draft, at the station at Universal City. Pegg hesitated a moment when he saw this number, but finally took it. "After all, I guess numbers haven't anything to do with your chances at the front," he said.

Gale Henry and Wm. Franey Together Again

Wm. Franey—Straight.

"'UNITED we stand, divided we stagger'—that is to say, when we appear together in comedies we do much better than when we play in separate companies. But, we are together again, for which we are thankful.''

It was Miss Gale Henry who was speaking and this Universal comedienne was referring to William Franey and their work opposite each other in the comedies they have made during the past three years.

"My sentiments exactly," said Franey with one of his characteristic gestures of approval, adding, "my best work has been with Miss Henry, and I know I have not done nearly so well since we were placed in separate companies some months ago."

Miss Henry and Franey were Director Allen Curtis' principal comedians for a long period. Then they both worked under W. W. Beaudine. But a short time ago the Joker Comedy Company was split to form two separate companies of fun-makers, Miss Henry playing the lead in one and the inimitable Franey as chief comedian in the other.

During the past few weeks, however, exhibitors have been writing and wiring to President Carl Laemmle, asking that Miss Henry and Franey join forces again, the public getting so much pleasure out of their work together. President Laemmle therefore telegraphed this week to Henry McRae, Manager of Production at Universal City, to re-organize the comedy companies so as to enable the demand of the exhibitors to be met. McRae acted promptly and Gale and Bill will start in a few days on Joker comedies together.

When Franey and Miss Henry were working separately Franey had Beaudine as a director, and Gale Henry had Curtis. Now the directors will alternate with the combined company.

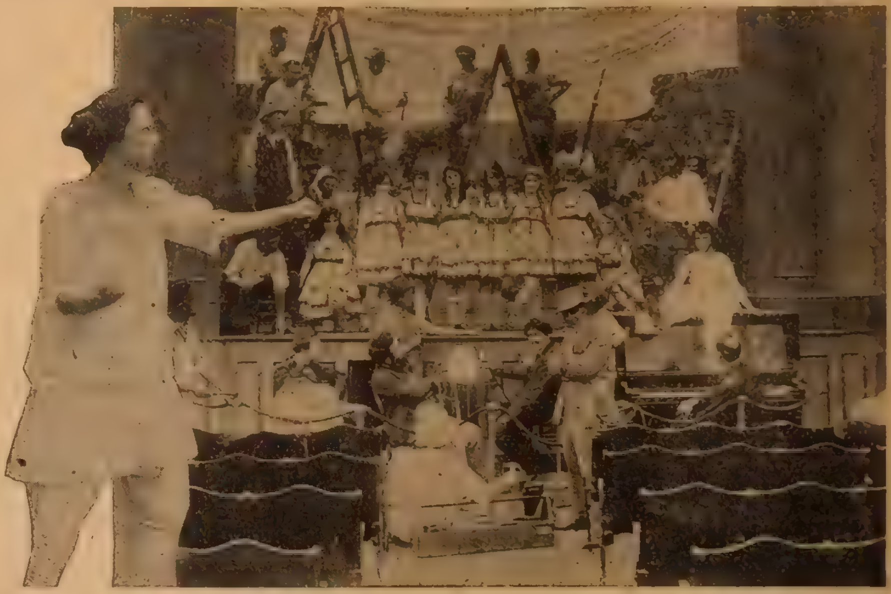
Gale Henry—Made up.

WHERE THE GRIPS WERE.

THE office of Henry McRae, production manager at Universal City, was stormed one day this week with frantic telephone calls from most of the directors working on the big stages, who complained of a shortage of stage-hands, who usually are present to handle furniture, scenery and general "props." They are usually well distributed among the stages.

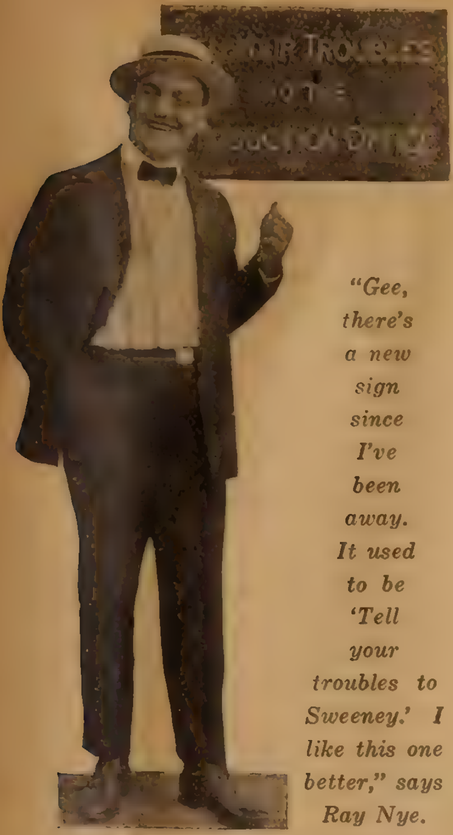
McRae sent out a couple of his trusty lieutenants to investigate the situation. They returned a short while later with the report that the missing "grips" had been located. A small army of them were making themselves useful around the stage where Allen Curtis and his comedy company were producing "Mrs. Madam Manager" in which Gale Henry is featured. A flock of winsome and shapely chorus girls in ballet costumes were innocently responsible for the abundance of stage-hands on the set.

Twenty-two "grips,'' by actual count, surrounded the stage where the beauties were working, driving nails in things that didn't need nailing, moving furniture all over the place and finally bringing it back to its original position and otherwise rendering "unvaluable" assistance to Director Curtis and falling over each other.



This is the answer to the heading.

They're Back Too



"Gee, there's a new sign since I've been away. It used to be 'Tell your troubles to Sweeney.' I like this one better," says Ray Nye.

"LIBERTY," the Universal serial which is still running almost as strongly as when it was being shown first run, made the screen reputations of a number of people besides Marie Walcamp and Eddie Polo. For one thing, it created a wide circle of admirers for G. Raymond Nye, strong-faced villain of the piece. After "Liberty" he left the Universal for companies unknown, but has now returned.

BROWNIE AND HERB TOGETHER AGAIN.

"HELLO, there, Agnes," said Rawlinson as he passed a very attractive hazel-eyed blonde.

"Oh, that's not my name now. You know, since we played together they have changed my name to Brownie. Don't you like it?"

"Any name goes all right with you, Brownie, and I am mighty glad that we are back working together. Aren't you?"

Then, hand in hand, they walked into the production office, where Director Elmer Clifton waited to start the first scenes of "Sky-High," written by Waldemar Young and Frank T. Dazey. In the cast appears for the first time in pictures young Henry Schumann-Heink, son of the prima-donna, who spends a great deal of her time at Universal City when she is in California.

Brownie Vernon and Herbert Rawlinson are working together again.

Two years ago Herbert Rawlinson and Brownie Vernon, or Agnes, as she was then called, were the most popular stars on the Universal list.

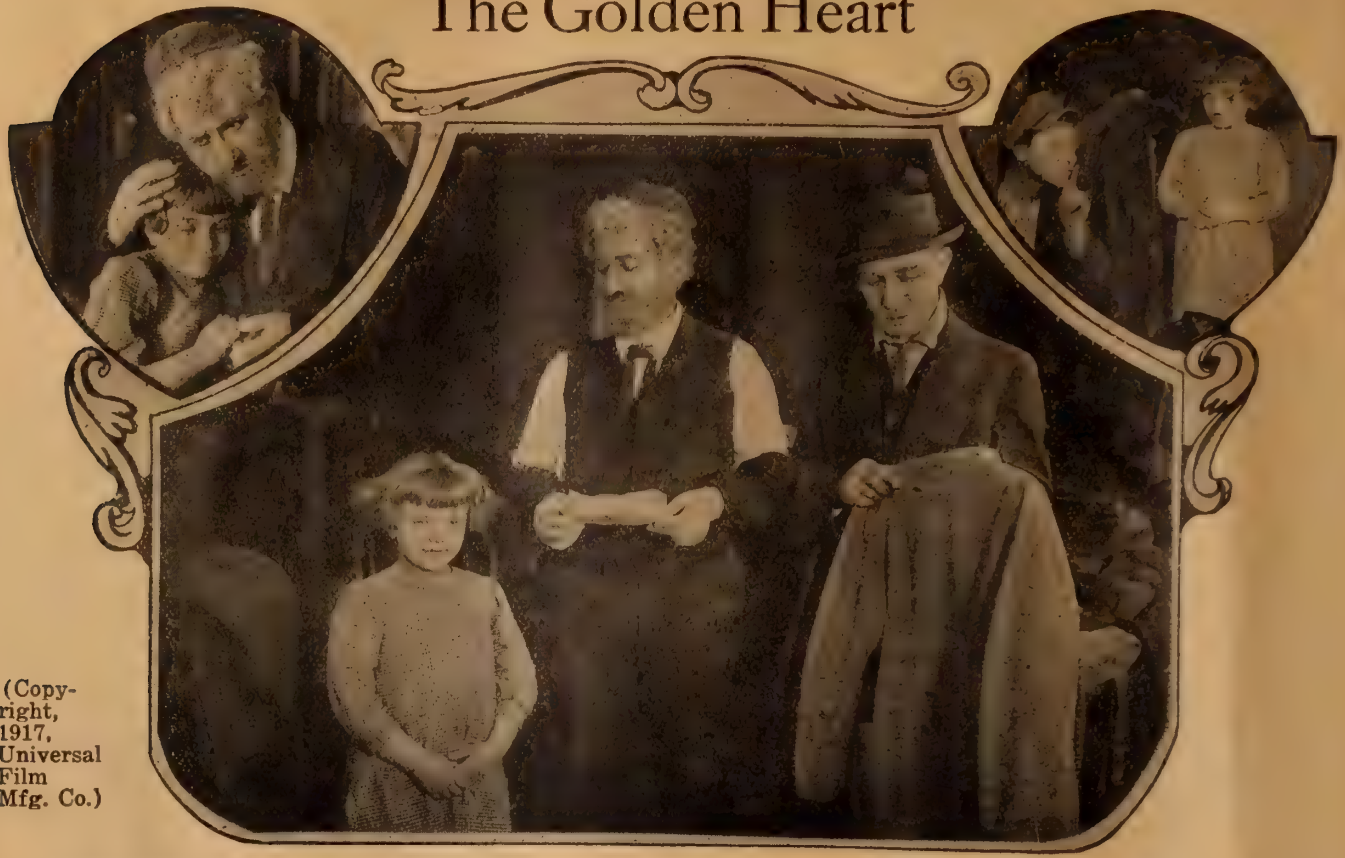
Franey and Moranti welcome Max Asher back to Joker.

MAX IS BACK.

"LOOK here," said Franey, "I have had my fingers crossed all this time. I knew you'd come back, and here you are." Franey and Moranti were formerly supernumeraries in the company in which Max Asher and Gale Henry were the stars. Franey, by the hard work and natural ability, was enabled to take the place that Asher left when he completed the Lady Baffles and Detective Duck series, and packed up his duds and went away. So now when Asher is back he meets Franey as a star on equal footing. But it's all the same to these comedians. Each is mighty glad to work again with the other.

Franey is now co-star with Gale Henry, and Max Asher returns to work in Victor Comedies, the first of which will be "Scandal Everywhere," and will be released on the last day in August. It's a Friday. Fine time to begin a series. Beautiful Gladys Tennyson supports Asher in his new venture, and they are directed by Craig Hutchinson, formerly with the L-Ko Komedy Kompany.

"The Golden Heart"



(Copyright, 1917, Universal Film Mfg. Co.)

Written by Charles A. Wilson, Jr.

TWO-REEL Zoe Rae Feature. Produced by Geo. L. Sargent from a scenario by Karl R. Coolidge. A wonderful human-interest story of a second hand clothing merchant and his only human treasure.

CAST.

Fenstein	Walter Belasco
Mary	Zoe Rae
Widow Forarty	Maud Emory
The Man	Seymour Hastings
His Wife	Gertrude Aster
John Gleeton	Seymour Zeliff

POOR little heart. You just come and live with me. There will be only us two in all the world, and you can have everything I've got. I promised your mother that I would take care of you, and I will."

Embittered against the world by the death of his wife and his own child, Harry Fenstein had devoted his entire energy to the making of money. He ran a pawnshop. It was an honest one, but any one that beat old Fenstein out of a nickel could justly brag of his feat. The only bright spot in his life was Mary, the little daughter of the widow Forarty, who lived in a small house next to his pawn shop and clothing establishment. When Mary's mother died suddenly Fenstein had promised to take care of her child, and when a wealthy lawyer and his wife sent by the Children's Aid Society had offered to adopt her, he very zealously concealed little Mary in his shop and denied knowing anything about the girl.

The lawyer is anxious to adopt the little girl whom he saw at the funeral, and he and his wife take Fenstein's denial very much to heart. For the time being they go away, but tell Fenstein that they will come back.

Mary helps Fenstein tend the shop, and while she is alone in it one day a crook seeking shelter dashes in and hides under the counter. Mary starts to give an alarm, but the crook silences her and finally in pity she shields him from the cop who comes into the store. After all danger is over Mary goes up to the crook and says, "It's all safe now. Don't you want to buy a new suit of clothes? Yours looks pretty old." The seriousness of the situation being broken, John Gleeton laughs from relief, and for two dollars buys himself a new suit of clothes.

True to their word, the lawyer and his wife return.

"Have you seen anything of the little girl who used to live next door?"

"No, I never saw her," said Fenstein, but at that moment little Mary comes out from the rear room. The lawyer and his wife have letters of adoption, and his one ray of sunshine goes out of his life. But little Mary cannot forget her old home, though every effort is made for her happiness. One day she jumps into the back of a wagon and when she comes to Fenstein's store she jumps out, and the old man nearly passes away for very joy.

A day it lasted. Then came Mary's new parents, and though it was like giving up his life blood, Fenstein realized that the education and home that they could provide would be so much superior to his that, with sorrow in his heart, but a smile on his lips, he says good-bye to little Mary.

START A
BLUEBIRD DAY
IN YOUR HOUSE

Three Letters to Carl Laemmle

Praise Straight-From-The-Shoulder Talks

Upholding His Hands

Mr. Carl Laemmle,
Universal Film Mfg. Co.,
New York City:

Dear Mr. Laemmle—Your very cordial letter of the 4th inst. received. The reason I wrote as I did was because I feel that you need encouragement in the good work that you are doing through your "Straight-from-the-Shoulder Talks," trying to impress upon the exhibitor that he is hurting his own business by imposing on his patrons.

The moving picture theatre is receiving more money to-day for admission than ever before. This is almost true without exception owing to the increased cost of everything necessary for his entertainment he is justly entitled to it, but at the same time it does not give him license to believe that his patrons are willing to pay this increased price and then sit for hours looking at pictures that have absolutely no merit.

I would much rather see my theatre, if I operated one, closed several nights each week, and know that every picture shown was meritorious, rather than keep it open and run so-called features that discouraged attendance when the good ones are shown. To-day we sort of gamble, as it were, on every photoplay house we go into, and we are just as apt to come out of it dissatisfied and rather disgusted as we are to be real enthusiastic about the entertainment.

For that reason I honestly believe the high-grade program would be far better when used part of the time, than to attempt to force patrons to look at features that are lacking in proper setting and duplications of stories shown a number of times already.

Am deeply interested in the success of the business, but must confess have grown quite weary at times. Your "Straight-from-the-Shoulder Talks" are of great interest to me, and I believe you need the support of every one connected to help make it as interesting and attractive and elevating as is possible.

You may use my letter if you wish, trusting that it may be of some small service in increasing interest in the above subject, which I consider one of the most important things of to-day. Cordially and sincerely,

E. R. ANDERSON,
Minusa Fine Products Co.
St. Louis, Mo.

From a Small Town

Mr. Carl Laemmle, President,
Universal Film Co.,
New York City:

Dear Sir—At this time I think that a letter from an exhibitor in a small town would be apropos in regard to the so-called feature program. I have been a constant reader of your "Straight-from-the-Shoulder Talks," and a regular customer of the Universal for about two years, but have used features to a great extent much to my sorrow. I find that too many features kill not only the business for them, but also hurt the regular service inasmuch as I must get extra admission for my features, and in a town as small as Marion (2,500) there is a certain clientele who are good customers but feel that when they have paid an extra price for a show that they must lay off for several nights to make up for it.

I am at this time, therefore, running a straight Universal program with the exception of the serial "Patria" and one or two of the big pictures such as "Ramona" and "Civilization," and find that my bank account is growing considerably.

With my best wishes for the Universal and with sincere regret at the loss of Mr. Cropper from the Kansas City office, I am,

Very truly yours,
HARRY K. ROGERS,
Mgr. Auditorium Theatre.
Marion, Kansas.

KEEP WATCHING
This Lucky Card
It's Worth While!

[Read these three letters carefully. They come from thoughtful Exhibitors and represent only a small part of the mail Mr. Laemmle receives each day in answer to his Straight-from-The-Shoulder-Talks.—ED.]

Best Horse Sense

Mr. Carl Laemmle, President,
Universal Film Mfg. Co.,
New York City:

Dear Sir—Just read your "Straight-from-the-Shoulder Talk" in the last issue of the Weekly. It isn't very often I become overenthused over reading stuff in trade papers, but your analysis on the "Jackass Law" is positively the best plain-spoken horse sense thing I have read in years. I feel as though my arm were only long enough to take a great big shake on it, one of the calibre that makes you feel as though you meant it. If our Pa. Brothers still fear to whisper or think (which was evidently not provided for in the law), then surely they can at least feel way down in the bottom of their hearts that you are right, and be proud of you to have spoken the truth.

Yours truly,
OSCAR KORN,
Mgr. The Grand.
Bay City, Texas.

Universal Director Ruth Ann Baldwin is holding a guessing contest over the title of her picture, "The Woman with the Parakeets." No one on the Universal lot seems to be quite sure what Parakeets are, and Director Baldwin is not telling. The story was written for her by Mrs. E. Magnus Ingleton.

Luncheon Starts Pershing Letter of Cheer

Tastefully arranged luncheon at Hotel Astor tendered to the newspapermen by Bluebird Company to start letter of cheer on way to General Pershing.

AS the final culmination of the six weeks' patriotic movement to secure a million names to a letter of cheer to General Pershing, Arthur Leslie, whose hard work has made the letter in its completeness possible, acted as toastmaster at a luncheon in the Hotel Astor. The purpose of the luncheon was to speed the letter of cheer, and to notify the world at large and trade papers in particular of the fact that the letter was completed, the testimonial made by Tiffany consecrated in proper style, and that the project had the sanction of the United States War Department through the presence of Major Booth and Captain Carleton of the staff of Major General Bell, commander of the department of the East.

Between forty and fifty representatives of the trade press, producing companies, New York dailies and semi-official bodies met, discussed the excellent hot weather luncheon, had their pictures taken as shown above, signed the letter of cheer, listened to interesting personal reminiscences of Pershing from Major Booth, and drank a toast to the safe passage of the letter through the troubled waters of the Atlantic to safety in General Pershing's hands.

Mr. Petterjohn, the attorney for the Exhibitors League of Indiana, was one of the speakers, while telegrams from a number of senators and congressmen were read. Bluebird signs decorated the luncheon room, and with a background of American flags, formed a fitting scene for a patriotic and heart-felt expression from a million people.

When the American Expeditionary Forces went to Europe, it was obviously impossible to give them a send-off. If they had, it is quite likely that they would have met more submarines than actually barred their progress. It was for this reason that Bluebird felt impelled to send the American troops the letter of cheer, and it is for the same reason that over a million Americans, including governors of all the States, senators, congressmen, and people prominent in all walks of life, have signed it.

The workmanship of the album, which was designed by Tiffany's to contain the letter, is exquisite. The book is bound in a soft green morocco, its pages are of heavy vellum beautifully embossed, and it rests in a handsome case of dark-gray silk.

KEEP WATCHING
This Lucky Card
It's Worth While!

LENA BASKETTE SCORES IN DANCING ROLES FOR U.

MORE than a year ago the announcement was made that the longest Universal contract ever drawn had been signed between the film company and a little girl called Lena Baskette. Lena is not very old, but she can already lay claim to the two titles "actress" and "dancer." It was her dancing which attracted the attention of the Universal officials. She was forthwith given the appropriate pseudonym, "Pavlowa, Junior."

Lena has appeared in a great number of Universal pictures. She played what was practically a stellar role in "The Caravan" that remarkable study of Old Egypt, in which Claire McDowell was the leading adult role. Lena made up wonderfully effectively as an Egyptian, for there is something exotic in her appearance, which allows her to impersonate such roles remarkably well. A late release in which she appeared was the Gold Seal, "The Black Mantilla," a story of Mexico, staged by Ruth Ann Baldwin, in which a dancing contest played a part in the action. Lena was to take her turn with the adult dancers, and it was pretty to watch the impatience with which she waited for it.

At the present time she is appearing in a series of two-reel pictures, which are made by Marshall Stedman. These stories have all been chosen with a special view to using her talents as a dancer. In one of them, called "Amelita's Friend," the title role is played by Joe Martin, the almost human orang-outang, who is Lena's great favorite.

An Unexpected Punch in "The Charmer."

VERY frequently the unexpected puts a "punch" into a photoplay that was never intended by the director to be there and very frequently these accidental "flashes" are the hit of the production. An instance in point happened when Jack Conway was directing Ella Hall in the Bluebird Photoplay, "The Charmer." Miss Hall used a trained monkey as the pet of the little orphan she interprets in the screen story. The monkey was "rehearsed" in his part for a scene in which the "monk" was in mischief.

Covered with flour and dough from his rummagings in the kitchen, the monkey was supposed to be discovered at his pranks by the little orphan. He was trained to jump down from a table, thence onto a chair and in one leap disappear through an open window, passing over a sink containing a panful of dishes the little girl had been reluctant to wash. Cameras were set to catch the monkey in his kitchen gymnastics, and another machine was placed in the yard, outside of the window, the two machine being charged with photographing the little chimp on his completed voyage from mischief to the open air.

When the moment came to begin actual operations the monkey made the leap from "take-off," but instead of jumping to the chair he made a wild leap into the pan of dishes, and then proceeded through the open window. Entirely uninvited a cat ambled onto the scene in the dooryard and when the monkey joyously vaulted through the window he landed squarely on the cat. The camera out-of-door was grinding away and photographed a scene of unexpected and unrehearsed animation.

Making dual leaps six feet in the air, cat and monkey "mixed it up" in rough-and-tumble scrimmage for half a moment—and then the monkey tore for the tall timber. The fight when developed in the film, proved to be one of the most spontaneous "hits" imaginable. The incident could never have been pre-arranged, for animal training and camera-work could never be so deliberately blended. It's a real fight, for the brief lapse of time necessary for the cat to consume in making the monkey quit his fur-pulling and skeedaddle.

Scene from the Bluebird Photoplay, "The Charmer."

"STRAIGHT SHOOTING" A Whale of a Western Drama

WITHOUT the shadow of a doubt, Harry Carey in "Straight Shooting" is the most exciting Butterfly picture yet produced. To those who enjoy Westerns it will make a particular appeal, for there never was a Western yet which had anything on "Straight Shooting." It will also be well for those who do not profess to enjoy Westerns to stay away from this picture, or they certainly will be converted to this type of photoplay, which just at present is having a wonderful revival in popular esteem.

Jack Ford produced "Straight Shooting" from a story by George Hively, and he did it with a wonderful amount of zest and abandon. The riding in this picture is perfectly marvelous, and the locations selected are wonderfully adapted to show it off to the best advantage. There are more thrills per foot, more daring feats of riding, falling from galloping horses, leaps and stunts, than any picture of equal length which it has been our pleasure to see. And with it all there is wonderful comedy relief and a beautiful love story which is so delicately interwoven as to produce a picture of wonderfully balanced material, and will leave one with having been satisfied in every sense.

Beautiful little Molly Malone supports Harry Carey, and her bewitching beauty was never exhibited with more telling effect than in the role of the little settler girl who Paulreveres the neighborhood to forestall the raid of the cattlemen.

Scene from the wonderful Western Butterfly Drama. Harry Carey in "Straight Shooting."

NEAL HART in "SQUARING IT"

Scenes from Neal Hart in "Squaring It."

(*Copyright* 1917, *Universal Film Mfg. Co.*)

$5,000 REWARD!!!
For the Capture, Dead or Alive,
of Neal Hart

THREE - REEL Western Drama. Produced by George Marshall.

Neal	Neal Hart
John Moore	Fred Church
His Wife	Janet Eastman
Joe Ramon	Joe Rickson
Sheriff	Bud Osborne

NEAL himself read the circular which had just been put up by the sheriff.

"Well, I'd like the five thousand all right," he soliloquized, "but I don't see how I am going to arrest myself, so here goes for a drink."

But several men in the Red Dog saloon knew the outlaw's face almost as well as he did himself, and while the drink was going down one man ran for the sheriff, while the other ran to the back door to prevent the outlaw's escape that way. But Neal's profession had taught him super-caution. He saw the sheriff even before he was seen by the sheriff, and instinctively felt the man at the rear door. When the latter put his head through, Neal's gat got him like a bolt of lightning, and in the confusion Neal made his getaway with the sheriff's posse in hot pursuit. Neal's horse was tired, and he just escaped the posse by plunging over a cliff and waiting till it went by, but he had been seriously wounded.

Staggering along the underbrush he finally came to a cabin. Mary Moore, who occupied this little homestead with her husband, took him in, and although she suspected that he was an outlaw, she ministered to his wounds tenderly, and Neal was convinced that she was an angel.

The couple were in very sad straits owing to the exhaustion of their resources, and their larder had been replenished by Joe Ramon, a prepossessing gambler who had conceived a guilty admiration for Mary. Neither noticed at the time the malicious smile with which Ramon received their effusive thanks. But this same Joe Ramon concocted as diabolical a scheme as ever a man devised to win a woman. In the first place, he had promised to give John Moore a job, and told him to meet him at the saloon the next day.

While John was away, Joe came to the cabin, and Mary's painful attempts to conceal Neal's presence convinced him that the outlaw was in the back room. Neal realized that his position there would endanger the Moores, and after Joe went away he made a break for the open, but was overtaken by Joe, and was promised his liberty if he would rob a stage coach the following day of twenty thousand dollars in gold. The alternative was the exposure of his being shielded by the Moores. Joe then sent John Moore to the rendezvous agreed upon with Neal after the coach shall have been robbed. Joe thought thereby to get rid of both men, and Mrs. Moore would then inevitably fall into his hands. And the plan would have worked, except for the honesty of the outlaw.

When the posse, which had been warned beforehand of the robbery, overtook Neal and John, both of whom were extremely surprised to see each other, Neal, whose brain acted like a flash, turned to John.

"You make a break over there in that direction, and I'll get out the best I can. Here goes the money."

And he threw it in the brush beside the road, and rode directly in the opposite direction from which the attack was expected. His furious riding and a clever manoeuver outdistanced the posse, and Neal had a free road to Cactus Center, where he demanded to know where Ramon was.

"Oh, he went up to the Moore cabin half an hour ago," said one of the men in the saloon.

Another furious ride, and Neal dashed open the door just in time to see Mary desperately struggling in the arms of the victorious gambler. Without a moment's hesitation Neal sent the worthless gambler's black heart hurtling into eternity. But the posse was right on his heels.

"Quick," he said to John Moore, who had just stepped into the cabin. "You hold me up and turn me over to the police. It's the only way."

And with a smile on his face, and tears in the eyes of John and Mary Moore, Neal surrendered himself to the sheriff. He had squared it.

"BEHIND THE MAP"

By W. W. BEAUDINE.

A JOKER Comedy concerning a school teacher, a love affair and a Dutch courage that failed.

CAST.

Bill	William Franey
May	Lillian Peacock
Jed	Eddie Baker
Teacher	Zasu Pitts
Mayor	Milburn Moranti

(*Copyright 1917, Universal Film Manufacturing Co.*)

"Paste her one, Ned."

"Put chewing gum over the blackboard, Bill—now for a real fire of spit balls, ready—aim, fire!

Thus whisper the pupils.

Easily the woman teacher at Hokum Center could not handle her unruly pupils. When the Mayor of the town is attracted by the commotion he fires her on the spot and sends at once to the city for a man teacher.

Imitating the new teacher.

Bill, the new teacher, arrives and receives a warm reception by the pupils. His arm becomes so tired spanking them that next day he opens school with a new fangled spanking machine installed. This does the business and the pupils decide that the new teacher had best be let alone.

May, the belle of the village, is very fond of Jed, who considers himself too big to go to school. However, when he learns that the new teacher is paying particular court to his May, he decides to go. Bill at first thinks that Jed is a little fellow, because he is slumped away down in the seat, but is amazed to discover Jed's size. He realizes that if Jed continues to be a pupil his reign as master of the school will soon come to an end. For just such an emergency he has provided a bottle of "Courage," which he keeps behind the map, and of this he imbibes at frequent intervals. much to the mystification of all. The Mayor pays the school a visit to see how his new "man" teacher is getting along and finds everything fine.

Bill decides that he is now brave enough to thrash the unruly Jed. He makes an attempt, but fails and seeks safety in flight.

Forty Drafted From Universal City

Scene at Universal City when draft numbers were read.

MORE than forty men of Universal City will answer "Here!" when the government makes its first call on the manhood of the country.

There is a marked amount of enthusiasm on the part of the boys of the film capital who are "out in front" on the draft list—not one voiced a complaint when he learned that his number had been drawn from Uncle Sam's starred and striped hat.

Among the leading actors who come within the scope of the first call are William Franey and Milton Sims, Joker comedians; Francis MacDonald, who plays a prominent part in "The Gray Ghost" serial, and Lloyd Whitlock and J. Webster Dill of Ruth Stonehouse's feature company.

Two of the directing staff probably will be called soon—George Marshall, who has been staging the Neal Hart features, and Mancelia De Grasse, assistant to Joseph De Grasse, who is producing "The Maverick" with Franklyn Farnum as the star actor.

Cameramen Jack Mackenzie of Director De Grasse's company; J. Kull, who has been shooting the Max Asher comedies, and E. R. Meeker, who has assisted in the photographing of Jacques Jaccard's new serial, were among those whose numbers were selected early in the drawing.

Robert A. Dillon, of the scenario staff and Harold Hoadley, of the Publicity Department, are listed among the first names in their respective districts, as are Fred Datig and Leslie Irwin of the employment office, C. F. Keister and John Shea of the Accounting Department and H. L. Mohr and Grant Whytock of the cutting room.

Employees from the laboratory, carpenter shop and mills, property room and general stage hands swell Universal City's first contribution to America's fighting forces to more than two-score men.

KEEP WATCHING
This Lucky Card
It's Worth While!

The MOVING PICTURE WEEKLY

Vol. 4. AUGUST 11, 1917. No. 26.

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PAUL GULICK.............Editor
M. WINKLER.............Music Editor
PETER PEPPER.............Interviews
MARJORIE HOWARD.............Interviews
JOE BRANDT.............Business Manager
JULIUS BERNHEIM......Minneapolis Corresp.
KINTARO SAKAMOTO..Japan Correspondent
ROBERT S. DOMAN....London Correspondent
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(All these stories are copyrighted by the Universal Film Mfg. Co.)

CARTER DE HAVEN
in "A Five Foot Ruler" with Flora Parker De Haven

Three scenes from the two-reel Victor comedy-drama "A Five-Foot Ruler."

By

Bessie Meredyth

A VICTOR Two-Reel story with South American atmosphere. Directed by Carter De Haven.

CAST.

Beau Brummel	**Carter De Haven**
Frank Bartlett	**Frank Mac Quarrie**
Argo	**Flora Parker De Haven**
Mr. Brummel	**Ed. Clark**
Soneralla	**Jack Tornek**

(*Copyright* 1917, *by Universal Film Mfg. Co.*)

"We'll stage a party at Riley's to-night," promises Beau Brummel.

"We're on," agree the boys.

Things look promising for the evening.

Beau Brummel at college, with great wealth at his command, always manages to have his parties of the best.

Frank Bartlett from the same town is supposedly one of the "goody" boys. But, under the skin, he is as naughty as the rest of them. One day while out for a ride he meets Argo, a beautiful South American girl, who rebelling against the restraint placed upon her by the faculty, decides that she will go for a walk.

"Won't you come for a ride in the boat?" asks Frank, and the invitation is accepted with some misgiving.

He takes her to a private room in a cafe and there tries to make love to her; her screams reach the ear of Brummel, who is entertaining a party, and he goes to her rescue, followed by his crowd. As a result of it all, Beau Brummel is reported to his wealthy and stern parent, who informs him that he does not care to hear more of him until he has made a man of himself. Argo is sent home.

Beau Brummel ships as a stowaway on a South American bound ship, but is discovered by the crew and suffers many indignities. At last he lands in the same city in which Argo and her people live and happens to rescue her and her father when they are being attacked by one of the uprising mobs. She recognizes him as her former rescuer and tells her father about him; Beau Brummel is installed as prime minister.

His father, meantime, knows nothing of this and with a party of friends is making a tour of South America; great is his surprise when he meets his son in the high position and the two fathers becoming acquainted, becoming fast friends, while son and daughter follow in the way of youth—and romance.

SCREEN MAGAZINE, NO. 33.

(*Copyright* 1917, *by Universal Film Mfg. Co.*)

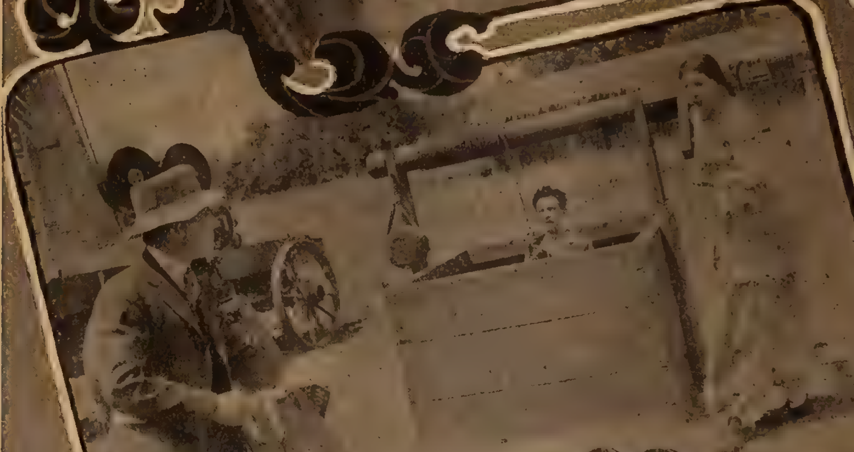
Universal Screen Magazine, No. 33, opens with interesting studies on an alligator farm, where alligators are raised for market, killed, stuffed and mounted. The production of fine table salt, showing the method of mining and manufacture, an explanation of an unsinkable life-boat, and the work of the industrial schools in prisons and reformatories of the Department of Correction of the City of New York, together with Willie Hopkins' famous Miracles in Mud, make one of the most interesting of Screen Magazines.

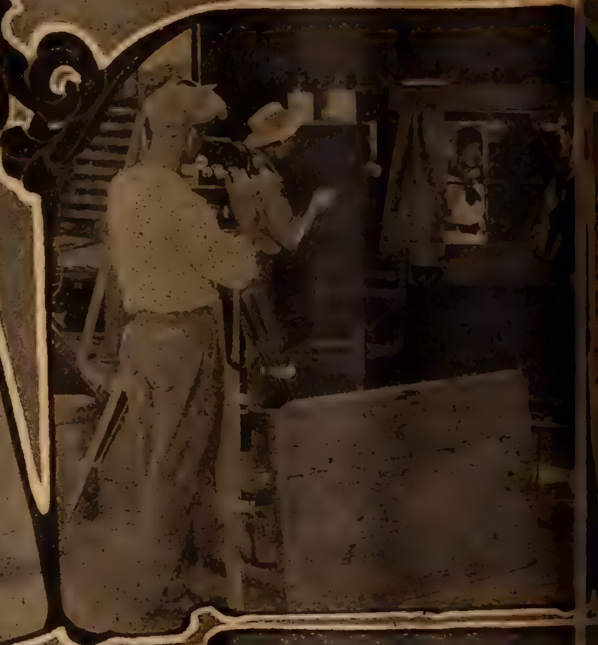
"THE HOME LIFE OF THE SPIDER."

Powers Educational (Split Reel)—

(*Copyright* 1917, *by Universal Film Mfg. Co.*)

An amazing picture story of the mysteries of small wild life, features this offering, with views of the water spider from the time of the carrying of her egg cocoon to the going out into the world of her whole family of three hundred brave! Into the mysteries of the cocoon, the opening of which reveal two hundred eggs, the devoted mother, the Leonard spider, exhausted unto death, with spinning her egg cocoon, another opening—the wonderful nursery, the features of the nursery of the Water Spider and of many varieties, including the Wolf Spider, are viewed by the spectator.





HowTh

TOP ROW: Miss Baldwin directing
Jacques Jaccard starting a new U
Stuart Paton stops "The Gray Ghost'
Jean Gaudio, a question. Ruth Ston
who stands directly behind her, with
graph many scenes in "The Winning

SECOND ROW: Allen Curtis directir
George Marshall directing Neal Hart
recting "The Lair of the Wolf." W.
of Wm. Franey in "Canning the Cann

BOTTOM ROW: Helen Gibson take
scene in "Mr. Opp," showing the direc

Y DIRECT

Anderson in "A Wife on Trial,"
serial, Elmer Clifton directing.
moment to ask his photographer,
and Louis Chaudet, the director,
rt-legged camera used to photo-

Henry in "Busting Into Society."
aring It." Charles Swickard di-
udine directing the left hind foot
g."

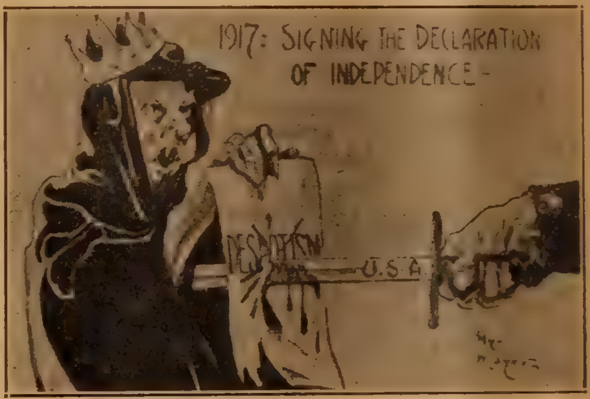
l at the camera, an important
ork.

Scenes From Universal Animated Weekly, No. 83

Reindeer used in novel way by Alaskans to take place of horses.

The 69th New York attends church at St. Patrick's Cathedral in a body.

Dr. Fridtjof Nansen, Artic Explorer, who heads the Norwegian Commission.


1917: SIGNING THE DECLARATION OF INDEPENDENCE -
DESPOTISM
U.S.A.
Hy. Mayer

One of Hy. Mayer's expressive Cartoons on timely topics.

Original Americans inspect the dry land battleship "Recruit."

H. A. McLoughlan, Battery A, Field Artillery, on peak of fifteen-story building.

Universal Animated Weekly
No. 83

Enlisted Man Flirts With Death To Get Uncle Sam Recruits.—Noted acrobat does stunts on edge of fifteen-story building.—*Los Angeles, Cal.*

Sub-Titles.—H. A. McLoughlan, Battery A, Field Artillery. Fifteen stories up!—and enjoys the old rocking-chair.

Kilties Land Recruits For Britain and America.—In great Mid-West drive many men answer call to colors. —*Chicago, Ill.*

Sub-Titles.—*Left to right*—Major-General Barry, U. S. A., Brig. Gen. White, British Army, and Commander Moffett, Great Lakes Naval Training Station. The Kaiser's fighters call them "The 'Ladies from Hell'"—In battle they *PROVED* it!

Novel Trans-Continental Test Trip. —Elk team to travel from New York to Frisco to determine value for war purpose.—*Milwaukee, Wis.*

Sub-Titles.—Prof. Frank Clemons and his elks—"Revo and Rud." The Government has thousands of elks which may have to do their bit.

Negroes' Protest a Silent Parade.—3,500, without smiles or speech, carry banners protesting against recent race riots.—*New York City.*

West Coast Dolphins In Speed Contest.—In 200-yard swim at Hawaiian Carnival, human fish smash records. —*Alameda, Cal.*

Sub-Title.—Champion Norman Ross and his "Little Minnow."

Roosevelt Thrills Moose In World Convention.—Praises their Americanism and congratulates them on their splendid showing.—*Pittsburgh, Pa.*

Sub-Title.—"We cannot afford to count for our safety on anything but our *OWN* armed strength!"

House Cat Mothers Deserted Chicks. —Has been trained to protect them against other cats and dogs.—*Chicago, Ill.*

Sub-Title.—"What on earth could be fairer than this?"

Norwegian Food Commission Here. —Headed By Arctic explorer, Nansen, prominent Norwegians come to discuss neutral trade.—*An American port.*

Sub-Title.—Dr. Nansen, scientist, former Norwegian Ambassador to Great Britain.

Open Switch!—Engineer and fireman pay with lives in disastrous wreck of troop train.—*Pearland, Tex.*

Sub-Title.—What *WAS* the engine?

Primitive Americans Inspect Dry Land Battleship "Recruit."—In ancient type of stage-coach they visit replica of modern sea fighter.—*Union Square, New York City.*

Sub-Titles.—Greeted by Lieutenant Hawks. Not like the bow and arrow! Like all good Americans, they salute the flag. Asking for the "Indian Sign" for despotism.

Roman Catholic Fighters At Military Mass.—Famous 69th New York, clad in khaki, goes to St. Patrick's Cathedral for impressive ceremony.—*New York City.*

The World's Greatest Fighting Hawk.—Captain Guynemer, French flyer, has brought down forty-five German airmen.—*Somewhere-in-France.*

(*Official French War Pictures*)

Sub-Titles.—With his wings on. *This gentle-looking* Frenchman—in fact a "Flying Devil"—receives the Legion of Honor.

Cartoons by Hy. Mayer, World Famous Caricaturist.

Gale Henry

In a One-Reel Joker

Released Week of Aug. 27.

Gale's hod-carrying father wins a wad in a lottery and the family moves out of Tenement Alley. They give your fans an exhibition of

"Busting Into Society"

If you want to give your patrons a comedy treat, book this one reel Joker and let them watch Gale Henry doing a burlesque of the "high society" stuff.

UNIVERSAL ANIMATED WEEKLY

Catches All Interesting Features in a Week's News

Folks are interested in America's use of military appliances which Universal Animated Weekly shows in actual operation. It also "catches" other news items of general interest. Every inch of the film is of absorbing interest. It leaves a longing in the fan's mind for "more of it." It's a good paying investment for every Exhibitor. Book it! If your nearest Universal Exchange hasn't a print, fill in the coupon.

NOW

1600 Bradway, N. Y.:

Gentlemen—Send me at once full particulars Weekly Service of Universal Animated Weekly.

Name..

Address..

Town..

Donna Drew
in
"The Lair of the Wolf"

(*Copyright 1917, Universal Film Manufacturing Co.*)

By E. MAGNUS INGLETON.

EXCITING Butterfly Picture. Produced by Charles Swickard.

"MR. CATHCART, let me introduce my son, Jim."

"Charmed, I am sure."

Cathcart's manners are perfect, thinks Margaret Dennis, a widow, as she enters his office with her son Jim to secure a position from the latter.

Cathcart does possess charming, polished manners and a fascinating personality, but they hide a sensual and brutal nature that delights in torture. He is feared and loathed by all his employes, among whom is Raymond Taylor, a young man whose family has been ruined in a financial deal with Cathcart. His mother died of a broken heart and his father, Old Man Taylor, is now a drunkard, depending entirely upon the eighteen-year-old sister, Steve. Both Raymond and the old man vow to get revenge on Cathcart. Jim quickly senses Cathcart's attitude toward his mother and learns from Raymond Cathcart's reputation. And when Margaret later announces to her son that she is going to marry Cathcart, Jim seems to lose his mind and begins to fight with the older man. Raymond separates them and warns Jim that Cathcart is his own game. Jim makes his mother choose between him and Cathcart and tells her he never wants to see her again. Cathcart, having desired Margaret years before, now finds that he can get her by no other means than marriage and is willing to wed her to get his way. They go to a country estate called "The Pines," but by the villagers, "The House of Gloom." Here Margaret discovers that her husband is a beast whose caress is an insult and whose subtle cruelties are sharper than the lash of a whip. She is left mistress of the uncanny house which Cathcart visits only when he pleases.

CAST.

Margaret Dennis	Gretchen Lederer
Oliver Cathcart	Joseph Girard
Jim Dennis	Chester Bennett
Raymond Taylor	Val Paul
Robert Shepherd	Chas. Mailes
Bess Shepherd	Peggy Custer
Steve Taylor	Donna Drew
Old Man Taylor	George Berrell

On the witness-stand.

The garden of "The Pines" is cared for by Robert Shepherd, a man who has never been unkind to a living thing and who worships his young daughter, Bess. Near them live the Taylors. Steve and Bess are good friends. Old Man Taylor pals with The Man With the Crutch, a short, thin, sinister, lame man, who also craves vengeance on Cathcart because of the latter's treatment of a sister. He and Taylor plan revenge together and finally the cripple offers to pay Taylor for committing the murder.

Meanwhile, Steve, full of romance and a longing for adventure, has been reading books of adventure and is determined to see the world. She does washing once in awhile and now has ten dollars. With the book, "How I Became a Stowaway," she sets out, dressed in boy's clothes, leaving a note to say that she has gone out to see the world, but will return some day to assist in cleaning up Cathcart.

Raymond comes to visit his people and also to see Milly, Margaret's maid, and his sweetheart. Margaret commissions him to take an important message to Jim and he and Jim are

"Steve" sees herself a female Robinson Crusoe.

later seen talking together by Cathcart. Jim wires his mother that he will come to her, that she need not fear Cathcart another day, for he, Jim, has a good position now. Cathcart demands that Raymond tell what he and Jim were talking about and when the young fellow refuses to obey, Cathcart discharges him and Raymond shouts his denouncement at Cathcart and threatens to get even with him. Cathcart immediately leaves for "The Pines" with a presentiment of unforseen danger haunting him.

Margaret, having borne Cathcart's brutality long enough, now arms herself with a small revolver. He arrives at "The Pines," but she locks her door against him; he threatens her and sends Shepherd to the village for a locksmith, but Shepherd goes only a short distance, for he meets a man who proffers to give the message to the locksmith. Shepherd returns to the lodge.

Jim arrives in the village, asks directions of the station agent and stops to eat at a tavern where he again asks the way to "The Pines" and where the landlord is frightened by the fierce expression on his face. He finally sees his mother, having entered the house through the French windows, and promises to take her away the next day. He leaves, being seen by Milly and Taylor, and getting caught in a rain storm soon afterward, seeks shelter in a deserted hut, where Steve is now trying to sleep. He thinks Steve a boy and the following morning they become friends. It was a quarter after ten the night before when the two heard the village clock chime.

Raymond finds the note by Steve and, thinking Cathcart responsible, goes to the village tavern to find his father and there tells the landlord that Steve has gone away and that Cathcart has discharged him; he is now on his way to "get" him.

That night Cathcart is killed, the coroner asserting, by some heavy object, and at about 10:15 o'clock. Milly testifies to seeing Jim lurking about "The Pines," to the message sent him by Margaret and to the wire received from Jim. She tries to avert suspicion from Raymond, the station agent, the landlord at the tavern and Shepherd, all admit that they saw Jim. Jim has been taken prisoner and the evidence tightens more closely about him each day. Margaret hires one of the best lawyers available, and he soons learns that Jim's only chance is in finding Steve, who can furnish the only conclusive evidence in his favor, for she knows he was a mile away from the house at 10:15 o'clock.

But Steve has reached the coast and has succeeded in hiding on a small boat, which is now at sea. Accidentally she reads the advertisement for herself, which says that a man's life depends on her. She makes herself known on the boat, but the wireless is out of order and the boat does not land for two weeks. When it does land, she tells her story and starts back to the village in company with two government officials.

Meanwhile, Margaret can bear the suffering of her son no longer and says she killed Cathcart, but Jim urges the court not to believe her. Then the landlord who heard Raymond's threat to "get" Cathcart, testifies and suspicion is cast at Raymond. Robert Shepherd now stands and confesses that he killed Cathcart, because, returning to the lodge the night he was sent for the locksmith, he found Cathcart there struggling with Bess. Cathcart's brutality to her aroused for the first time in his life an overpowering passion of hate which could be wiped out only by killing. Steve, arriving in the court, has, however, cleared him before Shepherd's confession is given. Shepherd is later acquitted on the plea of temporary derangement.

Some time has passed. An odd wedding takes place in the deserted hut where Jim and Steve first met. The only witnesses of the ceremony are Raymond and Milly. There just has to be a touch of romance attached to everything concerned with Steve, and it is her idea that she and Jim are married in this hut.

Old Man Taylor, because of the shock to his weak mentality, caused by the murder of Cathcart, dies and Raymond mourns his father as much as if he had been one of the best.

The simple wedding which ends forever "Steve's" dream of adventure.

Neal Hart, star of "Squaring It," a Bison three-reel feature soon to make its appearance, has signed a long-time contract with the Universal. Hart is the actor's real name, and he is intensely proud of his family.

CENTURY COMEDIES

PRESENT

ALICE HOWELL

IN AN AERIAL ABSURDITY

"BALLOONATICS"

DIRECTION OF

J. G. BLYSTONE

RELEASED SEPT. 1ST.

THROUGH THE LONGACRE DISTRIBUTING COMPANY

Watch for My First Release—September 1

Yours for success
ALICE HOWELL

CENTURY COMEDIES
1600 Broadway New York

COMING!

"AUTOMANIACS" OCT. 1ST

"NEPTUNE'S NAUGHTY DAUGHTER" NOV. 1ST

"HER BAREBACK CAREER" DEC. 1ST

Dora Rodrigues Returns for Army Shoes

HOW are you, Mr. Pepper?"

"For goodness' sakes, I thought you were almost to California by this time. And where did you get these clothes? I have never seen you in anything except the regulation army khaki uniform."

"Well, you know I have to be a girl some of the time, or I would forget how," said Dora Rodrigues, for it was she. "And the reason I am here is that I want to get some new shoes—army shoes, you know. I have worn mine out and have worn out part of my feet, too. They will have to be made specially for me, because there are none of Uncle Sam's soldiers with No. 3 feet. But I don't want to stop working, and I do want to do all that I can for Uncle Sam. I have to have shoes; only one shoemaker can make them. He is in New York."

"Well, what have you in mind to do now, and do you expect to travel the same way as heretofore?"

"I am going right back to take up the work again. I would appreciate a lift sometimes—the towns out West are much further apart."

"You might take a few samples of the conservation jelly that we saw in the Animated Weekly the other night, and show the women along the way how to assist Mr. Hoover in his food propaganda."

"No," said Dora, thoughtfully. "I don't think Mr. Hoover needs nearly as much help as Mr. Baker. He is a very clever man and he has the country started already toward the object he had announced. I have noticed that particularly in my travels. He won't have any difficulty in his propaganda. I will start with Springfield, Ohio, and travel from there to Marion, Lima, Toledo, Detroit, and so on, until I reach Universal City, California.

"By the way," added Dora, as she fished in an intensely feminine little handbag for her powder preparatory for going, "I have collected a whole lot of souvenirs along the way. This bag, for instance, was presented to me in Chicago by the Big Three Trunk Company, and I got this watch from the manager of the Cameraphone Theatre in Pittsburgh, and more candy than I could ever have carried away with me. In Cincinnati Captain Kissinger, a Spanish War veteran, took me out to the barracks where the soldiers are being drilled now, and gave me his color bar pin, which I understand only veterans of the Spanish War are permitted to wear. It is a badge of foreign service. He pinned it on my coat himself, and I have never taken it off until I took the uniform off. Then there was a lovely old grand army man in Youngstown, Pa., who gave me his grand army badge, made out of a piece of a Bunker Hill cannon. Would you like to see it?" And again she fished into the bag, but this time she was not so successful. "My, but I miss the pockets in that uniform so much, I can hardly wait until I wear it again.

"You know I had a very odd experience in Turtle Creek. That certainly is a bad place in Pennsylvania. Three men in a machine stopped me on the way to Wilkinsburg, Pa., which is the next little town, and they asked me a whole lot of questions, most of them rather impertinent. I wasn't doing anything to disturb the peace, and I resented their questioning. They wanted to take me in the car, but I wouldn't let them, and I finally called a policeman. Then they drove off. When I got into the town the constable stopped me and told me that I was wanted over in Indiana, and it finally developed that a girl had been kidnapped over there, and the last time she was seen she was dressed as a boy scout in uniform. I certainly felt very much flattered to be mistaken for this kidnapped young person, and the policeman felt very cheap when I told him who I was."

LYONS AND MORAN TO APPEAR IN LONGER NESTOR COMEDIES.

EDDIE LYONS and Lee Moran, stars of Universal Nestor comedies, shortly will appear in two-reel pictures. "The boys," as they are called at Universal City, have proved so popular in one-reelers and the clamor of the movie fans to present them in longer subjects has been so great that it was decided recently to produce the Lyons-Moran comedies in 2,000-feet lengths.

Alternate directors, Roy Clements and Burton George, will produce the longer Nestors, one of them being engaged in actually staging a comedy while the other is giving his personal supervision to the trimming of his latest picture and doing the preliminary work on his next.

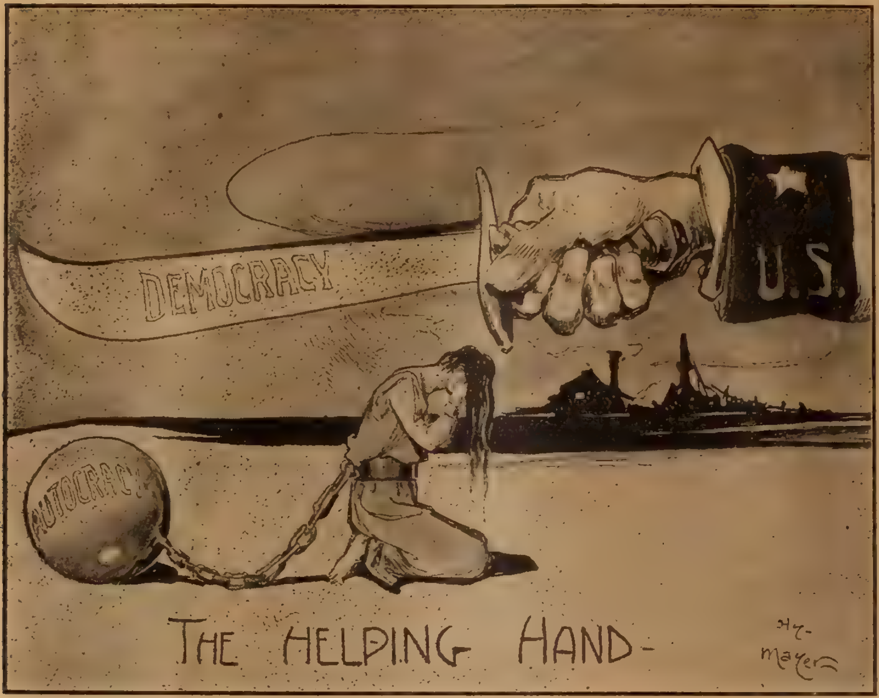
The first of the new Lyons-Moran series entitled "On the Owl," is being made by Director Clements. Much of the action occurs in a Pullman car and some situations are evolved that will tickle the risibilities—whatever those are—of the grouchiest theatregoer.

2-Reel
Bison
Week of
Aug. 27.

Fred Church
and
Eileen Sedgwick
in
"Jungle Treachery"

Fred is sent on a survey into the jungle where Eileen lives with a hermit father. Fred is warned against hostile natives, and between them and the wild animals he has plenty of excitement—all of which is passed on to the fans in good measure.

KEEP WATCHING
This Lucky Card
It's Worth While!



A Hy. Mayer drawing for the Animated Weekly in the great caricaturist's more serious vein.

2 Reel Victor
Week Aug. 27.

MAX ASHER in "Scandal Everywhere"

Now get ready for a big laugh. Book "Scandal Everywhere" and see how a flirtatious guy like Max Asher can get in wrong—especially in a hotel where the house detective has an eagle eye and a ready gun. Everyone of your patrons will split their sides at this merry one-reel Victor, week of August 27. Here's comedy that will get business for you; comedy that you can book with the intention of boosting. Go to it.

CANADIAN NOTES.

By RAYMOND S. PECK.

WINDSOR, Ont.—The Favorite Theatre, under the management of Clyde Curry, Windsor, is undergoing some extensive renovations, and when completed will be one of the most up-to-date theatres in Western Ontario. Mr. Curry is an enterprising young exhibitor and is giving his patrons their money's worth in splendid high-class bills.

TORONTO, Ont.—In spite of the excessive hot weather week of July 23d, the Regent Theatre, Toronto, played to exceedingly good business. The theatre showed the Universal Animated Weekly in which appeared the parade of the 48th Highlanders in New York on their recent recruiting exhibition, and this timely film again made a decided hit at this Toronto house.

On July 28th, Saturday, Kitchener Day was held at Camp Borden. The day was chuck full of fun for the soldiers in camp, and prizes for the different games, races, etc., were presented by Miss Logan, being donated by the Kitchener Theatre of the Camp. This theatre runs full Universal service and is very well pleased with the program he has been receiving.

The Bluebird feature, "The Greater Law," was booked second run to the Photodrome Theatre, Toronto, for the entire week of July 23d. This theatre is almost opposite Shea's Hippodrome, which had first run on this picture. Mr. Pomeroy, the manager, arranged a unique lobby display, which caused a lot of discussion, and which has been the means of drawing good box office receipts, especially for this time of year. The lobby display shows, in a glass case, the inside of a cottage in Alaska, and the outer part of the lobby is dressed as if it were in Alaska, showing ice and snow which makes the theatre look cool and inviting.

MONTREAL, Que.—Mr. Jack Hooley, manager of the Sheridan Square Theatre, Pittsburg, was a recent visitor in Montreal. Mr. Hooley was recently manager of the Francis Theatre, Montreal.

Mr. Bouget, owner of the National Biograph, Notre Dame Street W., Montreal, has made extensive improvement in his theatre. He is installing an organ, and has placed an order with Perkins Electric Co. for two simplex machines and a double 50 Hertner transverter.

"PROPS, DROPS and FLOPS"

There's a fascination about stage life, and the L-Ko comedians have shown the humorous side in the laughable absurdity, "Props, Drops and Flops," featuring pretty Gladys Varden, funny Walter Stephens, Bert Roach and Walter Griffith. Walter is the property man, and when a traveling troupe comes to town there is plenty doing. He pinch hits for the actors, makes love to Gladys, is pinned to the wall by the knife thrower, and when the place takes fire—oh, boy! Book this for your comedy night.

“STREET CARS AND CARBUNCLES”

Scenes from “Street Cars and Carbunkles.”

(*Copyright* 1917, *L-Ko Komedy Co.*)

TWO-REEL L-Ko Komedy. Featuring Bob McKenzie, Eva Novak, and Eddie Barry, in which the troubles of a rural street car company are thoroughly detailed. Directed by Dick Smith, under the supervision of J. G. Blystone.

CAST.

Conductor	Eddie Barry
Motorman	Bob McKenzie
His Daughter	Eva Novak
Driver of the Busted Bus	Charles Ryckman
President	Bert Roche

“THIS is a fine come off. The people warn me—me, the president of the railway, that they are about to seek the services of a no-count jitney driver and his busted bus. Can you beat that insolence?”

Nobody answered the query straight from the narrow presidential offices of the burg's big man, decorated with a scant picture of his street car, drawn by its two skinny mules, manned by a conductor and a motorman, equally skinny and snug. But, out in the manger, where the mules partook of their rations when business was good, the conductor, Eddie Barry, spake forth his mind to his motorman, Bob McKenzie, who promptly rolled over again in the hay, then as promptly jumped up, consulted his watch and linked arms with his fellow in street car crime.

The day was on. The mules were put to the car. The president of the railway sallied forth a capitalistic figure.

But, in the streets, he was met by the populace.

“Service or—the jitney driver for us,” they threatened.

“Gentlemen and ladies all bear with me, here comes your service,” temporized the president.

Meanwhile “It's like Sherman's description to be poor,” soliloquized one, Dick Smith, as he examined the empty gas tank at the back of his jitney.

The car horses, as one, stopped shortly thereafter, within a foot of the jitney, and the passengers signalled, were about to enter when the discovery of the empty gas tank was made.

Smith was at sea. He got to the office of the gas tank owner of the big place, but there threats and cajolries proved useless. Brute force, however, saw him the triumphant owner of much gas.

From then on life became one series of stunts whereby the passengers of the flourishing city were pulled, by threats, breakdowns and promises, from the jitney with its belligerent driver to the street car, manned by its two pirates who counted up every night to nobody's satisfaction but their own. The president, after these rituals, usually went down on his rheumatic knees and thanked the couple for bringing the car back.

Harry, the father of Eddie, was the sort of invalid who eats all of the time and complains all of the time that he doesn't. He had gout, a perpetual grouch and a few other things. To boot it, he lived across the way from Bob, whose beautiful daughter Eva, dutifully prepared his luncheons each day and brought them to the mule car. Life for Bob was getting to be too tame, so, at about the time that Eva discovered her affection for Dick, of jitney fame, he goes on a grand bat with Harry, the invalid who forgets all about bad feet and tempers to enjoy the spree. Then business begins to come the way of the jitney driver, not, however, until he has led his competitors a sensational chase, with Eva as the motorman of the car and a dummy as the man the two instruments of destruction manage to kill. The pursuit finally sees the wrecked jitney over the side of a bluff, the mule car an equal wreck of debris at its side.

All Agree That Bluebird Day is The Day

NEVER A COMPLAINT.

Bluebird Photoplays, Inc.,
New York City, N. Y.:

Gentlemen — In regard to your "Bluebird" program, beg to state that I have been using it since it was wrapped in swaddling clothes, and can truthfully say that I have never had a complaint of a bad picture produced by your company, and I attribute a great deal of my success to the splendid pictures which you have produced and which I have had the profit of showing.

Your organization at Oklahoma City, that is, Mr. Sam Benjamin, who is manager of your office, in my opinion, is a great asset to your wonderful organization, for the simple reason that Mr. Benjamin is an untiring worker and is always ready to put himself out to accommodate his exhibitors. He is loyal to his "Bluebirds" and his word is as good as his bond. Many exchangemen, in my opinion, make a grievous mistake by throwing a good account up for some mushroom exhibitor on account of their offering a little more money, not realizing that this fly-by-night exhibitor cannot last long in the business. But this is not the case with Mr. Benjamin. When he opened up my account he had a great many other exhibitors come to him and try to undermine me and get the Bluebird pictures, saying that it was impossible for me to last on account of not being in the right location and off the main drag, but his faith in me was unshaken, and he would not listen to them.

As I have said before, I have used the Bluebirds for fifteen months, and believe them as good, if not better, than any program produced to-day; and I say this without any favoritism whatever, but simply because it is a business proposition with me to use the program that is most consistent in my success.

W. S. BELLINGS,
Enid, Okla. Mgr. American Theatre.

STAYS THERE.

Bluebird Photoplays, Inc.,
Chicago, Ill.:

Gentlemen—Our Tuesday attendance has increased over 100 per cent., and it is staying there since I put on Bluebird plays. Everybody likes them.

FRANK SNYDER,
Mgr. Majestic Theatre.
Danville, Ill.

Wm. F. Requa, manager of the Cozy Theatre of Driggs, Idaho, and Professor Calkens.

WENT OVER BIG.

Bluebird Photoplays, Inc.,
Omaha, Nebr.:

Gentlemen — Violet Mersereau in "The Honor of Mary Blake" went over big last night. Every one thinks Bluebirds are great. When do we get a return booking on "Her Soul's Inspiration"? Let me know at once.

Yours very truly,
E. J. MEYER & SON,
Mgr. Lyric Theatre.
North Bend, Nebr.

USE THEM ALL.

Bluebird Photoplays, Inc.,
1600 Broadway,
New York City:

Gentlemen—We are using all of the Bluebirds which are being put out in our new picture house here, the Busby Theatre, seating 1,400, which is owned by the McAlester Theatre Company. They have been a very good drawing card for us, and we feel like recommending them to any other exhibitor who wishes a thoroughly reliable attraction.

Yours very truly,
McALESTER THEATRE CO.
McAlester, Okla.

The One Best Bet of the Week

J. Warren Kerrigan Feature

J. Warren Kerrigan.

All the mystery suggested by the title underlies the plot of "Hands in the Dark." Warren loves Edith, whose father is a miser. When our handsome hero goes to him to ask the hand of the fair Edith he surprises the old man gloating over his treasure. Enraged, the miser throws a book, and in doing so breaks a charm from the lover's chain. That night the old man is strangled and his safe looted. On the floor is the tell-tale charm. What happens after Warren's trial for the crime is a premier punch, and the whole picture will hold your audiences spellbound. Strong stuff that will get the business.

TWO REELS — WEEK OF AUGUST 27

BOOK THRU ANY UNIVERSAL EXCHANGE

o Make Money

BEST BALANCED.

Mr. Geo. Mayne,
Manager Bluebird Exchange,
Salt Lake City, Utah:

Dear Sir—I wish to congratulate you on the Bluebird service you have been sending me. These photoplays are without a doubt the peer of all others. I have been in the picture business continuously since 1889, and I find the Bluebird pictures the best balanced programs I have ever used so far. As for their drawing power, all I can say is for any one to drop in to my theatre on any Bluebird night and see for himself. Have never had a poor Bluebird yet. They sure are the best I have ever used.

With best wishes, I remain,
Yours truly,
WM. H. REQUA,
Mgr. Cozy Theatre.
Driggs, Idaho.

BECAUSE IT'S GOT TO BE GOOD.

Bluebird Photoplays, Inc.,
New York City:

Dear Sirs—Having been a friend of the Bluebird standard, and finally a winner in favor of its quality, for the one and only reason that when it's a Bluebird it's got to be good, I am not a bit backward to claim that they are the finest screen productions that one can witness. There is always a beautiful, well-balanced and true to life story in its Bluebird masterpiece, and I hope through the medium of the exhibitors throughout the country the public will be able to enjoy the smartest and cleanest entertainment that an artistic producer can afford to offer.

Sincerely yours,
SAMUEL OTIS,
138 E. 44th St.,
New York City.

BLUEBIRD DAY.

Bluebird Photoplays, Inc.,
Salt Lake City, Utah:

Gentlemen—I am happy to say that business is better, and that Bluebird Day is "the" day. The people are beginning to find out that Saturday night is "the" night, and that the Columbia is "the" place for good, clean pictures. The editor of our local paper volunteered a piece in the paper, that was real good. He said the Bluebird features that were shown at Columbia Hall were "as near perfect as any he had ever seen," and the moral was good for a Sunday-school.

Yours truly,
JOHN ALLSOP,
Mgr. Columbia Hall.
Grace Idaho.

The Most Popular Feature On Any Program is

UNIVERSAL SCREEN MAGAZINE

If you want to give your theatre an extra boost, run the Universal Screen Magazine as an added attraction, and you'll have a whale of a program—one that will make a tremendous hit with your crowd. After that you will always use the Universal Screen Magazine to pull over a poor program, because it will bring out your "bunch," no matter what else you show.

It Makes Your Theatre The One Popular Place On The Night You Show It

"Screen Magazine" always contains something of interest to every one. It shows latest inventions—science—cookery—beauty hints — industrial processes—miracles in mud, by Willie Hopkins. Not a stale or dull subject in any issue. If your nearest Universal Exchange hasn't a print, fill in and send us the coupon.

- - - - - - - - - - - - - - - - - -

Universal Screen Magazine,
1600 Broadway, New York City:

Gentlemen—Send me at once Free Booklet Weekly Service of Universal Screen Magazine.

Name ....
Theatre ....
Town ....

Farnum Franklyn

Brownie Vernon

Command These Stars to Help You Start a BLUEBIRD Day

Washington, Pa., is a live little town. Mr. J. M. Connors, Manager of the Regent Theatre, in this town, writes:

> "To-day I am playing my fifty-second BLUEBIRD. They are fine. You have earned for yourselves the slogan: 'The World's Finest Screen Productions.' It is only necessary to mention that a play is a BLUEBIRD to mean that it is a good play. Many of my patrons have told me, 'The BLUEBIRD plays are all good. I like them.' And they have proven what they say by COMING OUT TO SEE THEM IN SUCH NUMBERS THAT AT TIMES MY THEATRE IS NOT LARGE ENOUGH TO ACCOMMODATE THEM."

We urged Mr. Connors—just as we have urged you—to

Start a BLUEBIRD Day

He acted on our judgment and his own words prove that he is making money by following our advice. Profit by his experience. Get in touch with your nearest BLUEBIRD Exchange and START A BLUEBIRD DAY. Try it for a month—that will give you the real inside facts. Are you a live wire? Then book thru your local BLUEBIRD Exchange, or

Violet Mersereau

Ruth Clifford

BLUEBIRD Photoplays, Inc.
1600 Broadway, New York.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

"THE LAIR OF THE WOLF," the new Butterfly feature, offers an excellent opportunity for teaser advertising.

Hire a man to paint the imprint of the sole of a shoe along the sidewalk for the radius of about a block or two on either side of your theatre. At regular intervals along the imprints, the following words are to be painted: "Follow—the—footprints—to—'The Lair of the Wolf.'" The footprints should cease about twenty yards on either side of your theatre, until the day on which the Butterfly production is presented. Then they are to lead right into your house.

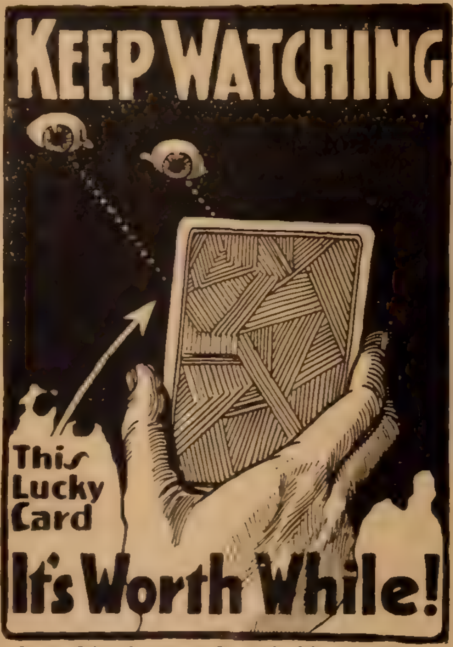
A variation of this idea, one that would attract considerable attention to your poster advertising, would be to have the footprints and the legend commence about 200 feet away from your billboards and then lead right up to them. If you do much billboard advertising, this stunt will enable your boards to get more attention than would otherwise be the case.

If you are battling against considerable competition, the following idea would help you get the crowd a-coming to your theatre and impress the folks with your desire to please.

Hire a Ford bus, and along the sides fasten banners containing the legend "Free ride to 'The Lair of the Wolf,' wonderful Butterfly Feature at the (name of your theatre)." Put a gong on the bus and then have the chauffeur slowly drive all through the neighborhood. The bus could also be made to do good work in the territory which you have regarded as being just a little too far away from your theatre.

Joseph Girard, the star who scored so pronounced a success in "The Voice on the Wire," and Gretchen Lederer, one of the most beautiful stars in filmdom, are featured in this production. Mention these players prominently in your advertising and get the benefit of their popularity.

Bluebird Ideas for "Mr. Opp"



IN "Mr. Opp," Alice Hegan Rice, author of "Mrs. Wiggs of the Cabbage Patch," wrote one of her most popular stories. In screening it, Bluebird has made full use of the wonderful material it contains. Therefore the exhibitor who advertises it properly is sure to get the double benefit of the publicity value of the Bluebird reputation and Mrs. Rice's name.

Your newspaper ads, providing you use more than a mere day-and-date announcement, should dwell upon the fact that "Mr. Opp" is the story of a successful failure—that is an inspiration to those people for whom luck has never broken properly, and a source of genuine entertainment and amusement for folks in general.

The fact that the story is so popular in book form will help you. Call on the local book dealers and urge them to arrange window displays of the book. It would be worth your while to present the book merchants with one-sheet posters and photographs, for window display, since these would call the public's attention to the fact that you are showing the production at your theatre.

Also get in touch with the local librarians. You could easily arrange to have them put up a little card in the reading-room telling that "Mr. Opp" is to be shown at your theatre. For that matter, you can clinch this by inviting the library attaches to attend the showing as your guests. This would assure you of future co-operation.

Get hold of a short, slim man and dress him in neat, but shabby, clothes. Instruct him to strut through the streets in a self-important manner. Have him stop every person he meets and hand out a business card, reading as follows:

"MR. OPP"
Journalist, Real Estate Promoter,
Insurance, Ladies' Shoes
Can be seen at the (name) Theatre on (day and date).

Mr. Exhibitor—The letter below, multigraphed and mailed to the people in your community, will help you create interest in this Bluebird production. You can also use it on ordinary circulars, or, if newspaper space is cheap in your community, in your newspaper ads. Your Bluebird exchange will be glad to give you the fullest co-operation in putting "Mr. Opp" over.

BLUEBIRD PHOTOPLAYS, Inc.

Dear Friend — Some men spend their lives in the valley, and some are born and die on the heights. It was Mr. Opp's fate to climb from the valley to his own little mountain top of prosperity, only to have to climb down on the other side.

This is how the principal character in the wonderful Bluebird Photoplay, "Mr. Opp" is introduced, and the moment his face appears on the screen, you'll say to yourself, "Why, I know Mr. Opp."

Every one of us knows him. Many of us have him right in our families. He's good-natured, cheery, optimistic, with a heart of pure gold. There's only one thing wrong with Mr. Opp, and that's his luck.

You've seen it at work. No matter what he attempts, proves a failure. Things simply insist in turning out wrong. Try as he will, misfortune and blunders follow in his wake.

In "Mr. Opp," which is to be shown at this theatre on (day and date here) Bluebird has screened a story of plain folks like you and me. It's human—and therefore supremely interesting. In addition to recognizing Opp himself, you're going to know Jimmy Fallows, the Widow Gusty, her daughter Guinevere, and poor little Kippy.

See this picture and live with the characters in the story. Your heart will beat with sympathy for Opp, your eyes will dim because of Kippy and your whole being will feel the thrill of delight that the unexpectedly happy ending causes.

Come and bring the folks with you.

Sincerely (Manager).

LOOKIN

Ruth Stonehouse in "The Winning Pair."

AMONG the pictures for next week the Gold Seal three-reel drama starring Ruth Stonehouse is of most importance. This three-reel feature was formerly alluded to as "The Boots of Beatrice," and it is now to be called, "The Winning Pair." It is the first production that Louis Chaudet made after leaving the comedy division in which he had charge of Eddie Lyons and Lee Moran. As might be expected, it contains a very strong comedy vein, but at the same time there is an interesting and dramatic story with a complication worthy of a director of heavy drama.

The story opens with a lot of double exposures of Ruth Stonehouse's ankles, designed to show the scores and scores of boots which she wore. For this purpose the tripod of the camera was shortened as much as possible, as may be seen in the double page of "How They Direct," in the center of this book. There were also a number of signs and symbols of the shoemakers' trade, like the big shoe in this episode, and the goblets made into the shape of slippers and shoes in which the wedding toast which appears in the final scene was sipped to the happy pair.

The L-Ko komedy for this week is a two-reel theatrical scream entitled "Props, Drops and Flops," while a J. Warren Kerrigan feature, called "Hands in the Dark" furnishes a thrill on Thursday. "Jungle Treachery" first two-reel Bison length in some time.

Some Universals Which Look

SELDOM has a set of pictures so uniformly excellent been released by the Universal as that which will adorn the week of September 3d, the first week of the Fall season. The Universal has made no pretense of cutting down its quality during the summer months. On the other hand, its pictures for this period have been particularly adapted for the hot weather, and a majority of comedies has been the net result.

With the first week in September, however, the Universal will open its Fall season, and will do so in impressive style. The Gold Seal drama for that week is considered by many the best Gold Seal picture ever released. It is entitled "The Empty Gun," and features Lon Chaney, Sam De Grasse, and Claire McDowell. Sam DeGrasse is new to the Universal fold, but he is a well-known photoplayer, and is as well-known on the legitimate stage as his brother, Joseph De Grasse, who directed this three-reel picture. It is the first three-reeler he has made in over two years, and he was only enabled to do it through having a week of liberty from his five-reel company.

There will be a Lena Baskette feature, the graceful child actress-dancer making her first appearance as a star-featurette attraction. The feature in which she appears is entitled "A Dream of Egypt," and was directed by Marshall Stedman. It was written to give little Miss Baskette an opportunity to perform the dances for which she is justly famous, and those who saw her in previous dances which Lois Weber directed will instantly be impressed with the growing artistry of this beautiful child dancer.

Lena Baskette and her director, Marshall Stedman, posing while "A Dream of Egypt" was being filmed. This drama introduces Lena as a star.

"Why They Left Home"

One-Reel Joker

Week of Aug. 27.

Bill Franey

Bill Franey is ambitious. He wants to be an actor, and especially he wants to follow a certain actress. What happens to Bill when he gets on the stage is enough, and "Why They Left Home" is one of the funniest one-reelers you ever saw. You never make a mistake booking Joker Comedies.

AHEAD

BLUEBIRD'S "A STORMY KNIGHT."

NEVER did knight of old, for the sake of his lady fair, brave more dangerous encounters than did John Winton in his attempts to rescue from perils that beset her the lovely girl who mysteriously came into his life one stormy night—and refused thereafter to leave him undisturbed. From peril to peril he pursued her, always releasing her from the menace of her immediate danger, but never being able to quite come even with her in the mystery-chase that led through exciting episodes galore. Finally determined to have an end to matters, Winton applied his ingenuity, forced the issue and check-mated his elusive quarry. Then the truth came about and the mystery was explained—the girl wanted to be sure that the man who became her husband carried no "yellow streak." There is much of novelty in the presentation of the Bluebird Photoplay, "A Stormy Knight," with Franklyn Farnum and Brownie Vernon as the stars. The outline of its plot gives but a mild idea of its surprising details, and the cloud of mystery that shrouds the various exciting operations lends an item of suspense that makes for the best of entertainment.

Don't miss "A Stormy Night." It is a typical Franklyn Farnum picture.

Franklyn Farnum in the powerful Mercer racer in which most of "A Stormy Knight," his next Bluebird, was filmed. Fully a third of this feature was taken with the car as the chief prop.

Good Two Weeks in Advance

Another unusual picture is the Bison two-reel comedy drama entitled "The Lure of the Circus," with Fred Church and Eileen Sedgwick. This picture contains almost all of the Universal animals which could be crowded into it, including Joe Martin, Charlie, the elephant, all of the lions, tigers, camels, leopards and panthers. The story is a serious straightforward drama, but the action of the animals is introduced as comedy relief, and is an extremely successful experiment. It was made under the direction of Henry McRae.

The comedies for the week include a Nestor entitled "Looking 'Em Over," with Eddie Lyons, Lee Moran and Edith Roberts, an extremely funny William Franey Joker entitled "Officer, Call a Cop," the second Max Asher Victor comedy entitled "The Curse of a Flirting Heart," and Gale Henry in the Joker comedy entitled "A Gale of Verse." There are the usual Screen Magazine, Universal Current Events, and Universal Animated Weekly, and an L-Ko two-reel comedy, the title of which is "Backward Sons and Forward Daughters."

Fred Church in "The Lure of the Circus." Bison two-reel Comedy Drama.

THIS PICTURE WAS FILMED IN A REAL STORM.

A TERRIFIC thunderstorm plays an important part in the development of the mystery story, "The Lair of the Wolf," a Butterfly picture. In order to make these scenes impressive, they were filmed in the midst of one of the severest storms which was ever experienced on the Pacific Coast. The intrepid cameraman stood in the road and made pictures of the lightning flashes, not flinching even when a tree very near him was struck. The actors who took part in this part of the picture were soaked to the skin, but of course, as it was to add "realism" they were perfectly willing to go through with it.

Nestor Comedy

One-Reel
Week of
August 27.

"Eddie" LYONS is a "peacable party," but to see him in this Nestor laff, you'd think he was a plain, noisy souse. He and Lee in

"The Nightcap"

go to Eddie's house to sleep after a "night out." Lee dons a woman's nightie and cap, and the pair are discovered by Eddie's mother-in-law. Scandalous!

"Lee" was never funnier, and when you book this you can boost these favorites good and strong.

Stirring scenes from "The Gray Ghost."

"The Pearl Necklace" CHAPTER NINE OF "THE GRAY GHOST"

NINTH Two-Reel episode of the Saturday Evening Post serial story by Harry Somers Roche, adapted for the screen and produced by Stuart Paton.

CAST.

Hildreth	Emory Johnson
Morn Light	Priscilla Dean
"Gray Ghost"	Harry Carter
Jean Marco	Eddie Polo
The Maid	Gypsy Hart
Jerry Tryon	Lew Short
Arabin	Howard Crampton
Fred Olmstead	J. Morris Foster

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

AS the ninth chapter of "The Gray Ghost" opens, Arabin, the jeweler, pulls the trigger of the revolver, but The Gray Ghost only smiles.

"That's a dangerous weapon, Mr. Arabin," said he, "when loaded."

The butler in the hall snickered and winked at the maid as Arabin furiously pulled the trigger. Then he pulled the bullets which should have been in the revolver out of his pocket. An instant later the Gray Ghost's gang was in the house searching every nook and cranny for the two million dollar Carlow necklace.

In the meantime Jean Marco, Hildreth's secretary, who had escaped so spectacularly from the automobile, arrived on the borrowed horse at headquarters. There he informed Jerry Tryon that the Gray Ghost was at Arabin's house, and to take all of his men and rush there as fast as possible if he wanted to save the necklace. In an instant ten able-bodied plain clothes men had bundled into an automobile, and were sixty-miling it for Arabin's country home.

But when Tryon finally knocked at the door the Gray Ghost had discovered the necklace and was about to depart. For an instant consternation reigned within. Then the fertile brain of the master crook devised a plan.

"Ten guns are covering you, Mr. Arabin, and if you forget for one instant that I am your physician, and am attending you for a bad cold, you will never need another doctor. All you will require is a hearse."

Then they let Tryon in, and it was not until the Gray Ghost started to take his departure that Arabin got an opportunity to tip Tryon off that his pretended doctor was the Gray Ghost.

"Halt there," said Tryon, quick as a flash, but the Gray Ghost halted not. "Bang, Bang." Two shots rang out, both from Tryon's gun. One got the Gray Ghost fair in the chest, the other barely missed the butler who, by his action, betrayed his allegiance.

A furious struggle ensued between the crooks and the detectives who surrounded the house.

"Well, they didn't get the right necklace, anyway," said Arabin, with some satisfaction. "This one is an imitation, and is worth $100."

Meanwhile in the house on the island of mystery Fred Olmstead suddenly saw an apparition of the Gray Ghost pointing directly at him. The shock was so great that he fell senseless to the floor, and no effort of Hildreth and Morn Light, who were with him, could arouse the terror stricken spirit. Suddenly the telephone rings. "Everything is fixed in the steel chamber for Hildreth," is the cryptic message which comes over the wire. Hildreth turns white.

Suddenly the double floor starts to go down again, and thinking to find a way out, Hildreth and Morn Light get on and go down to the second floor, where they wander about in the passages below until the ghostly apparition of their common enemy is suddenly seen at the end of the passageway. They make a quick turn, and as they step into a room the floor goes down from under them, and they drop into a steel-walled room.

Thus we leave them with Jean Marco rowing toward the island, and Jerry Tryon writing his report.

Musical Setting for "THE LAIR OF THE WOLF" (A Butterfly Production)

By M. WINKLER

Theme—"Night and Love," (3-4 Andante Amoro) by Holmer.

1. "*Woodland Whispers*" (Characteristic) by Czibulka, until "*Interior of office.*" 2. "*Heart to Heart Melody,*" (Andante), by Trinkaus, until "Send in the new stenographer." 3. *Theme* until "Old man Taylor, he was Steve's father." 4. "*First Arabesque*" (4-4 Andante con moto) by Debussy, until "The prices of Oliver Cathart." 5. "*Serenade*" (6-8 Allegretto) by Rubinstein, until "I have promised to marry," etc. 6. "*Dramatic Tension No.* 1" by Ascher, until "The first necessity for a girl." 7. "*Dramatic Tension*" by Winkler, until "Within a month Chester found," etc. 8. "*Reverie,*" (Andantino) by Debussy, until "A day of curiosity." 9. Continue to action Lively Tempo until "After the novelty wore off." 10. Continue to action until "Margaret learned that her husband," etc. 11. *Theme* until "Sweethearts." 12. "*Garden of Love*" (Melodious Caprice) by Ascher, until "A message with the morning." 13. "*Fifth Nocturno*" (6-8 Allegretto) by Leybach, until "The night of June sixteenth." 14. "*L'Adieu*" (Dramatic Moderato) by Favarger, until "Wait till I do get in." 15. "*Ein Maerchen*" (Melodious Fantasia) by Bach, until "Scene on Clock, 10 P. M." 16. Silence —Note—Watch hammer and strike ten on big gong or bell, then silence until "Cloud scene." 17. "*Storm Furioso*" with ad. lib. Tympany rolls, until "After the storm passed." 18. *Theme* until "A morning sunbeam." 19. "*Hearts Message Caprice*" (Tempo di Gavotte) by Santelman, until "You must get away at once." 20. "*Ecstasy*" (Dramatic Allegro) by Zamecnik, until "The first day of the trial." 21. "*Serenade*" (4-4 Dramatic Moderato) by Diwor, until "At Newport News." 22. Continue ff until "How could I see him in the dark." 23. Repeat "*Storm Furioso*" until "Flashback to courtroom scene." 24. "*Prelude Op.* 28, No. 15," (4-4 Sostenute) by Chopin, until "I killed Oliver." 25. "*Rustles of Spring*" (Dramatic Agitato) by Sinding, until "Before summer was over." 26. "*Idle Hours Caprice*" (2-4 Allegretto Moderato) by Kretschmer, until end.

Musical Setting for "MR. OPP" (A Bluebird Production)

THEME—AWAKENING OF SPRING—(Dramatic Andante) by Bach

All music referred to may be obtained from your regular music dealer of through Carl Fischer, New York.
Letter "T" Indicates—Title or Sub-Title—For Change of Music—Letter "S" Indicates Scene for Change of Music.

SUB-TITLES	TIME	NAME OF COMPOSITIONS
Opening	3 Min. & 25 Sec.	Valse Poudree (Intermezzo – Valse Lente) by Poppy.
T At Cover City	1 Min. & 30 Sec.	Capricious Nanette (Allegretto) by Orth.
Note—Watch for railroad effects.		
T It Was Evening	4 Min. & 3 Sec.	Extase D'Amour (Dramatic Melody) by Roze.
T But I'm a Man of Business	2 Min. & 20 Sec.	Theme
T Within a Week	6 Min. & 50 Sec.	Serenade (4-4 Moderato).
T Three Hundred Dollars, etc.	3 Min. & 30 Sec.	Musidora (3-4 Allegretto Moderato) by Leigh.
T Three Days Later	2 Min. & 40 Sec.	Valse Caprice by Rubinstein.
T At the Development Company	2 Min. & 25 Sec.	Leaflet, Salon Piece, (4-4 Moderato) by Gruenfeld.
T I Love to Think of, etc.	1 Min. & 25 Sec.	Theme
S Telegram	1 Min. & 40 Sec.	At Sunset (4-4 Moderato Grazioso) by Brewer.
T It Was Wednesday	4 Min. & 10 Sec.	New Era (Concert Overture) by Heed.
T If We Don't Strike It, etc.	3 Min. & 25 Sec.	Just a Gem (Allegretto Intermezzo) by Tobani.
T If He Were In My Place	45 Seconds	Theme
T The North-Bound Local	1 Min. & 40 Sec.	Dramatic Andante No. 5 by Ascher.
T The Days Passed By	2 Min. & 45 Sec.	Legende (9-8 Moderato) by Friml.
T It Was Early Evening	3 Minutes	Melody (4-4 Moderato) by Kretschmer.
T We Are Being Manipulated	3 Min. & 30 Sec.	Dramatic Tension by Ascher.
S Girl Near Rowboat	1 Min. & 35 Sec.	Intermezzo (2-4 Presto) by Arenski.
T Two Days Later	2 Min. & 35 Sec.	Theme
T Mr. Gusty Later Expressed, etc.	3 Min. & 20 Sec.	Dolorosa Poeme D'-Mour (4-4 Allegro Moderato) by Tobani
T Cover City Was Awakening	3 Minutes	Doctor Cupid, Intermezzo (6-8 Andante) by Ferrari.
T It Was Saturday	3 Min. & 10 Sec.	Theme

Musical Setting for Universal Pictures(Week of August 20.

BISON—"Squaring It"...........(3 Reels)

REEL I.

1. "*Sweet Summer Rose*" (Flower Song) by Armand, until "The fight." 2. Agitato to action, until "After the fight." 3. "*Souvenir*" (Melody) by G. Karganoff, until end of Reel 1.

REEL II.

4. "*Melody Mignonne*" (Dramatic) by Sinding, until "I thought you might be," etc. 5. "*Cavatine,*" by Bohm, until "I'll square it some day." 6. "*Dramatic Tension*" by Winkler, until "That night." 7. "*Pizzicato No.* 14" by Lake, until "John Moore keeps his appointment." 8. "*Second Nocturno*" by Gutmann, until end Reel 2.

REEL III.

9. "*Tout Coeur*" (Melody), by Isenman, until "Galoping horses." 10. Galop to action, until "What you doin' here?" 11. "*Olympia*" (Dramatic Overture) by Ascher, until "Interior of room." 12. "*Dramatic Allegro*" by Bach, until "The fight in the cabin." 13. "*Hurry No.* 4" by Lake, until "Throw that gun on me." 14. "*After Sunset*" (Dramatic Intermezzo) by Pryor, until the end.

NESTOR—"Move Over"..........(Comedy)

1. "*Lawn Party*" (Allegretto) by Herzog. 2. "*Mignonette*" by Tobani, until the end.

REEL I.

L-KO—"Suits and Suitors"..(2-R Comedy)

1. "*Slidus Trombonus*" by Lake. 2. "*That Flying Rag*" by Pryor, until end of Reel 1.

REEL II.

3. "*Morceau Elegant*" by Puerner. 4."*Little Puritan*" (Gavotte) by Morse, until the end.

STAR FEATURETTE—"The Golden Heart" ....(Two Reels)

REEL I.

1. "*Melody*" by Friml, until "Mrs. Buttler, the widowed mother." 2. "*Martinique Intermezzo*" by Loraine, until "When death overshadows," etc. 3. "*Melody of Peace*" by Martin, until "The fight." 4. Agitato to action, until "After the fight." 4. "*Reverie*" by Tschakowsky, until end of Reel 1.

REEL II.

6. "*Melody*" by Trinkaus, until "I think I know where," etc. 7. "*Affection Idyl*" by Hyman, until "Gone his only ray of happiness." 8. "*Cavatine*" by Bohm, until "The hand of time." 9. "*Dawn of Hope*" by Casella.

JOKER—"Behind the Map"......(Comedy)

1. "*Joker March*" by Lake. 2. "*Alita*" (Morceau Allegro) by Losey.

VICTOR—"A Five-Foot Ruler" (2-R Com.)

10. "*Le Secret*" (Allegro Intermezzo.. by Gauteur, until "Girl fighting with young man." 2. Agitato to action, until "After the fight. 3. "*Barcarolle Characteristique*" by Conterno, until end of Reel 1.

REEL II.

4. "*Ola Podrida*" (Characteristic Spanish) by Puerner, until "Manuel the Revolutionist." 5. "*Manzano*" (Mexican) by Brooks, until "The following day." 6. "*Sparkling Eyes*" (Allegretto) by Puerner. 7. "*Noisy Bill,*" by Losey, until the end.

JOKER—"Mrs. Madam Manager"..(Com.)

1. "*Trailing Arbutus*" (Characteristic) by Garbett. 2. "*Loving Hearts*" (Gavotte) by Tobani, until the end.

LET REPEAT BOOKINGS PULL YOU OUT OF A FINANCIAL HOLE

REPEAT BOOKINGS is a business method for every business showman. Are you a business showman? Then answer for yourself if this isn't the most logical way to run your theatre: Book a powerful box-office attraction and run it for three days—pay for the attraction on a sliding scale of charges—get the benefit of word-of-mouth advertising which your patrons will give the play while it is shown in your house.

In a nutshell this is the plan of REPEAT BOOKINGS. This is the good business method we urge you to adopt for your theatre. Can't you see the good business policy of this method? Then start REPEAT BOOKINGS with these three:

Harry D. Carey in "Love's Lariat"

a romantic drama of the East and West, novel in plot and direction.

Rupert Julian and Louise Lovely in "Bettina Loved a Soldier"

the most beautiful love story ever told.

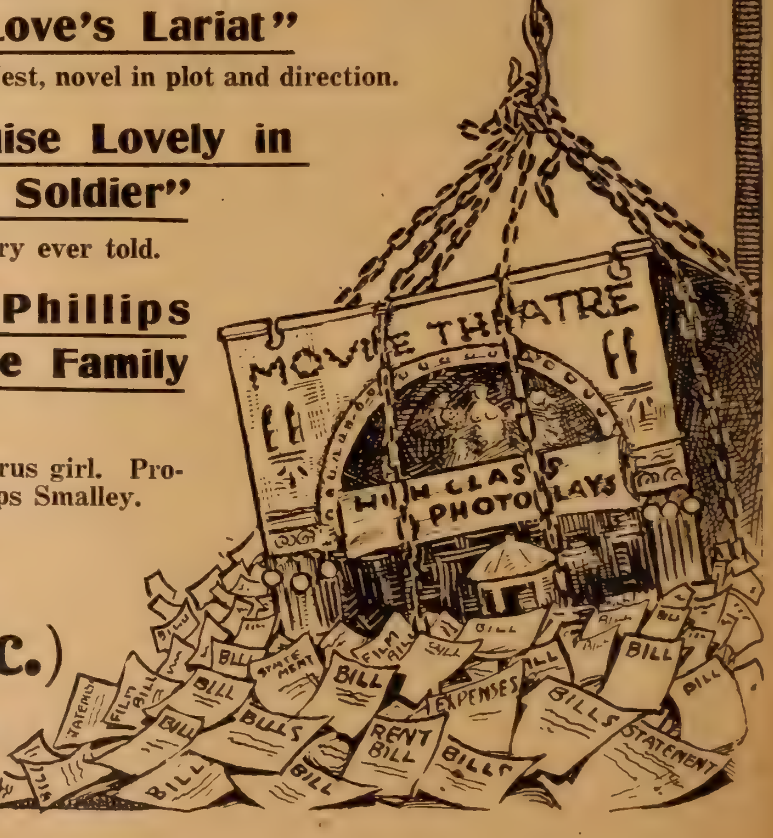
Mary MacLaren and Phillips Smalley in "Saving the Family Name"

a drama of family pride and a chorus girl. Produced by Lois Weber and Phillips Smalley.

BLUEBIRD

Photoplays (Inc.)

1600 B'way, New York



"MOVE OVER."

By F. A. PALMER.

A Nestor Comedy with Eddie Lyons and Lee Moran. Produced by Roy Clements.

CAST.

Eddie Cliquot	Eddie Lyons
Lee Young	Lee Moran
Edith Pill	Edith Roberts
Doctor Feeble	Fred Gamble
Doctor Slice	Harry Nolan

(*Copyright* 1917, *by Universal Film Mfg. Co.*)

"Take your medicine, dearie."

"Sure Mike I will, darling."

Smack! smack! smack!

Such was life in Gamble's Hospital where Eddie was convalescing.

Do you wonder that when Lee visits him he is overcome with the treatment that Eddie is receiving, and the beauty of the nurses? Or that he wants to stay?

Even Lee took pleasure in helping with the operation.

"Hey, you miser," said Lee, "move over." Eddie indignantly refuses.

Then he tries to change places with Eddie. Eddie is willing, for he is dead anxious to see the baseball game that afternoon. The plan is spoiled when the two are seen about to change raiment and Lee is thrown out of the place, while Eddie is put back to bed. After several attempts on the part of Eddie to get out and Lee to get in, Lee finally does get in, and the change is made.

Meanwhile, a new nurse and an outside doctor came on duty. The nurse is ugly, and gets her instructions mixed as well, mistaking Lee for a patient that is to have a leg cut off. Eddie is seen buying a ticket for the ball game by Edith, the pretty head nurse, who is out for an airing, and she and Gamble, who also happens along, give chase.

They capture Eddie and take him back to the hospital just in time to prevent the operation that is about to take place, thus saving Lee's leg and getting Eddie back to bed without his seeing the game that caused most of the trouble.

MARIE WALCAMP & EDDIE POLO

LIBERTY

"LIBERTY" has twice the drawing power it ever had. It has made wads of money for every Exhibitor who booked it, and it is making a lot more money for those wide-awake Exhibitors who have BOOKED IT REPEAT.

It Gives The Fans 22 Weeks of Memorable Thrills

"LIBERTY" is the most splendid, glorious, patriotic story ever filmed. To-day is the time to BOOK THIS MONEY-MAKER. Get in immediate touch with your nearest Universal Exchange, or

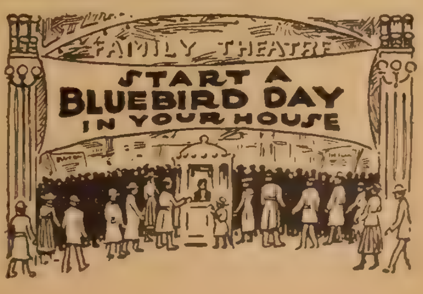
UNIVERSAL FILM MFG. CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe."
1600 Broadway - - - New York

"COLONEL PEPPER'S MOBILIZED FARM."

Powers Comic Cartoon (Split Reel)—

(*Copyright* 1917, *by Universal Film Mfg. Co.*)

A peek into the colonel's ammunition factory is rewarded by the sight of a patriotic party, headed by a bunch of healthily laying hens who help their country by their efforts, even dispatching the "hen-shells" into an adjacent building, there to remain until they grow "ripe." A sight of Colonel Pepper's signal station is seen, and his signals, which mean "Get ready for target practice," is shown, the hens all obeying. The mobilized farm, run by Colonel Pepper, exploits all of the animals in training, their patriotic efforts largely rewarded in the end.


FAMILY THEATRE
START A BLUEBIRD DAY IN YOUR HOUSE

The EAGLE'S WINGS

This is the Special BLUEBIRD production that has received the highest endorsement from officials at Washington—it is supported by the Daughters of the American Revolution—it has received an enthusiastic reception in every theatre it has been shown.

If you want record-breaking crowds—a drama that pulls them in with tremendous power, book "The Eagle's Wings" through your nearest BLUEBIRD Exchange, or

BLUEBIRD
Photoplays, Inc.
1600 Broadway,
New York.

How Universa

WHAT LIBERTY DID ON A SECOND BOOKING.

MR. J. H. CROWLEY, manager of the Universal Film & Supply Company of Fort Smith, sends in a report of a booking in Midlank, Ark., which is an enthusiastic endorsement for the serial "Liberty."

M. B. Turner, who operates the Turner Theatre in Midland, and the Turner Theatre in Greenwood, booked the Liberty serial to run in both houses, starting in Midland about five weeks ago. (This letter was written on July 24.) James Lee also operates a theatre in Midland, a town of about 400 population only, and built around a mining camp. Since Mr. Turner did very little business on "Liberty" through lack of advertising, Mr. Lee decided that he would take advantage of the mouth-to-mouth advertising which had been given the picture by those who had seen it, and were still talking about it all over the town. He therefore started the first episode four weeks later than Mr. Turner for a return engagement, and states that he is doing four times the business of the first showing in the Turner Theatre.

This certainly speaks well not only for the serial, but for the manner in which it was advertised by a man who had faith in it, and the nerve to go out and do some real advertising.

Mr. Crowley is sending a letter stating the circumstances of this case to all of his accounts.

BOOK NEAL HART.

Consolidated Film & Supply Co.,
Dallas, Texas:

Gentlemen—We wish to ask one question as follows: What's the use of paying big prices for advertised stars when you can take Neal Hart and clean up in competition with pictures of like character? A hint to the wise should be sufficient. Book Neal Hart and get the money that the other fellow pays to advertise his supposed star. You would think that a circus was in town or that a baseball game was being played when this picture went on our screen.

Trusting that you will have many more as good as Hart, and with best wishes for your success, I remain,

Yours respectfully,
J. A. LEMKE,
Mgr. Crystal Theatre.
Waco, Texas.

MADE HIM SWITCH.

On March 14th Mr. W. T. Yoder, of the Universal Film & Supply Company of Oklahoma City, called on an exhibitor at Walters, Okla., J. A. Wallam, Broadway Theatre. He found that Mr. Wallam had contracted for a Pathe production, and had arranged for his local weekly, The Cotton County Democrat, to run the story in connection with its showing. The first episode of this story had already been printed when the Universal salesman arrived in town. It is a great tribute both to his selling personality and the qualities of the serial, "Liberty," that the Broadway Theatre cancelled the Pathe booking and substituted "Liberty" therefor.

By quick work on the telephone, the Exchange co-operated with the local newspaper editor, and secured plates from the Western Newspaper Union of this city, for the first chapter of "Liberty," so that the weekly was scarcely delayed in its issue.

PLEASED WITH SERVICE.

D. G. Walkley, Esq.,
Calgary, Alta.:

My Dear Sir—Just wanted to say that I am very much pleased with the service you have given me this far, and if it continues such, or even better, I am sure it will be very much appreciated and will no doubt lead to bigger business in the future.

Again thanking you,

Yours very truly,
TOM A. DINSMORE,
Mgr. Rex Theatre.
Banff, Canada.

Exhibitors Keep Putting It Over

LIKED "THE PURPLE MASK."

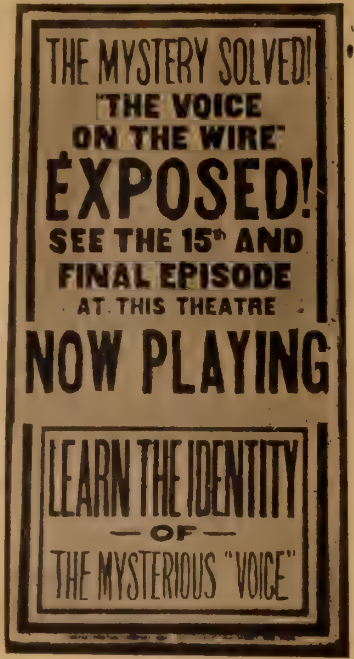
Editor Moving Picture Weekly,
New York City:

Dear Sir—No doubt you will wonder why I write this letter, but I do feel that it is the duty of admirers and exhibitors to write you. The admirers of course should write their praises, while exhibitors should state how they progress with the Big Universal Program.

I, as an admirer of your program and also Miss Grace Cunard, write to tell you how delighted I am with "The Purple Mask" serial. I am as far as the ninth episode. What Miss Cunard says is right. The more you see the better one likes it. I am proud to say that Miss Cunard and I have corresponded for some years now, and no one living could give me more good advice than Miss Cunard. She is very unconventional in every way, and to my great surprise is unlike many girls. She is not selfish in admiration. Dress doesn't make her proud, in fact, those who know her can never speak otherwise than that she is an adorable lady.

"The Purple Mask" serial is certainly good, and though I promised myself to keep "Lent," I had to break my promise because of the serial. The temptation was tremendous and I succumbed to it. But I feel happy and proud of My Grace, and I don't think any one could scold me for the same. I remain,

Yours sincerely,
Toronto, Ont. KITTY WALL.



THE MYSTERY SOLVED!
"THE VOICE ON THE WIRE"
EXPOSED!
SEE THE 15th AND FINAL EPISODE AT THIS THEATRE
NOW PLAYING
LEARN THE IDENTITY
—OF—
THE MYSTERIOUS "VOICE"

Block designed for the last episode for "The Voice on the Wire."

ENTERTAINED SOLDIERS.

Canadian Universal Film Co., Ltd.,
295 St. Catharine St. West,
Montreal:

Gentlemen—The Military Committee of the Y. M. C. A. desired to tender you their hearty thanks for the kind co-operation in entertaining the soldiers recruiting in our city during the winter months.

It would be difficult to express in words how valuable this splendid service has been to the men; and at the same time to convey in adequate terms the extent of their appreciation.

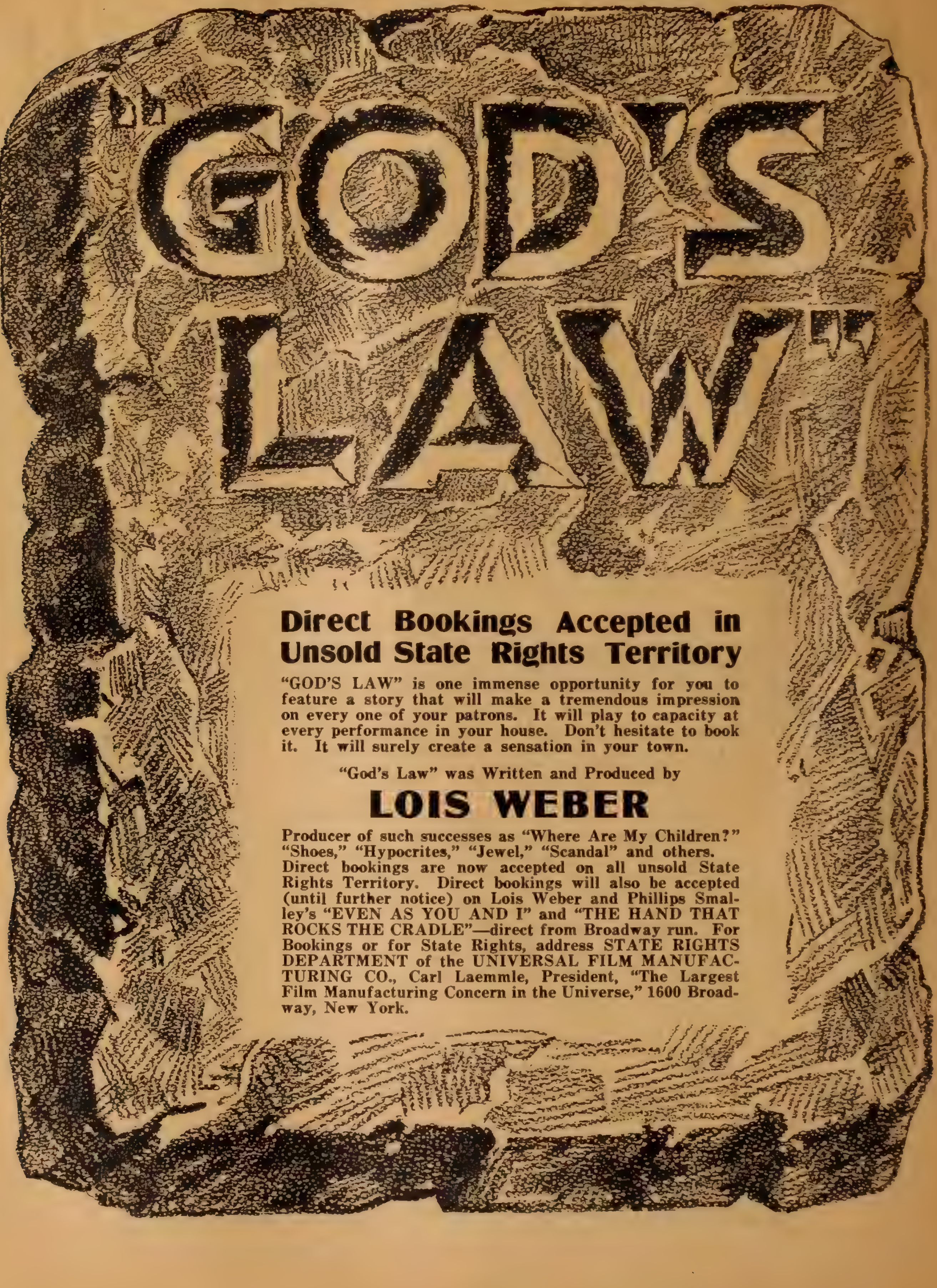
The Committee would like, if occasion calls, to have a continuance of this great favor during the coming winter months.

Again thank you,
Very sincerely yours,
R. C. HOLDEN,
Chairman of Military Committee,
Y. M. C. A.
Montreal, Canada.

Ruth Stonehouse in "The Winning Pair"

Released Week of Aug. 27.

Ruth Stonehouse and Roy Stewart are certainly a winning pair in this dramatic Three-Reel Gold Seal. They are engaged, and their fathers are rival shoe manufacturers, both at home suffering from gout. Ruth goes to the country to join her family. She stops over night at a hotel, and her shoe trunk breaking open, the clerk sends out word that there is a female shoe "drummer" in town. In the meantime the lovers meet at Ruth's hotel. Roy introduces a big buyer and Ruth lands a huge order. Later she helps Roy get a big army contract. There is a big scene, a lot of suspense complications and a most delightful love story. Book thru any Universal Exchange.



"GOD'S LAW"

Direct Bookings Accepted in Unsold State Rights Territory

"GOD'S LAW" is one immense opportunity for you to feature a story that will make a tremendous impression on every one of your patrons. It will play to capacity at every performance in your house. Don't hesitate to book it. It will surely create a sensation in your town.

"God's Law" was Written and Produced by

LOIS WEBER

Producer of such successes as "Where Are My Children?" "Shoes," "Hypocrites," "Jewel," "Scandal" and others. Direct bookings are now accepted on all unsold State Rights Territory. Direct bookings will also be accepted (until further notice) on Lois Weber and Phillips Smalley's "EVEN AS YOU AND I" and "THE HAND THAT ROCKS THE CRADLE"—direct from Broadway run. For Bookings or for State Rights, address STATE RIGHTS DEPARTMENT of the UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"MRS. MADAM MANAGER."

By ALLEN CURTIS.

A Joker Comedy, Featuring Gale Henry. Produced by Allen Curtis.

CAST.

Mrs. Madam Manager	Gale Henry
Her Husband	Milton Sims
Tessie	Lillian Peacock
Manager	Charles Haeffli

(*Copyright* 1917, *Universal Film Manufacturing Co.*)

"Sure, I'll clean the opry house. Sure, I'll print the tickets, sell them, and take them at the door. Course, I'll pull up the curtain. Delighted, I am sure, to get the props, and to "make up" the actors to——"

"I'll just fix you, too," said Mrs. Madam Manager.

Pruneville had real cause to be proud of its opera house. Its manageress, doesn't she do everything in it from taking tickets to filling in on the stage in an emergency? But when the Imperial Burlesquers came to town, one of its members, Tessie, attracts the husband whom the manageress loves dearly. She is determined that she shall not lose the man she has to work so hard to hold. At the rehearsal, which the company manager calls, a lot of difficulties are encountered, but the doughty manageress is on the job and things are straightened out for the evening performance.

That night finds her a very busy woman—selling and taking tickets and acting as usher. Curtain time finds her behind the scenes to lend a hand while her husband leads the orchestra—not, however, without a lot of "spiritual" assistance. All goes well until the end of the first act when the husband, becoming very thirsty, borrows some money from one of the audience and sneaks off to the family entrance next door. En route, he encounters Tessie, who is not averse to a little refreshment.

When it comes time for the second act to open, there is neither an orchestra leader or dance specialist. The manageress perforce must take the dancer's place—which she does—tolerantly overlooking the absence of her husband.

But, when the said husband sneaks back to his place in the pit with powder marks of a pair of woman's arms about his neck—and—at the same time Tessie hurries to her place on the stage and the wife sees the powder on her arms—it is too much for her and a fight starts in which everybody becomes mixed. Finally triumphant, she turns her attentions to her battered husband and taking him fondly in her arms assures him that she knows she stopped Tessie just in time to keep from losing him. And, of course, with the bunk so easy, why spill the beans?

DOROTHY PHILLIPS

Bluebird Star

The clever work of Dorothy Phillips—her sparkling personality and the wonderful vitality that she throws into her part as "Queen of the Barbary Coast" places

Hell Morgan's Girl

in the class of the "best pullers" of the year. It has never played to less than capacity wherever shown. It has proven to be a stronger attraction than any other play featuring any other actress that might be running at the same time as "Hell Morgan's Girl"

BOOK IT REPEAT

Act on the experience of other Exhibitors and Book it Repeat. Book through your local BLUEBIRD Exchange, or BLUEBIRD PHOTOPLAYS, Inc., 1600 Broadway, New York.

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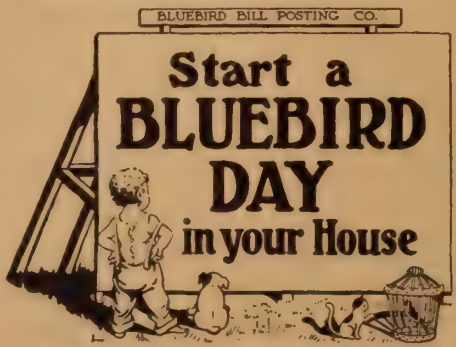


REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

JULY—
28—*Hammon Egg's Reminiscences*... (Com. Cart.) and *In the Land of Light and Gloom*... (Ed.)
AUGUST—
4—*The Good Liar*... (Com. Cart.) and *In Monkeyland* ... (Educational)
11—*Seeing Ceylon with Hy. Mayer*... (Travelaugh)

REX.

JULY—
12—**Three Women of France**... (2-R. War Dr.) *Jack Mulhall-Irene Hunt.*

UNIVERSAL SPECIAL FEATURE.

JULY—
2—"The Gray Ghost," Episode No. 2, "The Mysterious Message" ... (2 Reels) *Harry Carter, Priscilla Dean, Eddie Polo and Emory Johnson.*
9—"The Gray Ghost," Episode 3, "The Warning," (2 Reels).
16—"The Gray Ghost," Ep. 4, "The Fight" (2 R.)
23—"The Gray Ghost," Ep. 5, "Plunder" (2 Reels)
30—"The Gray Ghost," Episode 6, "The House of Mystery" ... (2 Reels)
AUGUST—
6—"The Gray Ghost," Episode 7, "Caught in the Web" ... (2 Reels)

VICTOR.

JULY—
13—**Kicked Out** ... (2-R. Com.-Drama) *Carter De Haven.*
20—**One Bride Too Many**... (2-R. Com.) *Matt Moore-Jane Gail.*
27—Herbert Rawlinson in "Caught in the Act," with *Neva Gerber* ... (2 Reel Com. Dr.)
AUGUST—
3—**Where Are My Trousers?**... (2-R. Com.) *Carter De Haven.*
10—**Likes Babes in the Woods**... (2-R. Juv. Com.) *Violet MacMillan.*

UNIVERSAL ANIMATED WEEKLY.

JULY—
11—*Animated Weekly, Vol. 2, No. 80*... (News)
18—*Animated Weekly, Vol. 2, No. 81*... (News)
25—*Animated Weekly, Vol. 2, No. 82*... (News)
AUGUST—
1—*Animated Weekly, Vol. 2, No. 83*... (News)
8—*Animated Weekly, Vol. 2, No. 84*... (News)

UNIVERSAL SCREEN MAGAZINE.

JULY—
13—*Universal Screen Magazine. Issue No. 27.*
20—*Universal Screen Magazine. Issue No. 28.*
27—*Universal Screen Magazine. Issue No. 29.*
AUGUST—
3—*Universal Screen Magazine. Issue No. 30.*
10—*Universal Screen Magazine. Issue No. 31.*

UNIVERSAL CURRENT EVENTS.

JULY—
14—*Universal Current Events. Issue* No. 9.
21—*Universal Current Events. Issue No. 10.*
28—*Universal Current Events. Issue No. 11.*
AUGUST—
4—*Universal Current Events. Issue No. 12.*
11—*Universal Current Events. Issue No. 13.*

BIG U.

JULY—
8—*The Mad Stampede* ... (Drama)
15—*The Punishment* ... (Drama)

GOLD SEAL.

JULY—
17—Harry Carey in **"Six-Shooter Justice"** (3-Reel Drama) with *Claire Du Brey.*
24—**A Soldier of the Legion**... (3-Reel Drama) *Irene Hunt-Leo Pierson.*
31—Neal Hart in **"Right of Way Casey"** (3-Reel Western Comedy-Drama)

IMP.

JULY—
1—*A Double-Topped Trunk* ... (Drama)
8—*The Girl In the Limousine*... (Drama)
15—*Hatton of Headquarters* ... (Drama)

STAR FEATURETTE.

JULY—
26—Mary Fuller in **"The Beautiful Impostor"** (2-R. Society Drama)
AUGUST—
2—Cleo Madison in **"The Woman Who Would Not Pay"** ... (2-Reel Society Drama)
9—Mary Fuller in *"The Untamed"*... (2-R. Dr.)

BISON.

JULY—
7—Harry Carey in **"The Wrong Man"** (2-R. West.)
14—Neal Hart in **"Double Suspicion"** (2-R. West.) with *Janet Eastman.*
AUGUST—

L-KO.

JULY—
18—**Surf Scandal** ... (2-R. Comedy) *Dan Russel-Gladys Varden.*
25—**The Sign of the Cucumber**... (2-R. Comedy) *Bob MacKenzie, Eva Novak and Chas. Ryckman.*
AUGUST—
1—**Blackboard and Blackmail**... (2-R. Comedy) *Phil Dunham, Lucille Hutton, Metra Sterling.*
8—**The Little Fat Rascal**... (2-Reel Com.) *Phil Dunham-Merta Sterling.*

BUTTERFLY.

JULY—
16—Jack Mulhall in **"High Speed"**... (5 Reels) with *Fritzi Ridgeway.*
23—**The Double Standard**... (5 Reels) *Roy Stewart-Joseph Girard.*
30—**A Wife on Trial**... (5 Reels) *Mignon Anderson-Leo Pierson.*
AUGUST—
6—Ruth Stonehouse in **"Follow the Girl"** (5 Reels) *Roy Stewart.*

JOKER.

AUGUST—
2—*The Battling Bellboy* ... (Comedy)
4—*The Stinger Stung* ... (Comedy)
9—*O-My, the Tent Mover*... (Comedy)
11—*The Vamp of the Camp*... (Comedy)

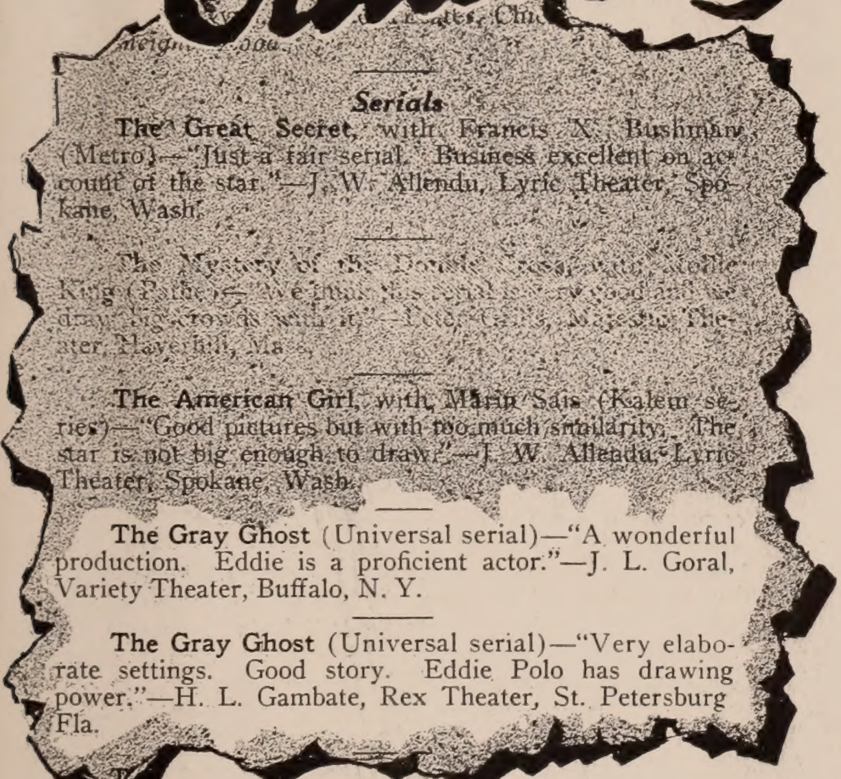
NESTOR.

JULY—
17—*A Dark Deed* ... (Comedy)
24—*Seeing Things* ... (Comedy)
31—*Married by Accident*... (Comedy)
AUGUST—
7—*The Love Slacker*... (Comedy)

"The GRAY GHOST"

Directed by STUART PATON

Read what the Critics Say



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Serials

The Great Secret, with Francis X. Bushman (Metro)—"Just a fair serial. Business excellent on account of the star."—J. W. Allendu, Lyric Theater, Spokane, Wash.

The Mystery of the Double Cross, with Mollie King (Pathe)—"We think this serial is very good and we draw big crowds with it."—[illegible], Majestic Theater, Haverhill, Ma

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The American Girl, with Marin Sais (Kalem series)—"Good pictures but with too much similarity. The star is not big enough to draw."—J. W. Allendu, Lyric Theater, Spokane, Wash.

The Gray Ghost (Universal serial)—"A wonderful production. Eddie is a proficient actor."—J. L. Goral, Variety Theater, Buffalo, N. Y.

The Gray Ghost (Universal serial)—"Very elaborate settings. Good story. Eddie Polo has drawing power."—H. L. Gambate, Rex Theater, St. Petersburg Fla.

Special Notice

This Is the First and Only Serial Ever Filmed From a

Saturday Evening Post story

That means a tremendous ready made audience covering the entire country—of people who have read "Loot" by Arthur Somers Roche, from which "The Gray Ghost" was filmed. According to the Post's own estimate of five readers to every copy that means that there are

10,000,000 People Waiting To See It

You know how popular the POST is right in your own section. Advertising props feature the fact that this is a POST serial. It will help you get these people in. It is a thrilling drama with a punch at the end of each episode, with four great serial stars—

PRISCILLA DEAN—EDDIE POLO—EMORY JOHNSON—HARRY CARTER

Get your booking order in now and play this great summer box-office attraction to capacity for 16 weeks. Write or wire NOW to your nearest Universal Exchange, or to

Universal Film Manufacturing Co.
1600 Broadway, New York.

CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe"

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UNIVERSAL CURRENT EVENTS

A Pictorial Record of the World's Events that are Making History.

No matter how small a town your theatre may be you can link it up with the big national events that are happening every week through the UNIVERSAL CURRENT EVENTS. It is the one feature that scores a sure hit with your patrons, because it brings before their eyes every event of national importance just as it happened.

"CURRENT EVENTS" has no connection with either Universal Screen Magazine or Animated Weekly. It is one big punch in itself. Don't hesitate to book it before your competitor gets to it first. If your Universal Exchange hasn't a print fill in the coupon.

Universal Screen Events,
1600 Broadway, New York City:
Gentlemen—Kindly send at once particulars or print of Current Events.

Name ....
Address ....
Town ....
State ....